



**International Dance
Teachers' Association**

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AN INTRODUCTION TO THE
INTERNATIONAL DANCE TEACHERS' ASSOCIATION
(Limited by Guarantee)

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INTERNATIONAL DANCE TEACHERS' ASSOCIATION

Limited by Guarantee

We appreciate your interest in the International Dance Teachers Association and look forward to welcoming you into membership of our organisation. As you can see from the contents of this brochure we offer a very comprehensive system of examinations catering for amateurs and professionals alike.

It has proven over many years that the IDTA is acknowledged to be a caring Association, with the teachers' needs always of utmost importance. In addition to the examination system, we are able to offer through our Congress, Seminars and Area Lectures, frequent opportunities to update work and keep abreast of modern trends, as well as organising many IDTA prestigious competitive events.

We delight in welcoming and encouraging teachers of all branches of dance and hope that the enclosed information will result in you becoming part of us. We in turn can help you to develop your school by providing our caring and efficient service.

*The Directors of the IDTA
February 2009*



AN INTRODUCTION TO THE INTERNATIONAL DANCE TEACHERS' ASSOCIATION (Limited by Guarantee)

THE ASSOCIATION

The International Dance Teachers' Association was created in 1967 by the amalgamation of two major post-war organisations, the International Dancing Masters' Association and the Dance Teachers' Association. These two bodies were themselves the results of mergers dating back to 1903.

Our 5,000 active members have all qualified to achieve this status by taking one of our professional dance teaching examinations, i.e. Associate or Level 4 Diploma in Dance Teaching, Licentiate and Fellowship. Applications for membership will be considered from qualified members of other recognised dance teacher associations or societies subject to proof of their existing qualifications and suitable references.

The IDTA has conducted over 250,000 amateur and 650 professional examinations each year over the past two decades. Ballroom dancing has continued to attract considerable interest, particularly in freestyle dancing, and to that end 50% of this Association's activities are involved with ballroom, freestyle and social dance.

The return of dance to television through programmes such as *Strictly Come Dancing*, *So you think you can Dance*, *Britain's Greatest Dancer* have been supported by the dance profession. We are delighted that many IDTA trained dancers and members have had the opportunity to appear on TV and promote dancing in all its forms to a huge audience.

OBJECTIVES

The objectives of the Association are to promote and foster the art of dancing in all its forms and to uphold the highest ideals of the dance profession. To consult with and advise, government departments, local authorities, all education establishments, and any other interested organisations on matters relating to the activities in dance performance, training and education.

ASSOCIATION STRUCTURE

The Association is managed by an annually elected Board of Directors of nineteen members.

Separate faculties of technical specialists exist for 1) Ballroom dancing (Viennese Waltz and Argentine Tango), 2) Latin dancing, 3) Classical Sequence dancing, 4) Freestyle (Rock 'n' Roll, Line Dancing, Street Dance, Belly Dancing and Cheerleading), 5) Ballet, 6) Tap, 7) Theatre Craft and Dance Exercise, 8) Contemporary Modern Jazz and Gymnastic Dance/Acrobatic Dance. These faculties set the syllabi and prepare textbooks.

REPRESENTATION

The International Dance Teachers' Association is a member of the British Dance Council, the Council for Dance, Drama and Musical Theatre, the Sports and Recreation Alliance, the Theatre Dance Council International and the Federation of Dance Awarding Bodies. The IDTA has been a leading authority in establishing dance in many countries through its resident members. Through the British Dance Council, the Association owes an allegiance to the World Dance Council. The qualifications of this organisation are among the highest in the world and any person so qualified with this organisation is competent to teach dance in the private sector worldwide (subject to regulations in place in their country of residence).

PROFESSIONAL TRAINING AND QUALIFICATIONS

Each summer a major congress of teachers of dancing covering all branches is organised by the Association in the north of England and a shorter one in London in the winter. Additionally, regular meetings are arranged by the IDTA Areas.

Professional teaching qualifications can be obtained through training with the Association's member teachers and those holding Licentiate, Fellowship or Examiner status.

Professional teaching examinations exist in each of the following forms of dance:

Core Genres

1. Ballroom
2. Latin
3. Classical Sequence
4. Freestyle
5. Ballet
6. Tap
7. Theatre Craft
8. Contemporary Modern Jazz

Non –core Genres

9. Line Dancing
10. Rock 'n' Roll
11. Cheerleading
12. Street Dance
13. Salsa
14. Argentine Tango
15. Belly Dancing
16. Dance Exercise
17. Gymnastic Dance/Acrobatic Dance
18. Musical Theatre Diploma

Examinations are available for genres 1-8 at Associate / Level 4 Diploma in Dance Teaching, Licentiate and Fellowship levels, gives the candidate the right to participate in all the activities and receive all benefits of the Association (core subject with full voting rights).

Passing the examinations 9-12 at Associate, Licentiate and Fellowship levels, gives the candidate the right to participate in restricted activities and benefits of the Association (non-core subjects, no voting rights).

Passing the examinations 13-18 at Diploma level gives the candidate the right to participate in restricted activities and benefits of the Association (non-core subjects, no voting rights).

In addition members may also take the IDTA's Anatomy & Physiology Diploma, which is a requirement for candidates taking their first Theatre Branch core subject Associate examination (5-8 above) or may be taken by any member. The diploma does not admit the holder into membership of the Association.

From 1 September 2010, the IDTA professional examinations have been divided into three Branches;

(i) Ballroom Branch - Ballroom, Latin, Classical Sequence

(ii) Freestyle Branch - Freestyle (incorporating Street Dance, Rock 'n' Roll, Cheerleading and Line Dancing.

(iii) Theatre Branch - Ballet, Tap, Modern Jazz and Theatre Craft

Members holding only a qualification in Street Dance, Rock 'n' Roll, Cheerleading, Line Dancing and any other dance styles which may be introduced (non-core subject) are restricted to entering candidates only in the subject in which they are qualified.

A member holding only a Latin Associate from 1st September 2010 may enter candidates for Rock 'n' Roll examinations.

All members may enter candidates for the Musical Theatre Syllabus examinations.

Argentine Tango, Salsa, Belly Dancing, Dance Exercise, Gymnastic Dance/Acrobatic Dance and Musical Theatre are single subject, non-core, teaching diplomas.

Access to the IDTA examination service is available only to members and is restricted to the branch(es) in which they hold professional teaching qualifications. Further guidance can be obtained from IDTA Head Office.

QUALIFYING AS A PROFESSIONAL

The Professional dance teaching examinations and qualifications offered by the International Dance Teachers Association are widely recognised as evidence of competence as a private dance teacher.

Candidates have to meet the requirements of the appropriate syllabus. Training for the professional examination will be needed and we recommend that such training is undertaken by either the candidate's own teacher or by one of the Examiners of the Association.

Successful professional candidates, on joining the Association, obtain a right to participate in the events, seminars, training programmes, instruction and so on, arranged by the Association, may enter their pupils for the examinations organised by the Association and also receive the quarterly ***Dance International***.

In addition to the examination fee, the successful candidate will be required to pay an annual subscription. A list of fees is available via the website or from the IDTA office.

PUBLICATIONS

Amateur and Professional syllabi and technique books, set music and DVDs for the Ballroom, Freestyle and the Theatre Branches are available to purchase from *International Sales*, for those training for professional examinations.

The technique for the Ballroom examination is given in the *Technique of Ballroom Dancing* by Guy Howard, that for Latin in *The Laird Technique of Latin Dancing* by Walter Laird and for Classical Sequence in the *Guide to the Theory and Technique of Classical Sequence Dancing*.

The technique for Freestyle is taken from *Freestyle Dance* and *Advanced Freestyle* by Anna Jones and for Rock 'n' Roll from *Let's Rock 'n' Roll* by Lynda King. The IDTA also published the *IDTA Street Dance Guide*, *Cheer Dance Technique* and *Line Dancing Technique*, plus technique books for Belly Dancing, Argentine Tango and Salsa.

Theatre Branch subjects are encompassed under the Association's publication *Technique of Theatre Dance* which is divided into six books, three for Ballet, and one each for Tap, Contemporary Modern Jazz and Theatre Craft. Also available is the Musical Theatre Syllabus.

The Association also publishes many other books and materials to assist the student and qualified teacher in the drive to maintain good teaching practices and standards. All are available from the wholly owned subsidiary of the Association, *International Sales* (IDTA Sales Ltd), operating from the same address. Orders can be placed via the IDTA Sales website, by phone and email.

Our professional members receive a free copy of our quarterly magazine ***Dance International***. It is compiled by the Chief Executive as editor, with contributions mainly from the members.

MEMBERSHIP OF THE INTERNATIONAL DANCE TEACHERS' ASSOCIATION

The Association's amateur grade and medal tests are available to pupils of members of the Association. Approximately a quarter of a million such tests are taken each year. The effect of the size of the Association and the efficient operation of the administrative function is that we are able to offer amateur tests at very competitive fees. Further, we are able to award a variety of excellent quality awards to the successful candidates. Examinations are usually arranged in the studios of the teacher entering the candidates and we are now able to offer examinations via Live Stream or Video, please see the examination guide for details of how to arrange Live Stream or Video examination sessions.

Examinations of members' pupils can be arranged in the teachers' studio provided a minimum of total fees is attained.

QUALITY ASSURANCE SERVICES

The Examiners of the Association are qualified Fellows and are appointed after scrupulous examination and assessment. All Examiners are moderated and reassessed annually, maintaining rigorous standards of achievement. Training and Standardisation days are a compulsory requirement for Examiners to ensure national standards of assessment.

INFORMATION SERVICE/WEBSITE

Each year hundreds of enquiries of a general character about dance, dance teaching and sources of instruction are dealt with by the Association's head

office. The Association maintains a comprehensive register of dance schools by county, which is available to members of the public who wish to learn to dance via the IDTA website “Find a dance school” option.

A wide range of literature is available giving information about dancing as a career, guidance to teachers in respect of the operation of dance schools covering all manner of items such as Performing Rights, Phonographic Performance licences etc... on the members area of the IDTA website, via the Information and Member hubs and the secure members area of the website.

AREA ORGANISATIONS

Areas have been in operation for many years and represent an opportunity for members/teachers to gather together and obtain information and guidance specifically for their own needs. This includes engaging lecturers and running competitions - the arrangements for which are made by a committee, elected from the members in that Area.

Details of these meetings are published in the Association's quarterly magazine ***Dance International*** and via the Area website/facebook pages. IDTA members can attend all or any of the meetings in any Area. A complete list of the Areas is printed below and on the IDTA website.

IDTA AREAS

Please see below the current administrative Areas operated by the IDTA to which the Area Meetings refer. Members may attend any Area Meeting but can only take part in competitions held in the Area in which they reside.

BALLROOM AREAS

EAST ANGLIA:

Cambridgeshire, Norfolk, Suffolk.

MIDLANDS:

Hereford, Leicestershire, Northamptonshire, Shropshire, Staffordshire, Warwickshire, West Midlands Worcestershire: Plus the southern sections of the counties of; Derbyshire (Alfreton, Belper, Derby, Heanor, Ilkeston, Long Eaton, Ripley, Wirksworth); Lincolnshire (Boston, Grantham, Holbeach, Sleaford, Spalding); Nottinghamshire (Arnold, Beeston, Hucknall, Newark, Nottingham): Plus the northern sections of Powys - including New Radnor

NORTH EAST:

East Yorkshire, South Yorkshire, West Yorkshire and the Southern section of North Yorkshire (Scarborough, Malton, Ripon, Settle):

Plus the northern sections of the counties of: Derbyshire (Bakewell, Bolsover, Buxton, Chapel-en-le-Frith, Chesterfield, Glossop, Matlock,); Lincolnshire (Gainsborough, Lincoln, Mablethorpe, Skegness) North Lincolnshire, (Scunthorpe); North East Lincolnshire (Cleethorpes, Grimsby, Immingham); Nottinghamshire (Bawtry, Mansfield, Retford, Sutton-in-Ashfield, Worksop).

NORTH WEST: Cheshire, Conwy, Cumbria, Denbighshire, Flintshire, Greater Manchester, Gwynedd, Isle of Man, Lancashire, Merseyside, Wrexham, Scotland, Northern Ireland and Ireland.

SCOTLAND Scotland (joint Ballroom and Theatre Area)

SOUTH EAST: Bedfordshire, Berkshire, Buckinghamshire, Channel Islands, Essex, Hampshire, Hertfordshire, Isle of Wight, Kent, Greater London, Middlesex, Oxfordshire, Surrey and Sussex.

SOUTH WALES: Bridgend, Caerphilly, Cardiff, Carmarthenshire, Ceredigion, Monmouthshire, Neath Port Talbot, Newport, Pembrokeshire, Powys, Rhondda, Swansea, Torfaen, Vale of Glamorgan plus the southern section of Powys including Builth Wells and Brecon.

SOUTH WEST: Bath and N.E. Somerset, Cornwall, Devon, Dorset, South Gloucestershire, Isles of Scilly, North Somerset and Wiltshire.

TYNE TEES: Redcar and Cleveland, Co. Durham, Northumberland, Tyne & Wear, and the northern section of North Yorkshire (Scarborough, Pickering, Thirsk, Masham, Cray, Weathercote).

THEATRE AREAS

ANGLIA: Cambridgeshire, plus the southern sections of the counties of: Lincolnshire (Boston, Grantham, Holbeach, Sleaford, Spalding); Nottinghamshire (Arnold, Beeston, Hucknall, Newark, Nottingham).

IRELAND: All the counties of Northern Ireland and Ireland.

MIDLANDS: Herefordshire, Leicestershire, Northamptonshire, Powys, Shropshire, Staffordshire, Warwickshire, West Midlands, Worcestershire:

Plus the southern section of the county of Derbyshire (Alfreton, Belper, Derby, Heanor, Ilkeston, Long Eaton, Ripley, Wirksworth).

NORFOLK & SUFFOLK Norfolk and Suffolk

NORTH EAST: Yorkshire:
Plus the northern sections of the counties of: Derbyshire (Bakewell, Bolsover, Buxton, Chapel-en-le-Frith, Chesterfield, Glossop, Matlock,) Lincolnshire (Gainsborough, Lincoln, Mablethorpe, Skegness) North Lincolnshire (Scunthorpe); North East Lincolnshire, (Cleethorpes, Grimsby, Immingham) Nottinghamshire (Bawtry, Mansfield, Retford, Sutton-in-Ashfield, Worksop).

NORTH WEST: Cheshire, Conwy, Denbighshire, Flintshire, Greater Manchester, Gwynedd, Isle of Man, Lancashire, Merseyside and Wrexham.

SCOTLAND Scotland (joint Ballroom and Theatre Area)

SOUTH EAST: Bedfordshire, Berkshire, Buckinghamshire, Channel Islands, Essex, Hampshire, Hertfordshire, Isle of Wight, Kent, Greater London, Middlesex, Oxfordshire, Surrey and Sussex.

SOUTH WALES: Bridgend, Caerphilly, Cardiff, Carmarthenshire, Ceredigion, Monmouthshire, Neath Port Talbot, Newport, Pembrokeshire, Powys, Rhondda, Swansea, Torfaen, Vale of Glamorgan plus the southern section of Powys including Builth Wells and Brecon.

SOUTH WEST: Bath and North East Somerset, Cornwall, Devon, Dorset, Gloucestershire, Isles of Scilly, North Somerset, Somerset, South Gloucestershire and Wiltshire.

THE LAKES: Cumbria and Scotland.

TYNESIDE: Redcar & Cleveland, Co. Durham, Northumberland and Tyne & Wear.

INTERNATIONAL AREAS

BARBADOS Ballroom
CYPRUS Ballroom
GREECE Ballroom
NETHERLANDS Ballroom

CYPRUS Theatre
IRELAND Theatre
NEW ZEALAND Theatre
TRINIDAD & TOBAGO Ballroom

IDTA EVENTS AND COMPETITIONS

The flagship of the Association is its **Annual Congress** held in July each year over three days. The venue is a hive of activity with concurrent lectures, giving our members the widest choice of class tuition and revision. The Congress includes evening social events the Annual General Meeting and the Annual Dinner Dance.

The Association also has a full day **Seminar in London** each year for ballroom and theatre teachers to glean knowledge and experience from the world's renowned leaders in dance. This seminar concludes an early evening reception for members following the seminar.

The IDTA **Miss Dance of Great Britain** event, which takes place in June each year, was the original idea of John Dilworth. It started in 1973 and his motive was to give opportunity to performers who were on the threshold of the profession in the hope that their appearance would impress choreographers and agents and so further their careers. The event started in a small way with a few regional heats, the finals being held in conjunction with the IDTA's Congress. Since its inception the event has grown throughout the United Kingdom and its status with the dancing world is second to none. Many past Miss Dance winners and finalists have made their mark in the professional theatre assisted by the opportunity that this competition gives them. In the year 2000, Dance Master UK was introduced for boys, again through Area heats, with the finals being held at the same event.

The **International Theatre Dance Awards** run by the IDTA are obtainable only through competitive audition and candidates are initially nominated by this Association's Examiners through a qualified IDTA teacher. Eight awards are granted in Ballet, Theatre Craft, Tap and Modern Jazz and the auditions are held annually. Over 300 candidates are nominated each year. Run in conjunction with the Theatre Dance Awards are the following four Awards; Two **Ken Dodd Tap Awards** (one male and female) are donated by Ken Dodd in memory of his agent Keith McAndrews. **The Bill Tasker Award** is presented by Margaret Tasker in memory of her husband who was a great supporter of the Theatre Dance Awards to a young dancer in the Theatre Craft section. The **Gladys Thorpe Memorial Award** for Classical Ballet was gifted by the late Gladys Thorpe of the IDTA Ballet Committee. The Bursary Award and Memorial Trophy are given to a young dancer who displays exceptional potential in Classical Ballet. The **Pam Tidmarsh Award** is presented to a young Modern Jazz dancer who is awarded the 1st Special Commendation in the Modern Jazz Grades section of the Theatre Dance Awards. Similarly the

Peggy Harrison Award is presented to a Modern Jazz dancer awarded the 1st Special Commendation in the Modern Jazz Performers section.

Freestyle and Street Dance Scholarships including the **Anna Jones Awards for Freestyle and Street** are run by the IDTA are obtainable only through competitive audition and candidates are initially nominated by this Association's Examiners through a qualified IDTA teacher.

Four **Ballroom Scholarships**, an award for Associates and named after **John Dilworth** a former General Secretary of the IDTA, are granted in Ballroom, Latin, Classical Sequence and Freestyle. In 2004 the **W.J. (Bill) Tasker Student of the Year Award** was introduced in memory of the IDTA's former Financial Director. Pupils taking a Pre-Associate examination in Ballroom, Latin, Classical Sequence and Freestyle are automatically nominated for one of the four awards if they obtain a mark of 90 and above. In 2019 the IDTA introduced the **John Knight Awards** to honour IDTA Director Emeritus John Knight for his dedication to the IDTA and dance profession. Eight awards are made to the highest achieving IDTA Fellowship candidates to acknowledge their dedication and support them with their continued professional development.

The Nationwide Medallist of the Year competitions are national competitions for IDTA medallists and not for open competitors. They are amateur competitions held over four weekends each year covering Street Dance, Ballroom and Latin, Classical Sequence and Modern Sequence, Freestyle and Rock 'n' Roll. Each IDTA Area arranges an Area competition for the purpose of selecting the contestants for the finals.

INTERNATIONAL SALES

To assist the school principal in everyday business International Sales Ltd. was set up to provide dance related items for ballroom and theatre schools. International Sales currently stocks publications, music, DVDs, videos and other items (not clothing or shoes) and these materials are available to all members.

Orders may be placed by phone to ## 44 (0)1273 608583, or via email sales@idta.co.uk or via the Shop on the IDTA website at www.idta.co.uk . Members placing orders may choose to be sent an invoice with their goods, or pay when ordering using credit or debit card. The website shop uses a secure payment system for anyone wishing to place an order and pay by credit card.

International IDTA teachers, organisations, qualified dance teachers from other dance associations, students and members of the public, wishing to purchase items may do so on the understanding that payment will be required in advance for all consignments.

IDTA REGISTER OF SCHOOLS OF DANCING

IDTA members may wish to register the dance schools on the IDTA website “Find a Dance School” page, please see the website or contact the IDTA office to register.

FURTHER INFORMATION

Can be found in this booklet or on the IDTA website at www.idta.co.uk

EXTRACTS FROM ASSOCIATION RULES
INTERNATIONAL DANCE TEACHERS' ASSOCIATION
(Limited by Guarantee)



MEMBERSHIP CONDITIONS

These extracts are from the Association's Conditions and Policies which should be read in conjunction with this the Introductory Leaflet and Brochure issued to new members and available upon request to all members.

The following paragraphs and sections are extracts from the Memorandum and Articles of Association of the International Dance Teachers' Association Limited by Guarantee.

THE OBJECTS FOR WHICH THE ASSOCIATION IS ESTABLISHED ARE:-

To promote and foster the art of dancing in all its forms by all practicable means and uphold the highest ideals of the dance profession.

To improve and further the technical and general knowledge of persons engaged in or seeking or about to engage in the teaching of dance and with a view thereto to provide and arrange for the circulation of information likely to be useful or of value to such persons for the delivery of lectures and the holding of classes and demonstrations; to promote and conduct dance competitions and championships; to test by examination or otherwise the competence of teachers and exponents of dancing; to establish or award certificates, medals and distinctions and to establish, maintain, conduct and award grants, rewards, benevolent funds and other benefactions.

To do all such things as are likely to promote and improve the standard of dance, teaching and to encourage the general public to obtain instruction only from qualified teachers and to do all such things as will contribute to raising and maintaining the professional status and ethical standards of all persons engaged or seeking to be engaged in the teaching of dance.

To promote the proper consideration and discussion of all questions affecting those engaged in the profession of teachers or exponents of dance and to advise and protect by all legitimate means the rights and interests of those so engaged.

To circulate amongst members of the Association and others information and advice on all matters affecting the dancing profession and to print, publish and circulate such papers, periodicals, books, circulars, magazines, instruction manuals and other literature as may seem conducive to any of these objects.

To promote and further the objects of the Association by advertising its aims and services in any manner and to promote or take part in competitions small lotteries displays and exhibitions.

To amalgamate with any other association or organization incorporated or unincorporated with objects or carrying on activities similar or complementary to those

of or carried on by the Association or to enter into partnership or association with or to make any agreement with any such association or organization.

SUBSCRIPTIONS

If any member fails to pay the Association within three months after it becomes due, any subscription or other sum for the time being payable to the Association the Board may direct that a notice in writing be sent or delivered addressed to the member at his address last known to the Association, calling upon him to pay the sum due to the Association within a time limited by the Board and specified in the notice. If the member shall fail to pay the sum due within the time limited or within such extended period as the Board may, in their discretion, grant, the member shall be deemed to be expelled from membership, but without prejudice to the right of the Association to sue for and recover any such sum or other sums due to the Association. Subscriptions are due on 1st January each and every year. Members whose subscriptions are not paid by 28th February of each year shall become lapsed.

BOARD OF DIRECTORS AUTHORITY

The Board may from time to time make such rules and bye-laws for the government and administration of the Association; the conduct of its members, the payment of fees and subscriptions to the Association and the conduct and management of its affairs the conduct and regulation of examinations, competitions and medal tests and other matters as it may think fit and may from time to time alter, amend or vary the same, but no such rule or bye-law shall be contradictory to or inconsistent with the regulations contained in the Articles of Association.

PUBLICISING MEMBERS QUALIFICATIONS

Members shall describe themselves when using the words “International Dance Teachers’ Association” or the initials IDTA in a class in which they have qualified and been admitted to membership or subsequent higher qualification.

<u>Branches</u>	
Theatre	Ballroom
Ballet	"B"
Tap	"L "
Modern Jazz	"S"
Theatre Craft	"F"
Dance Exercise	"RR"
Gymnastic Dance	"LD"
Acrobatic Dance	"Sa"
	"AT"
	"SD"
<u>Qualifications</u>	
Associate by the letter	"A"
Licentiate by the letter	"L" (formerly Member "M")
Fellow by the letter	"F"
Diploma by the letters	"Dip"

Descriptions (by way of example only) shall read: IDTA (F.Bt., L.L., A.F.). A single qualification may be described as FIDTA (B).

Every member of the Ballroom, Latin, Sequence and Freestyle Branches of the Association shall observe and abide by the Rules of the British Dance Council.

ARTICLES AFFECTING WINDING UP.

Every member of the Association undertakes to contribute to the assets of the Association, in the event of the same being wound up while he is a member, or within one year after he ceases to be a member, for payment of the debts and liabilities of the Association contracted before he ceases to be a member and of the costs, charges and expenses of winding up, and for the adjustment of the right of the contributors among themselves, such amount as may be required not exceeding one pound (sterling).

CODE OF CONDUCT

International Dance Teachers' Association



Articles affecting members conduct.

If the Board shall at any time for any reason be of opinion that the interests of the Association make it desirable that any member should resign his membership of the Association, they may by written notice addressed to the member request the member to resign and inform him of the reason for the request. Unless he shall within fourteen days from the date of the notice give notice of resignation or shall have given notice of his desire to be heard as hereinafter mentioned he shall be deemed to have ceased to be a member at the expiration of such period of fourteen days.

If any member shall be requested to resign under the provisions of the preceding clause he may within fourteen days from the date of the notice given to him (or such extended period as the Board in its discretion may grant) request a hearing before a Committee composed of not less than three nor more than seven persons appointed by the Board for the purpose. Upon receipt of such request the Board shall take steps to appoint and call a Committee and give notice to the member of the date, time and place when he will be heard. A Committee may make regulations for its own conduct and the conduct of the hearing. Upon conclusion of the hearing the Committee shall make known as soon as practicable, its findings of fact to the member affected and to the Board and may, but shall not be bound to make recommendations to the Board as to any penalty which in their opinion should be imposed upon the member. Neither the Association nor the member shall be entitled to any review of the findings of fact.

After the receipt by the Board of the recommendations of the Committee, the Board shall give notice to the member of the penalty (if any) it imposes, and such penalty may include a demand for his immediate resignation or his expulsion.

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Any member who does any of the following unprofessional acts, renders himself liable to disciplinary action at the instance of the professional association or associations of which he is a member viz.:-

- a) Knowingly commits or connives at any breach of the British Dance Council Rules for the time being in force.
- b) Joins or supports any Association which conducts examinations or medal tests unless the same is, a corporate member of or otherwise represented on the Board of the British Council, or approved by the IDTA Board of Directors.
- c) Lectures on, demonstrates or publishes a description of any publication issued by or with the authority of that British Dance Council prior to the date on which, such publication is officially released by the Board.

- d) Makes any use for advertising or publicity purposes of his membership of or qualification in relation to any professional Association except to the extent and in the manner expressly authorised by the rules of that professional Association for the time being in force.
- e) Seeks by any means to influence or intimidate an examiner at any examination or a judge at any competition.
- f) Advertises himself or any activity connected with his business in a manner, which is expressly or by implication critical of another member of the profession.
- g) When acting as adjudicator at any competition, engages in any discussion as to the merits or otherwise of competitors shall be guilty of unprofessional conduct and renders himself liable to disciplinary action.

Professional Etiquette

The following acts, whilst not in themselves amounting to unprofessional conduct, should be avoided and regarded as contrary to the standard of professional conduct which should be expected of every professional teacher of dance:-

To solicit any person known to him to be a pupil of a member of the Association by:

- (1) approaching a pupil personally as that pupil enters or leaves any dance class given by that member;
- (2) giving leaflets or other written material to that pupil as that pupil enters or leaves any dance class given by that member;
- (3) fly-posting at or near any building or other permanent or temporary structure from which that member is giving any dance class;
- (4) approaching a pupil by telephone for the purpose of offering tuition or other coaching services to that pupil.

To engage in public in unseemly argument or dispute on matters of a professional nature.

To criticise or denigrate to pupils or members of the public the examination standards or methods of any professional Association being a Corporate member of the British Dance Council, an organisation approved by the IDTA Board of Directors.

To behave in public, or at functions or occasions when members of the public are present in any capacity, in a questionable or unseemly manner.

To attempt by unfair means to remove, exclude or supplant any member of any Association, which is a corporate member of the BDC or approved by the IDTA Board of Directors, from premises known to him to be used by that member for the professional teaching of dancing.

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This is the recommended ***Code of Professional Conduct and Practice*** prepared by the CDMT to guide teachers and instructors on issues of good practice. It is endorsed by the CDMT Validated awarding organisations.

Fundamental Principles

A teacher should:

- behave with integrity in all professional and business relationships. Integrity implies not merely honesty but fair dealing, courtesy and consideration
- strive for objectivity in all professional and business judgements
- not accept a teaching post or undertake work for which he or she is not competent or qualified
- carry out his or her professional work with due skill, care and proper regard for the technical and professional standards expected of him or her

Integrity

A teacher should:

- uphold and enhance the good standard and reputation of the profession
- work in a collaborative and co-operative manner with other professionals and organisations
- not attempt to influence or intimidate any examiner at any examination or a judge at a competition

Objectivity

A teacher should:

- work in an open and co-operative manner with students and families
- ensure that students are not discriminated against on the grounds of age, disability, gender reassignment, marriage and civil partnership, pregnancy and maternity, race, religion or belief and sex as described in the Equalities Act 2010

Competency

A teacher should:

- acknowledge any limitations in his/her knowledge and competency and take steps to practice in a fully skilled manner
- assist professional colleagues, in the context of his or her own knowledge, experience and sphere of responsibility, to develop their professional competence
- undertake continuing professional development to ensure knowledge and practice remains current as required by his or her individual awarding body(ies) and/or employers

Due skill and diligence

A teacher should ensure that no action or omission on his or her part, or within his or her sphere of responsibility, is detrimental to the interests or safety of students.

Courtesy and consideration

A teacher should:

- always act in such a manner as to promote and safeguard the interests and well-being of students
- justify student trust and confidence

Confidentiality

A teacher should ensure that confidential information obtained in the course of his or her professional work should not be used for personal advantage or be disclosed without the consent of the pupil or parent, except where there is a legal right or duty to disclose. A teacher should be aware of and abide by current data protection legislation and any arrangements for confidential assessment materials that they have responsibility for.

Publicity

- A teacher may seek publicity for his or her own services, and advertise his or her services, achievements and school in any way consistent with the dignity of the profession
- A teacher should, under no circumstances, promote his or her services, or the services of another teacher, in such a way, or to such an extent, that amounts to harassment of the prospective pupil or parent
- A teacher should not publish, or cause to be published, any notice, newspaper, advertisement or any other matter likely to damage the standing of the profession or to damage or depreciate the reputation of any colleague
- Promotional material may contain any factual statement, the truth of which a teacher is able to justify, but should not make any disparaging references to, or disparaging comparisons with, the services of others
- A teacher should use social media responsibly and in a way which is consistent with the dignity of the profession

Teaching names

- A teacher may teach under whatever name or title he or she sees fit
- A teaching name should not be misleading
- A teacher should not use any title, description or designatory letters to which he or she is not entitled

Statutory requirements

A teacher should:

- comply with all statutory requirements affecting health and safety at work
- ensure the provision of adequate public/products liability insurance and employer liability insurance

- comply with all the statutory requirements affecting the running of the business, including registration of names, income tax, value added tax and any other matter required by law
- ensure that he or she is in accordance with the law with regard to copyright, recording, public performance and other matters concerning printed matter and recorded music related to their work
- be aware of and where required comply with legislation protecting children and vulnerable adults

Health and Safety

A teacher should:

- ensure that classes are of a size appropriate to the levels and techniques being taught and the space being used. Students in each class should be of compatible age and/or standard be aware of developments in Child Protection legislation and undertake DBS disclosure as required
- ensure that teaching facilities are adequately maintained and provide:
 - suitable flooring appropriate to the techniques and disciplines taught, with a clean, safe surface; to minimise the risk of injury;
 - adequate heating levels and ventilation;
 - suitable, secure and safe area for changing
- abide by Health and Safety statutory legislation requirements, understand his or her responsibility in case of a medical emergency and keep records in an accident book
- ensure that all fire regulations are displayed and adhered to

Data Protection

A teacher should behave in accordance with sound data protection principles; currently these are the eight data protection principles of The Data Protection Act 1998. These principles are summarised in **Appendix A**.

Standards of good practice for the relationship between teacher and student for principals of performing arts schools, studio principals and individual teachers should:

- have written, clearly defined aims and objectives setting out the broad goals to be achieved by the individual or school. A similar set of objectives will be stated which outline the benefits a pupil can expect to receive through the teaching staff's conscientious implementation of them. A teacher should have a written health and injury prevention and child protection policy
- employ teaching staff with experience and qualifications appropriate to the levels and techniques to be taught. Student teachers should be trained and supervised to ensure maintenance of the school's teaching standards
- conform to sound business practice
- apply appropriate teaching aims and assessment procedures to students
- ensure that students and families have ample opportunity to communicate with their teachers
- use adequate and flexible teaching skills to create a productive learning environment

Individual teachers will:

- encourage communication between student and him/herself and other students
- communicate a love of the performing arts and encourage the art of dance, drama and musical theatre
- demonstrate professional attitudes, including punctuality, reliability and responsible care of students
- develop self-discipline and self-motivation in the students
- transmit general concepts of movement in addition to those of a particular styles and disciplines
- develop in the students an appreciation of the characteristic style of each specific discipline taught
- recognise and develop each student's potential and offer appropriate guidance for further progress
- recognise physical differences and limitations and different learning styles, modifying the teaching and seeking advice where necessary. The teaching, choreography and directing must be anatomically safe, and physical corrections must be attempted in a careful and sensitive manner
- uphold the rules of their awarding organisation as applicable

Appendix A

The eight principles of the Data Protection Act 1998

The eight principles of the Data Protection Act 1998 may be summarised thus. All data recorded by dance teachers concerning individuals with whom they come into contact (be they child or adult) must be:

1. fairly and lawfully processed
2. processed for limited purposes
3. adequate, relevant and not excessive
4. accurate
5. not kept longer than necessary
6. processed in accordance with the data subjects' rights
7. secure
8. not transferred to countries outside the European Economic Area (EEA) without adequate protection

Notification – In certain circumstances (but not all) teachers need to register with the Information Commission. However all teachers, must comply with the eight principles of the Data Protection Act 1998.

A teacher who holds personal data on computer or other electronic means **may** be required to register with the Information Commission depending on the data held and the purpose/s for which it is held. If, for example, personal data is only stored for the dance teacher's accounting purposes and record keeping then it might be that registration is not required. **This should always be confirmed with the Notification helpline on 0303 123 1113 or www.ico.gov.uk.**

A teacher who holds any health-related information electronically (e.g. on a computer, word processor etc) must, without exception register with the Information Commission.
Information Commissioner's Website: www.ico.gov.uk