



World Dance & Dance Sport Council

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Chairman of Coaches Commission
Dance Sport Executive Board
Mr. Espen Salberg

Executive Board:
Chairman: Mr. Fred Bijster
Raymond Myhrengen * Ferry Polai * Steve Powell * Jerry Abrate

COACHES & TRAINERS COMMISSION of the Dance Sport Executive Board

Since being appointed as Chairman of the Coaches and Trainers Commission at the Annual Meeting in Blackpool 2005.

The appointed Management Committee:

- Espen Salberg
- Steve Powell
- Hazel Fletcher
- John Wood
- Anna Nakagawa
- Ralf Lepehne
- Tone Nyhagen
- Caterina Arzenton
- Richard Porter

Started work on something which nobody really knew **WHAT** was!

The request from WDDSC Executive Board based on requests from certain membership countries, to form a coaches commission in order to:

1. Further and support coaches and practice of dance sport worldwide
2. The Commission is responsible for the up-dating and general practice of the syllabus for the education of dance sport coaches worldwide.
3. the Commission will organise from time to time in All Continental Areas, Seminars and Lectures for the exchange of technique and subsidiary subjects in national and international dance sport.

Added to this intentions:

4. The Commissions finds it will be extremely important to work towards the purpose of trying to make the World understand:
"WHAT is dancing at a HIGH QUALITY LEVEL"
"Where might things start to go wrong or deviate from the characteristics of Modern and Latin American Dancing, thus allowing negative (from QUALITY point of view) trends to maybe cause damage."

The Management Committee had its first "unofficial" meeting – or rather "get together" in Miami in September of last year.

Again this meeting was more of an idea proposal meeting and again talking about possible tasks for the future, what direction to take etc.

The next meeting was held in London following The International Championships in October 2005.

Around this time we had started to enlarge the Management Committee by asking two members to join:

Mrs. Denise Weavers

Mr. Kenny Welsh

Who I am pleased to say, both accepted.

The Commission made another "get together" in Holland in November in connection with the Dutch Open Championships.

By this time, word started to spread about the Commissions existence and about some of its work.

January saw another meeting in London after the United Kingdom.

By this time Mr. Luca Baricchi was also asked to join the Management Committee, and again he accepted the task, for which we are grateful.

Advisory Consultants have also been appointed out of whom most persons have gladly accepted.

Mr. Peter Eggleton

Mr. Lindsey Hillier-Tate

Mrs. Mechthild Trautz

Mrs. Martina Wessel-Therhorn

To mention some.

We also have been gifted by personalities agreeing to be part of an Archive Department.

Mrs. Julie Laird

Mr. Jack Reavely

Mr. Stuart Saunders

The meeting in January in London had very much an air of – WHERE IS OUR DANCING GOING? – about it.

This obviously based on the fact that all commission members came straight from the UK Championships, and had lots of comments, questions and opinions about positive and negative impressions from witnessing the three days of competitions.

During this meeting we also had to prepare the first Coaches Congress ever in Japan, in Tokyo planned for the end of February 2006.

The Japanese members had asked for a topic:

"How to listen to the music"

and a most successful congress was held largely due to six wonderful lecturers:

LATIN: Mrs. Hazel Fletcher, Mr. Ralf Lepehne, Mr. Jukka Happalainen

MODERN: Mr. Steve Powell, Mr. Luca Baricchi, Mr. Anthony Hurley

The day was witnessed by an audience of over 400 teachers and was considered highly successful.

The same January meeting brought to conclusion that the Management Committee would meet again in London in March and do a WHOLE DAY of talking, dancing, exchanging opinions and most of all, all members were asked to name three important subjects in today`s competitive dancing that they either had difficulty in accepting, or felt was deviating from original concepts, or generally putting questions forward which they needed answers to.

From the March meeting we, the Commission felt we started to touch onto some very important subjects, such as:

The importance of the SWING in the Waltz. Flow to produce it (PENDULUM SWING)

General impression:

The Pendulum SWING is disappearing and overuse of "other" actions, amongst them sway ONLY, have a tendency to take over in majority.

Reasons, over-choreographed choreography with over-use of running actions, (passing feet) for example, as well as other influences, tend to deviate from very characteristic principles of quality, such as closing of the feet and the simplicity of the 123 timing (essential for SWING purposes).

Proposal from the Commission:

50% of a competitive WALTZ choreography should be with 123 timing.

Rumba:

General Complaint that it is difficult to judge a Rumba if NO CUBAN MOTION IS visible.

Generally speaking in order to dance a Cuban Motion, choreography will need to include RUMBA WALKS, CUBAN ROCKS, CUCHARACHAS and foot closes.

There are far too many spins, rondes, lounge lines, I haven`t even mentioned "tricks", for the eye to see.

Another criticism, the ignorance of NOT interpreting one step over two beats on the COUNT FOUR-ONE, but rather stepping deliberately on beat ONE.

Commission suggestions:

A competitive routine should have:

70% CUBAN MOTIONS

30% Choreography where a step on beat ONE could be accepted ONLY as part of a continuous (part of choreography chain).

Topics of this kind emerged also in other dances, and the first testing ground for this TOPIC was to become.

The Coaches Commission Congress in ISCHIA, Italy in early April.

Lecturers: Mrs. Denise Weavers, Mr. Espen Salberg, Mrs. Caterina Arzenton, Mr. Luca Baricchi (who had to cancel due to illness. However his part was brilliantly taken by Mr. Massimo Giorgianni and Mrs. Alessia Manfredini).

The response to the topics were overwhelmingly positive, which was proof for the Commission that talking, lecturing and trying out in WORKSHOP style of topics which will lend thought to how one can rise QUALITY levels, is a wonderful thing to coaches, judges and professional dancers alike.

In May, Mr. Steve Powell and Mr. John Wood, organised the first lecture, discussion and workshop day in England, also believed to have been mostly successful.

The Commission received more and more requests for similar congresses, and will continue its work and also further the meaning and intentions of the Coaches Commission.

I would like to thank the Management Commission for the great spirit shown in trying to make the task of the Coaches Commission a worthy cause as institution.

Thank you!

Espen Salberg