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The Class Video: Defining a Commercial Dance Genre

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The Class Video: Defining a Commercial Dance Genre

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Abstract:

There are currently no written resources documenting web-native viral dance content. These so-called “class videos” should be defined as web-native screen-dance aimed at providing entertainment through showcasing choreography performed by students within a class setting. These class videos have a variety of goals, the greatest of which is achieving a large amount of views and exposure. The genre of class videos is roughly five years old and this essay documents the progression of class videos through three case studies. This study notes choreography, performance, camera work, production quality, and the accompanying descriptions of three well-known class videos, “Upgrade U” by WilldaBeast Adams, “Bitch Better Have My Money” by Tricia Miranda, and “Shape of You” by Kyle Hanagami. By tracing the changes in class videos over the course of these few years, comparison and contrast to other genres of commercial dance can be noted and discussion posed as to the future effects class videos will have on the commercial dance community.

Table of Contents:

Introduction	5
Literature Review	7
Research Question	12
Methodology	12
Results	15
Case 1	15
Case 2	19
Case 3	22
Discussion	24
Conclusion	26
References	29

The Class Video: Defining a Commercial Dance Genre

Introduction:

I have always found dance a captivating area of study. Originally an oral tradition, dance is an art form that tells a story through movement, which can mean anything from subtle body language to the grandest leaps and turns. Until recently, dance relied upon personal instruction to pass down not only dance steps and choreography, but shades of meaning and connotation that accompany the art form. Now everything has changed. While professional theaters have barred their doors to any sort of video recording, movie musicals, MTV, and the internet have spawned an entirely new culture within the dance community, allowing anyone with access to the internet to become captivated by the study of dance.

YouTube was created in 2005 (Dickey), and in the years since, the dance community has experienced a major shift. By 2014, dance videos on YouTube were getting millions of views (Hawgood) and a subset of the dance community was born. Commonly referred to as “class videos” within the dance community, these types of videos are very specific. That specificity creates videos easy to identify upon viewing, but currently lack formal definition. For the sake of this essay I will refer to these videos as class videos, since that is what they are called within the dance community, even though technically that term could be applied to any video taken in a dance class.

For those unfamiliar with class culture and the class videos I will break down a typical dance class. For the sake of this essay, when I refer to dance classes, I am

referring only to those that produce these massively viral class videos, since as a member of the dance community and dancer myself I recognize that there are endless styles of dance and therefore a multitude of class styles, all of which are valid and offer an opportunity for dance education. Classes within this specific context are usually filmed at professional studios and attended by professional or pre-professional dancers on a “drop-in” basis, meaning dancers do not conform to a regular weekly schedule in the way that students typically do in a hometown studio. These dancers are also a mix of professional dancers and amateur students still pursuing an education and training in dance. Generally, these professional studios are located in New York City or Los Angeles, though they are located around the world, with most popular videos produced from studios in the greater Los Angeles area. Classes are typically an hour and a half in length and progress from a short warm up to learning choreography to performing the choreography in smaller groups. Class videos are meant to showcase select groups performing the choreography then improvising at the end of the class.

The term “screen-dance” (Preston) has been used, but more specific criteria exists to define these videos. These videos are both at once amateur and professional - the artists featured within the videos are generally not compensated for their appearance (or if they are, that fact is not made public, which is a discussion for another time), but the production is professional in the sense that the filmmaker is paid by the dance studio to produce a video. Better terms to use for class videos are, as defined by Harlig, “web-native” or “YouTube-native,” since these videos are distributed only on an internet streaming platform and/or social media sites. The dancing within the videos is

varied, but generally falls under the category of contemporary commercial dance, following the trends of the present day and age. Most of the choreography would be categorized as contemporary (here meaning strictly current, and not concert-derived in any way) hip hop or jazz funk, and even though this style is classified as commercial, there is not a product being sold or advertised from these videos.

As mentioned before, these videos have only seen a recent boom within the past five years or so, and are a hot topic of discussion within the dance community. However, there is a lack of written resources discussing class videos. In reality, these videos are so new to the dance community that even many professional choreographers working within the industry are mostly unaware of the wide scope of these videos, in the same way that one's parents or grandparents are still unfamiliar with the immense influence of social media.

Literature Review:

Maggie MacNamara's article for Dance Spirit Magazine "Inside the Class Video Craze" is the only writing that addresses the phenomenon head on. MacNamara's take is from that of a dancer or choreographer aiming to get in on the trend, and she does this through interviewing several choreographers that choreographed class videos that have gone viral. From an insider perspective, this article delivers first-hand accounts from those within the class video culture, and verifies the huge following class videos possess. Academically, this article falls short, failing to define the very videos at the center of the article and place them within the commercial dance industry.

In the same vein, even Los Angeles Magazine validates the incredible popularity, particularly popularity among non-dancers, of class videos in an article from 2017 by Marielle Wakim. The vast influence of these videos within popular culture is astounding, and videos that previously would have only succeeded within the relatively small dance community have garnered huge followings and cultural influence, prompting reposts and even trending articles on BuzzFeed. But despite the massive popularity of such videos, there are very few academic discussions or definitions of these very specific videos.

Alex Harlig made huge strides in 2018 by establishing terms in her article “Fresher Than You’: Commercial Use of YouTube-Native Dance and Videographic Techniques.” This piece establishes terms necessary to the discussion on class videos including commercial, professional, amateur, and web-native. Harlig’s definition of web-native content is crucial in beginning to discuss class videos:

The term “web-native” encompasses all those “user generated” videos by “content creators,” or people who focus on making internet content, predominantly on YouTube - but also on social media platforms such as Instagram, Snapchat, and Facebook - regardless of their level of quality or economic support. (53-54)

Harlig then goes on to argue that professional work and commercial advertising have taken cues from the success of web-native content by imitating the aesthetic of amateur content. As YouTube “brings commercially and professionally produced content in direct contact with amateur content,” commercial companies blur the line between professional and amateur. This directly correlates to class videos, which are difficult to

place in terms of professional and amateur. Viewers of class videos may have a hard time verifying who is contributing and benefiting financially from class videos.

Class videos are not selling a product in a clear sense but the style in which they are produced is similar to commercial ads that heavily utilize dance. Colleen Dunagan breaks down one of the most successful ad campaigns to utilize dance within television history in her article “Performing the Commodity-Sign: Dancing in the Gap” - the 1998-2000 three part Gap ad campaign. Like Harlig, Dunagan emphasizes the attempts of this campaign to “bridge the gap between entertainment and advertising,” (39). This article examines how the success of this ad campaign was reliant on conventions taken from traditional musical theater. Those conventions can still be seen as having been applied to class videos, with examples being the use of the fourth wall, popular music, and set design, which will be discussed in regards to the examples later in this essay. This article, partnered with Dunagan’s “Consuming Dance: A Brief History of the Dance-Commercial,” is key in viewing class videos from a commercial context, since, as I have touched on, they exist in the gray area between professional and amateur. It is interesting to note that despite the obvious difference in style of dance, these class videos employ similar techniques as the Gap case study, in which Dunagan has found is related to Hollywood musicals. Though styles of dance and choreography have changed, we will see that strides and precedents set by Hollywood decades ago still have a mark on contemporary class videos.

Another angle I explored when attempting to understand class videos was that of reality television, specifically talent-based reality shows, such as So You Think You Can

Dance and *Dancing with the Stars*, two shows that have drastically changed the landscape of dance as we know it. While plenty of heated discussion exists about the impact of these shows, such as Kate Elswit's "So You Think You Can Dance: Does Dance Studies," for the sake of this article I was more interested in learning why people tune into these shows and discovering if there could be any overlap in reasons why viewers return to "real" content such as reality television or web-native class videos. Kristin M. Barton's "Why We Watch Them Sing and Dance: The Uses and Gratifications of Talent-Based Reality Television" was helpful in defining reality shows such as *So You Think You Can Dance* and exploring why people view them. This study within this article produced two major results that could potentially come into effect when considering class videos - that viewers of talent-based reality shows put more value on the contestants truly possessing the skills they claimed to have than viewers of other reality show programs, and that on average respondents agreed they tuned into talent-based reality shows for the opportunity to watch contestants perform poorly. This article helped me see that although web-native class videos could be considered "reality" content because they are unscripted and feature improvisation, many of the draws of reality television do not apply here. However, the study produced for talent-based reality television would be interesting to apply for web-native content.

On the complete other end of the spectrum, there is an abundance of writing on the evolution of dance on film within the context of contemporary dance. Kathleen Smith's "The Evolving Story of Dance on Film: An Overview of New Forms Then and Now" as well as Hilary Preston's "Choreographing the Frame: A Critical Investigation

Into How Dance for the Camera Extends the Conceptual and Artistic Boundaries of Dance” were helpful in examining dance for the camera, called “dance-film” or “videodance” (Preston, 76) when in the academic, concert context. Both articles explored experimental projects including virtual reality and the way in which this side of the dance community is following the work laid out by post-modern choreographers, trending away from step-based choreography and more toward the overarching direction of movement, with recent dance films not even featuring human bodies on which to watch choreography. Smith touches on the importance of improvisation within choreography, emphasizing the difficult position choreographer/filmmakers are placed in, as films are expected to be thoughtfully storyboarded while choreographers are expected to utilize improvisation, which plays interestingly within class videos,. Although commercial dance is never discussed (and even looked down on) this battle between choreography and improvisation is a huge component of class videos. In terms of how helpful these articles were, Preston’s definition of “screen-dance” which is “used to refer more broadly to camera-related dance, particularly commercial dance and screen adaptations of theater-based work” helped define the field of dance I intended to explore, but this source as well as other sources that discussed the cutting edge of dance on camera failed to acknowledge the commercial realm that encompasses class videos.

The plethora of discussion on concert-based dance styles and the experimental realm of dance-film compared to the lack of discussion of the commercial styles is typical within the academic dance community. I think this reveals biases against the

commercial industry because artists have a fear of “selling out” or appearing shallow, while also revealing potential biases against styles of dance derived from vernacular dance and street styles. Those potential prejudices against styles of dance typically developed and practiced by non-white dancers in favor of styles derived from Europe is a huge topic to explore another time. But the lack of examination and writing on commercial dance, which is a huge industry full of both commercial and artistic potential, inspires me to look at the culture of class videos more closely, especially since their popularity is only just beginning.

Research Question:

With that being said, I aim to understand and define a burgeoning element of the commercial dance industry - the web-native class video. Where do class videos fit in to the dance industry? And who stands to benefit from the creation of these videos?

These questions guided my research and analysis and I hope to develop a clear piece of writing about a topic that we have barely scratched the surface of. Further discussion includes the future of class videos and the potential cultural impact of class videos within the dance industry and dance class culture.

Methodology:

To explore these questions I chose three examples of videos that I feel encapsulate the most recent trends in web-native dance content. I chose these videos because of their popularity and influence within the culture of class videos. Just as

Dunagan examined the elements and impact of the various Gap advertisements, and Harlig broke down various examples of commercial videos that used elements and aesthetics of amateur web-native content, I will examine the class videos.

In my analysis I looked at both historic and current influences of the choreography. Did the choreographer use primarily older dance steps, did they use steps that were super trendy, or did they create something entirely new? I paid attention to what was notable and unique about the choreography of the class video. Then I compared and contrasted the class video to other areas of the dance industry, such as commercials or dance films. Additionally, I looked at everything within the frame of the video including the “set,” which is the dance studio, the dancers, their wardrobe, people in the background, etc. I also looked at the way the camera moves. All of these elements are crucial in understanding what makes these videos so popular.

Finally, I will address the cultural impact of class videos as they pertain to the commercial dance industry, as well as the potential impact on pedagogy, considering the fact that these videos are not only hugely popular, but technically take a portion up a portion of a class paid for by students.

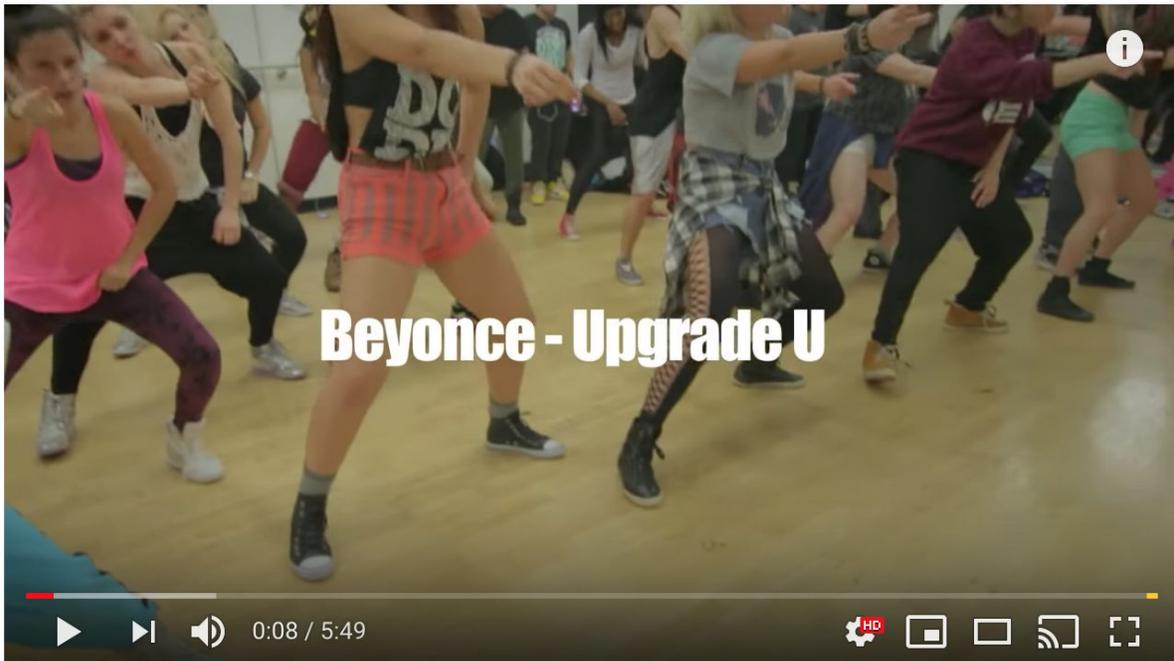
I chose this method as opposed to a survey or study because so little primary source writing material exists in reference to class videos. No one has yet written about these type of videos and their cultural impact. The next step someone could take would be to perform a study similar to Barton’s to discover why viewers continue to watch class videos, even potentially taking YouTube algorithms into account. I will not be exploring this topic along those lines, merely primarily noting what made these class

videos so popular, and different or similar to other parts of the dance industry. If someone were to expand this research through a study, an important discussion about the ethics of research would need to be had. It would be important to have a large sample size that included both dancers and non-dancers, as well as dancers with a commercial background and concert background. A wide variety, yet random, assortment of respondents would be key in maintaining integrity for the study.

By looking at these videos, I will be able to see where class videos fit into the commercial dance industry as a whole, and while I cannot predict where technology, social media, or dance will go in the future, hopefully I will be able to understand the future and legacy of web-native class videos. The three videos I have analyzed are “Upgrade U” choreography by WilldaBeast Adams, “Bitch Better Have My Money” choreography by Tricia Miranda, and “Shape of You” choreography by Kyle Hanagami.

Each of these videos has amassed millions of views and is a perfect example of a typical class video and the standard way in which they are filmed. All three are choreographed by different choreographers, take place in different studios, and feature different dancers, so they encompass all the different elements of class video culture. These three videos will provide a variety of analysis and will help me understand and place class videos within the greater context of the dance industry.

Results:



[#immabeast](#) [#immabeastdancers](#) [#brazillionheart](#)

Beyonce' - Upgrade U | WilldaBeast Adams | Beyonce' Series pt.1 | Filmed by @Brazilinspires

Case 1: “Beyonce - Upgrade U | WilldaBeast Adams | Beyonce Series pt. 1 | Filmed by @brazilinspires”

WilldaBeast Adams’ “Upgrade U” video seems to mark the beginning of the new era of dance entertainment. Upon the date of my research, the video had reached 114.5 million views, and surely will continue to climb. Posted on February 7th of 2013, this video has become synonymous with viral dance content and garnered WilldaBeast Adams’ YouTube channel 2.2 million subscribers. Since “Upgrade U”, WilldaBeast Adams and co-choreographer Janelle Ginestra launched a large network of dancers

through their company #immaBeast and now post regularly on YouTube and run a dance convention, continuing to influence the lives of young dancers.

The video begins with title cards denoting the music and choreographer, which has become standard in web-native class videos. Then the tag #immaBEAST is shown, an inclusion that reveals an intention for the video to be found easier, be part of a series, become part of a trending topic, or possibly all three.

The first group of dancers is three women, one of which is Jojo Gomez, who now posts class videos of her own choreography on YouTube, Instagram, and other social media platforms. However, it is worth noting that there are no credits of dancers within the video or in the description.

The camera work is limited, with very little movement, leaving one shot of the minute-long combination that stays wide and flat. Additionally, the camera is slightly shaky, revealing a lack of camera stabilization technology and a general lower level of production value. The editing, on the other hand, tells me that there was clearly effort and thought put into this video; during shifts in the music, the image changes from color to black-and-white, then back to color. During a crucial choreographic moment, the shot is edited to cut to a tighter, closer shot of the dancers, presumably done through cropping the image.

The choreography is within the hip hop genre and utilizes the full-body within the minute long combo. One moment of choreography stands out as memorable and has since been remembered by most dancers that have seen the video. One step, a lateral push with the arm in a static position, is repeated four times, accentuating four beats

that occur in the music. For any one of the people that comprise those 114.5 million views, especially anyone of a dance background, that step is the most memorable part of the video.

There are several reasons this moment in the video is crucial in understanding the impact “Upgrade U” has on the dance community. The repetition of a simple move is what choreographer Mandy Moore refers to as a “hook step”. This term has not been used widely in the past but is a great way to describe a step like this that is memorable and becomes iconic. The hook step paired with the musical accents and sharp editing make that moment stand out and contribute to why this video has become so well-known.

While this first clip is filmed at IDA Hollywood, a studio in LA, the second clip features WilldaBeast himself performing the combination at Millenium Dance Complex, most likely during another class. This is unique within the sphere of class videos, since generally the filming takes place during one class. Another unique aspect is that the clip of the choreographer performing the routine is placed second, as most videos that feature the choreographer dancing tend to feature them first. This ties into the concept that the first clip in a video is viewed as more important because viewers are not guaranteed to stick around for more of the video. This second clip uses the same editing techniques as the previous, emphasizing the hook step with cuts and color changes. The camera work is similarly simple, but there is a slight, slow pan left halfway through the combination. Again, the emphasis within these clips is on that hook step.

The clips of the third through fifth group brings the viewer back to IDA Hollywood, giving the impression that these videos were filmed at the same class as the first video. The third clip is a group of five boys. The fourth group, of nine girls, features the women in a pyramid formation. While the formation is static throughout the combination, this attempt at staging shows the beginning stages of choreography specifically for the camera. The fifth clip of five male dancers and WilldaBeast uses a small variation in choreography at the 4:50 mark. This slight deviation continues the theme that the creators of this video were at the start of exploring an appeal to camera. All of these clips were filmed wide and flat, with very little camera movement.

Other factors to note from these two groups include the lack of interaction in a couple different ways. The dancers did not interact with the camera and did not interact with each other. There was also very little improvisation and as for wardrobe and background elements, it seems there was not much effort or thought placed on those factors. Altogether, the viewer is given the impression that this video really was the first of its kind to reach such high levels of exposure and while it began the class video craze, there are many elements of class videos that “Upgrade U” had yet to explore.

“Upgrade U” feels amateur, yet earnest. The camera work and production value are not high quality, and the dancers are not yet comfortable enough to interact with the camera or freestyle. Because a dance video had never reached such a wide scope, those involved didn’t know to wear unique, performative outfits or how to play directly to camera. But at its heart, this video uses fun, full-bodied, hip hop-based movement to a popular song and establishes a hook step through repetition and choreography, as well

as the beginning of branding through tagging, which is why it set the tone for the class video craze to come.



[#Rihanna](#) [#BBHMM](#)

Rihanna - Bitch Better Have My Money - Choreography by Tricia Miranda |
[@timmilgram](#) [@rihanna](#)

Case 2: "Rihanna - Bitch Better Have My Money - Choreography by Tricia Miranda |
[@timmilgram](#) [@rihanna](#)"

With over 61 million views, Tricia Miranda and Tim Milgram's video may not be as widely viewed, but it is just as well known within the dance community. This video was posted on April 26, 2015 to Tricia Miranda's account, which has 1.6 million subscribers. Like the second clip in "Upgrade U", this was filmed at Millenium Dance Complex in Los Angeles, but unlike the "Upgrade U" video, it appears that this entire video was filmed

all in one class. It is worth noting that some names of dancers are listed as credits in the description of the video, but not all.

The differences between “Bitch Better Have My Money” and “Upgrade U” are immediately visible, but the throughline established by “Upgrade U” is still present. The title cards appear at the beginning and it is immediately clear there is a higher production value. The camerawork is not only higher quality and more stable, but there is a bit more movement, though limited to pushes in and out, until one moment during the second group utilizes a 360 degree movement. That is a big moment, because few videos used a 360 camera motion, even though there is no real reason to maintain the fourth wall. Each group is a separate clip taken in one shot, leaving the impression that this video was most likely filmed at the end of one class. Editing-wise, this video takes a simpler approach, relying on the dancers within the frame to capture the viewer’s attention.

The choreography is again full-bodied hip hop danced to a popular song. The choreography utilizes repetition of steps frequently not to establish a hook step, but to give the dancers room to improvise and interact with each other and the camera. Additionally, the fifty second combination ends with fifteen to twenty seconds of improvisation.

The improvisation is the greatest difference between “Upgrade U” and “Bitch Better Have My Money”. Improvisation allows dancers the space to make choices and demonstrate personality, as well as give the viewer a feeling of watching something “real”; at one point during the combination, one dancer loses a hat and another throws it

to the side, and takes in which dancers make mistakes are included in the final cut of the video. In the background of the video you can hear the dancers that are watching cheer for those performing, which aids in that feeling of reality.

While reality is simulated through the elements of improvisation and interaction between the dancers, there are several elements that create a far more performative and presentational video. The dancers wear unique, stylized outfits that reveal thought and care. The dancers interact with the camera frequently, breaking the fourth wall and almost fighting for time in front of the camera.

One of the most interesting elements of “Bitch Better Have My Money” is the second group: the kids. This was one of the first videos to showcase the children that take professional-level classes in Los Angeles and proved that young dancers performing advanced choreography is a huge draw. The younger dancers are more full-out, expressive, and fearless. They also draw in a much younger demographic, despite the explicit lyrics, and have spawned a new generation of celebrity dancers and fans.

In total, “Bitch Better Have My Money” demonstrates the advancement of the burgeoning class video genre from the two years since it was established. The production value increased, camera work became more complex, and choreographers and dancers alike were more prepared to draw viewers in through improvisation and presentation. The line between amateur and professional becomes blurred, as well as the line between reality and performance, but the genre of class videos becomes more and more solid.



ED SHEERAN - Shape Of You | Kyle Hanagami Choreography

Case 3: "Ed Sheeran - Shape of You | Kyle Hanagami Choreography"

The third and final video I studied has reached over 185 million views on YouTube and was posted to Kyle Hanagami's page on January 13, 2017, which with 3.8 million subscribers, is the most popular page within this study. The description credits Ryan Parma with filming and editing, as well as all the dancers featured in each group. Additionally, links to websites and social media accounts for both Kyle Hanagami and Ryan Parma are included, demonstrating that within just four years, dance content creators have started to become extremely adept at navigating the online world of viral class videos. From the first moment in the video, a stylized logo featuring Kyle

Hanagami's name is shown, revealing that business-like thought has been put into branding this video and choreography.

Kyle Hanagami's choreography deviates from what I have studied thus far. While still utilizing a popular song, the choreography is not full-bodied, repetitive hip hop, but a subtle, intricate, groovy fusion style. The choreography of "Shape of You" features nuances of jazz, hip hop, and contemporary through isolations and groove steps, without much repetition. While "Upgrade U" and "Bitch Better Have My Money" wowed through athleticism and hype, "Shape of You" uses tight musicality to impress.

As one may have guessed, the production value continues to increase. The camera is the highest quality and the studio is the new Millenium Dance Complex, with the lighting and space optimized for filming class videos. The camera movement is a steady pattern of pushing in and out as well as left and right, almost like a formula that has proven successful. Despite the repetitive motion, this movement feels natural, especially when coupled with cuts strictly between groups and not during the combination.

Surprisingly, the dancers are not wearing flashy outfits, but instead are visibly sweaty. They interact heavily with the camera, with each other, and with the peers-turned-spectators that make up the large class. The addition of the class audio makes the video feel energized and lifelike, as if the viewer is in the class as well, despite the dancers clearly vying for screen time.

In general, the dancers in this video seem completely comfortable with the camera. As class videos have become much more common, dancers are no longer

afraid of making eye contact with the camera, experimenting with staging, or using improvisation to draw attention. In fact, many dancers appear in a plethora of class videos, which may be a potential draw for some viewers. Further study, perhaps in the form of Barton's "Why We Watch Them Sing and Dance: The Uses and Gratifications of Talent-Based Reality Television", could determine if this is a factor in viewership.

"Shape of You" feels the most professional of these three videos, and has obviously benefited from the four years of growth within the genre of class videos. As I have learned, class videos have changed dramatically over the years, becoming more streamlined, standard, thus developing as a genre recognizable as a separate entity within the the commercial dance industry.

Discussion:

Now that class videos have developed, there are clear similarities and differences from other genres within the commercial dance industry. Because they are unscripted and improvised, class videos can be compared to reality television, especially the talent-based reality competition *So You Think You Can Dance*. Both reality shows and class videos rely on a wow-factor that feels rooted in reality, and both of these types of entertainment give the viewer a chance to see something unplanned and exciting. Additionally, class videos are similar to many dance films as they utilize the dance studio in the same way a set is constructed. Even though most class videos are not filmed with an extensive amount of film equipment, the fourth wall remains mostly intact and dancers are almost always filmed from the position of the front of the

room, with all the dancers facing the same direction. The long takes and gentle, natural movement of the camera mimic the camera work and editing in movie musicals. Both of these facts recall Dunagan's article "Performing the Commodity-Sign: Dancing in the Gap" that compared a series of Gap television advertisements to movie musicals. In his way, class videos are connected to commercials.

However, things begin to get more complicated when comparing class videos to commercials because the line between creator and consumer can be very hard to define on YouTube and social media sites. There are no products being sold in class videos and the dancers featured are not paid for their appearances, but traffic is generated on these sites on which advertisements play and videos can be monetized. Further investigation as class videos grow is needed to understand who is really benefiting from the creation of these videos.

It is clear that class videos are a source of entertainment for many people, dancers and non-dancers alike. With such high popularity, it is difficult to guess what class videos could lead to. Sites like CLI Studios and Dance Content TV are two online subscription services that offer class videos that can be purchased with a step-by-step tutorial. Is this the future of dance education? Once a strictly oral tradition, there could be a future in which anyone with access to these sites could learn to dance wherever they are. As egalitarian as this seems, what implication could this have on the dance community? As efficient as it is to learn dance through a screen, it is a three-dimensional art form, and a two-dimensional surface can only translate so much.

I think it is also important to discuss that just because class videos lacked a proper place within the dance industry and are so new, does not mean they should be underestimated. As an academic myself, I understand how people are quick to turn their nose up at the thought of class videos, which can be performative and at times shallow, but the massive number of views these videos receive, and the lasting impact they can have on the younger generation. Every great change within the dance industry begins with something controversial or disputed, and while I definitely do not agree wholly with the culture of class videos, I have to acknowledge that their popularity allows non-dancers and people that may be isolated to enjoy dance in an up-close and personal way.

Conclusions:

Through this case study, it is clear to see how class videos developed and became more defined as a genre over time. Class videos are a subgenre of screen-dance that is web-native and they are unscripted entertainment showcasing the performance of choreography and improvisation by paying students at the end of a dance class. Generally creators of class videos aim to achieve as many views as possible and do this through a variety of ways including high-end video production, editing, wardrobe, tagging and social media optimization, use of popular music, and well-known dancers.

As mentioned before, there is a great deal of further research that could be done on this topic. A study similar to the one performed by Barton would be incredibly

interesting to understand why class videos reach so many views. Additionally, a study including how YouTube algorithms affect the viewership of these videos could help with understanding why certain videos achieve more views than others. Now that class videos have a defined place in the dance industry, more research can be done on how they will affect the coming generations. I would be intrigued to know statistics of how many people look to class videos for the choreography, the dancers, or just the entertainment value. More studies could be conducted to research how class videos affect the self-esteem of dancers across all ages, and could be partnered with a study on social media's affect on dancers' mental health. Will younger dancers be more immune to the perceived pressures of social media, or are they more susceptible? Because the era of class videos is only around five years old, there is still so much we don't know about them or their affect on the dance community.

Further conversation and investigation could greatly benefit this topic. Are those dancers appearing in the videos being compensated for the views and internet revenue being generated for the choreographers or studios. If those dancers are being compensated, do they get paid in terms of residuals or are they purely signing away their likeness. Furthermore, if these dancers are getting paid, what does that mean for the culture of class within the dance industry, considering the fact that dancers are now flocking to these studios to pay for classes that are being filmed. The flow of money is not made clear in these videos and as this subgenre of dance begins to grow, that flow of money could be detrimental within the industry. A deeper dive into the statistics of viewership of these videos would likely reveal young, impressionable audiences. As the

younger generations begin to come of age, already inundated with social media and the new industries driven by the creation of these platforms, how will dance pedagogy be altered to fit their new perspectives? Much greater investigation, research, and deep discussion is necessary to ensure continual positive growth in this industry in the education of dancers.

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