

# THE PILATES JOURNAL

## The Re-formation



### CREATIVE CLASS PROGRAMMING

Learn strategies to stay creative in your class programming

### THE REFORMER REVOLUTION

Hear from leading experts on what needs to change

### TRANSFORM HOW YOU TEACH

Understand the importance of your language





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The Pilates Journal would like to acknowledge and pay respects to the Gadigal people of the EORA nation as the traditional custodians of the place we call home - Sydney - where this journal is produced.

The Pilates Journal pays respects to their elders, past, present and emerging, and acknowledges all Aboriginal and Torres Strait Islander peoples.

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# Note from the Editor



## *Welcome to another edition of The Pilates Journal of Australia.*

This month we hear from leading senior practitioners on the Reformer revolution and what impact it's having on our industry. We also focus on what we can do to help further educate our clients and teachers on why formal comprehensive training matters.

We also speak to some leading thinkers in our industry - learning that how we communicate a movement can be just as important as how we demonstrate that movement, also how to be an effective mentor and we look at ways you can stay creative in your class programming.

For studio owners, learn how to optimise your social media profile to maximise its potential and reach your target audience.

With 29 pages in this issue, I hope you find something that reignites your passion for teaching and I'd personally be interested in your feedback from this issue. Email me at [hello@thepilatesjournal.com.au](mailto:hello@thepilatesjournal.com.au)

**CJZarb**

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The Pilates Nook, Bronte



# The Pilates Re-formation

HOW OUR INDUSTRY IS CHANGING WITH THE RISE OF THE REFORMER

by Carla Mullins



There is no doubt that our society, industries and communities are all undergoing massive technological transformations, with the rapid digitalisation of our lives. Even the pilates industry is undergoing massive change in the way we work, learn and interact with our clients and each other. I call the process the re-formation of pilates, in some ways it is akin to the reformation of Christianity in the 16th century following the introduction of the printing press. In the case of the pilates method it is mass marketing through social media, zoom and the mass production of reformers that has resulted in challenges to the concept of the pilates method.

There are those who will cry that this is 'the end of the world' and that darkness shall descend upon us all. I on the other hand would like to stop and ask; What has been the impetus for change? What has changed? Who has benefited from these changes? How can we harness the reformation movement to improve the pilates method profession and industry?

So what's the impetus for change?

'The pilates method, has struggled for many years to attain legitimacy in the eyes of medical practitioners, policymakers and clients. The pilates method was gaining traction in Australia, until it was categorised as 'an unproved natural therapy' under The Natural Therapies Review 2019. There is no doubt that many in the

'pilates profession' were deeply disappointed at this setback. Whilst others within the pilates industry were gleeful at the weakening of a recognised body of knowledge and skills, and the development of authoritative bodies able to guide the development of criteria for professional standings. The changes did not seem to effect physical therapists who have relied on their training in other modalities to legitimise their use of pilates, even if they aren't actually trained in the 'pilates method'. Furthermore, despite clear guidelines that pilates is not coverable through private health, Physiotherapists have been doing so for some time.

This weakening of this professional standing allowed for the strengthening of a pilates industry whereby equipment, training, franchises and software could be promoted to a growing and unregulated market.

In the last decade, there has also been a corporatisation of allied Health Practices in Australia. Leading to practices of large group classes similar to that seen in gyms, the only real difference in some cases is that a young inexperienced graduate is leading the class and therefore the class is GST-free. Physiotherapy companies are providing large 'physio-led classes in settings of six or more reformers' providing HITT reformer classes. A particularly frustrating example of marketing was one very large physiotherapy company showing a person doing short spine on

*“There is an understanding that ‘pilates’ is good for you, but not necessarily an understanding of what type of pilates is good and how tailoring the work is important.”*



the reformer, next to a line saying how great their classes were for people with osteoporosis!

To understand how this has become possible is we have to recognise the underlying duality in the pilates world. On the one hand pilates is presented as this aspirational system of health, fitness and beauty whereby famous people are seen to promote this special ‘secret’ to leanness. On the other hand, pilates is seen as a safe and responsible mindfulness process that can strengthen and support people from various states of health to a stronger more physically and mentally functional person. The marketing of these two worlds has been seen as a one or the other rather than as part of a continuum whereby a skilled and highly trained practitioner is able to work with clients at all stages of this continuum.

The pilates industry has been willing to trade off the name of pilates in order to promote specific profitable goals, without supporting the broader goals of pilates. In so doing risking the hard-fought legitimacy of those in the pilates profession.

The results is that our clients can be impacted by the dangerous and poorly trained pilates instructors and health practitioners who do not understand the nuances of movement patterning and progression. We are seeing unskilled practitioners who are using pilates equipment in environments that look and sound more like a nightclub than a studio.

These examples are seen throughout the pilates industry and have been marketed as ‘pilates porn’ with individuals doing an endless variety of lunges and handstands on a reformer. The

images revealing no methodology other than taking a gym workout on to a reformer; in other words the reduction of the pilates method to a reformer.

A process known as the reform-ation. Instructors use pre-filmed videos and loud music to have clients move, because after a weekend course, they cannot truly program the nuances of a large repertoire let alone modify to a client’s needs. The role of the instructor is not necessarily to teach pilates but rather to supervise individuals for insurance purposes and often to help complete incident reports. These instructors also have a role in helping to promote the premium image of pilates by creating a facade of expertise and attention. Understandably, the pay is good per hour but there is little consistency in those hours, with instructors paid for a few hours at a time with little income security and consistency. In many ways, the work has become part of the gig economy rather than as a profession. I would not be surprised if we don’t see the introduction of an ‘uber like app’ where you can order your generic instructor for a class.

Even more concerning are large classes that accept clients without proper screening. Clients have come to me after going to a number of large franchises, even after some reformer physiotherapy classes with injuries. Clients with hip pathologies and vestibular pathologies have been led into ridiculously dangerous lunges on the reformers, resulting in falls and severe tendon injuries. There is an understanding that ‘pilates’ is good for you, but not necessarily an understanding of what type of pilates is good and how tailoring the work is important. It’s like saying food is medicine, and then thinking that a McDonald’s cheeseburger must therefore be good for your body.





This process of ‘reformation’ has undermined the professionalism within pilates and leaves us with the question of who benefits from such an approach?

There is no doubt that this reformer fad is popular, there are many people who ‘love the burn’ and novelty. However, it is not the pilates method which incorporates at its bare minimum a series of whole-body movements with a focus of practice, progression and self-mastery of health. By removing the pilates from the reformer experience, but marketing as pilates, the big benefits flow to:

- Franchises that are able to create a formula that can be reproduced and commodified, trading on a name that has until now connoted a premium product.
- Instructor trainers able to simplify pilates to a series of moves that can be learnt online or in super short courses with insufficient practical skills-based training. Many of these courses are linked to franchises and gyms where people are essentially paying for their training to be employed at that franchise.
- Training provided as Continuing Education rather than certification. Resulting in poorly trained instructors who have no recognised qualification for pilates association membership and insurance purposes.
- Corporate Allied Health practices that can churn clients through generic ‘exercise classes’ subsidised by Health Funds and GST exemptions.
- Equipment providers able to sell en masse equipment or affiliated products that can be quickly mass-produced, with little concern for consumer or environmental sustainability.
- Video streaming subscriptions, and app developers that can generate endless array of class formats to meet the needs of

instructors or gyms. Catering to poorly trained instructors who are unable to purposefully program or understand the process of progression and modification of repertoire. The problem creates a whole new business opportunity whereby weekly programs can be marketed resulting in bland generic classes taught where clients get to do even more weird cross-fit variations on a reformer.

- Software companies creating booking systems, financial membership structures and apps to service the mass market.
- Clients who are happy to pay to participate in the latest fad. For many, it has meant that they are exercising and moving for the first time in years, and that must be considered a benefit. Whether or not they are being misled into paying for premium mediocrity rather than pilates method is a matter for further consideration as to consumer safety.

While these benefits some greatly, there is a cost to the broader legitimacy of the term pilates, as teachers of the pilates method disappear without passing on their skills. The deskilling of the pilates method is meaning that we are losing the knowledge and skill base that gave pilates the reputation in the first place. Once that has been plundered ‘the legitimate practitioners’ are left with the difficult task of having to rebuild a reputation and the injured bodies.

What can be done?

A starting point is that those who have trained in the pilates method start focussing on reclaiming the term. This means when someone says they are doing reformer pilates you highlight that they are doing reformer fitness, not the pilates method. You



advocate for fitness associations to remove the name from pilates as part of the reformer fitness classes. Advocacy around this is hard when so many large training providers are focussing on offering reformer mat training rather than emphasising comprehensive training.

We should also be ensuring that quality training and quality apprenticeship models continue to be a pathway to membership of a professional pilates organisation. Ensure that pilates method studios keep conversations open to reformer and mat trained teachers and show that there is more to the pilates method.

Pathways to restoring a profession of pilates teachers should ensure that:

- There is a body of knowledge about anatomy and physiology in context of movement.
- Dynamic analysis of movement patterns is an essential skill learnt through apprenticeship based models using the pilates apparatus as the medium.
- Recognition that trainees are to be treated with respect and encouragement as they are the future of the pilates method.
- Appropriate use of technology in training assists students to acquire knowledge around anatomy, pathology and repertoire. In person skills based training is also needed to produce graduates who are able to communicate, assess, plan program and teach real clients.
- Insurance providers recognise the minimum standards of training certification and education as identified by professional pilates association for all practitioners to be covered for malpractice.

— Pilates Certification is only possible through a pilates industry (eg PAA or NPCP) professionally recognised Certification process, and the practice of franchise continuing education practices end.

— GST reform so that all gyms charge the tax. At the moment there are anti-competitive practices with Allied Health corporations able to receive a 10% price subsidy to providing a gym service which has nothing to do with a tailored health program.

There are some that say it is too late for all of this because we have already been 're-formed'. I argue that as we reach peak reformer and franchises start to fail, interest wains this is the perfect time to call for better regulation and higher standards. Over the next few years is the time when the interested parties will start to be distracted looking for another way to make fast money. We can reclaim pilates and survive this re-formation.

**Carla is the co-director and co-owner of Body Organics and Body Organics Education. She is also an educator, creator and designer of the Australian-made Markarlu. You can find out more [bodyorganicseducation.com/](http://bodyorganicseducation.com/)**





# Are all Group Reformer classes equal?

UNDERSTANDING WHY WHAT YOU PROGRAM FOR YOUR REFORMER CLASSES TRULY MATTERS WITH POLESTAR AUSTRALIA DIRECTOR CATHERINE GIANNOTTO

by Catherine Giannotto

I opened my studio on Sydney's Northern Beaches 21 years ago and was one of the first studio's to introduce group classes on the Reformer in 2002. I had two different full qualifications under my belt and had completed a total of over 1000 hours of training including 200 of self-mastery and 200 of apprentice teaching.

I remember at the time I was worried about who would attend the classes and what criteria I would have around who could attend. In a nutshell, they had to complete an introductory pack that included studio sessions in order to understand the foundation exercises, spring choices, how to use the reformer and to make sure they were relatively fit and well with no major spinal injuries. We had three levels of classes, starting with beginner, intermediate and eventually advanced. To this day we still have these varying levels with a minimum of five foundation classes before progressing with the approval of the teacher. Don't get me wrong, not everyone wants to progress, we still have clients that just love staying in our foundation-level classes. They are so happy there.

I also understand that group classes are more affordable for most clients and I personally love the atmosphere as I have some clients that have been coming to my studio since it opened. I started with nine Reformers and now have a max of 12, plus we also have Pilates Chairs. That way the instructor can decide to do a combo class, giving clients variations. I stick to the foundations and occasionally add a fun new move, but changing tempo, springs and reps is one really easy way to make the class easier or harder without really changing the Pilates exercises.

Being a Director of an Education Body – Polestar Pilates Australia and also an inaugural committee member of the Pilates Alliance for nine years, I do feel that it is my duty of care to the industry to always be on point and show that we stick to the legacy that is Joseph Pilates and his work. I do get asked by many people, including students and other studio owners and even my own staff and educators – “What do you think of the boom that is the Reformer Group studios opening on every corner which are mainly fitness Pilates?” Honestly, since COVID, it is a bit crazy how many boutique Reformer studios have opened. In the street I'm on,

***“Before you go and add anything to your class that you’ve seen on socials, just ask yourself- what is this exercise achieving? Are there any benefits to it? Does it add anything that I don’t already have in my class? Will people be able to do it well?”***



five have opened within one kilometre of my studio. From speaking with my colleagues all over the world, it’s happening in many countries, not just Australia.

Firstly, I think Joseph was so far ahead of his time if you look back at when he wrote his book “Return to Life through Contrology” in 1945. I think he would firstly be pretty stoked to see that everyone is doing Pilates, that’s what he wanted. He was the first person to create his own equipment that could be classified as a home gym. The question you have to ask is “But are they doing Pilates? Or is it exercises that they’ve copied off TikTok and put on a Pilates Reformer?”. These are the questions that are continually brought up. Is there room for us all? In short, I want to say yes and be inclusive, but we need more help in getting the word out there about the minimum levels of qualifications.

It’s critically important that you’ve completed a good quality education course that is recognised by the Pilates Industry with a minimum of 500 hours for comprehensive or a minimum of 175 hours for group classes according to the Pilates Alliance of Australasia. The point of difference in doing this level of study is that you feel you have a toolkit to help you support clients of all stages because of the comprehensive nature of your learning. All of our teachers are members of an industry peak body and do continuing education to keep learning and progressing their skills.

Safety is another important point. The first priority of any health professional is – “Do Not Harm”. Therefore it is really important that we teach safely, this one is a ‘biggie’. I hear so many people getting injured doing reformer classes and they end up back in the studio doing rehab with fully qualified instructors. If you have the correct foundation of repertoire, ‘know how to modify, know spring tensions correctly’ and have good programming, then you shouldn’t be hurting your clients. Experienced Pilates teachers know that increasing the springs doesn’t always make the exercise harder. They also know that the Pilates Reformer isn’t a piece of gym equipment, it has springs as resistance that can help work eccentrically and concentrically as needed. This leads me to my next point.

Avoid getting too fancy: Yes we are in the world of social media and influencers, which bring lots of little short video clips showing extreme ranges and fancy sequences, which let’s face it – most people can’t do. This is where injuries come. Yes, there are many dancers and movers that do Pilates, but your everyday client doesn’t bring that background. They want to come to Pilates for maintenance and keep their body moving for the rest of their life. If the repertoire is too confusing, they won’t come back.

Before you go and add anything to your class that you’ve seen on TikTok and the like, just ask yourself – what is this exercise achieving? Are there any benefits to it? Does it add anything that I don’t already have in my class? Will people be able to do it well?





I completely understand that ‘some teachers get bored’ and they want inspiration. That’s fine, just make sure it’s not the whole class. Remember your clients love consistency and want to build on their movements, they are not bored (that’s just you – do your own workout in your time and add your fancy moves then). So please stick to the foundations and add one to two new moves. Your clients will love it and they’ll stay.

Understand how to program correctly: Every education body will have its own specifics of the order and sequence of which to teach the repertoire. The most important thing is to not overly fatigue one body part. Programming should cover all spectrums of movements in all planes of movement. It should have a good warm-up and cool-down. You should have supine, prone, sitting, inversion and standing and don’t forget rotation, rotation, rotation.

Tempo is another great way to alter the dynamics of a class. We don’t always have to do things so fast. I love to slow things down so that clients can concentrate fully on the whole movement, making sure they get full range in the joints and can execute the move correctly. Doing an exercise with control and precision is much more beneficial than 15 reps with poor form and control. The muscles don’t perform to their full potential and can cause injury. Joseph says:

“Concentrate on the correct movement each time you exercise, lest you do improperly and thus lose all the vital benefits.”

Then there are repetitions. You really don’t need to go above 10 (Joseph didn’t – yes there is the 100, but that’s 10 of 5 in/5 out) and for some exercises, if they are executed with control and concentration, you may only need to do 6. Yes, I too am sick of the “Butts and Abs” classes, or it’s “all about the burn”. Don’t listen to

me, this is what Joseph said.

Modifications matter: With good programming comes knowing how to modify and progress for those clients who need it. On any given day a client can come in with a small little niggle from gardening, soccer or playing with kids on the weekend. A professional teacher will know immediately how to modify the exercises with ease, without losing the flow of the class and putting the client at ease. This is a skill that comes with practice. Clients love hands-on adjustments as they can feel the difference when they are put into the correct alignment.

Have fun: Joseph said “Pilates is complete co-ordination of mind, body and spirit” and that includes putting your own personality into your teaching. We are humans with big hearts and spirit and I know I always add a little piece of me in all my classes.

I truly believe there is room for all of us, if we truly want to bring Joe’s work to everyone. With this in mind, I have also been working with AUSactive (the Federal Government body) and the Fitness Industry to help bring more awareness to the fitness side of Pilates. I recently did a webinar for AUSactive titled “The Relationship of Pilates Matwork to Reformer”. I showed how six foundation mat exercises can be brought to the Reformer with good form, and understanding how gravity and spring selection can change the outcome of the exercise. The feedback was incredible and did show to me that the Fitness Industry does want to learn and be informed correctly. It was really refreshing. It shows me that if we all work together we can all make a change for the better to our industry and I’m all for that.

**Catherine Giannotto is the Director and Senior Educator, Polestar Pilates Australia PMA-CPT, DIPLOMA SPORTS THERAPIES.**

# Transform how you teach

MOVEMENT SPECIALIST AND OWNER OF MOVEMENTALITY IN MELBOURNE, ASHLEIGH BERRY EXPLAINS TO US HOW WE GET OUR CLIENTS TO MOVE IS JUST AS IMPORTANT AS WHAT WE ASK THEM TO DO

## *Pilates Journal talks to Ashleigh Berry*

When was the last time you explained something in detail to a client and they looked more perplexed than before you started explaining? We've all been there. In this moment did you make the assumption that they didn't get it, and that they were missing something? It may sound harsh, but if the client is confused, it's more likely a reflection on how you've demonstrated or explained it, rather than something they've done wrong. Perhaps you said too much or overcomplicated the answer. Maybe it's time to take a breath, revise your approach and try something different.

Pilates Journal asked Ashleigh Berry, movement specialist and owner of Movementality in Melbourne, for her insights into how we make clients move better. Ashleigh understands all too well the nuances involved in working with our clients and how we get our clients to move is just as important as what we ask them to do.




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## *by Ashleigh Berry*

We are taught to be specific and detailed as teachers. And while it's important that we understand the specifics and the details as practitioners, it's not always our role to communicate all of that to our clients. It was when I realised this, that my approach to teaching came full circle.

When I first started, I explained everything in a lot of detail, almost as if I was trying to prove how much I knew. I wanted to appear qualified and knowledgeable, but looking back I now know I was wasting a lot of energy. These days I am much more distilled in my approach. I try to meet the client where they are, and give only exactly what they need for that moment, in that class. I keep it simple and direct. For example, this is your focus here (often giving them an external cue focus like 'reach out as long as you can') and I wait until they start asking questions and getting interested in their body before I add in any additional information.

By taking this approach the client is more likely to be open to a conversation and to want to learn more. It's not imposed upon them, they've actually come searching for it. With this approach, I feel like I save energy and clients get much more out of their sessions because I am not spoon-feeding them every detail. They have to figure some things out for themselves, in an 'implicit' learning environment – let me explain more on that concept in a moment.

I took this approach driven by my desire to create the optimal environment for learning to take place. I had a background as a professional contemporary dancer, choreographer and teacher throughout Australia, UK and Europe. I was teaching Pilates at Movementality when I went to a workshop with Janet Karin about how people learn to move well. I attended another with Philippa Ziegenhardt focused on Carol Dweck's mindsets research and it was these sessions that inspired me to build a workshop for practitioners and clients alike that detailed the best ways to learn. I wanted teachers, especially, to see how just a few tweaks to their teaching practices might seriously improve how well clients learn and retain Pilates movements and information and how life-changing that can be for the client and the Instructor.

Let's take our learning environment as an example. Implicit and explicit learning environments are best described as unconscious and conscious learning environments respectively. Explicit learning is how we are traditionally taught at school. For example a teacher talks, we listen, we are told the information and are expected to retain it. We are very aware that we are learning something. Implicit learning on the other hand is where instead of relying on someone else to give you the information, you learn via your own sensory system. An example of this is learning to ride a bike. The focus is placed on what you are actually doing, for example, the action, and you learn through the doing of it rather than learning it cognitively.

This example really hits home for me because it took me until I was seven to successfully balance on a bike and now I know it was because I was trying to analyse it. I was anxious and nervous





and trying to understand it cognitively, rather than feel my way. This can happen with clients too when we over-cue or talk too much, you'll notice they'll start asking questions like "am I doing it right" or "does this look ok?" and seem quite puzzled. This is your opportunity as a teacher to reflect and use your language, as well as other tools, to help them reconnect with their own sensory system, rather than worrying about whether we think they are doing it right.

Understanding internal versus external cueing strategies can also make a significant difference to our teaching. Research by Emma Redding, PhD and Clare Guss-West, MA\* shows that cueing an external focus of attention is consistently more effective compared to using an internal focus of attention for performers and athletes. This is the case for all levels of ability.

So what is the difference between internal and external cueing? Internal cues bring your attention to internal factors with instruction often focused on body parts – so think muscles and bones. Guss-West refers to internally attentional cues as being "focused on the body parts".

External cues, however, are considered more effective because they orientate your attention externally. They describe what is going to happen rather than how to execute it. They may be direction-based, or involve the use of imagery to give the person an idea or picture to aim for. For example if I was to cue a bridge, I'd focus on cueing with verbs such as "reach" or "pull" because they can cue an action and a direction. An internal cue may focus on the activation of hamstrings and glutes, whereas an external

cue will describe the desired movement intention or the movement trajectory itself. I may just say "roll up through your spine and reach your knees to the wall." This is super simplistic, but once I see the client follow that direction, I can address what is missing, rather than giving them lots of cues before they've started moving.

Once I started to practice external cues, I realised that my Pilates training has been mostly focused on internal cueing. This really rattled me, in a good way. I started to see how I needed to potentially change some of my own language around teaching exercises so that I could incorporate an externally focused approach at the right times.

If we take a seated roll back for example. An internal focus would perhaps cue abdominals and spine - which I actually think is very important for this exercise, don't get me wrong. But to make it more external I could say "imagine rolling back like a wheel, keep turning the wheel under yourself when you feel stuck". It uses an image and a direction, rather than any body parts. Contrastingly, for a pike on the Wunda Chair, I may start with an external cue "Imagine a ribbon wrapped around your waist and pulled you up to ceiling from this point" and then follow it with an internal cue to fine tune, for example: draw your sitz bones underneath you to access a deeper abdominal curl".

I am still interested in incorporating both internal and external cues in my teaching, but the difference is, I am not setting them up with three or four internal body cues before they've even started moving.



*“We are not telling them what to do, we are facilitating their experience with points of information here and there, yet ultimately they are feeling their way through the movement experience.”*

The Research goes on to state the benefits of promoting an external focus of attention: improved movement quality, effectiveness and efficiency, enhanced motor skills (for example balance, speed, precision), improved learning capacity (for example the speed of learning and retention), greater cognitive reserve and autonomy in their learning.

In addition to this, during my time at The Australian Ballet School as a Conditioning Specialist, I noticed that external cueing helps performers and athletes to keep attention away from ‘self’ or a conscious body-part adjustment and more towards the quality and desired effect of their movement.

I still use a balance of both internal and external cueing, which is recommended. However, if I can see a person really struggling to grapple with an internal cue, I’ll switch it to an external cue and straight away they will grasp this concept more easily.

I try to make sure they are learning implicitly, through their own sensory system. You can do this with imagery, use of balance, use of breath and even by actually saying “copy this” and moving and getting them to watch you. These are implicit learning strategies. Then you can wait for a question, for example, “When I do that my back feels too arched, am I supposed to be that arched?” Now they are invested in your explanation because it solves a problem for them. The conversation is enriched back and forth, this is when I would ask them to try it again with new information and feedback to me the difference or contrast. They are doing the learning for themselves, we are not telling them what to do, we are facilitating

their experience with points of information here and there, yet ultimately they are feeling their way through the movement experience.

There’s a lot to be gained from this approach. So what is my goal in trying to make our clients move well?

I try to meet the client where they are and give only exactly what they need for that moment, in that class. I keep it simple and direct.

Let teaching be a conversation, a dialogue. Both you and the client have a role to play. Let them ask questions but also give them space to figure things out on their own.

Be open to changing the way you do things. Just like anything else our teaching should evolve. Be curious by exploring different approaches. We can all learn to be better teachers by trying something different!

**Ash is running a session [Movers & Shakers](#) series in June this year. You can find the full lineup of presenters this year via [Movementality education](#).**



# Teaching students to become effective teachers

LEARN HOW TO MAKE STUDENTS INCREDIBLE TEACHERS WITH SENIOR BASI EDUCATOR EDUARD BOTHA

*by Eduard Botha*

At BASI Pilates, our goal is to create teachers that are competent at teaching BASI Pilates exercises following the BASI Block System. This enables students who have completed the BASI Comprehensive program (CTTC) to slot straight into a BASI affiliate studio or general Pilates teaching.

When students have enrolled in the BASI CTTC, like most comprehensive teaching organisations, students are required to fulfil a number of student hours. In the BASI approach, we have student teaching, student observation hours and self-practice. Student teaching, allows the BASI student to bring a non-paying client to the BASI host studio (a studio where the CTTC is held) to teach the client. Usually, the BASI host studio has allocated hours for students to use the studio. Self-practice hours are logged by physically practising the exercises that are taught in the course. This can also be done at the host studio or anywhere you have access to a mat space or Pilates studio equipment. Doing private sessions with a BASI instructor also counts towards these hours.

Out of all the components of learning, I personally feel observation hours are the most important, albeit often the least favoured part of the learning process. I can only assume that if you have chosen Pilates as a possible career path, you are not someone who likes to sit still for long periods of time. This is the part of the learning process where you as the teacher trainer has the most profound impact on your students. Your every interaction with the client is being scrutinised. It is quite possible that the session you as the teacher trainer teaches to your client, is the same session that your student will teach in their practice teaching the next day. It is going to give the new student teachers the chance to start developing a good Pilates 'eye'. Students will slowly start to 'truly see Pilates' and not just look at it. As we all know it is all in the details.

What I try to make clear from the beginning when I am teaching a client is that I mean business. Every time I step onto the studio floor, I am giving the performance of my life. I am not there to make small talk or get distracted by the client. Teaching Pilates is like conducting an orchestra; if there is one member (client or teacher) out of tune, then the whole performance will suffer.

The BASI Block system is a structured program that is built around an hour session (although can be adapted) and leaves very little room for anything apart from transitioning between exercises and

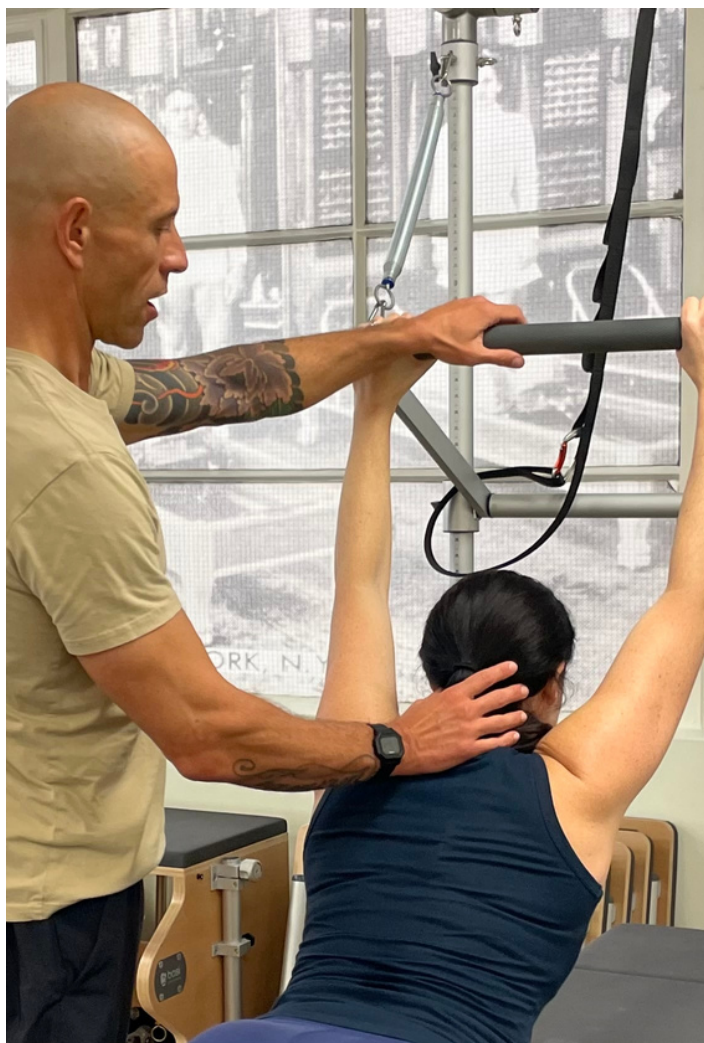


equipment. Just like any exercise program, structure is necessary to track progress and to make sure that we have moved the body as a whole. Taking the body through all the various planes of movement and challenging the muscles in both isometric and isotonic contractions.

The longer that I have been involved in student development the more I have realised that in order for the students to get the most value from observation, I need to take the most simplistic approach possible. This means that I put a lot of emphasis on the set-up of each exercise. My mentor and teacher, Rael Isacowitz is famous for saying that the set-up is 90 percent of the success of the exercise. It is very difficult to get someone moving and then to correct them in motion. Especially when you are working with groups. If you take the time to position the client before they start moving, you will have a much higher success rate with execution and as a result muscle recruitment. I believe there have been studies that show moving in a mechanically correct manner has superior results to any type of 'shaped' breath or muscle focus.

Before we actually start moving the client in the chosen exercise, I would advise that you take a couple of seconds to communicate the muscle focus and the objective of each exercise. To put it simply, the muscle focus is WHAT the client should be, or is trying to feel. We know that in Pilates it might take a couple of sessions to develop muscle focus if you are not someone who has good body awareness.

The objective is, WHY are doing this particular exercise? Often the muscle focus and objective could be similar. An example could be when performing the Scooter on the Reformer, the muscle focus is



*"I put a lot of emphasis on the set-up of each exercise. My mentor and teacher, Rael Isacowitz is famous for saying that the set-up is 90 percent of the success of the exercise."*

effortlessly. Learning the name of the exercises is the first step to mastery. You cannot perform an exercise in your evaluation if you do not know the name, regardless of how well you can perform the particular movement. The Pilates repertoire names can often be very confusing, for example double leg stretch, double leg kick, balance control back and control balance.

A combination of a solid self-practice and some observation hours under the belt is going to make the student teaching much more efficient. Until you have felt something in your own body it is going to be difficult to explain to someone else. Imagine trying to tell someone what chocolate tastes like if you have never had it yourself! I would try to start teaching someone I feel comfortable with. Preferably bringing someone to the studio and not an existing client. I feel that might be a bit intimidating off the bat.

An initial good teaching exercise is to read straight from the book to your client/friend. You will soon get used to using Pilates terminology and not talking too much. I believe that most Pilates course material is presented in a simplified manner. Ultimately time and experience are what will make students into great teachers but adopting the attitude of a 'forever student' and continuing to immerse oneself into the learning process is pivotal for keeping the passion and motivation to teach Pilates alive.

**Eduard is a BASI Pilates Instructor with 15 years of Pilates teaching experience. Ed has a keen interest in human movement, which started initially with the practice of martial arts. Ed has worked with a range of clients from top-tier athletes to being widely known for his expertise in BASI Pilates and is a highly accredited member of the BASI Pilates faculty.**

**He's travelled the world teaching Pilates courses and workshops and is Sydney's BASI Lead Instructor. He currently teaches at Dynamic Pilates in Manly, Australia.**

the spinal flexors and spinal extensors, and the objectives are trunk stabilisation (same as the muscle focus), scapular stabilisation, knee extensor control and hip extensor control. Once the client knows the WHAT and the WHY they have some direction. It is just another aspect of teaching that is going to play to the student teachers' advantage.

With regards to the student actually practicing the Pilates repertoire themselves, I advise students to set aside at least 3-4 weekly sessions as a minimum to get the exercises in their body. We are fortunate enough to live in a time where we have so many great practice resources available. There are multiple online platforms available if you do not have immediate access to a studio. One of the most common pitfalls I come across are students not practicing under a watchful eye. There is no substitution for doing one-on-one sessions. If cost is an issue then I recommend doing a fortnightly one-on-one session rather than any group or duo session. The feedback from a one-on-one session is priceless. I believe that a regular mat class is a fantastic way to maintain Pilates fitness.

My feeling is that if you are mat strong it translates very easily to the studio apparatus, but not necessarily in the reverse. Mat work has a good continuous flow that focuses heavily on muscular endurance. Studio apparatus sessions can be a bit more broken in structure as we possibly move from one apparatus to the other, as well as making time to change resistance. When you are doing self-practice you should be able to randomly pick an exercise and try to perform it using the correct set-up and breath pattern





# A guide to creative class programming

LEARN STRATEGIES TO REMAIN CREATIVE IN YOUR CLASS DESIGN WITH SENIOR PILATES INSTRUCTOR JILL HARRIS

by Jill Harris

As a Pilates instructor, you were trained to do movements in a specific way. But, what happens when you teach a class and some students struggle to perform the movements or don't understand them? This is where creativity becomes your ally, helping you to keep your clients engaged and eager to return for more. But how do you get started? Here's an easy guide to creative class planning that will infuse new energy and excitement into your Pilates sessions.

## Step 1: Make Time for Self-Practice

Self-practice is the key to understanding the movements you are teaching and why you are giving those exercises to your class. If you can't do them, how do you expect your clients to? Even if you don't have a lot of time, carve out just 5-10 minutes each day to play around with one movement or try a new exercise. Don't be afraid to get creative and sloppy. You may do the same exercise in

ten different ways and try every prop in your studio until you get something usable. Always remember to film your self-practice so you can review it later and see what you did, then save the moves you like in a file on your phone – more on this later!

## Step 2: Play Around with Ideas

Pilates is a constantly evolving practice, and it's essential to keep finding new ways to challenge your clients and keep your classes fresh. Take a movement like lying on the reformer with your hands in straps, for example. Start with just your arms and see how far you can push yourself. Then, try adding a leg or both legs. Take this simple move and try it with props like a ball or magic circle, or try standing or kneeling on the reformer. In just a few minutes, you'll have a collection of new exercises to offer your clients.

## Step 3: Make Movements Accessible

While 'couture' movements might look great on social media, they may not be suitable for all clients. It's important to take the essence of these more advanced exercises and create a "ready-to-wear" version that is more accessible for a wider range of clients. This way, everyone can enjoy the benefits of Pilates, regardless of their skill level.

## Step 4: Incorporate Non-Negotiables

Every Pilates session should include a few key components, or "non-negotiables," to keep the practice challenging and well-rounded. These might include standing exercises, brain-training moves that require focus and coordination, arm and ab combos, functional movements like lunges and squats, and full-body weight-bearing exercises. You can create a 5-10 minute series for each of these non-negotiables, and remember that it's okay if side A and side B are different - it's more important to be in the flow of the practice than to worry about memorising every move.

Step 5: Engage Your Clients

Don't be afraid to involve your clients in the creative process. Ask them which props they prefer, or which version of an exercise they like best. This not only helps you fine-tune your classes, but it also makes your clients feel like they have a say in their own Pilates experience.

Step 6: Video Files

Make files on your phone for each category of movement. You will be able to use these to cut and paste a comprehensive workout and use them for inspiration to revisit moves you want to try again.

In conclusion, by incorporating self-practice, playing with new ideas, making movements accessible, incorporating non-negotiables, and engaging your clients, you'll create Pilates classes that are both fun for you to teach and for your clients to attend.

Jill Harris is a Senior Pilates Professional and the creator of **FitSprings**. Inspired by her own journey to overcome injuries and limitations, Jill designed FitSprings to provide pain-free strength training options.

Follow Jill on Instagram @jillharrisPilates  
You can also take classes with Jill via her [website](#).



**Learn about the many different types of arthritis**

 A close-up photograph of a person's hand being held and examined by another person's hands. The background is white with a green gradient at the bottom.
 

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Learn about chronic conditions and how to manage in your studio

 A photograph of a person sitting on a reformer machine, using a strap to assist with a movement. The background is white with a green gradient at the bottom.
 

www.bodyorganicseducation.com

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# Instructor Spotlight: Olya Kudryavtseva

WE SPEAK WITH PILATES INSTRUCTOR OLYA KUDRYAVTSEVA ABOUT HER PILATES CAREER TO DATE AND HER TEACHING FOCUS

**Q. Tell us a little about yourself and your Pilates background?**

**A.** I am Olya and I am based in Sydney. I teach in a few studios in the North Shore for the past two years. I've been working in the health and fitness industry for over 15 years now and I can safely say that Pilates is absolutely the best thing that happened to me! I currently teach at Flow Well Studio and Club Pilates Mosman. I hope my friends think I am a good person and fun to be around. I personally think I have a good sense of humour but I might be bias of course.

**Q. How did you discover Pilates?**

**A.** I used to work in the corporate world and had to travel very often for work. I lived in various hotels for about six months a year and was looking for some type of exercise that I could do in a very limited space without any equipment. That's how I discovered mat Pilates classes on You Tube. At the time I did them daily!

**Q. How do you keep learning? What inspires you in your work?**

**A.** I think I am very lucky with the teachers that I had along the way. They are the best in the industry and I am a very loyal student. Andrew Aroustian is one of them. He was my teacher when I did my Pilates Diploma with Pilates ITC and I am still working with him weekly. I did his mentorship program last year and I learn't so much from him!

**Q. The best advice you were ever given as a teacher...**

**A.** To always be a student.

**Q. Is there something you try and instil in each of your clients?**

**A.** I believe that consistency is the key to success in everything and I try to encourage my clients to be consistent in their Pilates journey as well.



**Q. The best Pilates course you ever did was...**

**A.** Diploma with Pilates ITC!

**Q. What's your favourite piece of equipment to use with clients in studio and why?**

**A.** I really enjoy the Reformer because it is so popular and versatile. That being said my favourite pieces of equipment are the high Barrel and magic circle. I also love the Cadillac. It is really hard to choose!

**Q. How do you stay motivated?**

**A.** I just stay consistent.

**Q. What makes you laugh the most?**

**A.** My children! They make me cry too.

**Q. What's your favourite way to spend a day off?**

**A.** My perfect day includes Pilates, coffee and some time in nature with my kids.

**Q. Does your family 'really know' what's involved in your job?**

**A.** I have Pilates apparatus at home and I caught my husband Youtubing reformer tutorials once- instead of asking me! Who knows how much he knows! As for the rest of the family - they are very, very confused about what I actually do.

# Why Classical Pilates matters

UNDERSTAND MORE ABOUT THE CLASSICAL PILATES METHOD AND HOW IT COULD ENHANCE YOUR PRACTICE

by Olga Tamara

Do you remember when you first fell in love with Pilates?

We all know there are various interpretations of Joseph Pilates' work but after trialling different schools of Pilates over 25 years ago, I felt most connected with the Classical Method at Cynthia Lochard's Pilates Method Studio. After my first session with Edwina, I knew immediately it had what I had been looking for. I loved the discipline, the technique, and the way it made my mind work to control my body. I loved the series of choreographed exercises with a constant flow of movement. The dimensions of the apparatus, the tension of the springs and the drag of the wheels of the reformer made me work and feel my body in a way no other equipment could.

And since that time I have always felt most connected with the Classical method.

The Classical Pilates method focuses heavily on using a series of integrated exercises in its unique 'System', ranging from a very basic to a highly advanced level. These exercises/movements involve the whole body. Integration rather than isolation is the key differentiator for me. The Classical method is systematic, performed in sequential order, with low repetitions that focus on dynamics, rhythm and flow to develop strength, endurance and stamina.

Don't be mistaken, Classical Pilates also serves those requiring rehab and those with specific needs. For instance, I have had the pleasure of teaching my client Sarah for many years with great results! Sarah is, a multiple amputee (ie: loss of limbs above the right knee, below the left knee, below the left elbow and fingers on the right hand due to meningococcal at the age of 19). Sarah is now able to participate with confidence and control in her favourite winter pastime! Snowboarding!

As with many great discoveries, the original Pilates method has been the inspiration for adaptations and variations of Pilates over many years, however as its popularity continues to grow, I fear the original method is becoming diluted.

So how significant or subtle are these variations and what can we learn from studying the original method?

Sure the Classical Pilates method may feel familiar as it focuses on a group of set exercises on the mat and reformer that are repeated in sequence. They then go on to make up a 'System' combined with exercises on other pieces of apparatus that are cherry-picked for each individual client based on their needs.



I love the way these set exercises are part of a system much like martial arts, dance or other movement disciplines. It's a discipline, not just an exercise class. Many teachers, however, believe that if they learn and teach 'the sequence' then they are teaching 'Classical' or Authentic Pilates but that's not the case.

I really enjoy taking an Instructor and their preconceived notion of what the Classical method is and showing them that there's more to be discovered than what they may have first thought. It's so important to try out different methods so we can make an informed decision, then choose our preferred school of Pilates with confidence. There are of course some teachers who have experienced the Classical method, however, prefer using an alternative method of their choice. I believe that every Instructor should find what's best for them.

Personally, I chose Classical Pilates after experiencing clear differences between the methods of Pilates which included the technique, intricacies of movement, dimensions of equipment, spring tension, the breathing pattern (which is opposite to the contemporary method), and absolutely love the treasure trove of all the wonderful Pilates small apparatus available such as the Neck Stretcher, Breath-a-cizer, Airplane Board, Sand Bag, Push Up Bars, Toe and foot correctors etc. It's for these reasons I continue the never-ending journey in Classical Pilates.

So what are some of the sorts of things that makes the Classical method distinct from other methods. We focus on things like:

- We cue for a long spine. Neutral Spine is not something Classical Pilates teachers (CPT's) cue or work on. We're careful not to let clients tuck of course, but never neutral spine,
- We refer to the core as the powerhouse, which incorporates the deep abdominal muscles as well as deep lower back muscles and glutes, not just the abdominal muscles,
- We inhale as we push the carriage out and exhale on the return as opposed to the opposite (which can only be experienced in studio),





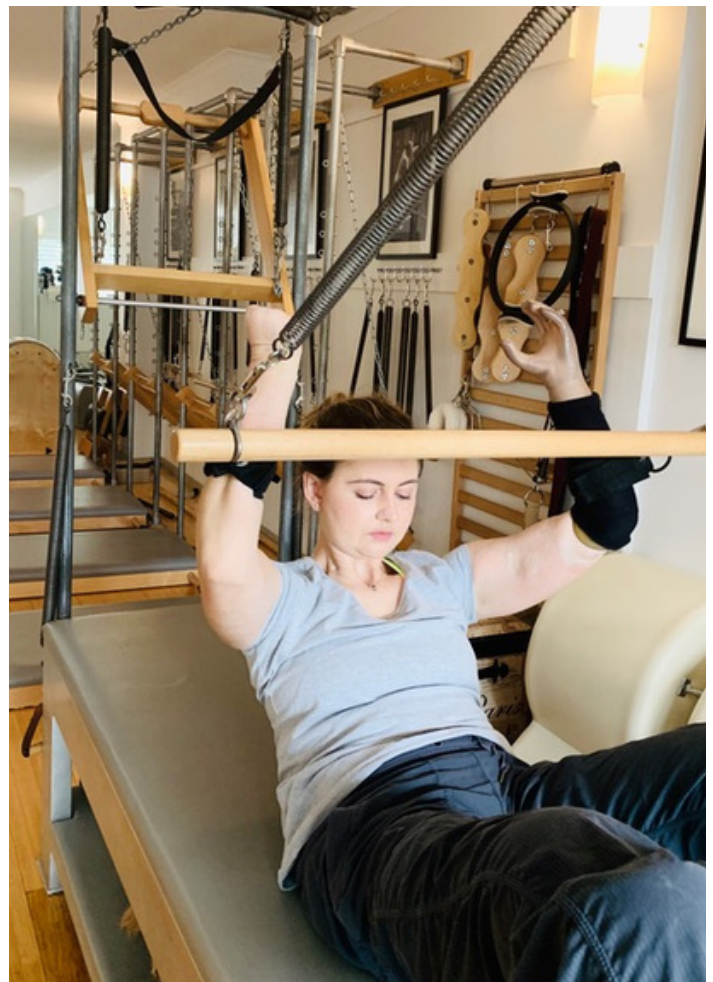
*“For many teachers it’s completely opened their eyes to a new way of thinking and getting more from each exercise.”*

— On a device like the Reformer, all four springs (not five) are of the same tension on the reformer and only vary from apparatus-to-apparatus. The springs on a classical reformer are designed to slacken an inch before coming all the way back in so that you have to work the “powerhouse” to pull the carriage back to start position with control which makes a client really activate and connect their deep muscle groups. When we combine this work with the breathing technique above it works perfectly in concert. It is impossible to list all the differences here. It’s definitely something that needs to be experienced in a studio setting.

While a number of exercises in the Pilates repertoire are familiar to contemporary teachers, the technique of execution is distinctly different. For many it’s completely opened their eyes to a new way of thinking and getting more from each exercise.

Some of the instructors I have worked with explain it best, for Taren “...it’s completely changed the way I see many of the exercises and deepened my knowledge of the entire system” and for Sandra, she explained “...even though many of the exercises are the same, the breathing pattern is the opposite and the technique is quite different. Its more structured and disciplined.”

What I enjoy most about working with other teachers is seeing them understand a huge change in their own body after working with this method on the classical equipment. I believe that while these instructors continue to teach ‘contemporary’ Pilates they



become better teachers having explored and understood more about the Classical system. So does Classical Pilates matter? It’s a resounding yes from me!

**If you’re curious about the Classical method, Olga will be holding a 4-weekend intensive commencing 13th May for comprehensively trained instructors certified in other schools of Pilates or as a refresher for current Classical teachers. She will also be holding a Classical Pilates conference October 2023.**



# Maintaining your Pilates equipment



“IN EVERY JOB THAT MUST BE DONE, THERE IS AN ELEMENT OF FUN.” MARY POPPINS.

by Adrian Burgess

Your studio is running fantastically, clients are enjoying your program, you've got a waitlist for classes and your instructors are loving their job.

You've built your studio to optimum performance, so when it comes to your equipment are you keeping the same standards? Do you change your springs every two years or do you just let it slide? It's only another 12 months right?

Regardless of the hours of use, CEO of Pilates Reformers Australia Adrian Burgess says it's recommended that you do replace your reformer springs every two years. Pilates reformers and other Pilates equipment are just like a car - they require maintenance to ensure that they are in top working order and safe to use. Regular maintenance can help prolong the life of the machine, and it can also ensure it works optimally for your clients and for your business.

Here is Pilates Reformers Australia's checklist of things you should be doing for your equipment:

1. Dust maintenance
2. Check for loose screws and bolts
3. Look out for wear and tear
4. Store it appropriately
5. Get a deep clean every two years

— Dust maintenance. It's the greatest evil for all of our Pilates equipment.

Dust particles and hair are the two main substances that can be found in and on the runners, springs and wheels of Pilates machines. To avoid the build-up of bacteria and odours, all Pilates equipment should be wiped down after each use with a Pilates Gym wipe or damp microfibre cloth to remove any sweat, hair or dirt.

Be aware however that the use of alcohol-based substances like baby wipes or essential oils mixed with water, can damage upholstery and any plastic components. Read the labels carefully as warranties from manufacturers can be voided if the proper cleaning substances are not used on the equipment.



***“The use of jump boards on a Pilates Reformer is a good example of excessive vibration and movement in a machine which can cause the loosening of screws and bolts.”***

— Check for loose screws, bolts, or other hardware

Make sure you are looking out for loose parts of your equipment (like carabiners on Cadillacs, Fuse Ladders and Spring walls). This is particularly important on equipment that is frequently used (more than 27 hours per week), as the vibration and movement of the machine can cause the hardware to loosen over time. The use of jump boards on a Pilates Reformer is a good example of excessive vibration and movement in a machine which can cause the loosening of screws and bolts. These parts should be tightened or replaced as needed to ensure the equipment is stable and secure.

— Look out for wear and tear on the moving parts of Pilates Reformers and other Pilates equipment.

These accessories include foot bars, pulleys, ropes, runners and springs. In your weekly checks you are looking for signs of:

- fraying in the ropes
- rust particles on the runners and frame (especially if the equipment is in a beachside suburb)
- kinks or bends in springs
- squeaking foot bars
- carabiners that are not fully closing
- Reformer carriage noise

All of these components should be replaced as needed to ensure your equipment is functioning smoothly and safely.

— Storing your Pilates Reformers properly

To keep your equipment in good condition all Pilates equipment and especially Reformers should be kept in a dry, well-ventilated area, away from direct sunlight or dampness. Covering the machines with a protective cover when not in use for extended periods of time, can also help protect them from dust and other debris.

Be mindful when moving equipment around your space that it does impact the setting of the equipment. Make sure components such as springs, foot bars and ropes are connected correctly to the machine before its next use.



Follow the manufacturer’s instructions.

If we stick with the car analogy, each make and model of Pilates equipment has parts that are distinctive to them. It is important to follow the manufacturer's instructions for using and maintaining the equipment so that the warranty remains valid.

— Keep up regular services

Pilates Reformers Australia recommends that you do a full comprehensive service of Pilates Reformers every two years if you are observing a weekly or fortnightly maintenance check (or yearly if regular maintenance is not being observed). During these large services, parts such as wheels and springs are usually replaced and deep cleaning of runners is carried out. All parts of the Reformer are given a thorough inspection and replaced if needed, which is why it’s important to understand your warranty period.

Most equipment comes with a minimum of 12 months according to Consumer Law but 5-10 years is recommended for commercial use, so make sure you know what you’ll be paying out of pocket for and what’s covered under your warranty.

It comes as no surprise that keeping up your maintenance will make for machines that are in good working order and safe to use prolonging the life of the machine and making for happy clients.



**Worried about your equipment? Pilates Reformers Australia is happy to discuss your equipment maintenance requirements. You can get in touch at [info@prateam.com.au](mailto:info@prateam.com.au) or via website [pilatesreformersaustralia.com.au](http://pilatesreformersaustralia.com.au) or 1300 107 331.**

# How your profile can boost your social presence

LEARN HOW TO OPTIMISE YOUR SOCIAL MEDIA PROFILES SO YOU CAN REACH YOUR TARGET AUDIENCE

by **Michelle Vogninec**

Social media platforms play a vital role in building a brand's online presence. Instagram, Facebook, Google Business (formerly Google My Business) and LinkedIn are popular and highly effective for your Pilates studio to find your clients and post meaningful content.

However, merely having a profile on these platforms is not enough. It is essential to optimise your profile to maximise its potential and reach your target audience. Here are some tips to optimise your Instagram, Facebook, Google My Business, and LinkedIn profiles.

## Instagram

Think of Instagram like a business card. Short and concise.

Let's start with the basics. Your profile picture and bio are the first things people notice when they visit your profile. Use your logo (if it is not too detailed when small) or a photo of yourself.

Your username and name are important. Don't make them the same! You have a limited number of characters and they contribute to Instagram's Search Engine Optimisation (SEO), so use them wisely! An example the "name" is considered an Insta keyword - (just like Google) so it is important to put information here that people will search for when looking for Pilates. For example, Username is at the very top, for example the "Pilates Workshop" and the name below would be "Reformer Pilates & Mat classes + 1:1". Due to the limited number of characters you have in the username and bio, use the & and + symbols to give you more characters.

Craft a short, concise bio that describes who you are and what you do. You have 150 characters only and approximately three seconds to capture a person's attention. Keep it simple, dot point is great and use emojis to create bullet points – It is easier for someone to read. Include a call to action (CTA) – tell them where to go. For example, visit website for classes and include the website.

Set up a landing page on your website to track where your leads are coming from. Set up a hidden page for your links for each profile... /Instagram /facebook /LinkedIn.

Pin your most important posts to the top and don't forget to add your popular stories to the highlight areas.

Tech to help with the links are [Linktree](#), [Lnk.Bio](#), [Milkshake](#).

## Facebook

Use the same profile picture for Instagram (and all your profiles) for brand consistency.

The cover photo is the first things people notice when they visit your Facebook page. Update it regularly and include a special offer you have one for the month.

Fill out your "about section" and keep it up to date. It provides essential information about the business, such as its mission, contact details, hours of operation and location, your team and you.

Pin Posts: Pin the important posts and updates, making it easy for followers to stay up-to-date with the latest news and information.

Customise the tabs, to make it easy for people to find out information. Some suggestions are adding:

A "call-to-action" button to your page. Use this to encourage visitors to take action, such as visiting your website or signing up for your newsletter.

A Photos and Videos tab which allows pilates studios to showcase their visual content, such as product images, promotional videos, and behind-the-scenes footage.

A Reviews tab allows customers to leave feedback and rate your business, which can help to build trust and credibility.

An Events tab is essential for pilates studios that host events, as it allows you to promote upcoming events, share event details, and track RSVPs. It also comes up in people's feeds when they respond to your event, and reminds people that the event is coming up.





A Shop tab is important for studios that sell products, as it allows them to create a Facebook Shop where customers can browse and purchase products directly on the platform.

A Services tab is important for studios that offer services, as it allows them to showcase their services and provide pricing information.

A Booking tab – enables people to book into your services at any time.

### Google My Business

Google is an underutilised social platform. More than five billion searches happen there every day!

Make sure to provide accurate and up-to-date information about your business, including your address, phone number, and hours of operation. This helps customers find you more easily and improves your visibility on Google.

Google My Business allows you to add photos to your profile, including your logo, cover photo, and images of your products or studio services. Use high-quality images that showcase your brand and attract potential customers, also increase your SEO.

Encourage your customers to leave reviews on your Google My Business page. Positive reviews can improve your online reputation and attract new customers and also increase your SEO.

### Email Marketing and List Building

Building your database is a cost-effective way to introduce new products, services and information. It means you have a database of people that are interested in what you offer, sell services and information. You can have all the great content and post in the world but if you are only talking to 50 people, it makes it harder for your launches to be a success.

There are some free and very cost-effective apps, that are easy to use, to capture your audience and send out a newsletter.

Mailertite and Mailchimp are the two popular options, they have free plans, as well as low-cost options, and also integrate into your website and are easy to use. It is worth investing in this area.

In our next article we will look at unlocking the power of more tech to help you save time and money.

**Michelle Vogrinec is a business and marketing strategist with over 20 years of experience. She co-founded GAIA natural baby, an iconic Australian baby skincare brand, that she grew from the ground up and sold in 2019. Now, she works with small business owners as a coach, mentor, and supporter, helping them build trusted brands and long-term, profitable businesses.**

You can reach out to Michelle for business advice at [michellevogrinec.com.au](mailto:michellevogrinec.com.au)

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# Upcoming courses

## BASI AUSTRALIA

The Mat Program , Mat and Reformer Program and Comprehensive Global Program are now offered in  
 Canberra - Pilates Centre Canberra - 19 May to 13 Aug  
 Sunshine Coast - Pointe Pilates Studio - 14 Apr - 30th July.

Registration closes 28th April

Find out more [basipilates.com.au/education/](https://basipilates.com.au/education/)

## BODY ORGANICS EDUCATION

NEW Arthritis course now available: [Springing this joint.](#)  
 Is offered as an online course. There will be follow-up face-to-face courses in QLD, NSW and VIC, other states to follow.  
 A full event calendar can be found [here.](#)

Find out more [www.bodyorganicseducation.com](http://www.bodyorganicseducation.com) or  
 contact [info@bodyorganicseducation.com](mailto:info@bodyorganicseducation.com)

## REACH MOVEMENT HEALTH

Continuing Education courses run in Sydney, Brisbane and Melbourne across 2023 and include topics such as Using Reach Arcs and Wedges, Mens Health, Womens Health and Healthy Bones and Hips to name a few.

Find out more

[reachmovementhealth.com/continuing-education-programs-2023/](https://reachmovementhealth.com/continuing-education-programs-2023/)

## PILATES ITC

Blended (Online + In-Person) or Online (start anytime) options available.

(10838NAT) Diploma of Pilates Instruction, Matwork and Reformer + Small Apparatus Pathway, Reformer and Small Apparatus Pathway, Matwork and Small Apparatus Pathway, Studio Instruction Pathway, Anatomy + Physiology (Online only), (10839NAT) Advanced Diploma of the Pilates Method.

Upcoming Blended Entry Points

Enrol and start your online Coursework at any time ahead of your first in-Studio session!

QLD, SA, NSW – Enrol now for May Entry Points

WA – May Entry Point is sold out! Enrol now for July Entry Points.

Give the Pilates ITC Careers Team a call on (08) 9330 4570 to secure your place - [pilatesitc.edu.au/](https://pilatesitc.edu.au/)



## POLESTAR PILATES

Upcoming Continuing Education Courses include:

[SPINEFITTER by SISSEL®](#) - 15 Apr - Sydney, 4 May - Tas and 7 July - Perth

[Balansit](#) - 20-21 May - Sydney

[Oov Foundations Level 1](#) - 17-18 June - Sydney

[Pregnancy Programming and Critical Reasoning](#) - 3 Jun - Sydney

Pilates for Chronic Lower Back Pain Online Course - available anytime

Online Masterclass series - available anytime

[Critical Reasoning for Rehabilitation with Shelley Power](#) - 15-16 July - Sydney and 8-9 July - Perth

For a complete list of courses see the Polestar website

[polestarpilates.edu.au/pilates-continuing-education/](https://polestarpilates.edu.au/pilates-continuing-education/)

Subscribe to The Pilates Journal today  
[thepilatesjournal.com.au](https://thepilatesjournal.com.au)





# Upcoming courses

## ELIXR SCHOOL OF PILATES

Reformer: 20 May: Sydney,

For a full list of dates see [elixr.com.au/education/school-of-pilates](http://elixr.com.au/education/school-of-pilates)

Enquire today – [edu@elixr.com.au](mailto:edu@elixr.com.au)

## NATIONAL PILATES TRAINING

Professional Pilates Matwork Instruction  
 Professional Pilates Reformer Instruction  
 Diploma of Professional Pilates Instruction  
 The above courses are available in person, April intake – Canberra, April intake - Brisbane, Feb and May intake - Melbourne, May intake - Sydney.

Courses are also available online only, enrol anytime, anywhere.

Advanced Diploma of the Pilates Method - 2023 enrol anytime.

Applications close 10th February for February 2023 intake – Melbourne, in person

Find out more [www.nationalpilates.com.au/](http://www.nationalpilates.com.au/)

## STUDIO PILATES

Matwork Course - 4 - 7 May, QLD, 11 - 14 May - NSW, 18 - 21 May - MEL

Reformer Course - 25 - 28 May - NSW, 31 May - 4 Jun - QLD, 1 - 4 JUN - MEL

Platinum Instructing Course - 18 - 23 Apr - NSW, QLD, 8 - 12 MAY - MEL

For a complete list of dates in other states see the Studio Pilates website [studiopilates.com/education/book-a-course/](http://studiopilates.com/education/book-a-course/)

## TENSEGRITY TRAINING

Cert IV in Contemporary Pilates and Teaching Methodology  
 Cert IV of Contemporary Pilates and Teaching Methodology (52855WA) with Reformer (Cert IV and Reformer)  
 Integrated Diploma of Contemporary Pilates and Teaching Methodology  
 Pilates Group Reformer Instructor Training (PGR)

Tensegrity offers training in NSW, QLD, VIC, SA and TAS.

For a full list of dates in all states visit [tensegritytraining.com.au/accredited-training/](http://tensegritytraining.com.au/accredited-training/)



## Feedback

Please send us your feedback, we'd love to understand more of what you learn more of. Contact us at [hello@thepilatesjournal.com.au](mailto:hello@thepilatesjournal.com.au)

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