

Letter from the Editors

Dear dancers and teachers,

Welcome to this new edition of *The IADMS Bulletin for Dancers & Teachers*. We are delighted to introduce a refreshed version of the Bulletin, created with a clear purpose: to bring research and practice into meaningful conversation with those in the dance community.

The Bulletin exists to bridge research and practice in dance medicine, science and education. Our vision is to create a publication that connects, respects, empowers, communicates and dialogues with the communities it serves.

We aim to connect by translating peer-reviewed research into accessible, engaging and practically useful insights for dancers and teachers. We respect the lived knowledge and artistry of educators and artists, meeting them where they are and recognizing that experience and science together shape effective practice. We seek to empower readers with tools, strategies and resources that can be applied immediately in studios, classrooms and rehearsal spaces. Through clear writing, visuals and multimodal formats, we aim to communicate ideas in ways that are tangible and adaptable. Most importantly, we hope the Bulletin fosters dialogue, encouraging reflection, adaptation and feedback, and positioning this publication as a space for ongoing conversation between researchers, teachers and dancers.

At the center of this vision is a commitment to wellbeing and artistry. Every contribution in the Bulletin aims to support healthy, inclusive and sustainable dance practices while honoring the creativity and expressive power that make dance such a meaningful art form.

We are deeply grateful to the Rudolf Nureyev Foundation for their partnership and support in making this publication possible. Their commitment to excellence in dance and to the development of future generations of artists aligns closely with the aims of this Bulletin.

This issue brings together research and practical insights that address key aspects of dancers' training, health and development. The articles explore mental wellbeing in the studio, the physical demands of choreography, the relationship between training load and injury risk, and mindfulness practices that support self-awareness and resilience. Together, they offer tools and perspectives designed to help dancers and teachers create training environments where performance, learning and wellbeing can flourish together.

Melanie Fuller's article, *When Do Injuries Occur Across Dance Training and Career Development?* examines how injury risk changes across key transition points in a dancer's training and career. Drawing on injury surveillance research, the article highlights how shifts in training volume and intensity, such as transitioning to full-time training or entering a professional company, can increase dancers' vulnerability to injury. Melanie offers practical guidance for educators and training organizations on how to manage training loads, integrate conditioning programs and support dancers through these transitions in ways that promote long-term health and career sustainability.

In *Preparing Dancers for Upper Body Demands in Ballet and Contemporary Dance*, Claire Farmer and James Brouner explore the increasing physical demands placed on dancers' upper bodies in ballet and contemporary dance, including lifts, inversions and weight-bearing floorwork. Through analysis of ballet and contemporary performances, the authors examine how often these movements occur and what physical capacities they require. The article

translates these findings into practical guidance for teachers and dancers, outlining strategies to develop strength, endurance and technical understanding to perform these movements safely and confidently.

Michelle Dwarika's article, titled *Teaching for Well-being: A Dance Teacher's Guide to Managing Dancers' Stress*, draws on her systematic review of mental health in dance, to offer teachers practical strategies for supporting dancers' psychological wellbeing. The article identifies common stressors in dance training such as cultural body ideals, teacher-based power dynamics and high-pressure environments, and offers actionable tools to address them. These include approaches for opening conversations about mental health, creating emotionally attuned dialogue, supporting dancers' needs for competence, autonomy and relatedness, and building learning environments that balance challenge with support. The article highlights the important role teachers play in shaping studio cultures where dancers can thrive both artistically and mentally.

Finally, *The Way Out Is In (Thich Nhat Hanh): Cultivating Awareness Through Meditation for Dancers*, by Livia Massarelli and Phaedra Petsilas, explores how meditation practices can support dancers' wellbeing, focus and self-awareness. Based on an eight-week meditation intervention with conservatoire students, the article highlights how contemplative practices can help dancers develop emotional regulation, compassion toward themselves and greater awareness of their bodies. The authors offer a practical toolkit of meditation exercises and reflective prompts that teachers and dancers can integrate into training contexts to support resilience and sustainable artistic development.

We're hugely grateful to all the authors for their contributions to this issue. We hope this Bulletin offers not only ideas to read, but tools to try, adapt and discuss within your own practice. Whether you are a teacher, dancer or educator, we invite you to engage with these insights, reflect on how they resonate with your own experience, and explore how they might shape your work in the studio and beyond.

Most importantly, we encourage you to continue the conversation. Share your reflections, test the ideas presented here in your own contexts, and connect with others in the dance community who are working toward healthier, more sustainable and artistically vibrant training and education environments. We look forward to learning together with you and invite you to dialogue with us. Our email is bulletin@iadms.org

With very warm wishes,

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