



Partner Resource

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Acknowledgement

The original *Callers' Partners Handbook* was published in 1978. This updated version (2024) is renamed *Partner Resource*.

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The Partner Committee would also like to acknowledge Erna Egender, the first Chair of this committee (then known as Partners' Committee). Her hope to create a handbook to provide helpful information for others in our activity led to this Partner Resource document. She was described in the 1992 *Partners' Committee Handbook* as "always a lady, a partner, and a friend." Erna was elegant. She was a strong balance to her husband Herb Egender, and she influenced their roles as dance leaders. Many on the Partner Committee today still remember her fondly as a mentor to Partners around the world and a true Partner role model.

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Editor

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Introduction

Who is a Partner? Typically, a Partner is the Caller's spouse or Significant Other. However, a Partner can also be an assistant to the Caller, perhaps a dance partner, who is neither the Caller's spouse nor Significant Other.

Every Partner determines how much or how little to participate in his or her Caller's activity. Some Partners act as the Caller's business manager and are just as involved, if not more, in the calling business as the Caller. Some take a completely hands-off approach.

The key to a successful Caller/Partner relationship is good communication. Make sure you communicate early and often about the role that your Caller would like you to take to best support him or her. Also communicate to the Caller the extent to which you would like to take on responsibilities.

This document provides resource material to support you in your role as Partner, in whatever aspects you choose to participate.

Use the document to facilitate ideas and suggestions to improve the relationship between you and your Caller, and the relationship between either or both of you with dancers, clubs, associations, and the public.

There is no one correct or approved way for a Caller and Partner to interact. The single most important element of the Caller/Partner relationship is a shared and mutual perception of what each expects of the other. This understanding can only be achieved through an honest process of negotiated agreement. - Tim Marriner, from "Caller's Partner" at knowledge.callerlab.org/wp-content/uploads/2021/10/2020-10-16-Marriner-Callers-Partner.pdf

Callers without a Partner can also use this document to help manage their own calling activity.

Partners Around the World

Modern Western Square Dancing (MWSD) started in the United States, and square dancing happens mostly in the U.S. However, MWSD is now an international activity, and square dancing can be found all over the world, especially where U.S. military bases have existed. Some countries, such as Japan, have more square dancers per capita than the U.S.!

Partners Everywhere

The role of a Partner is no different whether you are in the U.S., Canada, or any other part of the world. That is, the role of the Partner varies from Caller to Caller.

Some attend dances and act as a host. They often help manage the club and take an active role in the social aspects of the club, including resolving personality issues and organizing club activities. Some help with equipment when needed. Some help with the bookkeeping, fee collection, and event scheduling. Some take no part at all (and in some cases, do not even square dance).

Active Partners everywhere often serve as the liaison between the Caller and dancers, such as letting their Caller know about difficulties that a dancer might have or about injuries to a dancer. Partners often play a key role in developing new dancers.

Partners of Callers Outside of North America

Outside of the U.S. and Canada, clubs are typically Caller-run. Calling is often not run as a business for profit, so there are fewer business aspects involved with being a non-U.S. Caller. However, some Partners do help their Callers with club management, such as insurance, bookkeeping, fee collection, and venue reservations.

Here are some observations by Callers around the world about the role of Partners in their region of the world.

“It is quite common for the Partner to co-manage the club with the Caller. Take an active role in the social aspects (special function planning), financial matters, managing “people issues” (this can be done with the Caller as required), catering planning, feedback to the Caller (both from dancer comments and personal).” – Australia

Partners Around the World

"[Partners] do some calling in the Beginners Class, also demonstrate how to move . . . to assist [Caller's] calling. Also, it is becoming more important for Partners in the club management." – Japan

"Support the Caller and manage the running of the club, helping to unload equipment from the car, prepare the hall, keep register of dancers and admission fee to the dance, welcome dancers, sort out refreshments, help in packing up equipment and loading the car. Support the Caller by attending meetings locally or out of area, provide constructive criticism for any dance evening, and occasional praise for the Caller." – England

"The Partner usually accompanies the Caller but does not have any other role than being presented together at Grand Marches." – Czech Republic

"It is the Partner's choice as to how much they get involved and we respect that. We would like them to be an integral part of the club scene and the Caller/Partner seen as one. We accept that on few occasions, the Partner is not involved. There is a different feel to the club if the Caller/Partner are both actively involved, though." – Australia

Partners as Business Managers

Square dance calling is an activity that requires management. Most Callers get paid to call, but even if your Caller doesn't, events and engagements still need to be booked and managed.

As with other aspects of a calling career, the Caller and Partner must agree on who handles the business side of the activity. Sometimes Callers do everything themselves; sometimes Partners deal with bookings and financial details, and sometimes Callers and Partners share the duties. As always, communication is the key to a successful calling career partnership.

This chapter discusses the two main tasks that you can do to help manage your Caller's business:

- ◆ Keep a detailed set of accounts and records for tax purposes
- ◆ Keep a detailed calendar for bookings

Accounts and Taxes

- ◆ Keep track of all income and expenses and make sure to keep receipts for *all* expenses. Use a spreadsheet or expense tracking app to help you do this clearly and easily. Expenses can include, but are not limited to:
 - Equipment (mic, set, speakers, cables)
 - Clothing that is only used for square dances, such as crinolines and square dance dresses
 - Automobile expenses: Decide whether to keep track of all maintenance/depreciation or use IRS/CRA/other mileage allowances. You can use a mapping app to calculate the exact mileage very easily to and from a dance.
 - Music
 - Refreshments
 - Travel expenses (airfare, train tickets, taxis, hotels)
 - Membership fees (CALLERLAB, local Caller Associations)
 - Business performance licenses (BMI/ASCAP, SOCAN, SESAC)
 - Facilities expense: Include rent paid to use a location. If you have a dance space in your house, a portion of operating expenses (heat, electricity, water, insurance, city taxes) may be deductible. If you have a dedicated building, the same may apply.
 - Advertising/promotion (business cards, fees for conventions and festivals)
 - Caller's insurance (liability)

Partners as Business Managers

- Education (attendance at a Caller School, CALLERLAB Convention fee)
- Business registration
- Entertainment, such as parties that you host for dancers
- ◆ Understand the different tax categories that your expenses fall under for your country. Tax codes differ widely in different countries. (For example, in Canada both music and refreshments come under Supplies. This may not be true in other countries.) Don't be afraid to have a tax accountant prepare your tax return initially. This can help you learn the categories that your tax code uses. In some places, the cost of the accountant is tax-deductible.
- ◆ Understand when you are allowed a per diem. For example, in the U.S., you might be able to take a per diem for housing and meals, even if you are staying in private homes when you travel. Check with an accountant.
- ◆ Use a tax filing software.

Non-U.S. tax and legal concerns

In Canada, clubs pay annual membership to the Canadian Square and Round Dance Society (CSRDS). This membership includes liability insurance for the club, its leaders, and its dancers. All music license fees are collected by Entandem, which is a joint venture between the Society of Composers, Authors and Music Publishers of Canada (SOCAN) and the Re:Sound performing rights organization. All profits must be declared as self-employment for tax purposes. Even if no profit is made, be sure to maintain good records.

In Germany, the Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfältigungsrechte (GEMA) manages music licensing. Income tax and value-added tax (VAT) are also collected in Germany.

For other regions, you can check with the CALLERLAB International Advisory Committee.

Bookings

Some Callers like to do their own bookings. Others depend on their Partners to manage their business. If you are involved with any or all the booking, work with your Caller on these booking tasks.

- ◆ Keep detailed notes of all bookings. Double-booking is *not* acceptable and can ruin a reputation. The Caller and Partner need to discuss all bookings and agree on which ones will be accepted. *Communication here is vital to the calling business!*
- ◆ Make sure you know how to get to the dance hall. Give yourself enough time to find it. Keep track of when you must leave the house or hotel. Are you eating at or near your home or hotel, or are you getting to the vicinity of the dance and then eating? Do you eat at a restaurant in the area (fast food or sit-down), or do you have a picnic somewhere? Remember that traffic delays can reduce the time that you have to eat a proper meal. What factors will affect the drive (sporting events, annual celebrations, weather, and road conditions)? If you plan to have a meal close to the dance hall, find the hall before you eat.
- ◆ Decide on fees and negotiate with organizers of the dance.
- ◆ Maintain a master calendar. Some use online calendars such as Google Calendar or TeamUp, some use a wall calendar, some use notebook calendars. Just make sure your calendar is kept up-to-date and consult it before accepting a new booking.
- ◆ Include notes for each booking as to when the contract was signed or how the contract was communicated (such as via email or Facebook messenger).
- ◆ Many Callers/Partners block specific times for themselves and will not accept bookings during that time. It may be an evening, a week or even a month. Make sure to clearly mark break time on the master calendar. (If you color-code your calendar, use a distinct color to mark personal time.)
- ◆ Keep a paper copy of all contracts. These should be scanned and kept on your computer or phone along with contact information for each event. Make sure the contract includes the current cell phone number of someone who will be at the dance, in case you are delayed.
- ◆ If getting to the event includes crossing an international border, make sure you know the tax, visa, and performance regulations for that country. (For example, non-U.S. Callers are not allowed to perform for money in the U.S. without paying a performance bond fee. This fee is aimed at professional entertainers like those performing large concerts, so it is beyond the scope of square dance Callers. Most non-U.S. Callers just say they're visiting friends or going on vacation to the area of the event, which is not wrong.)

Partners as Business Managers

- ◆ Maintain contact with the organizers of each dance so everyone is clear about who is providing equipment, transportation, and housing. Make sure the Caller knows what time he or she is expected to be at the venue.
- ◆ If you and your Caller are running the event, you may want to plan to provide refreshments and take money at the door. Don't forget to have small bills for change! Consider accepting credit cards or electronic payments.

Marketing the Caller/Partner

If you want to help market your Caller, several tasks are available. Check with your Caller as to which tasks he or she would like you to do.

Ongoing Tasks

Make sure to let your Caller review everything that you communicate to dancers, including website, Facebook posts, and email messages.

- ◆ Keep the Caller website updated.
 - Post dances as they are booked, remove dances that have happened, and mark dances that are canceled.
 - Make sure calendars on the website, such as TeamUp, are updated.
 - Add or delete pages as needed. Make sure current photos are available online for clubs to use on flyers.
- ◆ Create flyers for dances that your Caller organizes. Make sure they are posted on the Caller website and make printed copies to take to dances. Make sure to include a photo of your Caller if your Caller is not the regular caller for a club event.
- ◆ If you agree to create flyers for a dance in which your Caller is a guest Caller, make sure to get the club's approval before you post or distribute any flyers that you create.
- ◆ Post flyers and information about upcoming events on Facebook and other social media.

Before an event

- ◆ Keep track of registration for special events (such as a cruise or special workshop).
- ◆ Send emails as needed to registered dancers to keep them informed about the event. You can use a mail distribution app like MailChimp to do this.

At a dance

- ◆ If needed, help the Caller set up equipment. Get out the sound equipment, and plug in cables and wires. Your help with equipment setup allows your Caller time to meet and greet dancers before the dance.
- ◆ Find out where dance flyers can be displayed and put out flyers for your Caller's upcoming events.
- ◆ If the dance is organized by your Caller, help collect entrance fees or donations.
- ◆ Dance when needed.
- ◆ Take videos that can be posted on the Caller website or YouTube. Take photos for use in flyers.
- ◆ Help tear down and put away the equipment as soon as the last tip is over. Doing so allows your Caller to visit with dancers after the dance and allows you both to leave the dance quickly.
- ◆ If needed, pick up leftover flyers from the flyer table.

Continuing Education

Learning is a continuous part of our lives. Stimulating our brains and our bodies help us stay healthy longer, perhaps to even live longer. Square dancing is scientifically proven to increase the white matter in our brains and stave off the encroachment of memory diseases. See [Health Benefits](#) on page 41 for links to articles and studies on this topic.

To this end you are encouraged to look for ways to expand the knowledge and experiences of you and your Caller. Here are a few ways to keep learning about this ever-evolving activity. Evolve with it and evolve together. Share and show the joy.

Attend Caller Schools

Go with your Caller to a Caller School at least once a decade, more often if possible. Go to schools run by different Callers and if possible, in different parts of the country. Regional perspectives can be fascinating and lead to great discussions and learning.

Some might think that Caller Schools are only for the beginning or newer Callers (and their Partners). However, without regular exposure to instruction by different teachers and new experiences, a Caller's program can become stale and very predictable. Dancers can start to drift away to look for something new or more interesting, something that is not the "same old same old." Some Caller Schools focus on a particular aspect such as Singing Calls, Party or Non-dancer Dances, or Teaching. Check these out for a more in-depth course of study and improvement of your Caller's skills.

Also attend Caller Schools that your own Caller runs. You can always learn something at these schools.

Dance outside your club

Attend conventions, festivals, special events, and other club dances not just for the opportunity for your Caller to call but to dance together.

Attend seminars or events that include different genres of square dancing such as Contra dance or a Community Dance. (The Committee for Community and Traditional Dance runs a Community Dance Leaders Seminar workshop in conjunction with the CALLERLAB Convention.) If you can, ask to attend another Caller's Party/Dance/Hoedown. You'll be surprised how different each Caller runs that type of event and you and your Caller can learn from them.

Continuing Education

Think about attending folk dance camps, such as those run by the Lloyd Shaw Foundation or the Country Dance & Song Society. You can even visit and watch/dance other programs which you haven't seen or thought you might want to try that may be presented during a National, Regional, or State Convention.

Again, go to other clubs in your area to dance together to another Caller. That's how you got started, right? Have a date night and just go dance.

Read

Many books, pamphlets, blogs, and magazines about square dancing are available.

Some interesting books about the history of Modern Western Square Dancing and some of its important personalities include:

- ◆ *Good Morning: Music, calls, and directions for Old-Time Dancing as revived by Mr. & Mrs. Henry Ford* (1943) by Benjamin Lovett and Henry Ford
- ◆ *Cowboy Dances* (1949), a collection of Western Square Dances by Lloyd Shaw
- ◆ *As I Saw It* (1990) by Bob Osgood, an excellent perspective on the impact and growth of the square dance activity, compiled and edited by Paul Moore. Osgood was a driving force behind the formation of CALLERLAB and was dedicated to helping people have fun.
- ◆ *The Square Dance Man: The Life & Times of Lee & Lilith Kopman* (2011) by David and Becky Knapp, vignettes from the life of one of the most prolific writers of square dance calls.
- ◆ *Just Another Square Dance Caller: Authorized Biography of Marshall Flippo* (2020) by Larada Horner-Miller, about the life of a legendary caller.

Recommended online reading include:

- ◆ *American Square Dance* magazine: americansquaredance.com/.
- ◆ *Square Dance History Project*: squaredancehistory.org/.
- ◆ *The American Dance Circle* (the quarterly publication of the Lloyd Shaw Foundation): lloydshawfoundation.weebly.com/american-dance-circle.html.

Attend education sessions at conventions and festivals

CALLERLAB Conventions offer sessions that are of interest to Partners, including marketing, styling, and sociability. See [Conventions](#) on page 17.

The National Square Dance Convention in June offers several education sessions each year. Past topics include:

- ◆ Attracting youth to square dancing
- ◆ Attracting and retaining dancers
- ◆ Camping & Dancing: S'mores than dance
- ◆ Creating colorful flyers
- ◆ How to be an insurance coordinator
- ◆ How to run off new dancers
- ◆ Marketing your club
- ◆ So you want to be a caller
- ◆ Social media: Using it effectively
- ◆ Starting and growing a new club
- ◆ The “Social” in square dancing: What and why

Regional and state conventions and festivals often offer education sessions. Look for these sessions when you attend a convention or festival.

Be curious and encourage change

Ask questions and *listen* to other Callers, other Partners, and dancers, even those you don't know. Ask your Caller how you can help him or her present a better or different program. Are you interested in singing duets in singing calls? Are you interested in learning to cue rounds, lines, or mixers? Are you interested in taking on a different role to lessen the stress on your Caller? Perhaps you can take charge of marketing your Caller on social media or learn how to set up the equipment so he or she can meet and greet the dancers.

Encourage your Caller to experiment, to study, to watch how others put figures together, and find out what music is being used. Observe how dancers react. Encourage your Caller to add to his or her music repertoire.

CALLERLAB Conventions and Committees

Every year, CALLERLAB holds a Convention in the U.S. At the Convention, Callers, Partners, dancers, and representatives from related organizations attend interest sessions, banquets, evening dances, and fund raisers, which in the past have included public dances and auctions.

Committee meetings are also held at the Convention. Partners are allowed to attend most committee meetings, even ones in which membership is restricted. Partners are encouraged to join committees in which they qualify and have an interest.

Conventions

Why should you go to CALLERLAB Conventions?

- ◆ The Convention gives you an opportunity to meet other Partners. You will find support amongst others in a position like yours, especially if you are a new Partner. The Partner Committee meets face-to-face at the Convention.
- ◆ Some Callers and Partners use this opportunity to travel and take a vacation together, especially non-traveling Callers. Sure, it's "work" related, but Callers and their Partners often find their enthusiasm for square dancing recharged when they attend the Convention.
- ◆ You and your Caller can "divide and conquer" by attending separate sessions when interesting sessions overlap. While your Caller is attending committee meetings or sessions to improve his or her calling skills, you can attend those related to marketing and growing the activity.
- ◆ Your opinion can matter. Even if you are restricted from being a voting member of a committee, your opinion as a dancer or Partner on committee issues is still welcome. You can also hear the thought process behind the decisions that are made by the committee.
- ◆ Finally, you can be the catalyst to connect local Callers with more well-known Callers, or even with each other! The friendships that you develop as Partners can lead to friendships between Callers who might otherwise not get that opportunity.

Committees

Join committees if you can. CALLERLAB is run by the committees, not the Board of Governors or even the Executive Committee. Those two bodies act on items that come to them from the committees.

Some committees restrict their membership to Callers only, but there are plenty of others that Partners can join.

As of publication, Partners are welcome to join the committees listed in this topic. Refer to the Committee Briefs found at Callerlab.org for more details. To join a committee, contact the CALLERLAB Home Office, or attend the committee meeting at Convention and ask to join.

Partners Committee

This committee supports Partners in their varied roles, facilitates Partner support of each other, and assists in leadership development of Partners as dance community leaders.

Committee for Community and Traditional Dance (CCTD)

The CCTD provides structure, leadership, and materials to promote and enhance understanding of the use of squares, couple dances, mixers, solo/line dances, trios, contras, and other dances suitable for the community dance environment.

Definitions Committee

This committee writes and maintains call definitions for the CALLERLAB-managed programs, especially when changes are made to the programs by the respective Program committees.

History Committee

This recently disbanded committee was involved in the preservation of the history of CALLERLAB. These include documents, pictures, and other materials regardless of media. If you are interested in helping preserve CALLERLAB history, contact the history liaison, Pam Clasper.

International Advisory Committee

This committee develops and recommends ways in which CALLERLAB can be of greater service to non-U.S. Callers, develops programs for the recruitment of new members who reside outside the U.S., and recommends policies and programs for membership in CALLERLAB.

KnowledgeBase Committee

The KnowledgeBase Committee manages the online CALLERLAB Square Dance KnowledgeBase. The KnowledgeBase contains resource information for the entire square dance community, not just CALLERLAB members. It is available at knowledge.callerlab.org.

Marketing Committee

This committee develops guides and establishes marketing material to introduce square dancing to the non-dancing public with the goal of recruiting new dancers.

Public Relations Committee

The Public Relations Committee is tasked with finding ways to encourage and grow CALLERLAB membership worldwide and to increase Convention attendance of both CALLERLAB members and non-members.

Social Connections Committee

This committee promotes the importance of social interaction as a significant part of the Caller's responsibility to strengthen clubs. The committee encourages Callers to provide the leadership necessary for the success of MWSD.

Ways and Means Committee

The committee raises funds through sponsorships, endowment, grants, and other similar avenues, and through fund raising projects.

Traveling Internationally

What to expect

As you already know, MWSD is a *very* friendly activity! When you travel with your Caller to a different country, you will always receive a warm welcome. For the most part, there is little you need to know or do as an International Partner, although some knowledge of local customs and language is helpful.

Here are some thoughts by Callers around the world as to what a Partner can expect when visiting another country.

“A big hug!! And - a warm reception, welcoming to the club, long chat about how they do vs. what we do.” – Australia

“He or she will be treated as kindly as the Caller him/herself. When we introduce the Caller, we also introduce the Partner (if he/she wishes so).” – Switzerland

“Most likely, because of language barrier, contact might be very hard to get. Partner is very welcome, but very likely that direct contact from dancers to the Partner is very few. If the barrier is gone, the Partner is a member of the crowd.” – Germany

“If there is free time, [the Partner] will be taken sightseeing. [The Partner] will get an opportunity to dance. Free food and lodging together with the Caller.” – Sweden

“The Partner should expect to be welcomed as part of a team. Unless the Partner indicates otherwise, the Partner would be expected and encouraged to participate in the dancing and any other festivities that occur.” – Canada

“A warm welcome. Partners can expect to have the opportunity to dance every tip if they so desire. Alternatively, they would not be left all alone on the sidelines if they elected not to dance.” – England

Traveling Internationally

For more information

The CALLERLAB International Advisory Committee provides wonderful resources for non-U.S. Callers and their Partners. Contact the committee if you have any questions. The committee represents almost every region of the world where MWSD has a presence.

Conflict Resolution

Square dancers go to dances to have a good time. They want to move to music and socialize with their friends. But a conflict within a club can put a real damper on the club atmosphere. Conflicts create an uncomfortable situation for the club and can cause a drop in morale, which can lead to dancers quitting the club or even the activity altogether.

Who is responsible for resolving conflicts?

What happens if a conflict arises? The Caller and Club Leaders need to agree on how conflicts are to be handled. What kinds of conflict does the Caller handle? The Club Leaders? The CALLERLAB KnowledgeBase has documents to help clubs resolve conflicts. These documents can be found at knowledge.callerlab.org by searching for “Welcoming”:

- ◆ *Welcoming Dance Environment CALLERLAB Handbook* – this document helps Callers, Club Leaders, and dancers create a welcoming dance environment for all. It also includes the template *Guidelines for Dealing with Inappropriate Behavior*.
- ◆ *Guidelines for Dealing with Inappropriate Behavior* (in both PDF and .docx format) that you can tailor for your own club use.

It is important for your club to review these documents, and to agree on how conflicts will be handled within the organization. Conflicts are better handled if a protocol exists before conflicts arise.

What if you’re asked to help?

Regardless of who is assigned to handle conflicts, you as the Partner may be called upon to help. Sometimes the conflict involves the Caller, or exists between Club Leaders. Sometimes, a Caller sees inappropriate behavior from behind the mic but doesn’t have the time or opportunity to address the issue without creating a distraction for the other dancers. Or maybe dancers just find you more approachable than the Caller or Club Leaders and will go to you with their issues.

If you are an active Partner, please familiarize yourself with the *Welcoming Dance Environment CALLERLAB Handbook*. This document will help to prepare you for possible issues.

Conflict Resolution

If you find yourself in the position to help resolve conflicts, here are some helpful tips:

- ◆ If the conflict is between two or more parties:
 - Find a private place to talk about the issue. If needed, talk to each side individually.
 - Listen to both sides and repeat back what you understand the issue to be, to make sure everyone is on the same page.
 - Find out what the parties would like you to do about the issue. If a solution cannot be easily found, you may need to pull in the Caller or Club Leaders.
- ◆ If applicable, propose the next step. Asking feuding dancers to leave a dance is often the best solution. Sometimes, bickering parties just need time to cool off.
- ◆ If the conflict involves one party being offended by another party:
 - Find a quiet place to talk about the issue with the offended party.
 - Listen carefully and repeat what you understand the issue to be.
 - Find out what the offended party would like you, the Caller, or the Club Leaders to do about the issue.
 - If the other party needs to be pulled into a conversation, make sure you find out whether the offended party wants to remain anonymous.
 - Find an action that can be performed and set a deadline for that action. For example, you might say, “By the end of the evening, I will talk to so-and-so and let him know that he is swinging a little too aggressively.”
 - Make a report for the club’s records. This important step protects the club and Caller in case the issue escalates. A report shows that the club was informed and took steps to alleviate the issue.
 - If the offense is serious, report the issue to law enforcement.

Remember to handle conflicts with professionalism. Gossiping about other people’s issues, or allowing others to gossip, can exacerbate any conflict.

What are some examples of conflict resolution?

Here are some real-life conflict scenarios, and suggestions for resolving them.

- ◆ A couple who brings a personal fight to the dance – take the couple aside and let them know that they need to stop their bickering because it makes other dancers uncomfortable. If they cannot put their differences aside for the night, calmly ask them to leave the dance.
- ◆ A dancer who is too “touchy” with other dancers – take the dancer aside and let him or her know that his or her touching is not welcomed by some dancers. If the dancer does not stop, ask the dancer to leave and make a report. If an interaction amounts to an assault, contact law enforcement.
- ◆ A gay couple whose presence makes other dancers uncomfortable – you will need to be careful here. The CALLERLAB Code of Ethics, and some laws, demands that Callers not discriminate based on sexual orientation, so you cannot ask dancers to leave a dance just because some dancers are not comfortable with their presence. However, if they behave inappropriately with each other or other dancers, you can pull them aside and gently talk them about their behavior.
- ◆ Dancers who fight because they don’t agree on the definition of a call – pull them aside and find out their issue. You can ask the Caller to review the call during the next tip. callerlab.org and the Taminations app by Brad Christie contains definitions of all calls, so the definitions can be checked, but if the definition is ambiguous in the way the Caller called it, it is up to the Caller to let the club know what he or she intends the dancers to do.

What if the conflict is with the Caller?

Sometimes dancers or club leaders have issues with the Caller, and you are asked to help.

Issues with Callers can involve actual calling, Caller behavior, or how a club is run.

If the dancers feel that the Caller is calling too fast or too slow, that the music is too loud or soft or too old or new, or have problems with a particular call, you can let your Caller know about the issues that the dancers are having. Sometimes the Caller can't see everything on the floor and is not aware. Callers often welcome this type of feedback.

If the dancers have issues with the Caller's behavior, such as when the Caller tells inappropriate jokes or embarrasses dancers by constantly calling them out, you will need to use more sensitivity to discuss the issue. You know your Caller better than anyone else in the club, so make sure to talk in a way that works for the two of you. Bring up issues only when you are in a neutral calm setting. You may want to suggest positive things the Caller can do instead. For example, you might say "Some people might not share your political views. How about if we find some more neutral jokes to tell?"

Use your judgment as to when to have a conversation with your Caller. Some things need to be addressed immediately but most can wait until after the dance. Also, use your judgment to decide which comments from the floor need to be relayed to the Caller.

Issues about how a club is run is best left between the Caller and the Club Leaders unless the Caller asks for your support on this matter.

Partner Dance Time

Maybe you fell in love with square dancing so hard that you married a Caller. Or after many years of partnership, your dance partner decides to become a Caller. Either way, you don't get as much dance time as you would like. Now you feel frustrated because you've lost your dance partner!

This chapter offers some solutions to this problem. Not all solutions will fit all situations.

As the Partner of a Guest Caller

When your Caller is a guest Caller or featured Caller, clubs often (but not always) make sure that the Partner gets to dance.

Partners of Guest Callers have suggestions to improve their chances of dancing.

- ◆ One Partner gives out premiums when a dancer asks her to dance. She gives a pink jeweled heart dangle that says "Caller Partner".

"If someone asks me to dance and I do get up and dance, I give my dance partner a dangle as a thank you for dancing with the Partner. I only give them out when I am asked, not when it is necessary for me to fill in a square. The dancers seem to like the dangle, and once I hand one out at a dance, I seldom sit out again."

- ◆ One Caller used to introduce his Partner at the beginning of a dance this way: "This is my wife Susie, and she loves to dance!" She never sat out one tip unless she wanted to.
- ◆ If you know who the solo dancers are at the dance, and you can dance the appropriate role, offer yourself as a dance partner directly. (You can also ask the dance organizers to introduce you to the solo dancers who need a partner.) Doing so can give other solo dancers an opportunity to dance more and maybe even help fill a square.

As the Partner of a Club Caller

Some Partners of Club Callers feel, or are told, that dancers who pay get priority to dance. In couples-oriented clubs, solo dancers (which Partners become) can find it hard to fit in.

Partners in the CALLERLAB community shared their thoughts about being the Partner of a Club Caller.

- ◆ Many Partners feel that if the Caller is hired by a club, the Partner should only dance if needed.

“My take, as a Partner, is to not dance unless I am needed to fill in a square. However, I will NOT let 7 people sit down! I did not pay to attend the dance; therefore, I feel priority should be given to the paying dancers. When asked, I usually refer the person to a single dancer who is sitting out.”

- ◆ One Partner became a paying member of the club so that she had as much priority to dance as the other club members.
- ◆ One Partner suggested that the contract that the Caller makes with a club includes a clause that gives the Partner full membership to the club at no charge. However, some Partners disagreed with this idea.
- ◆ Many Partners suggest that the Partner learn both the Boy and Girl roles so that he or she can more easily fill in where needed.

“Oh, I’m definitely bi-dansual. I’ve filled in a lot at club and festival dances, that way. Will even jump in at a party dance if need be— [Boy or Girl part] --but only to make up numbers. Our aim at a party dance is to get as many people up to dance as possible.”

“I usually dance in the man’s place and ask a lot of singles to dance with me. I can dance as much as I want!!”

- ◆ If all else fails, go elsewhere to dance! Go to another club or to festivals so that you and your Caller can dance as much as any other dancer. Dancing elsewhere not only allows you and your Caller to dance together, but the Caller can keep up his or her own dance skills, maintain understanding of the dancers and figures, and pick up new teaching methods, new sequences, and all sorts of other things.

As a Solo Dancer

When your dance partner becomes a Caller, you effectively become a solo dancer. Some club cultures and regions are more solo-friendly than others. Before dancing at a club or festival as a solo, make sure you understand the local culture and protocols.

- ◆ Some clubs or events allow solos to enter a square and raise a crooked finger to indicate that he or she is looking for a partner. (Unfortunately, often a couple on the sideline will think that the hand sign indicates that a square is looking for a couple, and the solo is bumped out in favor of the couple.)

“The custom in our area is if a single wishes to dance, they join a square and hold up a hand to indicate they would like a partner. The Caller will then say something like ‘we need a man in the back square’, or ‘we need someone to dance the lady’s part over by the windows’.”

- ◆ Some groups use number cards or a rotation board. A Partner of a Caller-run club uses a rotation board to make sure everyone, including herself, gets to dance. She knows both parts so that she can take anyone’s place. Since breaks are short, everyone appreciates a scheduled turn to sit out. However, for workshops, she leaves herself out to give others more dance time, unless she’s needed.
- ◆ In Japan, all dancers, whether or not they come as a couple, are treated like solo dancers. Between tips, everyone finds a new partner (either someone already on the dance floor or someone on the sideline) and a new square. Because the vast majority of Japanese dancers are female, most female dancers can dance either roles.
- ◆ International Association of Gay Square Dance Clubs (IAGSDC) clubs welcome dancers of all orientations and partner status. IAGSDC dancers often come as solos. They find a partner before or after they enter a square. While standing in a square, holding a right hand, left hand, or both hands out indicates the partner role you are looking for.

You don’t need to move to Japan or ask your club to become an IAGSDC member to enjoy dancing as a solo dancer, but as a Partner, you can help to guide the culture of a club to be more solo-friendly, especially if the club is Caller-run. A solo-friendly club will keep more dancers in the club because it doesn’t depend on two people in a couple to be able to or want to dance.

Enhancing Sociability at Events

The social aspect of square dancing is paramount to the enjoyment of the activity. Social connections formed through square dancing can positively impact a dancer's mental, emotional, and physical well-being. See [Importance of Social Connections](#) on page 42.

Some clubs spend just as much time if not more time on the social aspects of their club than they do dancing. One even considers itself an "eating club" that occasionally breaks out into square dancing. Some clubs promote interactions outside of the dance, like group excursions or after-parties. Some dancers in these clubs come to club dances regularly even when they cannot dance much or at all because the social connection that the club offers is important to their emotional well-being.

As a Partner, your involvement in the social aspects of square dancing can be large or small. In some clubs, the Caller and their Partner play a large role in the social activities. Some host club picnics, others attend club social events such as mini-golf outings and go to dinner theaters as part of the group. The involvement varies based on the Caller, Partner, and club.

One way to promote sociability is to use computer programs to generate square assignments ("Computer Squares") or rotation cards. These programs and cards put dancers in numbered squares throughout the hall. They mix up dancers and help to prevent cliques on the floor. They also work well to get dancers up and in their squares quickly. See [Resources](#) for a list of places to get these programs.

CALLERLAB offers a treasure trove of other ideas to improve sociality at any square dance event. (Go to knowledge.callerlab.org/ and click the "Social Connections" tab.) You can filter this page by categories, such as new dancer sessions, non-dance activities, and club outreach. This page also contains several success stories, helpful hints, and ideas solicited by the Social Connections Committee through a series of contests. You are sure to find something that you can use.

Classes

In Board-run clubs, the clubs take care of recruiting and managing classes. In Caller-run clubs, the responsibility falls on the Caller's shoulder, and likely on yours as well. Even if the club is Board-run, you may want to or may be asked to be part of the effort to develop new dancers.

For more information about marketing and recruiting, refer to the CALLERLAB *Square Dance Marketing Manual*. You can find it at callerlab.org/download/marketing-manual/.

Recruitment Advertisement

When trying to attract new dancers, remember the average person knows little about our activity. They don't need to know everything! Decide to focus on one or two aspects of dancing that mean the most to us, and those may not actually be the dancing! Include the date, time, and location of the first class – no need to dwell on how many sessions there will be. Make sure there is a contact phone number and email address.

In today's world, people expect to pay for things of value, like classes. Consider that perspective when designing your ads.

Print advertisement

The term print advertising includes flyers, business cards and newspaper/magazine ads.

- ◆ Keep print advertising simple and to the point, with one or two action photographs showing lots of smiles. Never use more than three fonts – one Serif, one San Serif and one fancy “headline” font (used sparingly). Include colors but try not to use the entire rainbow. Think clean and professional!
- ◆ If using a “head” or “mug” shot of an individual, always make sure the head faces toward the center of the page, to draw the viewers' eye into document. If the head faces rightward, put the photo on the left side of the page and vice versa.
- ◆ Most newspapers have calendar-type listings at no charge for local events. Many newspapers will also print stories about dances and events when you send a story and include photos.
- ◆ Flyers can be placed on church bulletin boards, windows of businesses, and just anywhere that gives you permission. One group organizes their entire club, dividing up the downtown area, with each team covering a different blocks.
- ◆ Business cards can be distributed to anyone the dancers meet. Some have turned them into “admission tickets.”
- ◆ Any exhibition, such as a parade or demonstration, is a perfect opportunity to pass out flyers and cards.

Social media/email advertising

- ◆ When creating your ads, always create a version suitable for use online and on mobile devices. Reduce both the physical size and resolution so that the files are the correct size for posting. Provide electronic files in PDF (not Word) or graphic format (such as JPEG or PNG). (Some social media platforms accept only certain formats.)

Radio/television advertising

- ◆ If your organization is in the position to purchase radio or television ads, that is wonderful! Ask your members if anyone has experience in this area, because more professional ads are more effective.
- ◆ The Federal Communications Commission (FCC) requires all radio and television stations to provide free public service announcements (PSAs). To maximize the chances of having your ad get airtime, provide the station with three scripts – a 60-second version, a 30-second version, and a 10-second version. Use a timer and read the scripts you have prepared, to make sure they fit the time allotted. Often PSAs are aired late at night, but since there is little or no cost involved, it is still worth it.
- ◆ Advertise often. Refer to the CALLERLAB *Square Dance Marketing Manual*. You can find it at callerlab.org/download/marketing-manual/.

Exhibitions, parades, and other events

- ◆ Always make sure the spectators see nothing but smiles! Tell the dancers to relax and enjoy the experience. If there are breaks between tips, use the down time to talk about the joys of square dancing, including the feelings of family and community, and health benefits. Have the Caller use his or her judgment when choosing the difficulty of material. Some crowds enjoy simple, flowing choreography, while others appreciate complex figures. Don't worry about dancing perfectly – if someone makes a mistake, just laugh, and move on.
- ◆ Consider having dancers wearing different types of clothing: some casual, some traditional dance wear.
- ◆ Throw a reunion party a few weeks into a new class, inviting all the dancers you haven't seen for a while. They may have been thinking about coming back and just need a little nudge.

Whatever methods of advertisement you plan to use, show your finished product to a non-dancer, and ask for their opinion. What was the first thing they noticed? Were they intrigued and curious? If not, what part of the ad caused them to lose interest?

Managing Classes

- ◆ If the club is Board-run, the club takes care of all details.
- ◆ If the club is Caller-run, the Caller and/or Partner need to:
 - Decide on fees and how fees will be collected (at each dance, monthly, or a single prepaid fee for the whole course)
 - Provide name tags for class members. Make sure you and your Caller wear your name badge so that new dancers can learn your names.
 - Keep a roster of regular and class members, and take attendance at every meeting.
 - Check on students who miss a class to make sure they are OK.
 - Keep note of classes that anyone misses so material can be reviewed and/or taught privately.
 - Note which, if any, students are struggling with a call and provide hints/suggestions to help.
 - Keep all records/accounts for tax purposes.
- ◆ For a small club (regardless of whether or not the club is Caller-run), make sure a person is assigned to ask all the club and class members at least two days in advance for an RSVP for the next dance. This can be the Caller, Partner, or a dancer. Some dancers and Callers travel a long distance to attend regular dances, and asking for an RSVP helps the club either remind dancers to come or to cancel if not enough can attend. This person can also inform dancers if a dance is canceled due to weather or insufficient attendees.

Angel Responsibilities

Angels are an important part of any class situation, and Partners are often called upon to organize Angels or be Angels themselves.

What are Angels? Angels are people who volunteer their time to ensure that a class has the best possible learning experience. Angels provide the new dancers with their first real look at the club. How Angels behave and treat the new dancers, other Angels, and visitors will affect a new dancer's decision to join your club.

Angels are also role models. No matter what the instructor and club try to communicate to the new dancers concerning etiquette, attitudes, or styling, new dancers inevitably take their cues from what they see the Angels doing. Angels must be careful to be good role models.

For a short description of Angel responsibilities, see “Angels” by Tim Marriner, at knowledge.callerlab.org/wp-content/uploads/2021/10/2020-10-16-Marriner-Angels-Letter.pdf.

Partners as “Super Angels”

Partners are a special kind of Angel, like a Super Angel. Other Angels tend to look to the Partner as a role model, so Partners have a higher responsibility to model good dancing and behavior. Partners also have a direct line to the Caller, so communicate with your Caller to determine the amount of help the Caller would like you (and by extension, the other Angels) to give during instructions.

Being a good Angel

Experienced Partners offer these tips to be a good Angel. (These tips apply to all Angels, not just Partners.) In general, Angels are expected to do their part to be courteous and dance properly, no more, no less.

- ◆ Be friendly, courteous, and gentle. Introduce yourself and learn names early. The new class is probably nervous. Dancers often come back for the friendliness factor.
- ◆ Set a good example for the new dancers to follow.
- ◆ Do your parts of the call well.
- ◆ Do not use shortcuts or flourishes that the class hasn't learned.
- ◆ Keep formations precise so new dancers can see them.
- ◆ Establish handholds after every move. The new dancers need to maintain their orientation in the square, so establishing handholds is a particularly good habit to develop.

“The primary teaching function of an Angel is to teach by example. To be in the right place at the right time.”

- ◆ Be patient and calm. Remember how you felt when you were a new dancer?
- ◆ Be reassuring. Smile often. Take hands within formations to help new dancers know that they are in the right place, to help remove doubts they may have, and to emphasize the importance of taking hands.
- ◆ Be understanding about mistakes. Don't draw attention to them. New dancers can be self-conscious about mistakes.

“Do encourage students. Let them know that all new dancers make mistakes and that things get better with practice. Also, Angels do make mistakes too. It is good to admit to them cheerfully as it makes the students less tense about their own mistakes.”

- ◆ Do not talk during instructions. The new dancers need to pay attention to the Caller.

Classes

- ◆ While dancing (and not during instructions), give new dancers a chance to see formations and to remember calls before you give them help. Appropriate help includes:
 - Silent cues, such as holding your hand out, or a tap on the shoulder to prompt the dancer to turn around.
 - Short *quiet* cues, such as "Trade with me," "Turn around," "You're on the end," and "All eight."
 - Easy fixes that can be done without disrupting the dancing. For example, if you and the person next to you are switched, say "We got switched," and quickly trade with that person. And if you are not sure, stay where you are and let the Caller fix it.
- ◆ Smile and have fun! When new dancers see you having fun, they will, too.

Helping new dancers with problems

If a new dancer is having problems, follow these tips.

- ◆ Do not teach. Do not talk over the Caller, explain a call in the middle of a sequence, or cue every call. You can be a distraction to the other dancers.
- ◆ Do not drag, push, or grab.
- ◆ Do not orchestrate large switches to fix a square, even if you know that you are correct. Doing so can be disruptive to learning, be rude to dancers, and break down the square further.
- ◆ Let the square break down rather than use too much force to keep new dancers in the right place. Broken squares indicate to the instructor that the dancers are having problems.
- ◆ If you want to ask the Caller a question to help new dancers understand a call, do not use the name of specific dancers. You can say, "The square isn't getting" a certain call rather than point out the specific dancer who isn't getting the call.
- ◆ Talk to the Caller privately off the dance floor if a new dancer is having more trouble than others.

"Dancers, after all, must learn to do the moves on their own. To gently guide someone through a maneuver if they have a momentary lapse of memory might be okay and sometimes one can help by indicating non-verbally where a person should go. But we accomplish little by pushing or pulling a dancer through an action when he or she doesn't know what was supposed to have been done."

Off the dance floor

The grace of being a good Angel doesn't stop when you leave the dance floor.

- ◆ Circulate and speak to the new dancers. Encourage them and let them know they are welcome.
- ◆ If you are able to, include new dancers in club activities. Help them feel like they are a part of the club.
- ◆ Keep conversations about square dancing to the current program. Do not rush new dancers to the next program. Do not imply that “real dancing” only happens at a different program.

“Do not encourage them to rush to the next program. Saying, or implying, something like 'just wait 'til you get to Plus – that's where the real dancing is' makes a beginner feel as though they're going to be in class forever.”

Sponsorship and Facilities

Sponsors

A sponsor is the person or entity that has or shares responsibility for your dance or class program. A sponsor might promote your program, secure the facility, register dancers, and collect money, among other tasks.

- ◆ **Caller-run** Some Callers run their own show completely, doing or arranging everything from concept to clean-up. Caller-run programs often require more support from the Partner or from friendly volunteer dancers.
- ◆ **Board-run** Your program might be sponsored by a square dance club or association. Clubs commonly sponsor classes as feeder programs to get new dancers.
- ◆ **Other Sponsorship** Sometimes a church, recreation department or council, military base, or college will sponsor or co-sponsor your program.
- ◆ **Shared Sponsorship** Often, you share sponsorship with some other entity. Perhaps a recreation organization arranges your facility and puts your program in a parks bulletin and the Caller registers dancers and collects money. Perhaps a church gives you access to the building in exchange for a nominal donation and you assume all promotion and other responsibilities.

There is no one model for sponsorship. What is important is that your sponsor shares your interest in the program, (e.g., a recreation department that is enthusiastic about dance programs, a church that “wants to be used”) and that all involved understand their responsibilities.

Facilities

You (or your Caller) have a great idea for a dance or class program, and the support of an established club is not available to you. Where are you going to meet? What sort of venues are out there? This varies significantly by area. Some areas have dedicated dance facilities operated by dancers or Callers, by dance clubs or associations. In other areas, you might rely on churches, schools, firehouses, or underused storefronts. Sometimes a dancer's or Caller's basement or rec room is sufficient. In warm seasons or in pleasant climates, an outdoor facility might be acceptable.

A facility should be comfortable, properly sized, safe, affordable, and reliably available.

- ◆ **Comfortable** Well-heated/cooled, clean, a smooth floor of hardwood, vinyl, laminate, or tile. Convenient restrooms.
- ◆ **Proper Size** Needs to accommodate your program. (Count on at least 12×12 ft space per square, even more to account for Tidal Waves.) Though you can sometimes operate your dance or class in “shifts” of people on and off the floor, this is not ideal.
- ◆ **Safe** Safe neighborhood with lighted parking. If you are going to involve children or those with disabilities in your program, you should ensure that your facility has proper protections and accommodations.
- ◆ **Affordable** In many areas, affordability is a big issue as some facilities charge fees well beyond what one can earn for a program. While this might limit choices, many possibilities remain.
- ◆ **Available** A church will often operate a seasonal homeless shelter, a Vacation Bible School, or other programs that will require use of your dance space. Such breaks might be easily absorbed into your schedule, but you should be aware of this and be able to plan your schedule around these interruptions.

Festivals, Conventions and Special Events

Calling at a Festival

If your Caller has been invited to call at a festival or convention, you can help your Caller in these ways:

- ◆ Let your Caller know where the Caller needs to be and when.
- ◆ Make sure the Caller gets a chance to eat and has enough to drink. (Your job as a “gofer” makes the Caller’s job easier and reduces stress for the Caller.)
- ◆ Dance together when the Caller is not calling. Have fun! Dancers enjoy dancing with Callers and their Partners.

Organizing a Festival or Special Event

If you want to help your Caller organize a festival or special event, you can:

- ◆ Create the flyer and registration form for the event.
- ◆ Register the attendees.
- ◆ Send out emails to acknowledge dancer registration and anything else that pertains to the event as needed.
- ◆ Check in the attendees.
- ◆ Collect money at the dance.

Organizing a School or Workshop

Your help to organize a school or workshop is like that of a festival. In addition, you can also:

- ◆ Create completion certificates, certificates for the Angels that attend, and certificate(s) for the host(s) if applicable.
- ◆ Create a class roster with contact information and distribute it to the class. You can print copies at a printer close to the class site or send the roster to the class via email.
- ◆ Update the student syllabus, if there is one, with new material as needed.

Miscellaneous

Here are other simple things that you, as a Partner, can do to help your Caller.

- ◆ When your Caller goes to a square dance, whether to call or just to dance, he or she is typically prepared with a CALLERLAB badge, music, and if needed, equipment. (Some Callers always travel with their equipment in case it is ever needed, even when they are not scheduled to call.) But what if you travel on vacation? You might decide to visit a club spontaneously. Make sure your Caller always packs a CALLERLAB badge. (Don't forget your own name badge!) Encourage your Caller to store some music on a mobile device in case the Caller is invited to guest call a tip.
-

“On a recent vacation three states away, on a whim, we visited a local club and met many new dancers. We were invited to another dance two days later. My Caller wished he had brought his badge instead of having to wear a paper sticker.”

- ◆ Callers can't hear what they sound like from behind the mic because speakers are always pointed towards the dancer and away from the Caller. Partners can be a huge help with checking sound levels, even if hall monitors are available to set up the equipment. Callers trust their Partners, and Partners often know better than anyone else what sound levels work best for the Caller's selection of music. If no time is allowed for a sound check (such as when Callers are scheduled back-to-back at a festival), you can still wander the hall during the first tip and give hand signals if the sound needs to be adjusted. By having predetermined hand signals, the Caller can properly adjust the sound, rather than guess what a raised thumb from a dancer on the floor means. (Does it mean “raise the music”, “raise the Caller's voice”, or “good job”?)
- ◆ Sometimes Callers can't tell what the floor is feeling or thinking from behind the mic. Are some figures too difficult for the dancers to enjoy? Do they not like the music selection? Are some dancers experiencing rotational overflow and getting dizzy? Often dancers will grumble on the floor things that they will not share with a Caller, but you can be the eyes and ears of your Caller on the floor and give feedback. Even if the dancers don't vocalize issues, you can sometimes tell that dancers are experiencing discomfort or frustration by their body language.

Miscellaneous

- ◆ If the club is small, and especially when dancers (or even the Caller) drive a long distance to the dance venue, the last thing you want is for too few people to show up. If no one else in the club is assigned to do so, remind dancers two days ahead of each event. That gives you enough time to work on getting a square based on dancer response, or cancel if you can't. This can be especially important when inclement weather can prevent dancers from reaching the dance venue.

Resources List

Health Benefits

These links point to articles about the health benefits, both mental and physical, of square dancing and movement in general.

- ◆ “Twirl your way to better health with square dancing”
tallahassee.com/story/life/wellness/2018/01/16/twirl-your-way-better-health-square-dancing/1030364001/
- ◆ “Dance your way to better health: Learn square dancing with Capital Twirlers”
tallahassee.com/story/life/communities/2022/09/21/learning-square-dancing-has-all-elements-better-health/8066190001/
- ◆ “Effect of Square Dance Interventions on Physical and Mental Health among Chinese Older Adults: A Systematic Review”
ncbi.nlm.nih.gov/pmc/articles/PMC9141523/
- ◆ “Health Benefits of Square Dancing” asdsc.org/health-benefits/
- ◆ “Health Benefits of Square Dancing” nexgen-sd.org/health-benefits.html
- ◆ “Health Benefits of Modern Western Square Dance”
dovemed.com/healthy-living/wellness-center/health-benefits-modern-western-square-dance/
- ◆ “Traditional dances mix music, movement, heritage and health”
heart.org/en/news/2022/04/07/traditional-dances-mix-music-movement-heritage-and-health
- ◆ “Midstate square dance clubs offer memorable Valentine's Day dance” newschannel5.com/news/mid-state-square-dance-clubs-offer-memorable-valentines-day-dance?_amp=true
- ◆ “Modern Square Dancing” seniorsbluebook.com/articles/modern-square-dancing
- ◆ “Dancing to Remember”
depts.washington.edu/mbwc/news/article/dancing-to-remember
- ◆ “Dancing with a little do si do may help fend off aging in the brain, Colorado State University researcher finds”
denverpost.com/2017/03/29/square-dancing-aging-health-csu/

Importance of Social Connections

Building social connections can improve your mental, emotional, and physical health, and square dancing can be the foundation of these connections. Here are some articles about the importance of social connections.

- ◆ “Building Social Bonds” newsinhealth.nih.gov/2018/04/building-social-bonds
- ◆ “The Benefits of Social Relationships” universalclass.com/articles/business/communication-studies/the-benefits-of-social-relationships.htm
- ◆ “Making Good Friends” helpguide.org/articles/relationships-communication/making-good-friends.htm

Marketing

Marketing Manual

CALLERLAB has created a rich resource of marketing expertise in the *Square Dance Marketing Manual*. You can find it at callerlab.org/download/marketing-manual/. This manual teaches you how to market your square dance club as well as the activity in general. Other CALLERLAB marketing material can be found at callerlab.org/marketing/.

Free Promotional Videos

CALLERLAB, in conjunction with the CALLERLAB Foundation and Sleight Advertising of Omaha, NE, has created a web site with free promotional videos. You can link your Caller or club web page to this site. livelivelsquaredance.com.

Square Dance Tech

CALLERLAB has partnered with Square Dance Tech (by Ray Owens) to create videos and online content. The website provides a plethora of square dance images and videos that you can use to market your club or class, free of charge. Go to squaredancetech.com. Ray will personalize promotional videos with your club/class details, also free of charge.

Caller Schools and Square Dance Events

- ◆ CALLERLAB affiliated Caller Schools: knowledge.callerlab.org/caller-schools-list/
- ◆ National Square Dance Convention: [National Square Dance Convention — NEC \(nsdcnec.com\)](https://www.nsdcnec.com)
- ◆ Where’s The Dance: wheresthedance.com/

Computer Squares Programs

You can use computer programs to assign dancers to squares on the floor (“computer squares”), or to create rotation cards that manually do the same thing. These programs were researched and presented at the 2024 CALLERLAB Convention.

- ◆ **SQROT** Square Rotation Program by Vic Ceder, at ceder.net/sqrot/.
- ◆ **Triangles Rotation** computer squares program at trianglesrotation.de/en_us/
- ◆ **Square Dance Rotation Cards** program to generate rotation cards at mcferran.net/squarecards.py.
- ◆ **Square Dancer Rotation** at leif-h-kansson-s-square-dancer-rotation.software.informer.com/4.4/
- ◆ **Swirls** computer squares program that uses RFID at drchip.org/astronaut/Crossfires/SwirlsInstall.html.

Management Tools

Management tools are available online, some free and some for a fee. Find and research these products by using the appropriate online search terms. (The Partner Committee makes no endorsement of any mentioned products.)

- ◆ Email distribution (such as MailChimp): “email marketing tool”
- ◆ Group calendars (such as TeamUp and Google Calendar): “group calendar”
- ◆ Web site creation (such as Weebly or Wix): “free website builder”
- ◆ Online fee collection (such as PayPal, Venmo, Zelle, or Square): “mobile payment app”
- ◆ Receipt tracking (such as Veryfi): “receipt data extraction app”

Definitions

This chapter contains definitions of terms used in this document.

Board-run club	A club that is run by dancers or an executive board. In general, Board-run clubs hire Callers. They set fees and determine club dance structure and schedule.
CALLERLAB	The international organization of square dance Callers. CALLERLAB provides guidance and education, certifies Caller coaches, maintains standardized lists of calls and definitions, and generally promotes the square dance activity.
Caller-run club	A club that is run by the Caller. In general, the Caller sets the time, place, and fees for the club. The Caller makes most if not all the decisions related to the club.
International Caller	A Caller who is hired to and travels outside of his or own country to call.
MWSD	Modern Western Square Dance.
Non-U.S. Caller	A Caller who calls primarily in his or home country outside of the U.S.
U.S. Caller	A Caller who calls primarily in the U.S.