

Shintaido of America



SUPERKATA:

**a handbook for instructors
about how to develop a local Shintaido group**

**ROUGH DRAFT
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Introduction

Welcome to SOA's Group Leader's Handbook. This handbook is intended to help anyone who teaches Shintaido locally or would like to teach it. During the researching and writing of the handbook, we have gathered information from Shintaido Instructors across the country. Our intention has been to pool the collective knowledge of all the people who have run local groups, so we can learn from each others' experience.

The goal of the handbook is to present a full picture of what is involved in forming, running, and publicizing a local Shintaido group. The first chapter focuses on the group itself: the core of Shintaido practice as most of us know it. Later chapters look specifically at publicity and ways to introduce Shintaido in larger settings.

Please consider this document a work in progress. Make your own notes, additions and deletions as you try things that work and don't work. As you generate information of your own, please share it with your colleagues. We hope this handbook represents one step in a fruitful process of experimentation and collaboration among group leaders.

Sincerely,

Eva Thaddeus

David Franklin

Acknowledgements

Fortunately, almost everyone in Shintaido of America has contributed to this project, and will hopefully continue to do so. It is truly a collaboration. Unfortunately, we have not kept careful notes to credit those who contributed. Some people are acknowledged in the text; most are not. If you recognize your ideas appearing in this manual, it is because they seemed to be a valuable contribution, and we thank you.

Chapter One: Forming and Maintaining a Local Shintaido Group

This chapter is organized as a series of checklists intended to help you keep track of all the things you need to think about as you organize a local group. Because there is no single way to run a Shintaido group, we have presented various possibilities, giving pros and cons where appropriate. We hope you will use the chapter as a sort of flow chart that will help you make decisions about how to run your own group.

- I. Dojo, Class Format, Scheduling, and Publicity
- II. Finances, Insurance, and Affiliation
- III. Roles of Student and Teacher

I. Dojo, Class Format, Scheduling, and Publicity

When you want to start a Shintaido group on your own, the first step is to investigate dojos around town. Shintaido has special requirements and not many places are perfectly suited to what we do. After a suitable place has been found, the next step is to work out a good schedule and format for your classes. This section walks you through these steps.

Choice of Dojo

An **indoor dojo** should have the following:

- good wooden floor
- enough space
- enough privacy
- safety
- accessibility through private and public transport; parking
- air circulation
- bathroom
- mats are nice if possible (usually not)
- affordable rent
- Other:

An **outdoor dojo** should have the following:

- grass nice enough for bare feet
- privacy sufficient for loud voices
- safety
- accessibility through private/public transport; parking
- bathroom availability if possible
- Other:

On the outdoors vs. indoors issue, opinions vary. On the one hand comes the advice that "A clean inside dojo is more effective in attracting students. Outside spaces seem to invite a less professional image."

On the other, "It is important to me to practice outdoors as much as possible. Weather and the elements add to the experience. Outdoor practice is a difference between Shintaido and other martial arts."

When you investigate outdoor dojos, make sure to visit them at the time you actually intend to hold your

class. A field that is empty on Sunday morning may easily host several different soccer and softball classes on a weeknight. Some spaces can be reserved with your local Parks and Recreation department.

Class Format

Sessions vs. Ongoing Classes:

Do you want to teach by the session (such as 6, 8, 10, or 12 weeks) or offer ongoing classes?

Advantages of sessions:

- You can structure your curriculum around a theme (eiko, tenshingoso, karate, bohjutsu, kaihokei/yokikei keiko, expanding levels of awareness, softening the body, etc.)
- You can charge by the session and expect an up-front commitment from students.
- You can give yourself breaks in between sessions to refresh and reinspire yourself.
- You have an opportunity to publicize and reach out to beginners before the start of each new session.
- Other:

Advantages of ongoing classes:

- There is the message that Shintaido is a continuous and never-ending study.
- Students who want to continue are not left stranded at the end of a session.
- Regularity of time and place encourages “drop-in” students to return.
- You develop an regular keiko habit in yourself and your students.
- Other:

Keiko Structure

A lot of different “keiko katas” have been tried. There have been yokikei and kaihokei classes, beginners’ classes and mixed level classes, classes with themes of different sorts.

One of the basic decisions an instructor must make is whether to teach exclusively mixed-level classes, or to separate classes into beginners, intermediate, and advanced. One practitioner advises that “Mixed-level is the traditional way — let senior students work with beginners, but rotate so it’s a different person each week.” Instructors in beginners classes always appreciate the participation of more advanced students. Of course, ideally, an assistant will attend an instructor’s classes to lead warmups and otherwise help out.

On the other hand, advanced practitioners really appreciate the opportunity to do advanced keiko from time to time without having to worry about senpai responsibilities. For a while the Cambridge group had six instructors and assistants who meet weekly and took turns giving gorei for each other. This was a great thing for the people involved. They could be more experimental with their gorei, get feedback from peers, and practice regularly on an advanced level.

A seasonal approach to different Shintaido programs is often used. For example, bohjutsu outside in the summer, meditation and kenjutsu inside in the winter, karate, kaihokei keiko in the fall and spring. One practitioner advises, “Winter: slower and softer, meditation. Spring, summer and fall: go for it!”

Scheduling

Time of Day, Time of Week:

The most popular times to hold evening classes of any kind are Tuesday, Wednesday, and Thursday between the hours of 6:00 and 8:30. There tends to be competition for space during these times, but they are the best. Mondays are an OK day for classes, Fridays less so. Ideally, a Shintaido class begins at 6:00 or 6:30 and runs 1 1/2 to 2 hours. Later classes are more problematic because of the issue of when to eat dinner.

In public parks these weekday hours are also prime time, and it is often hard to find a spot outdoors. If you are teaching in an urban area, weekend mornings are usually the best time to offer outdoor keikos.

Early morning keikos on weekdays have also been tried. Meditation keikos lend themselves particularly well to early hours (you don't have to shower after.)

Number of Weekly Classes:

Jim Sterling writes, "If you are an instructor who wants his/her students studying 'seriously,' a regular 2-3 times/week format seems best. This is the most effective way to 'grow' a dedicated student body. It is also a good approach for a new instructor, since the best way to learn how to teach is to teach a lot." On the other hand, Jim reflects, "Shintaido now seems to need instructors who can attract and teach the 'casual' student."

Another instructor comments, "If you are working full-time, it is difficult to teach more than one class per week. More than that leads to burnout, unless students organize themselves and insist on a second class."

Ongoing Publicity Efforts

Chapters two, three, and four of this manual are devoted to ways of promoting Shintaido. Here it should be sufficient to mention that there needs to be a local publicity push at least twice a year - better yet, an ongoing effort. Otherwise, classes will suffer natural attrition.

Publicity can include:

- postering
- introductory workshops, publicized through the media (see Chapter 4)
- demonstrations
- Calendar listings
- newspaper articles
- periodic mailings
- business cards
- private practice in public places
- a message on your answering machine informing callers about Shintaido
- a poster or placard at the outdoor dojo that says "This is Shintaido! We will finish at X o'clock: feel free to ask us questions at that time." and brochures available for the taking
- Other:

II. Finances, Insurance, and Affiliation

Finances

If you teach through a recreational or educational program, your finances will probably be handled for you. If you are running your own classes, there are several different ways to charge.

- By the class
- By the course or session
- By the month
- By the year
- Dojo membership (monthly, quarterly) meaning you can attend an unlimited number of classes as long as you are a member
- Other:

There are choices of ways to handle finances.

- Put money up front yourself, collect it back personally from your students.
- Establish a local Shintaido bank account (difficult) and use it to pay all your expenses. Advantages: shared, easily transferrable financial responsibility; reduced personal financial risk. Disadvantages: bureaucracy.
- Have a student or assistant take over the financial dealings, leaving the sensei free to concentrate on teaching. (This is the traditional approach.)
- Have students register ahead of time for a course, session, or month. Get them to commit themselves financially before you put your money on the line. If enrollment is not sufficient to cover your expenses, cancel the class, or decide to take a loss.
- Other:

Jim Sterling notes that it is important to give an accurate financial picture to students so they know what they are paying for, and that this could be in writing. He thinks that everyone should pay at least a nominal fee, but that the barter system may work for private lessons once a relationship has been established.

Bela Breslau advises: "Working people can use Shintaido as a side business and take a loss (as long as they meet IRS rules for making money every so many years.) I did this once eons ago." If you wish to consider Shintaido a side business, you will need to keep simple balance sheets of your income and expenditures. This would be useful in any case.

Questions to consider:

- Is it important to you to be paid for teaching?
- How much is it reasonable for students to pay?
- If there is a loss, who suffers it? If there is a gain, how is it spent?
- Other:

Insurance

We do not currently have liability insurance as an organization. One lawyer's opinion is that it would not necessarily help protect individual instructors from lawsuits - that in fact insurance can sometimes act as an invitation to sue. (He considers it unlikely that a lawyer would take on a liability case that might arise from a Shintaido accident. There's just not enough money in it.)

The flip side is that some studio and dance spaces will not rent to uninsured teachers. It is possible to buy "event" liability insurance which will cover you, as an individual, for a workshop or series of workshops. This may or may not be worth it, depending on how badly you want the dojo. You can inquire about this kind of insurance through automobile or homeowners insurance agencies, or check the Yellow Pages.

Affiliation with National and Regional Organizations

Role of Organizations

The role of these organizations is to:

- provide resources such as this Group Leaders Handbook, BodyDialogue and other newsletters and publications.
- produce gasshukus and workshops.
- Provide peer support for instructors.
- offer scholarships and other supplementary financial support for practioners and instructors.
- maintain relationships with Shintaido in other regions and countries.

What You Can Do

Jim Sterling writes, "It is important to collect any dues (SOA, Regional, Local) immediately. Dues are part of the cost to join keiko." Group leaders can and should:

- offer the Shintaido textbook and other materials for sale at classes and workshops.
- encourage their students to attend regional and national events, to expose themselves to a variety of instruction, a wider community of practioners, and exams.
- apply for grants, loans, or scholarships to assist them with their Shintaido teaching or other Shintaido development.

III. Roles of Student and Teacher

Fostering an Atmosphere

There are important messages which students receive from the group leader and fellow students as they practice. These have to do with individual attitudes and the atmosphere (ma) of the class. A group leader needs to consider how to foster:

- formality sufficient to provide a clear and safe structure for keiko.
- friendly, relaxed, and non-competitive keiko where students feel free to express themselves.
- an eager and attentive attitude on the part of the students.
- a precision of form and exact following of gorei.
- keiko which allows students to challenge themselves physically and spiritually.

- hitorigeiko on the part of more advanced students (when? what? how much?).
- A willingness on the part of students to ask for feedback and kumite from their senpais.

It seems that after people have practiced for a couple of years they develop a permanent and meaningful relationship to Shintaido. The first two years of practice are the tricky time, when practitioners' commitment has not fully developed. During this time, students need keiko that keeps them motivated, and a class structure that is clear and reasonable. They need to know what to expect - to a point - and they need surprises - sometimes. They need to be taken care of - to a point - and let go - sometimes. They need enough explanations to satisfy them temporarily, but not so many that their sense of curiosity is stifled. Nobody has been able to come up with a formula for this complicated task of instruction, and no one will, because teaching is an art. But there are some simple organizational things that can help people understand what it means to study Shintaido. This part of this chapter addresses the particular issue of how to structure a Shintaido group so as to encourage beginners to continue.

Being Prepared for New Students

- Have someone in the class designated to welcome new students and onlookers. This can be the instructor, or an assistant. It is important that new arrivals feel welcomed and oriented, though not deluged with attention or spotlighted in any way. This designated "welcomer" can follow up at the end of class, asking, "How do you feel?" and "Do you have any questions?"
- Explain all dojo kata clearly and simply to beginners as soon as possible. Give them the **About Shintaido** materials included with this manual, and reinforce these verbally and by your good example.
- Get newcomers to fill out an information form about themselves right away. This way you get their address, phone, and some basic information about their expectations and physical condition. See page (x) for a reproducible form.
- Be clear about the cost of class and how payment is made. Explain the format of your classes, and any special expectations you may have (If they must miss a class, should they call to inform you? Do you expect people to pay by the session or by the class? Are there exceptions? Do you expect students to join SOA right from the start?)

What Makes a Student Come Back

All kinds of things can lead a person to walk into the Shintaido dojo for the first time. But what about the second time? And the fifth - and the twentieth? We (David, Eva, and Tomi) have carried on discussions with current practitioners, asking them what kept them going as beginners. These are the chief reasons they cited for continuing their early studies of Shintaido.

Stimulation, mental and physical. Some who watched before trying a class were impressed with the vibrancy, fire, and passion visible in practitioners.

Curiosity. "I couldn't understand what it was, or why it was so hard." "People were laughing even though it was hard."

Expression A lot of people have said that Shintaido's freedom of expression was obvious to them from the start. They mention freedom to laugh - cry - play - be silly - and challenge conventional boundaries. Many say that the contrasts attracted them: between freedom and form, relaxation and intensity. And the atmosphere: accepting, unpretentious, and non-competitive.

Communication A welcoming group is important. People mentioned meaningful interactions with others. . . dinner afterward. . . a feeling of mentorship. . . a feeling of community.

Safe Challenge Although Shintaido is difficult, it does not appear life-threatening. People who do not consider themselves athletic have been willing to give it a try.

Transformation “Challenge” is a word used often. Some call Shintaido a spiritual practice, some talk about personal development and the opportunity to learn about themselves. “I could lose myself in movement — meditation didn’t do this for me.”

Lack of Ideology This is a big one. “No one told me what to think or what to experience.” “There wasn’t a lot of philosophical baggage.” People appreciated how Shintaido addressed big issues without attaching dogma.

Martial Arts One person (who had studied other martial arts) said it provided answers to questions left unanswered by other arts. Somebody else mentioned the tradition and Japanese lineage as important.

Having Answers Ready

It’s a good idea to formulate ready answers to some of the common questions. An incomplete list:

- What does it do for you?

(Some responses to this one from the West Coast: it’s dependable, grounding, a spiritual practice, a mirror, a playground, gives physical and emotional release, has transformative power.)

- What’s the goal?
- What will I learn how to do?
- Is it a martial art? What’s its lineage?
- Why do you dress that way/count in Japanese/bow at the door/fold your sensei’s hakama?
- Is it a cult?
- How is it related to Christianity, Buddhism, other spiritualities?
- What does it teach you about relating to other people?
- Why do you strike and cut each other? Is it violent?
- How committed to I have to be in order to get something out of it?
- What if I can’t do all the movements?
- Is it like tai chi/Yoga/ Aikido/karate/dance?
- On a spectrum from very hard to very soft movement, where does it fall?
- Other:

Fostering Student Commitment and Involvement

It is important for you to clarify, for yourself, what you expect of your students. In reading this list, decide whether/when/how you will ask your students to do each of the following:

- attend class regularly.
- be punctual.
- inform you of any difficulties or concerns.
- take care of their own physical and emotional safety.
- try as hard as possible in class.
- maintain focus when sitting out.
- follow protocol such as bowing, etc.
- pay for more than one class at a time.
- buy and wear a gi.
- clean the dojo.
- go to gasshukus.
- help with publicity and other local organization.
- ask for feedback, kumite from instructor and senpais.

- hitorigeiko.
- represent Shintaido enthusiastically to others.
- Other:

There are different ways to foster a sense of commitment. You can:

- Present responsibilities right from the start as part of Shintaido practice.
- Ask them to deepen their commitment once they express interest in more serious study, and/or an apprenticeship path.
- Introduce new responsibilities gradually over time.
- Let them figure out for themselves the degree of commitment they wish to make.

Jim Sterling writes, "So much of this portion of the Superkata seems to be based on the old idea of a 'good example.' If the instructor and existing students are polite, dress appropriately, demonstrate commitment, challenge themselves and each other, are eager and respectful, in most cases a newer member will "catch the drift." And again, "It is important to be able to judge when and how much to ask of a new student. Sometimes when we are over-enthusiastic or desperate for the 'committed' student, we may give someone too much responsibility."

Sustaining the Ma

Going out to dinner after keiko, or following up on a morning class with a potluck, is often a very nice way to extend the communal feeling of keiko. Ito-sensei has said that in his experience, most people come to Shintaido because they are lonely.

Jim has some thoughts on the subject of post-keiko communal feeling. "This is one of the benefits of Shintaido practice and usually occurs naturally if there was a 'good keiko.' I think it is important for the instructor to let this occur and not 'force' the issue. Sometimes after teaching the instructor can feel very lonely, and the community becomes his or her support mechanism. I am not sure if this is a good reason for the community."

Group leader's responsibilities

The keiko responsibilities of an instructor, or other group leader, include:

- Pushing students hard when necessary, taking care of them when necessary, and giving them the space and privacy to assimilate their own experiences in their own way.
- Asking about health concerns and injuries, offering a safe and appropriate level of challenge, keeping the dojo physically safe, and protecting students as much as possible from harming one another.
- Adjusting gorei to suit students' level and abilities. Noticing how students' needs change from week to week and month to month.
- Offering clear but not excessive explanations of form and content. Using images when helpful, but not imposing ideas or imagery.
- Giving appropriate portions of sternness and humor, praise and criticism. Offering enough corrections to encourage precise form, and not so many that a student's own discoveries are stifled.
- Engaging in ongoing hitorigeiko, including personal practice of whatever movements and techniques you are teaching others.
- Attending mixed-level and advanced keikos, gasshukus and advanced workshops. Challenging exams, taking private lessons. Supporting other people's classes. Doing as much as you can to further both your own Shintaido development and the group effort.

Aoki sensei has written extensively on the the art of giving gorei. Be sure to read what he has to say on the subject.

Chapter Two: Expanding a Local Group by Going Public

This chapter is about how to make Shintaido more widely known in your community through person-to-person contact. If you have a group or are starting a group and you have taken care of some of the details about where to teach and how to schedule classes, you now need to let people in your area know that Shintaido exists. One person pointed out that we spend a lot of energy trying to think about what Shintaido is— but from the point of view of “the public,” first they have to know that it exists before they start wondering what it is.

Since Shintaido is hard to explain, person-to-person contact is a good way to let people know about it. It seems that many people who stick with Shintaido hear about it from a friend or see a demo. Although you can't make contact with a large number of people at once, you can make direct face-to-face contact with people. This can give Shintaido a public presence, and people can see Shintaido “in the flesh” and meet people who do it, which often eases the way for them to show up at keiko.

In this chapter:

- I. Types of Events
- II. A Talking Presentation
- III. A Public Demonstration
- IV. An Introductory Class or Workshop

I. Types of Events

There are probably many potential venues to do a Shintaido presentation in your area, and the type of presentation you do will depend partly on where it is and who the audience is. A partial list of ideas for venues:

- Cultural Festivals (eg SF Japantown Cherry Blossom Festival; Cambridge RiverFest)
- Municipal Recreation Centers
- Community College
- Natural Health Center
- Church
- Public Park (one suggestion: just do regular group keiko in the park and hang an informational sign around a tree for passers-by)
- Spontaneous mini-demonstrations of exercises like wakame in a group or class with which you are involved; if people are interested, they can get more info from you later

In some cases it may be better to talk about the background and history and show some images (a video or slides), or you may want to demonstrate the movements, or do a presentation that involves the audience. Sometimes you may have a chance to teach a one-time workshop to an interested group, giving them a chance to continue by attending a regular keiko. Even if you don't pick up new students right away, don't be discouraged; any means by which you put Shintaido on the map in your area will probably be a benefit in the long run.

General Tips

No matter what type of event you are planning, make sure people who are interested have a chance to follow up by coming to a regular class or other event. Have fliers for your class available or registration forms (if you are teaching at a continuing ed center). You also should have a clipboard for people to sign up to be on your mailing list. There are many stories of people showing up at Shintaido who heard about it or saw a demonstration a year or even three years before they actually decided to show up at a class.

Make yourself casually available at some point during or just after the event to talk to people who are interested or have questions.

II. A Talking Presentation

A Talking Presentation (possibly with visual aids) may be useful for letting a wider audience know about Shintaido because it doesn't demand as much of the audience. On the other hand, it is hard to communicate what Shintaido is about in words, so it may not involve people as much.

Since few talking presentations about Shintaido have been done (that we heard about), we don't have much information about what works and what doesn't. Experiment— and here are some points you may want to consider:

- A talking presentation is an example of “less is more”— it can stimulate people's curiosity about Shintaido, but because they don't get a chance to experience it, their curiosity is not satisfied and they are drawn to come to an actual class.
- Who is your audience? Shintaido is broad and multi-faceted. What aspects of Shintaido will make the most sense and relate to the interests of this audience?
- What is your own understanding of Shintaido? Concentrating on the aspects of Shintaido that most interest you will give your presentation more reality.

Resources you may find useful for talking about the history and background of Shintaido are the textbook of course, and “Origins: a History of Shintaido,” available from SoA Publications.

III. A Public Demonstration

A demo means showing Shintaido in public while the audience does not participate or participates only minimally. There are many possibilities ranging from surprise “guerilla” demos (not sure how much this has been done) and art/music events to public rituals or formal demonstrations combined with a lecture/explanation. Demos are a powerful way to make Shintaido public and a number of people who stayed with Shintaido first encountered it this way.

The advantages of demos are that people can see the power and beauty of Shintaido in action, without having to immediately make any commitment. The disadvantages are that it's sometimes hard for people to understand what they are seeing without experiencing it, and if you are not close to a larger Shintaido community, it's hard to find experience bodies to demonstrate the movements.

Tips for planning a demo:

- Only ask performers to do techniques they know well and feel completely comfortable with. In some cases this may mean making a demo entirely out of variations on Tenshingoso. That's ok— be creative.
- Don't ask performers to function in ways they aren't used to, such as demonstrating with no goreisha. If people haven't rehearsed a lot this way, your best bet is to run a demo like a shortened keiko, arranging the space and giving gorei for the performers. This will make it easier for them to show their best.
- If performing on a stage or theatrical space, try to get the group together ahead of time to do a full keiko in the actual place where they will be demonstrating.
- Try to imagine how everything will be perceived from the audience's point of view, including the space, the entry process, and the sequence of events. If outdoors, what will people viewing it from a distance see and hear? How will people who wander in know what's going on?
- It's difficult to do a group demo if the core group is too unstable. Demonstrating in public can be traumatic for novices or people who feel pressured to do so. Don't be afraid to do a one-person demo if you feel it's better.
- A demo is most effective when there is some kind of follow-up publicity effort

- Doing a regular keiko in a public park can be a demo— some people have tried putting a sign on a nearby tree for passers-by.
- Try to schedule your event at a time when regular classes are ongoing or when a series of classes will start soon. You can also schedule a demo and sample class as part of the same event.

A Program

A Program may be a good thing for events such as demonstrations, etc. It can be as simple as a single 8 1/2 x 11 sheet of paper folded in half, but it should include the name of the venue, a funding line if appropriate, a brief description of what the audience will be seeing, bios of the main presenters, and a contact name and phone # if they want more information about Shintaido.

IV. An Introductory Class or Workshop

An introductory class or workshop suggests that participants will substantially experience Shintaido, though it might still include a portion which is a brief demo or talking presentation.

Outreach Through an Organization or Event vs. Do-It-Yourself

There are different types of introductory workshops. One kind is “outreach,” such as presenting Shintaido as part of some larger event. For example, introducing Shintaido at an alternative health expo, an acupuncture school, a cultural festival, etc.

The advantages of this situation are:

- the organizers of the event will provide you with a time and a place
- they will publicize the event and get you an audience
- it’s more public, so it gives people who didn’t know they were looking for something like Shintaido a chance to “discover” it by accident
- you may have a chance to distribute publicity materials to a large number of people
- depending on the event, you might get paid

The disadvantages are:

- you may not get a time or place that is suitable
- people who want to continue will later have to seek you out in a different location
- people may not be coming specifically for Shintaido; they may not really be interested, or may be overstuffed with too much information
- depending on the event, you may have to pay to participate

Another kind of introductory workshop is “independent,” that is when you organize a workshop specifically to find new students for your weekly class or upcoming session. It’s suggested that you try to offer this kind of workshop in the same location and time slot as your regular keiko— in other words, you may advertise one class or the first day of a session as an “introductory workshop,” so interested students can easily continue. This is also a chance for people who have been coming regularly to bring friends, etc.

The advantages are:

- you can choose the time and place to make it easy for people to continue
- it gives potential students a specific date on which to make the decision to show up
- people who come are specifically interested in Shintaido

The disadvantages are:

- you have to do more of the publicity and organizational work yourself
- you may not get as much exposure

Another approach that some people have tried is “hybrid”— in other words, presenting Shintaido to a specific group and using the techniques of Shintaido to help them in their work. This is another way to expose Shintaido to a wider audience, hook into a network or community of interested people, and you may pick up some people who become specifically interested in Shintaido. Also, you become more known in your community and establish your reputation. Some examples:

- stress management classes for nurses in hospitals
- working with nurses and other caregivers about how to touch people
- self-health-care, stress management, and meditation for caregivers of people with AIDS
- workshops for physical therapists (this is one avenue by which Aikido became popular)
- Other:

What to Present

Once you have taken care of the logistics of time, place, and publicity, what should you present? Let’s assume that your goal is to introduce people to basic Shintaido, rather than to a spin-off speciality such as kenko-taiso and meditation only, bohjutsu or karate, or Shintaido modified to suit the needs of a special group. What kind of experience will give them a feel for genuine Shintaido without freaking them out because it’s too weird and extreme, or because it’s too difficult to there are too many different techniques? On the one hand, you want them to enjoy their first experience without overwhelming them; on the other, you want to give them an honest picture of what Shintaido is like and what to expect in the future, so you don’t want to tone it down too much.

One of H.F. It’s ways of describing the stages of Shintaido keiko is:

1. Body/Mind Unification: taking care of yourself, working with yourself
example: kenko-taiso
2. Self/Other Unification: affirming yourself and others
example: wakame or other kumite
3. Nature/Self Unification: receiving and giving back universal energy
example: tenshingoso, self-wakame
4. Cosmos/Self Unification: how to appreciate “amazing grace”
example: eiko, seiza with diamond mudra

Almost any Shintaido technique can be taught with an emphasis on any of these stages, but the example give a sense of techniques typical of that stage.

Ito suggested that an Introductory Workshop should start from Stage 1 (body/mind unification) and depending on how long it was, might never get much past Stage 2 (self/other unification). His reasoning was that the goresha should first help people to feel comfortable within themselves before they start interacting with others. Then after they feel comfortable both within themselves and with the energy exchange with others, they are ready to try a bit of Stage 3 (nature/self unification). So an Introductory Workshop would emphasize Stages 1 and 2 and maybe give a little taste of Stage 3. Much beyond this and it would no longer be “introductory.”

Some of the additional feedback and suggestions we received:

- introduce voice almost right away, it is a unique point of Shintaido
- maintain the structure and formality of the class, but in a relaxed way
- introduce customs such as bowing to the dojo etc. gradually
- keep it simple, try to emphasize a few points
- let people feel they are learning at least a bit of actual technique, so they’ll come back
- include a short talk about where Shintaido came from and its background

Chapter Three: How to Publicize Shintaido Directly

Direct Publicity means publicity efforts that you do yourself and not through media such as newspapers, radio, etc. These might include posters, fliers, postcards, mailing lists, business cards, pamphlets, etc. The advantage to direct publicity is that you can tell people exactly what you want and show them the images you want them to see— no newspaper calendar editor is making those decisions for you. The disadvantage is that you have to do more of the work yourself. In this chapter:

- I. Posters, fliers and cards
- II. Keeping a mailing list
- III. Your own local newsletter

I. Posters, Fliers and Cards

You can design your own from scratch or use the ingredients or templates provided in the “Reproducibles” section. The only rule is: a poster, flier, or card is visual information; it should be eye-catching.

What Kind of Information Should Be on a Poster?

The “mysterious strategy”: An example of this would be to put up posters with nothing but a dramatic visual image, a phone number or email address, and maybe the single word “Shintaido” with no explanation. This is similar to a “tease” in advertising. The purpose is to stimulate people’s curiosity— often it would be followed up later with another poster using the same image but with more explanation. Or you could wait for people to contact you and tell them the details. The advantages are that you will be contacted by people are curious and motivated enough to take action and contact you. Also, this poster doesn’t go out of date fast— each one that stays up and visible may be working for you for months.

The “Act Now” Strategy: This means always publicizing an event on a certain date, such as an introductory workshop or the beginning of a series of classes. This gives people who are interested a reason to make their decision to do something sooner rather than later (which often translates into “never”). The other advantage is that it gives you a deadline for going out and putting up the posters, so it is a useful self-motivation tool.

Rotating Posters: This can be applied to either strategy above— it simply means using several different posters in succession, for example a different one each month. The idea is that in order to stand out in an information-rich visual environment, you are always presenting something new (people won’t unconsciously skim past it on the bulletin board because they’ve seen it before). Also, different posters will catch different people’s attention, so you are reaching a broader range of people. If you have four or five different-looking posters and use a different one each month, after four months you can go back to the first one and it will be “new” again.

Putting Up Posters

Putting up posters can be time-consuming, and is most effective in urban areas or communities that have a concentration of public places with bulletin boards. These may include: cafes, laundromats, record stores, ice-cream shops, dance studios, alternative health clinics, etc— as you start go out to poster, you will get to know your community.

You should talk to people when you put up posters. Even if you are sure it’s okay to put up a poster, ask for permission. This will become an opportunity to talk about Shintaido, and they will attach a face to the poster—

they might leave it up when they clean the board or offer you a more prominent place to display it. Even if none of the customers see your poster, you may end up getting the staff of the places you poster coming to your classes.

Developing a good list of poster locations can help you to do it consistently with less effort. Your list should be small enough to be manageable, so consider these priorities:

- try to find clumps of good locations close to each other
- try to find places frequented by people you think are likely to respond
- try to find high-traffic locations
- sometimes less-crowded spots are good if offer good visibility to passers-by

Try to be consistent: postering is most effective if done regularly in the same places over a period of time. People often need to see something several times before it registers and they respond. If you feel like spending some money, you may want to hire a postering service for a one-time blitz. This can reach a lot of people, but they may not select locations that are targeted to your “market.”

Fliers and Cards

Fliers and cards can go many places where posters will get obscured or can't be placed, such as on counters, window sills, or publicity tables. Cards are easier to carry around and give to people, and they can be taken home, which is easier than copying a phone number off a poster. Cards can be business-sized, stand-up display, or postcard-sized (see examples in “Reproducibles”).

Since people take cards with them, they have longer-lasting potential. If you make something visually interesting, people will keep it around. Your goal is to have it wind up on their refrigerator, desk, or bulletin board at home. It will remind them to call, or it may be seen by friends, roommates and family members.

II. Keeping a Mailing List

It's a good idea to collect a list of people who may be able to help your Shintaido practice. These might include various contacts in your community, even if they themselves are unlikely to participate in Shintaido practice. A list could include:

- current Shintaido students
- people who have come to one or two classes and seem interested in continuing
- people who attended a demo
- people who called on the phone asking for information
- friends or relatives of Shintaidoists in other regions who are moving to your area
- selected contacts at local cultural organizations, if they seem actively interested

Don't waste too many stamps, but bear in mind that even people who are actively interested often need to be reminded of ongoing Shintaido activity before it registers and they take action by showing up at a class. When you ask people for their address and phone number, you may not want to use the phrase “mailing list”— many people are wary of getting junk mail. Just ask them if they want information about classes, to be informed of schedule changes, or a free copy of *Body Dialogue* magazine.

You can collect names at introductory classes, demos and workshops, or if people call on the phone; also be sure to drop names from your list periodically once it's clear that they are not interested. To make “cleaning” the list easier, you should record the date of your last contact with the person, and maybe some notes about how you got their name. If you are using a computer database software, you can give each name a code that indicates their degree of interest (e.g., someone who actually came to a class vs. a phone inquiry).

III. Your Own Local Newsletter

What will you send to the people on your mailing list? Assuming you are not in an area where your regional organization is producing a newsletter with a complete schedule of classes etc., your goal is to remind and encourage people who are potentially interested in Shintaido to take action and come to your class. Send them a flier or a card when you start a new series of classes or a new course, or when the schedule changes. Inform them of events you are participating in such as demos, cultural festivals, or health expos. If they are inquiring for the first time, you may want to send them something that gives them some background about what Shintaido is, such as a general information brochure (see “Reproducibles”) or a copy of *Body Dialogue*.

If you feel ambitious, you may want to start your own local newsletter. It can be as simple as a single sheet of paper with the schedule of classes, information about how to contact you, and additional miscellaneous blurbs (for example, “The Shintaido textbook is available from Shintaido of America publications...”— see the example on the following page). If you want some filler that changes periodically, you can write a short item, get material from students, or pull interesting excerpts from the textbook. Since Shintaido is difficult to explain, having a publicity tool that *changes* periodically is to your advantage— it gives you an “excuse” to keep sending it to potential students. Each time they read it, it gives them a slightly different perspective on Shintaido and nurtures their interest.

An example of a single-sheet local newsletter is on the next page.



ONEONTA SHINTAIDO - AUGUST '97

Shintaido: a new art of movement and life-expression

for info call Jennifer at (607) 785-2985

Shintaido for Beginners

Mondays 7:30 - 9:00 pm

Instructor: Jennifer Hicks

An excellent class for beginners to ease into the study of Shintaido with an emphasis on basic techniques and playful cooperative exercises.

\$10 per class, \$8 per class if you pay by the month.

Mixed Level and Intermediate

Thursdays 7:30 - 9:00 pm

Instructor: Jennifer Hicks

For students with 3 months+ Shintaido experience. Beginners may also come if attending Monday's class as well.

\$10 per class, \$8 per class if you pay by the month.

Note: no class August 28.

Special Event:

Come see Shintaido and practice with your friends at the Bread & Puppet Festival in Glover, VT, August 8, 9 and 10. Meet at the Bread Not Bombs tent at 8:00 am Saturday and Sunday morning.

Introduction to Shintaido

Free Introductory Class
Monday August 4, 7:30 pm
at the Oneonta Cultural Center

You don't need any special training or athletic ability. Just wear loose clothes for movement, like sweatpants & T-shirt, and lightweight sneakers or bare feet.

1997 Fall Gasshuku Shintaido NorthEast

September 12 - 14

Farm & Wilderness Center

Plymouth, Vermont

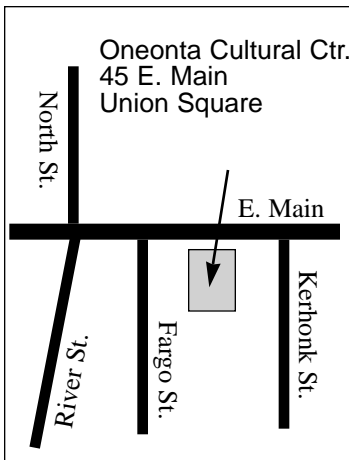
with Guest Instructor

Friedemann Schulz

For information contact
Faith Ingulsrud, 802-899-4155

email: Faithling@aol.com

REMINDER: Send your \$50 deposit before August 20 to receive the early registration discount!



Other classes in the region:

Woodstock NY: Call Don Suratta at (917) 656-8999

Lee, MA: Call Sarah Colvin at (413) 898-4211

ALL CLASSES are at the ONEONTA CULTURAL CENTER

AUGUST							
S	M	Tu	W	Th	F	S	
					1	2	
3	4 ● I	5	6	7 ●	8	9	Shintaido at Bread and
10 Puppet	11 ●	12	13	14 ●	15	16	
17	18 ●	19	20	21 ●	22	23	
24 / 31	25 ●	26	27	28 N.C.	29	30	

N.C.= no class ● = regular class ● I = introductory class

Chapter Four: How to Publicize Shintaido through the Media

Welcome to the world of Propaganda! Publicizing through the media means using newspapers, radio, and maybe television to get the word out about Shintaido. The advantage is that you can reach literally thousands of people; the disadvantage is that an editor ultimately controls what you say to them and show them. Included in this section:

- I. writing Press Releases, PSA's, Calendar Listings, etc.
- II. how to use publicity photos
- III. what to send to whom and when
- IV. follow-up phone calls and Press Kits
- V. simplifying the process according to the type of event
- VI. examples and resources
- VII. endorsement quotes

The following how-to information is for a complete Press Mailing for a single event such as a lecture/demonstration or one-time special workshop. You will learn how to write a Press Release, a Listing, and a PSA (Public Service Announcement), and there are samples of each. Each serves a different purpose and is formatted differently. If your event is part of a larger event (for example, a Shintaido demonstration at a Japanese cultural festival), you may still want to publicize it independently. Much of this information can also be adapted and simplified to publicize an ongoing class. At the end are suggestions on ways to cut down the process according to the type of event and as time/budget constraints demand.

I. writing Press Releases, PSA's, Calendar Listings, etc.

Press Releases

The Press-Release has the most information. Copy the format on top of the sample: FOR IMMEDIATE RELEASE with the date and what type of announcement it is: CLASSES/WORKSHOPS, PUBLIC LECTURES, etc. If you're not sure what category Shintaido fits into (most of us aren't), look through the Events Calendar or similar listing of the publication you plan to send it to and choose the category that most closely describes the event you're planning.

If the event is something other than an ongoing class, it would be a good idea to give it a name or title such as "Life Burn: a Shintaido Performance" [or whatever]. This catches the attention of editors and the public alike. Include your name and phone number in case editors have more specific questions about the event or about Shintaido in general. Be sure to include an eye-catching heading with "[Name of presenter or venue] presents," the name or title of the event, a one- or two-word description, your name, and the date(s) of the event.

The first paragraph of the Press Release is mainly the specifics. Include the name of the event, the name(s) of the main presenters or instructors, time and date, cost, and of course location.

The second paragraph is the body or meat of the Press Release. This is the part where you explain something about what Shintaido is, and how it will be presented at this event. Try to describe the event simply and specifically, but in an enticing way. Give them interesting hints or sound-bites, but don't worry about explaining everything. Don't tell all— draw them in and make them curious. Make it as long or as short as you wish. This is your chance to "sell" your vision of the event and Shintaido. If you want to use any quotes from your own students or group members, or from the endorsement quotes or press articles reproduced elsewhere in this manual, they can conclude this paragraph or even introduce the press release before your opening paragraph. If they come from a published article, be sure to include the writer's name and name of the publication in which the quote appeared.

If you have extra space, you can include a third paragraph with more detail, and/or include a bio of yourself and your collaborators.

At the end of the page, you may be asked to include the “funding line” of the presenting organization. For example, if you got yourself invited to do a demonstration at the Japan Society of Roxbury and they are sponsoring the event, the funding line would be for the Japan Society of Roxbury. If the event is organized by people who are all PacShin members, the funding line could be for PacShin. If you have space, you can also include as part of the funding line a short paragraph description of the venue where the event will occur. The funding line is a judgement call, but the idea is to credit organizations or venues that are somehow hosting the event or making it possible, even if they aren’t directly organizing it or supporting it.

The Press Release can be any length — some are up to two two-sided legal pages long. Say as much or as little as you need. If it runs from one page to the back or to another sheet, write “-more-” at the end of the continuing pages. At the very end of the Press Release, PSA or Listing, after the funding line, write “-End-” “###” or “-30-”.

Copy Press Releases on something other than plain white paper, but don’t use very bright colors which make it hard to read.

Calendar Listings and PSA’s (Public Service Announcements)

These two types of PR are a lot easier. The Listing is the first paragraph of the Press Release (just the specifics) put into an easy-to-read format (see the example). The Listing is meant for the community events calendar in a newspaper. The PSA is the same info again, put into language that can be read out loud over the air right from the sheet, in three different lengths of time. It is for radio stations or local cable TV stations that have a community “bulletin board”. The 10 second length includes just the title, dates, location, and a phone number. Add more info as the lengths of time allow (try reading them slowly out loud). Again, see the example.

Both the Listing and the PSA should be no more than one page, with the same funding line and “-End-” “###” or “-30-” at the bottom of the page.

Copy PSA’s and Listings on something other than plain white paper, but don’t use very bright colors which make it hard to read.

REMEMBER TO CHECK EVERYTHING TWICE FOR TYPOS!

II. how to use publicity photos

To gain further press attention you might want to consider sending out a 5x7 or 8x10 black and white photo with your press release. Photos should be visually interesting and have sharp enough contrast to reproduce well in newsprint. The usual format is 5x7 or 8x10 black and white glossy. Mail photos and Press Releases together in the same envelope; use clean cardboard or foam-core to protect the photos and print “photos— do not bend or fold” on the outside.

If you are publicizing a special event (besides just an ongoing class), send photos with Press Releases to editors. If you have enough photos, you can send them to calendar editors with Listings for either a special event or an ongoing class. Sometimes calendar sections have a “feature box” in which they highlight an unusual or interesting event with a photo and caption or short sidebar.

III. what to send to whom and when

Since Shintaido falls between the categories sometimes, who you send press materials to is going to depend partly on the type of event it is, what aspect aspect of Shintaido you are emphasizing, and where the event is happening. For example, if you are giving a lecture/demo at a Japanese Arts and Culture center, you want to contact arts/entertainment editors. If it's a Shintaido and music performance, contact arts/entertainment editors and music reviewers. If you're offering a kenko-taiso workshop for health care providers, contact health/science editors and reporters. For all of the above, contact calendar listings editors as well, but for an ongoing class contact calendar listings editors only. See the chart on page x for some suggestions.

Figuring out who to send press to may take a little telephone research, but it's worth it. Your main rule of thumb is: ALWAYS SEND YOUR PR MATERIALS TO A PERSON, NOT A POSITION. Make some calls and get the name of the person if possible rather than just addressing your PR to "Arts Editor." People who work in the media business are very busy and this will increase the chances that your materials will reach the right person and make it into print. Don't assume that someone (such as the editor of the entire Health/Science section) will pass it along to the right person (such as the Alternative Health reporter)— find out who they are and send it to BOTH of them.

Your first step is to make a phone/address list of all city and community newspapers and radio stations that run PSA's in your area. Don't neglect the small papers— sometimes the big ones are flooded with mail while the small ones are more desperate for interesting off-beat stories, and they may feature you and your event more prominently. Then get the names of:

- Arts/leisure/entertainment editors
- Health/science editors
- Local coverage/human interest editor
- Calendar editors
- PSA directors at radio stations or local cable TV stations ("public access" or "local origination")
- Reviewers or reporters that write about related topics (this is a judgement call), such as visual arts for a painting/music/shintaido performance at a gallery, or alternative health for a workshop for acupuncturists.

If you have more time and energy, also make a list of organizations that have related interests (art or dance organizations, alternative health centers, Japanese cultural societies, etc. — depending on the type of event), and get the name of their director or publicist if they have one. These organizations are often more eager to "network" than mainstream media and you should send them a Press Release— they may help publicize your event or invite you in the future.

The next step is figuring out which materials to send to which people. The basic rule is, send a Press Release to EVERYONE. Of course send a Listing to the calendar editors, and a PSA to the PSA directors along with the Press Release. Everything should go out about 4 weeks before the event, except for Listings, which will be explained later. Besides the calendar editors and PSA directors, figuring out who else to send your PR materials to depends on what kind of event you are promoting. The chart facing just shows some examples to give you an idea of the logic— the category of your Shintaido event depends both on how you want to promote Shintaido and how the newspapers or magazines organize their staff.

EXAMPLES of WHAT KINDS of PR MATERIALS to SEND for DIFFERENT TYPES of EVENTS

type of event ↓	who to send PR to →	calendar editor	PSA director	arts & leisure editor	health / science reporter	organization to network with
ongoing class	send Press Release & Listing & photo	send Press Release & PSA				send Press Release
demo or presentation at arts or cultural organization	send Press Release & Listing & photo	send Press Release & PSA	send Press Release & photo make follow-up call & press kit			send Press Release
kenko-taiso workshop for health care providers	send Press Release & Listing & photo	send Press Release & PSA		send Press Release & photo make follow-up call & press kit		send Press Release
etc.						

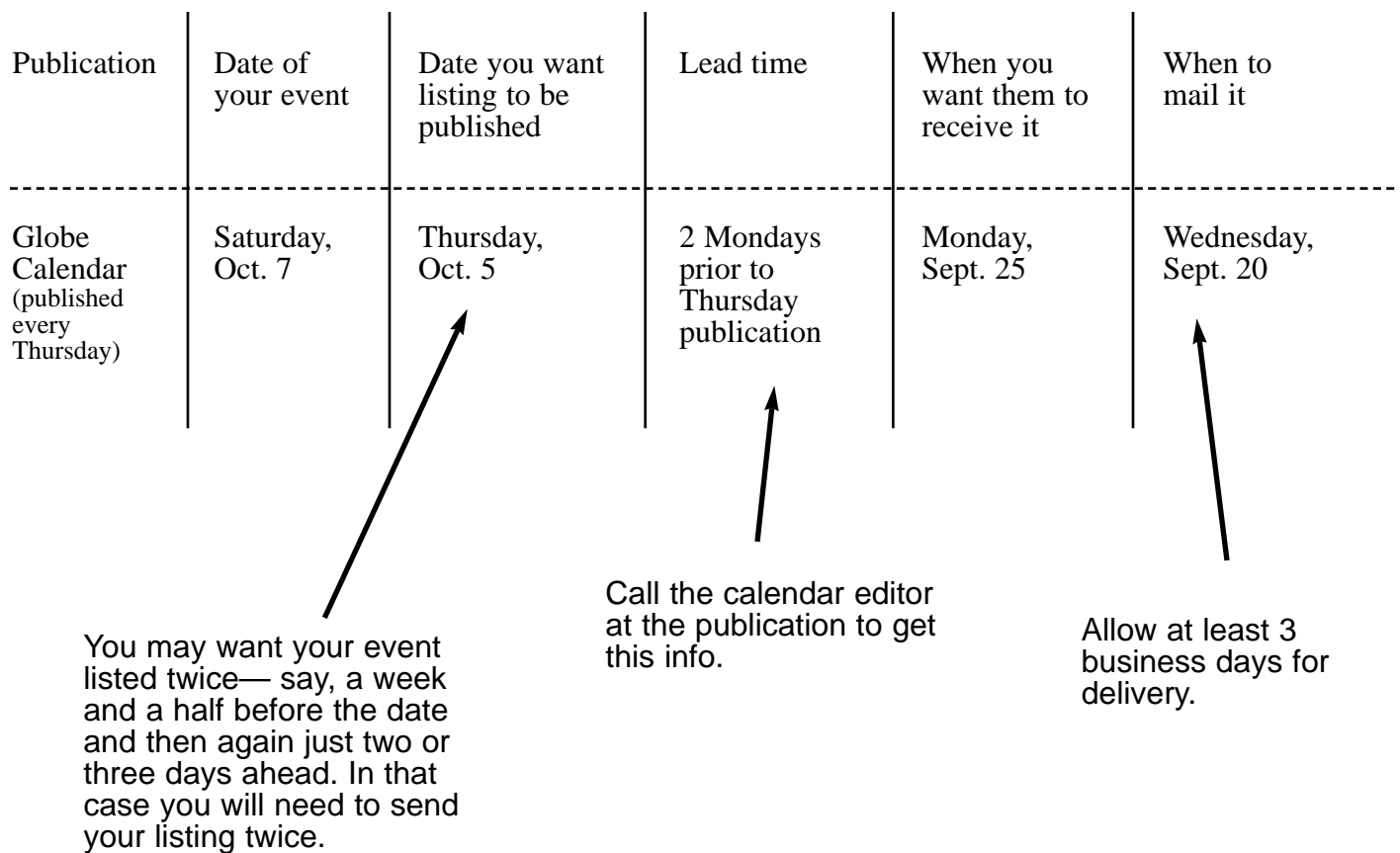
When to Send What

The rule for when to send Press Releases to editors or reporters and reviewers is simple: about 4 weeks before the event for daily or weekly publications. For monthly publications, 6-8 weeks before the event is normal, but monthly publications have varied schedules and it is worth calling them and asking when they need it.

For calendar listings, it's a little more complicated; each publication has a different schedule, and some need your Listing only a few days in advance while others need it a week or a week and a half ahead of time. You will need to call the calendar editor of each publication and then make yourself a chart similar to the example shown below.

IV. follow-up phone calls and Press Kits

EXAMPLE of a TIMELINE for SENDING CALENDAR LISTINGS



Follow-up Phone Calls

For special events, you should make a follow-up phone call to editors or reporters (not to calendar editors) about a week after they have received your publicity mailing. Here's what to say:

- identify yourself and the event first
- ask them if they have received your materials (that is, remind them)
- ask if they are planning on doing a piece on your event (preview or review)
- ask if they have any questions you can answer
- ask if they are planning on coming or sending someone.

Editors and reporters are often under deadlines and a lot of stress and may seem curt or even rude. Don't take it personally; be polite, don't demand that they tell you what their plans are, and thank them for their time or if they are planning to come. They get a lot of mail and (fewer) phone calls— even if they seem like they're trying to get rid of you, the Press Release that is followed up with a phone call stands a much better chance of seeing print. Also remember: they need you, because they need stuff to write about. You are helping them do their job. Not only are you giving them something to write about; the Press Release should be written so that they can easily lift whole paragraphs from it verbatim.

It's also good to know if a member of the press is planning to come to an event because you can save them a good seat and give them a Press Kit.

Press Kit

A Press Kit is a folder given to members of the press who attend an event such as a performance, demonstration, etc. In the example of a dance or music performance, the purpose of the kit is to make it easier for reporters or reviewers to write an article about what they saw by giving them some raw materials to work with. In the case of a Shintaido presentation such as a performance or demonstration, the Press Kit would contain the following items:

- (a must) the same Press Release that was mailed out
- (a must) previously published articles about Shintaido, especially if they feature any of the people in the event
- (strongly recommended) a black and white photo suitable for publication
- (optional) bios of the main presenters
- (optional) a program of the event
- (optional) supporting materials such as a general-purpose Shintaido brochure, copies of Body Dialogue magazine, etc.

Try to arrange the materials in the folder so that everything is easy to see, less important materials are in back, and the Press Release is immediately visible when the folder is opened. You can label the folders with the names of reporters or editors you know are coming.

V. simplifying the process according to the type of event

If all of the above seems overwhelming, don't worry, that's normal— this work is done by a full-time professional at many organizations. There are several options for stripping down the investment of time and money, while still getting some publicity opportunities for your event:

- Follow the whole process above, but skip the photos.
- Send only Listings and PSA's, but send photos with the Listings and make follow-up calls to both calendar editors and PSA directors. Skip the Press Release.
- Send Press Releases with Listings and PSA's to calendar editors and PSA directors, but don't send photos. Make follow-up calls.

- Send Press Releases with Listings and PSA's to calendar editors and PSA directors, and Press Releases only to related network organizations.

VI. examples and resources

On the following pages are examples and further explanations of Press Releases, Calendar Listings, and PSA's written specifically for Shintaido events. Feel free to copy any part of them. There is also a list of "endorsement quotes" you can draw from when writing your own publicity materials. Templates for Press Releases, Listings, and PSA's are in the "Reproducibles" section at the end of this handbook.

INSTRUCTIONS FOR USING THE PRESS RELEASE TEMPLATE (found in the "Reproducibles" section)

- make a high-quality photocopy of the template— use the copy for the following steps
- use a typewriter or computer to print the needed info: return address, contact person, "kill date," and the main text of the press release.
- sometimes it's easier to print the information on a separate piece of paper, cut it out, and paste or tape it to the template— just as long as it looks good when it's finally xeroxed again.

On the following pages:

The following pages show explanations of the Press Release, Calendar Listing, and PSA, followed by actual examples of each. The templates for making them yourself are in the "Reproducibles" section at the end of this handbook.

Thanks

Thanks for help with this section of Superkata to Rochelle Fabb of Boston's Mobius Artists Group.

VII. Endorsements

Following are some general endorsements of Shintaido collected from various sources. Besides these, it's often useful to collect your own that are specific to an audience you are trying to reach with a particular event ("Shintaido has proven very useful in improving my needling technique" — U. Getthepoint, acupuncturist), or specific to you or someone else who is a main presenter of the event ("Kathy is the most wicked awesome Shintaido instructor in the world"). The credentials of the person quoted may or may not be important, depending on the situation.

"Shintaido will enlighten and redeem the young generation in America today"

— Alan Watts, author

"In Japanese, *kokoro no uta* means 'singing from the heart.' This is as much a quality of Shintaido as it is of music."

— Henry Kaiser, musician

"When you do an exercise like Shintaido, it's a reminder that the point of living is not to keep from looking bad, or being embarrassed. The point of living is something more important."

— Kent Nagano, Conductor
Berkeley Symphony Orchestra
Berkeley, California

"Shintaido is an excellent form for warming up the body, for increasing strength, flexibility, and balance, and for relaxing and general conditioning."

— David Palmer, Founder
Amma Institute and OnSite Enterprises
San Francisco, California

"Shintaido integrates body and spirit in a way that satisfies both a spiritual and physical need in society today."

— Frederick Sontag, Chairman
Department of Philosophy
Pomona College, Claremont, California

"What an exciting approach to repairing the mind and body from the effects of modern day living."

— Karma Kientzler, Executive Fitness Director
Canyon Ranch Spa, Tuscon, Arizona

anatomy of a PRESS RELEASE

logo helps with quick visual recognition in the paper shuffle on an editor's desk

return address and phone of principal organizer(s) - a person or organization

name and phone # of a PERSON that editors or reporters should contact if they have further questions - doesn't have to be the same as the principal organizer(s)


this is important for media people who work under deadlines

having a title for the event helps media people to publicize it

endorsement quotes - if you can, it's good to get some that are specific to the event or the people participating

information is "clumped," making it easier for reporters to just use parts of it, depending on how much space they have

funding lines— it's to your advantage to mention any nonprofit status or affiliation



Cambridge Shintaido Group
c/o David Franklin
P.O. Box 374 Allston MA 02134
(617) 783-9424

NEWS RELEASE

**CLASSES / EVENTS
FOR IMMEDIATE RELEASE THROUGH May 31**

**CONTACT: David Franklin
(617) 783-9424**

Free Your BodyMind a Dance Distraction Event

**Demonstration/
Performance** **Saturday May 31, 11:00 am**
John F. Kennedy Park
Memorial Drive, near Harvard Square in Cambridge
(Rain date: Sunday June 1)

*"In Japanese, kokoro no uta means 'singing from the heart.'
This is as much a quality of Shintaido as it is of music."
— Henry Kaiser, musician*

Cambridge Shintaido Group presents "Free Your BodyMind" in conjunction with the City of Cambridge Dance Month and the Dance Complex's "Dance Distractions" program. This free event will include Shintaido demonstration and performance on Saturday May 31 from 11:00 am till noon at John F. Kennedy Park on Memorial Drive near Harvard Square in Cambridge, and will be followed by a free introductory sample class. The rain date is Sunday, June 1. For more information about the performance, contact David Franklin at (617) 783-9424.

Shintaido was developed in Japan in the 1960s. The group of martial artists, musicians, actors and artists who developed Shintaido were childhood witnesses to World War II, and they sought to create a new form of movement art that could embody the modern desire for peace, cooperation, and mutual understanding among people of all cultures. Shintaido was strongly influenced by ancient and contemporary arts such as classical music, jazz, tea ceremony, noh theatre, butoh dance, and abstract painting, as well as traditional martial arts. It emphasizes cooperation rather than competition and combines creative expression with meditative practice and health exercise. Shintaido was introduced in the U.S. in the 1970s and there are now about 30 American instructors of this unique art.

David Franklin, the organizer of this event and instructor for the free class, is a Shintaido instructor who teaches at the Dance Complex. He started studying t'ai chi and martial arts at the age of 15 and has been studying Shintaido for more than 13 years. He is also a video artist and helps run an alternative arts venue in Allston.

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this indicates the end of the Press Release. It may be as long as 2 or 3 pages.

anatomy of a CALENDAR LISTING

many elements are similar
to a Press Release



Cambridge Shintaido

P.O. Box 374 Allston MA 02134
(617) 783-9424

**CALENDAR
LISTING**

FOR IMMEDIATE RELEASE- FEB. 25, 1997
Franklin
CLASSES/WORKSHOPS
9424

CONTACT: David
(617) 783-

Non-Profit ID# 94-2370781

SHINTAIDO— An Art of Movement and Life-Expression from Japan

8-week Courses at the Dance Complex in Central Square, Cambridge
Starting Sunday March 30 and Thursday April 3

Classes in Shintaido, a Japanese art of movement, at the Dance Complex, 536 Mass Ave in Central Square Cambridge. Shintaido combines expressive movement with meditation and health exercise. Eight-week courses begin Sunday March 30 at three PM, or Thursday April 3 at seven-thirty PM. New students can drop-in for a free class until April 3. Call 782-2026 for more information, or e-mail Shintaido@aol.com

"Shintaido will enlighten and redeem the young generation in America today" — Alan Watts, author

"In Japanese, kokoro no uta means 'singing from the heart.' This is as much a quality of Shintaido as it is of music." — Henry Kaiser, musician

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this paragraph is written to
contain only essential
information, so that it can
be printed in the commu-
nity events section of the
paper.


this indicates the end of the
Calendar Listing. Listings are
never more than one page.

anatomy of a PUBLIC SERVICE ANNOUNCEMENT


many elements are similar to a Press Release

this helps the announcer not to stumble over the unfamiliar word

these paragraphs are progressively longer, depending on whether the announcer can allow 10, 20, or 30 seconds for the spot. They must be written so that they can easily be read aloud.



Cambridge Shintaido
P.O. Box 374 Allston MA 02134
(617) 782-2026



P.S.A.

PUBLIC SERVICE ANNOUNCEMENT
RELEASE DATE: FEBRUARY 25, 1997
KILL DATE: APRIL 3, 1997

Non-Profit ID# 94-2370781

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Pronunciation note: Shintaido = "shin-TIE-doe"

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this indicates the end of the PSA. PSA's are never more than one page.



Cambridge Shintaido Group

c/o David Franklin
P.O. Box 374 Allston MA 02134
(617) 783-9424

NEWS RELEASE

CLASSES / EVENTS
FOR IMMEDIATE RELEASE THROUGH May 31

CONTACT: David Franklin
(617) 783-9424

Free Your BodyMind — a “Dance Distraction” Event

**Demonstration/
Performance**

Saturday May 31, 11:00 am
John F. Kennedy Park
Memorial Drive, near Harvard Square in Cambridge
(Rain date: Sunday June 1)

*“In Japanese, kokoro no uta means ‘singing from the heart.’
This is as much a quality of Shintaido as it is of music.”
— Henry Kaiser, musician*

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Chapter Five: Other Ways to Present Shintaido

- I. Types of potential venues
- II. Teaching through a Continuing Education program

I. Types of potential venues

This is a list of places/programs where Shintaido or parts of Shintaido can be presented. There's space left at the bottom so you can add to it.

- Japan or Asian Arts Societies: talks, demos, intro classes
- Church groups: kenko taiso, . . .
- Herb, Massage, Macrobiotic schools: kenko taiso. . .
- Acting, theater programs: warmups/breakout exercises/wakame
- Schools for children with learning or other disabilities
- Workshop for care providers: kenko taiso/stress reduction
- Golfers: warmups
- Weight loss/fitness programs
- Martial Arts demos
- Dance performances
- Musical improv performances with Henry Kaiser or others
- Shintaido as performance art
- Public Schools: multicultural education classes, demo/intro workshops
- Kids' karate classes
- Childbirth education centers
-
-
-

II. Teaching Through a Continuing Education Program

Continuing Education programs are an excellent way to present Shintaido to beginners.

Advantages:

- Finances and publicity are handled for you, and course catalogues are generally distributed widely
- A space is made available to you
- You are paid for teaching.
- Students are generally expected to commit financially to the entire course, without possibility of refund, which means that once the course has started, you can count on its continuing as planned.

Disadvantages:

- If your course does not make minimum enrollment, it will probably be cancelled. Minimum may be higher than we are used to - for example, in the case of UNM, where I (Eva) taught, it was 12. I did not make the minimum the first semester. The school offered me the option of teaching for lower pay, which I (of course) accepted. But school will not continue to run a course at a loss, obviously, and their overhead is fairly high.

- People who sign up for classes through a Continuing Ed. department are not necessarily looking for a life-long system of study. Many are only interested in 6-10 weeks worth of information.
- The dojo you get may not be appropriate. I was offered wall-to-wall carpet over cement, and had to find my own space.

It is important to schedule your classes appropriately to attract the most students. Prime week days are Tuesday, Wednesday, and Thursday. In my experience, the 6-7:30 slot was much more popular than 7:30-9:00 P.M. Location is also important. My dojo was in a bad neighborhood, and one of my students specifically told me that he was deterred from attending by fear of the parking lot.

There are usually lots of movement courses offered. We cannot expect Shintaido, an unknown art, to attract a wide following through catalogue description alone. Especially the first couple of times you offer the course, it's a very good idea to do your own, extra publicity. By this I mean:

- word of mouth
- demos, an introductory workshop over the summer
- posters and flyers in public places
- Enroll your friends, if you have to, to make the minimum! Who cares if they never come?
- Encourage your students to promote subsequent courses to their friends. Give them some literature which helps them explain Shintaido to others. A few catchy phrases. . .

Writing a Proposal for a Continuing Ed Course

I have enclosed the proposal I sent to the University of New Mexico continuing Ed. department. Before writing this I

- 1) called them and solicited an application
- 2) got three references. I used
 - a) a photocopy of my Instructor's diploma (the English translation)
 - b) a letter from my Shintaido Instructor (Michael T - you could also ask Jim, as Technical Director, for a recommendation)
 - c) a professional reference. Since I am a teacher it was relevant. I think a reference from a former or current Shintaido student would be even more relevant..
- 3) Wrote a course description and syllabus, which I have included below. Feel free to use as much of this as you need for your own purposes.

Course Proposal: Introduction to Shintaido

Shintaido is a modern system of body movement from Japan. With roots deep in the traditional martial arts, it incorporates expressive and improvisational movement into its varied curriculum. The goals of Shintaido practice are to foster expansive and joyful movement, heighten physical communication between partners, and deepen personal awareness and concentration. It requires vigorous exercise, which can be as gentle or strenuous as a practitioner's body will allow. Shintaido practice makes extensive use of voice and of touch, as well as rigorous study of exact and beautiful forms. People who become interested in pursuing the Shintaido curriculum in depth can continue on to study Shintaido bohjutsu (six-foot staff), karate, kenjutsu (sword) stationary and moving meditation forms, and shiatsu (Japanese massage.)

In the UNM Continuing Education course catalogue, Shintaido could be appropriately classified under "Music, Dance, and Drama," or under "Health and Relaxation."

The course I am proposing is a ten-week introduction to Shintaido movement. I would prefer to meet twice weekly for 1 1/2 hours per class. Once a week for two hours would also be a possibility. The course would involve extensive warmups and practice of basic forms, many of which are modified from sword and karate technique. It would include vigorous "opening" exercises designed to strengthen and soften the lower part of the body, voice exercises to open the chest and liberate expression, partner stretches and other partner exercises. For this class students will need to wear comfortable exercise clothing. A gi (Japanese martial arts uniform) is recommended but not required.

Syllabus

Each class would use the same format.

1. Warmups (extensive and gentle)
2. "Opening" exercises (vigorous and strengthening)
3. Basic technique
4. *Kumite* (partner exercises)

A ten-week course would be guided by the following sequence:

WEEK ONE

Softening the body and expressing energy: Introduction to the form of a Shintaido class. Kenko taiso (soft warmups) in depth. Demonstration: "Where did Shintaido come from?" Introduction to tsuki (front strike) and wakame (seaweed exercise).

WEEK TWO

Movement from the koshi or "center:" Soft and open koshi; stances; stepping. Wakame and tsuki continued.

WEEK THREE

Voice and touch: Vocal exercises, partner stretches, simple shiatsu (massage techniques), aozora taiso (blue sky exercise.)

WEEK FOUR

Consolidating energy: "I" movement.

WEEK FIVE

Gathering and offering: "O movement"

WEEK SIX

Shaping personal space: Parts of Tenshingoso (five ways of heavenly truth).

WEEK SEVEN

Shaping personal space: Tenshingoso continued

WEEK EIGHT

Leading and following: Kumite (partner exercises) with arrangements of tenshingoso to receive tsuki.

WEEK NINE **Leading and following,** continued

WEEK TEN "Where can you go from here?" Review of basic Shintaido movement, and simple warmup sequence which can be done at home as meditation/relaxation. Demonstration of advanced Shintaido forms and techniques.

After the course was accepted, I submitted the following catalogue description. The paragraph about “future study” could be omitted to save space - however, it did attract one student particularly interested in bohjutsu.

Catalogue Description

Introduction to Shintaido

Shintaido, which means “New Body Way,” is a modern art of movement from Japan. Growing out of the traditions of sword and karate, Shintaido has incorporated expressive movement into the martial arts. The result is a system which, while exact and rigorous, fosters creative physical expression. A typical class includes long gentle warmups, vigorous “opening” exercises designed to strengthen and relax the lower part of the body, practice of forms, and partner exercises. Shintaido extends the traditional martial concept of kumite (partner practice) beyond attacking and defending to include giving and receiving, leading and following. There is great variety in the curriculum of this “body language.” Voice and touch are used extensively.

This course is designed to introduce beginners to the basic Shintaido curriculum. Those who become interested in pursuing Shintaido practice may eventually continue on to study Shintaido bohjutsu (six-foot staff), karate, kenjutsu (sword), meditation, and shiatsu (Japanese massage.)

For this class a white gi (Japanese martial arts uniform) is recommended, but students may also wear loose-fitting exercise clothing such as sweats. Classes will be held barefoot on a wooden floor.

Instructor: Eva Thaddeus

Later I switched to the following catalogue description:

Shintaido: Meditation in Motion

Shintaido is a new art of movement from Japan, with roots in the traditional martial and healing arts. It offers a unique combination of soft and expansive movement, incorporating voice, touch, and moving meditation.

A Shintaido class begins with long, soft warmups designed to release tension and loosen the body gradually. It progresses to whole-body exercises that use voice and vigorous movement to expand the student’s range of motion, imagination, and physical expressiveness. Partner exercises are an important part of any Shintaido class. These include simple Japanese massage (shiatsu) techniques, partner stretches, and other exercises that emphasize physical communication between partners. Each class in this series will finish with a standing or moving meditation technique which allows students to regain their own balance and breathing in a new state of relaxation and awareness.

Breathe, sweat, stretch, focus your concentration, project your voice, open your body, empty your mind, practice forms and formlessness: study Shintaido.

Chapter Six: Reproducibles

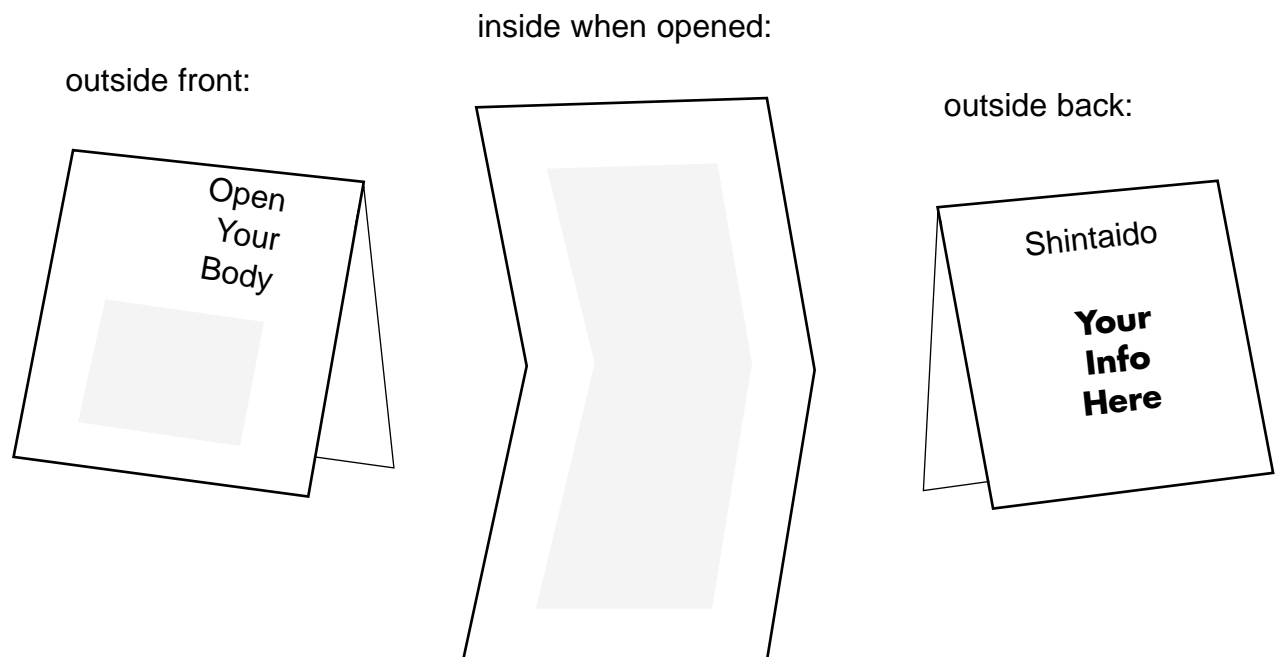
This Chapter is made of materials you can photocopy and use as-is. Some of the materials are in the plastic sleeve at the back, and also there are two computer disks (one Mac and one IBM format) with Shintaido pictures, the logo, and the kanji of "Shintaido."

- I. Student Information form— use this to collect basic info from new students
 - II. "About Shintaido"— revised, easily copied version of the Student Handbook
 - III. All-purpose poster (two versions)
 - IV. All-purpose standing card— see below
 - V. Clip Art— photocopy these sheets and cut and paste them for fliers, posters, etc.
- You don't need a computer, just a scissors and some paste.

All-Purpose Standing Card Instructions

Have these photocopied back-to-back on card stock, aligned as they are on the master templates (make sure the tenso guy on the inside is upside-down relative to the um guy on the outside so they come out right when opened). Have the copy store cut them into long narrow cards by cutting along the marks provided. You may want to have them folded by machine as well.

Put your info on the back in the space provided. The cards can stand up in stacks and are good for counters or table-top displays.





Shintaido Student Information

Name:

Phone:

Address:

How did you hear about Shintaido?

What attracted you to Shintaido?

Please mention any martial arts, movement, health practices, body work, or meditation you have studied before:

Any injuries or health issues which that might affect your practice:

Thank you, and welcome to Shintaido!



About Shintaido: Basic Information for Beginners

History and Philosophy

A New Art of Movement and Life Expression

“Shintaido” means “new body way.” From roots deep in the traditional arts of Japan, a thoroughly modern system of body movement has developed. More than a simple health exercise, it is an art form, a little like brush calligraphy performed with the whole body. Shintaido is relaxed, strenuous, soft and expansive in turn— a complete body language.

The Story of Shintaido

Founded by Hiroyuki Aoki, an actor, painter, and master of Shotokai Karate, Shintaido was born in Yokohama in 1965. There Mr. Aoki formed the “Rakutenkai” group, or “meeting of optimists.” This group of approximately 30 people, including some of Japan’s top martial arts instructors and a variety of artists, musicians, actors, and men and women young and old, set out to create something new— they did not know what— from their own ideals and sense of optimism. The Rakutenkai group practiced together every day and many nights to test their physical limitations and discover what Mr. Aoki called “the unknown world which begins at the end of our physiological strength.”

The result of their efforts was Shintaido, a movement form intended for an international audience. With roots deep in the traditions of sword and karate, Shintaido is designed to express sincerity, peacefulness, and freedom. Its expansive movements and extensive use of voice and touch infuse the rigorous martial arts tradition with creative expression.

As word spread of this new development, people from around the world came to study in Japan and brought Shintaido back to their home countries. Shintaido was introduced in the U.S. by Haruyoshi F. Ito and Michael Thompson, who in 1976 co-founded Shintaido of America as a non-profit educational organization.

Because the people who originally developed Shintaido are still very much alive, the Shintaido system itself continues to grow and develop. While the basic curriculum is well established, a group of top instructors (the International Technical Committee) meets regularly to further refine and improve the Shintaido program.

Although Shintaido is a complete art in itself, there are systems within it which students may elect to pursue in addition to the core curriculum. Shintaido Bohjutsu (practice with a six-foot wooden staff) and Shintaido Karate retain a strong connection with the spirit of the traditional martial arts. Yokikei, or “nurturing life-force” Shintaido, teaches many soft movements and partner exercises, including partner stretching and shiatsu (finger pressure massage). Students often become interested in extending Yokikei study into the areas of massage and healing.

Class Format

Shintaido practice is generally composed of four consecutive parts. Different parts will be emphasized depending on the material being presented.

Warm Ups (“Jumbi Taiso”)

Stretching and low-key aerobic exercises begin Shintaido practice, not only to prepare the body for action, but to serve as a passageway from everyday life into the keiko experience. Release your mental and physical tension, and enjoy the opportunity to move your body in a relaxed way.

Opening and Breaking Out (“Shin Shin Kaihatsu Undo”)

Energetic jumping, running, and kicking exercises are designed to help you strengthen your body and expand your awareness. The instructor sometimes presents intentionally difficult exercises to challenge your perceived limits. If you have trouble keeping up, don't lose heart. Maintain your focus even if you have to stop, and study your mental and physical reactions to the exercises.

Basic Forms (“Kihon”)

Fundamental technique or “kihon” make up the core of Shintaido practice. These movements contain the essential knowledge of Shintaido. Over time, the forms will reveal clues to understanding and changing your mental/emotional/spiritual condition. Think of your body as an instrument, and use kihon to study meditation-in-motion and to perfect your form.

Partner Practice (“Kumite”)

Movement with one or more partners is called “kumite.” While traditional martial arts use kumite to study attack and defense, Shintaido expands the idea of kumite to include giving and receiving, initiating and responding, leading and following. Partner practice gives you the opportunity to experience deep communication without the use of words.

Taking Care

If you have any injuries or health problems that may restrict your participation, please inform the instructor before beginning Shintaido. Many exercises can be modified so you can do them. If any Shintaido exercises cause undue pain or injury to your body, stop doing them. They have been designed to be as beneficial as possible, but in cases where there have been previous injuries or if your body is unusually stiff, it may be better to avoid certain exercises at first. Later on, if you keep at it, you should be able to do almost everything.

Sometimes people have strong emotional reactions to the content of Shintaido practice. This is natural, but again you need to use your judgement in deciding whether it is best for you to continue. Should you decide to sit out for any part of a class, please inform the instructor, and sit attentively on the side, directing your concentration to support those practicing.

The Shintaido System

Like many traditional Asian and European arts, Shintaido maintains a hierarchical system of instruction. "Sensei," the Japanese word for teacher, literally means "the life that came before." In Shintaido class, on the basis of his or her experience and commitment to the art, the instructor takes responsibility for guiding and directing the practice. A more subtle exchange occurs between the senior students ("sempai") and junior students ("kohai"). Watch the senior students and get to know them. They can often be teaching just by the way they practice.

Shintaido uses few external symbols of rank such as colored belts, although instructors may wear the formal "hakama" (a long skirt-like garment) while teaching. The ceremonial circle, in which we bow as equals, also discourages preoccupation with rank. However, there are levels of achievement in Shintaido as in other arts, and a formal exam system assesses instructors' qualifications and accreditation for teaching.

<u>Shintaido</u>	<u>Shintaido Bohjutsu and Karate Equivalent</u>
advanced student	10 kyu (lowest) to 5 kyu
assistant	5 kyu to 1 kyu
graduate	shodan (1 dan)
instructor	nidan (2 dan)
senior instructor	sandan (3 dan)
general instructor	yondan (4 dan)
master instructor	

A student interested in advancing within the Shintaido exam system is usually expected to practice regularly for about a year first. There is no requirement to take formal exams, and many students practice for years and attain a high level of expertise and deep understanding of Shintaido without ever taking a single exam. For those who are interested, exams are usually offered at Shintaido retreats (or "gasshuku"). Students interested in exams usually work closely with their instructors, so please ask your instructor for more information if you are interested in pursuing this option.

Exams are administered by the Shintaido of America organization, a national non-profit educational organization founded in 1976. Shintaido of America has a partly democratic and partly hierarchical structure. Within Shintaido practice and examinations, the hierarchical structure is maintained as part of the educational system, but administrative and organizational matters are managed democratically. The Board of Directors are elected every two years by the general membership, and students and instructors of all levels make administrative decisions democratically and enjoy an informality not found in traditional Japanese relationships.

Shintaido of America has regional affiliates (Shintaido North East, Southwest Shintaido, Northwest Shintaido, and Pacific Shintaido), and each region has a representative on the Shintaido of America Board of Directors.

Shintaido Customs

In Shintaido the word “keiko” is used to refer to classes or practice sessions. “Keiko” literally means “pondering the old.” Keiko in all traditional arts of Japan consists of repeatedly practicing forms passed down through generations of masters. Although many of the forms in Shintaido have been developed during the past 30 years, they contain the wisdom and attitudes of the ancient martial arts, which are recognized and honored in Shintaido practice.

Despite the variety of experience in Shintaido, the format of the classes will be the same wherever you practice. Although some of the Japanese words and customs may seem awkward at first to American practitioners, the Japanese language and traditions retained in Shintaido should help foster an awareness of its cultural roots, much like the use of the French language in the study of ballet.

All the traditions of keiko are meant to create a mindful environment for the practicing Shintaido. The act of bowing (“rei”) expresses that mindfulness, and signals a moment for quieting the mind and body. At the formal start of class, the instructor or assistant asks students to form a circle and initiates a short meditation with the word “mokuso” followed by a bow to express respect and sincere intentions toward each other. At the end of keiko, the procedure is the same, with a second bow directed in thanks to the instructor.

Relationship to the Instructor

- Focus on the instructor’s directions and respond promptly (see the glossary to help you with terminology). Regardless of the type of Shintaido you are studying, the immediacy and urgency of the martial arts should be alive in you.
- If you have a question, ask in between exercises, or at designated breaks, not in the middle of practice. While you are practising, concentrate only on your practice. If you do not know what to do, watch other students.
- As you advance in your practice, begin to assist the instructor in any way you can. This may include arriving early to clean the room or practice space, helping to orient new students, assisting with finances or publicity, or taking care of guest instructors who come for special events.

In the Practice Space (“dojo”)

- Any indoor or outdoor space used for practice is called the “dojo.” When entering or leaving, each person bows to the space to acknowledge what happens there.
- Before practice, senior students often lead a clean-up crew to make sure the space is ready.
- Be punctual, and if possible a few minutes early. If you come late, enter quietly and join the group as unobtrusively as possible. If the class is already part way through warm-ups, begin your own warm-ups on the side to catch up before jumping in cold.
- Try to avoid leaving the dojo during practice, but if you must, let the instructor know and exit unobtrusively.
- If you come to the dojo as an observer, or have to sit on the side for some reason, sit quietly and attentively.

During Kumite

- Express your consideration for your partner by bowing before and after kumite.
- No matter how well you know your partner, try to move beyond any preconceptions you have of them. Let your partner surprise you.
- If you have trouble working with a particular partner, watch others or ask the instructor to see if you are performing the movement correctly. Discuss your kumite with your partner at an appropriate time, when the flow of practice will not be interrupted. Avoid criticizing or correcting your partner. If you are unable to continue working with a partner, bow politely and explain that you need to stop.
- Whenever possible, more advanced students should work with new students. Unless the instructor indicates otherwise, the more experience student usually initiates the movement.

Equipment and Attire

- Before practice, prepare to be reasonably clean and free of body odor. Trim your toe and finger nails to prevent injuring your partners. Before class, remove your watch and any large or dangling jewelry. Throw away gum. If you have long hair, tie it back. Most people prefer to wear their glasses (unless they have contacts)— you may want an athletic strap.
- A white “gi” (traditional baggy martial arts costume) is the customary Shintaido uniform. If you do not have a gi, wear loose-fitting clothes with ample room in the shoulder and crotch. Try to arrive at practice with a clean gi.
- Bare feet or “tabi” (white rubber soled slippers) are best because they allow you to spread your toes and make balancing easier. If you need to wear shoes, white sneakers or other soft-soled shoes are ok.
- If you practice with a boh (six foot staff) or bokutoh (wooden sword) please treat them with respect and care, as extensions of yourself. Don’t handle another person’s boh or bokutoh without permission and avoid stepping on or over them. Make or buy a case to protect them. Store them horizontally to prevent warping.

Bear in mind that none of the procedures described here are rules to follow slavishly, but rather guidelines that set the tone for your Shintaido practice. If you have any questions about the meaning or purpose of Shintaido customs, feel free to discuss them with your instructor.

A SHINTAIDO GLOSSARY
to help with some of those Japanese words.

The Basics

General Terms

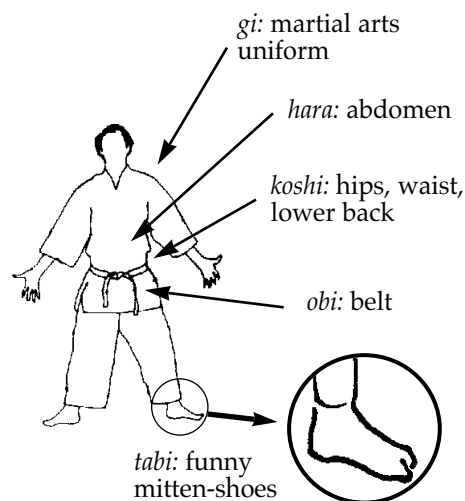
Shintaido: “new body way”
keiko: practice; a Shintaido class
dojo: place of practice
gasshuku: “coming together under one roof;” a Shintaido retreat
kangeiko: “cold weather practice;” yearly winter gasshuku
shiatsu: Japanese massage
kumite: partner exercise, freehand
(kumibo: with bo)

Starting & Finishing

mokuso: meditation
rei: bowing to acknowledge partners, teachers, or dojo
yoi: standing ready (“get ready”)
kamae-te: ready position (“get set”)
hajime: begin (“go!”)
ushiro-e: reverse direction
yame: return to standing ready
yasume: relax

(kumitachi: with sword)

kiai: vocal expression
kokyū: breath, rhythm, concentration, willpower
sei: formal (e.g. “tenshingoso sei”); also, “holiness”
dai: expressive (e.g. “tenshingoso dai”)
bo: six-foot wooden staff
bojutsu: study of bo
bokuto: wooden sword



Counting to ten

ichi
ni
san
shi
go
roku
shichi
hachi
ku
ju

People

sensei: teacher
senpai: senior student
kohai: junior student
gorei: instruction; counting, conducting, or leading the class
goreisha: person giving gorei

Techniques

Three Shintaido Systems

yoki-kei: “nurturing life energy” system
musoken: “no phenomenon” hand
kaiho-kei: “opening & expressing” system
kaishoken: “opening & expressing” hand
jigo-kei: “self-empowerment” system
jikyoken: “self-empowerment” hand

Fundamentals

dai kihon: “great fundamentals”— the three most basic forms, as follows:
tenshingoso: “five manifestations of heavenly truth;” a fundamental form
eiko: “glory;” a fundamental form
hikari (to tawamureru): “playing with light;” a fundamental partner exercise

Warm-ups:

junbi-taiso: “preparation exercises;” warm-ups
kenko-taiso: “health exercise;” the specific sequence of soft warm-ups
junan-taiso: floor stretches
shinwa-taiso: partner backstretch

Some Other Techniques

wakame-taiso: seaweed exercise
tenso: “heavenly phenomenon;” heavenward; the “Ah” movement of tenshingoso
shoko: “witnessing light;” reaching out to the infinite horizon
aozora-taiso: “blue sky exercise;” the “Ah” and “Oh” movements from tenshingoso

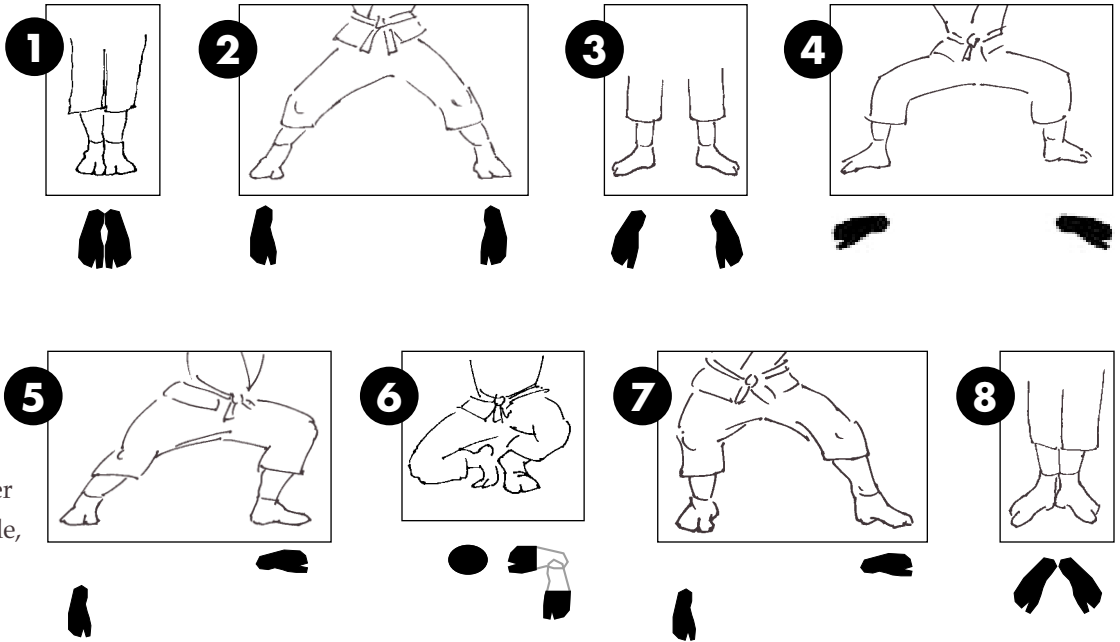
Martial-Arts Related:

kihon: fundamental techniques
toitsu-kihon: “unifying fundamentals;” Shintaido kihon based on sword movements
kata: a specific sequence of movements; a form (e.g. tenshingoso)
tsuki: thrust or punch
mae-geri: front kick
yoko-geri: side kick
irimi: entering, going in

Stances

"-dachi" = "stance"

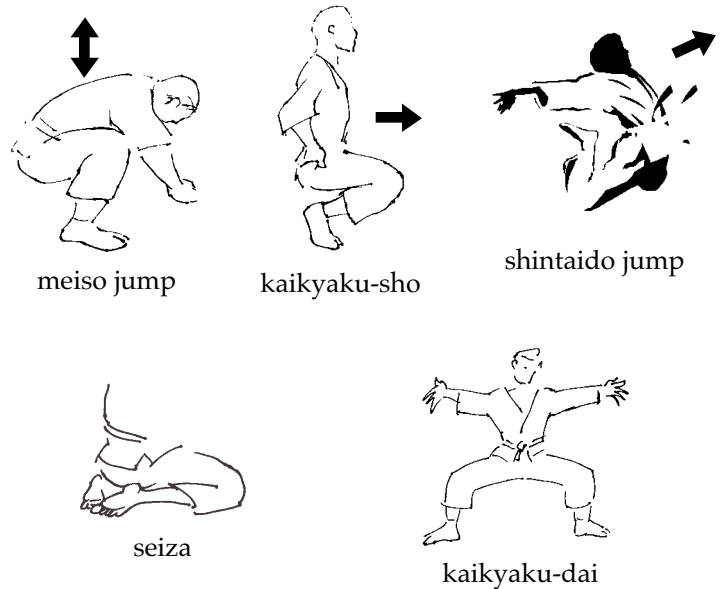
1. *heisoku-dachi*: closed
2. *kiba-dachi*: horse-riding
3. *hachiji-dachi*: "figure 8"
(so-called because the numeral 8 is written in Japanese like this: 八)
4. *shiko-dachi*: square
5. *fudo-dachi*: "un-movable"
(forward stance)
6. *hanmihan-dachi*: half-kneel
7. *kokutsu-dachi*: rear
8. *musubi-dachi*: heels together
gyaku: opposite— for example, right step, left hand



Opening Exercises

technically known as "*shin-shin-kaihatsu-undo*" or "mind-body opening exercises"

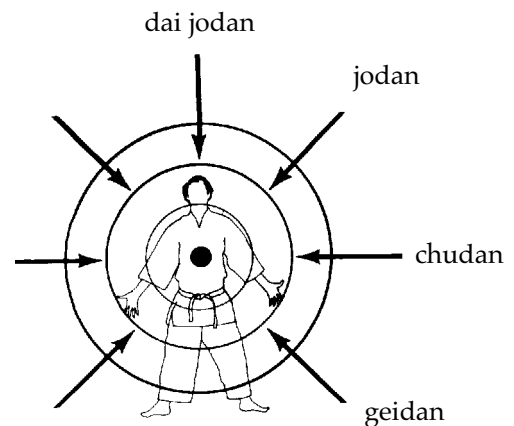
- tachi jump*: standing jump
meiso jump: "meditation jump"— small, soft jump
kaikyaku-sho: small forward jump
kaikyaku-dai: large forward jump
renzoku: "continuous", also known as Shintaido jump
tai ki mai: "atmosphere dancing;" tenso in all directions
sumo: Japanese wrestling
seiza: meditation position, sitting on heels



Regions of Space

many open-hand Shintaido techniques are based on sword movement and use the same terminology

- dai jodan*: big upper level
jodan: upper level
chudan: middle level
geidan: lower level
kiri komi: cutting beyond; cutting by pushing
kiri harai: cutting across; cutting by pulling





FOR IMMEDIATE RELEASE

**NEWS
RELEASE**

CONTACT:



**CALENDAR
LISTING**

FOR IMMEDIATE RELEASE

CONTACT:



FOR IMMEDIATE RELEASE



CONTACT:



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Shintaido

*A New Art of Movement
and Life-Expression*

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道





OPEN YOUR BODY



Shintaido

*a new art of movement
and life-expression*



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