

daCi

dance and the Child international

Newsletter

Messages to you

Chair Susan Koff, and Chair Elect
Jeff Meiners.

Tribute - Sara Lee Gibb

Remembering a friend and loyal daCi
supporter.

Panpapanpalya 2018

Reflections on our 2018
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Dance for Change

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One Billion Rising

Our daCi community get behind
a global movement to end
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children.

Twinning

Our call for Twinning
Applications for our next
conference in Toronto 2021
is open now!

2019
ISSUE 2



A MESSAGE FROM THE CHAIR - DR SUSAN KOFF

Dear daCi friends,

I write this message as we (the daCi Board) are about to embark on days of meetings in Toronto to both engage with the planning for daCi 2021, as well as to forward the work and business of daCi. During the Newsletter following this current one we will focus on that planning in Toronto and let you know more about what to expect as you plan to attend.

In this current newsletter I am still feeling the glow of the incredible conference that many of us experienced almost one year ago in Adelaide, Panpapanpalya. Now that almost a year has passed, there are many reflections housed in this newsletter that have allowed some time to sink in and look at the wonderful events in Adelaide from a new perspective, the one of time.

Continuing with the reflections from Panpapanpalya are wonderful reflections and insights from Mary Di Lorenzo, Allie Laforet, Hamish McIntosh and Naoki Liddicut, the SpringBoard members who contributed so much during Panpapanpalya. I look forward to all their continued contributions to daCi.

Some other contributions in this Newsletter are updates of events and daCi participation in Switzerland, Jamaica and Canada. In addition, we also have a summary of daCi participation in One Billion Rising, the Eve Ensler created world-wide event that occurs every year on Valentine's Day to "end sexual harassment in all its forms." In 2009 daCi made a resolution to participate in One Billion Rising every year and I am proud to see this tradition continue.

Finally, on a very sad note, we have a wonderful tribute to Sara Lee Gibb, our dear friend and colleague from Utah, USA, who passed away in April. We have had

a small tribute to Sara Lee on our website, but we take a moment here to add fuller reflections. Sara Lee was an important friend and dance education colleague of mine through many organizations over so many years. In the early 2000s, she was my research partner for a major undertaking by the National Dance Education Organization (NDEO). We spent countless hours on the phone going over our process and results. Occasionally, NDEO paid for us to meet together and it was always a joy to spend time with Sara Lee. Throughout my participation in National Dance Association, then NDEO, National Association of Schools of Dance and daCi, I always looked forward to spending time with Sara Lee and enjoying her friendship and wise counsel. Most significantly for our organization, Sara Lee was the Secretary of the daCi Board just prior to the beginning of my term, in 2009. So, she was able to pass all the documents to me to ensure the smooth transition. But it was what she passed to me in wisdom which can never be measured. I will miss her terribly, but will think about her fondly through all my daCi experiences.

Sending you all dancing joy,

Susan



A MESSAGE FROM CHAIR ELECT - DR JEFF MEINERS

Dear daCi friends,

I am adding to Susan's message as daCi now begins the Executive Committee, Advisory Board and Local organisers' meetings to start planning for our next congress two years away in Toronto.

I just had a wonderful conversation with Wardare, a young Canadian with Somalian heritage, on my taxi journey through the city to next daCi congress location at York University's spacious campus. I explained that we are here in Canada to plan for 2021 because we believe in the power of dance to connect and help us understand ourselves and others. He told me how he loves to dance and enjoys drawing people to him with his dancing – and he spoke of his optimism for a more peaceful world and how we need to work together to address the problems we face. He was excited to hear about our work with dance and I hope there will be chances for people like Wardare to join the 2021 congress.

This was a timely encounter as we have put together this newsletter, remembering daCi's past with the importance of our past leaders like Sara Lee Gibb who gave so much to daCi. I send huge thanks to Ann Kipling Brown and Marilyn Berrett who have provided a fitting tribute to Sara Lee's legacy.

So too it is important for us all to think about daCi's future. I recently interviewed 104 year-old Australian dancer Eileen Kramer who led a workshop and performed at Panpapanpalya 2018. Eileen is making a new dance right now! And she is making the costumes too! Eileen told me that holding on to the creativity of the inner child within her has helped sustain her youthful spirit. daCi's Springboard aims to draw such energy from young people into our organisation and

lead our future work, an initiative driven by past daCi Chair, Maria Speth and Member at Large, Liz Melchior. So I hope you will enjoy some reflections from the Panpapanpalya 2018 Springboarders' experience last year in Australia along with their activities since. With their advice, daCi will plan for the development of the important Springboard initiative to support young people's dance as we move now towards the 2021 congress. See too in this newsletter how daCi members are connecting with One Billion Rising and news of the United Nations DANCE FOR CHANGE initiative to end world hunger.

Thanks also to daCi members from Australia, Brazil, Canada, Jamaica and Switzerland for the Panpapanpalya 2018 reflections and news of their activities. These contributions reflect our strong network where we share our dance knowledge and practices between congresses. I hope you will enjoy reading about this inspiring work. Do start thinking about your own plans for 2021 and possible Twinning projects which we'll say more about in the next newsletter.

Together for dance!

Jeff



TRIBUTE



Sara Lee Gibb

December 30, 1937 – April 12, 2019

daCi USA

In Memory of Sara Lee Gibb by Ann Kipling Brown

Sara Lee Gibb was a dancer, teacher, choreographer, wife, mother, grandmother, scholar, leader, founder... and woman of great faith. The many that lived and worked with her admired and learned from her modest and determined style and celebrated her leadership in the dance world.

Sara Lee's career was notable: firstly as a dance teacher in her home town of Teton; a teacher in public schools in Idaho; a faculty member in the Dance Department at Ricks College in Rexburg Idaho; and finally, a Dance Professor at Brigham Young University (BYU) in 1965, retiring 44 years later as the Dean of the College of Health and Human Performance.

Sara Lee found great joy in her life with her husband J. David Gibb, their five children, fifteen grandchildren and two great grandchildren. She will be remembered as a leader, supporter, mentor, and an advocate for dance. Friends and colleagues remember her for her kindness, joy, confidence, generosity and, above all, for her friendship.

In this celebratory memorial we particularly recognize her contributions and service to Dance and the Child International (daCi). She attended the 1978 international conference held at the University of Alberta, Edmonton, Canada. The conference, initiated by Dr. Joyce Boorman and titled "Dance and the Child" was supported and

promoted by the National Dance Committee of the Canadian National Association for Health, Physical Education and Recreation. As a result of this successful conference the Dance and the Child International (daCi) association was born. Sara Lee continued her association with daCi, starting the daCi USA chapter and serving 6 years as the United States National Representative on the daCi Advisory Board. She attended the majority of daCi Conferences and served on the daCi international Executive/Advisory Board as secretary from 2003 - 2009. In the capacity of secretary Sara Lee gave generously of her time, considered ideas carefully, and presented detailed notes and final Minutes of meetings.

daCi members acknowledge and thank her for her dedication to the organization.

Marilyn Berrett: A grateful daCi community, remembers Sara Lee Gibb

Sara Lee Heilesen Gibb was born and raised dancing, hiking, and fishing in the shadow of her beloved Grand Teton Mountains in Teton, Idaho, USA. What I know about her childhood was that it was joyous and must have played an important role in the development of her lifelong optimism, vision, and spirit. As soon as we met in 1978 at the first dance and the Child conference at the University of Alberta, in Edmonton, Canada, I could see that Sara Lee Gibb believed! She believed

that everyone around her—children to seniors could accomplish great things. That belief and her unwavering optimism shined in every one of her life roles, dancer, teacher, choreographer, wife, mother, grandmother, scholar, leader, founder... and woman of great faith.

Her dance career was always one of service and advocacy. If she saw a need, she found a way to fill it. She offered affordable dance lessons to the children in her home town of Teton in 1965. Her most notable Brigham Young University (BYU) accomplishments as a Dance Professor included the development of the dance teacher preparation program at BYU, mentoring students who now teach in higher education, public education, and private schools throughout the world. She founded the BYU Children's Creative Dance Program in consultation with Virginia Tanner that has benefitted several generations of dancers. Sara Lee's keynote speeches, conference presentations, research projects, creative works and teaching residencies span the globe including Japan, Korea, New Zealand, China and most recently Oxford University in the United Kingdom. She helped develop the China Dance Study Abroad program at BYU and the BYU 'Leadership in Arts Education' conferences, bringing 92 distinguished Chinese arts leaders and educators to BYU. These programs continued under the direction of Professor Jiamin Huang after Sara Lee retired.

Sara Lee was an untiring advocate for the arts. Appointed by two governors as member then head of Board of Directors of the Utah Arts Council Sara Lee was subsequently elected as a board member on the National Association of State Arts Agencies (NASAA). From the first conference in 1978, she contributed and served in dance and the Child international (daCi) serving 6 years as United States Representative. She was instrumental in starting the daCi USA chapter and served on the daCi international Advisory board as Secretary. She was a founding member of the National Dance Education Organization, president for two years, and president of the National Dance Association

before that. Sara Lee received numerous awards and recognitions including a Lifetime Achievement Award from NDEO, and the Karl G. Maeser Distinguished Teaching Award from BYU.

Sara Lee's greatest joy and sense of fulfillment in life came from being surrounded by her family and serving her Lord. She and husband J. David Gibb have five beautiful children, fifteen grandchildren and two great grandchildren. They left their family briefly to fulfill two missions for the Church of Jesus Christ of Latter Day Saints. They served two years in the Asia Area, Hong Kong Mission, and eighteen months in the England, Leeds Mission. Yet of all the places she traveled throughout the world with work or for her church, her favorite place was in the family cabin in Island Park, Idaho. Her family has endless happy memories of their times there together. As she was surrounded by her family leaving this life she whispered, "my one sadness is that we didn't get back to our Cabin in Idaho one more time."

"She has a predominant philosophy," a SCERA press release says at the time of her Utah Star Lifetime achievement award, "our talents are divinely granted and we have a responsibility to develop and use them in the service of our fellow beings and ultimately to God, that the joy of movement glorifies the soul and celebrates the gift of the human body and spirit."

Her special abilities, boundless energy, and ability to love unconditionally, are alive in all those with whom she worked. We will miss her laugh, her gentle touch, and her remarkable example.

There is a Life Tributes page for Sara Lee at:

<https://www.utahvalleyfuneral.com/obituaries/Sara-Gibb/#!/TributeWall>

900 participants

26 countries

global dance community



Panpapanalya
2018 Adelaide Australia

dance
gathering
generations
learning



SHARING CULTURE AND FAMILY

Two First Nations people gathered at Panapanpalya and formed a lasting bond through dance

From the territory of Raven Spirit Dance, Tr'ondek Hwech'in territory in Northern Canada to the traditional country of the Wiradjuri, Darug and Gundungurra peoples in NSW Australia which is home to Wagana we came together as First Nations people, as Mothers, Sisters, Daughters and Aunties to share our culture through dance at daCi 2018 in Adelaide.

We presented our work Wirawi Bulbwul - Aboriginal Women Strong in response to the flow of our Rivers, our creation stories, our birthing stories and our song-lines. After daCi 2018 we were invited to perform the

work again at the Coastal First Nations Dance Festival in Vancouver in February 2019. Our young dancers are now Sista's and Wagana and Raven Spirit are family. We hope to dance together again at daCi in Toronto.



THOUGHTS FROM



Mary Di Lorenzo, Canada

Panpapanalya is an experience that I will never forget. It feels like it came and went so fast, but the experience and knowledge I gained have stayed with me and influenced my every day life. Back in Canada I am a high school English and Physical Education teacher, and I also teach dance at a studio in the evenings. I find that my experience in Australia as a Springboard allowed me to combine my love of dance with my education background. I was able to facilitate learning amongst the youth and have them dig deeper into their own selves to explore their inner thoughts using dance as a vehicle for expression.

Seeing what dance means to many youth all over the world really changed my perspective and helped me develop a whole new love and appreciation for dance; something I already loved. It was an amazing experience to watch youth from several different cultures come together and share their concept of dance with each other. Watching children and youth attentively listening to their peers is one of the things that I love about teaching.

It is one thing for me to teach them, but it is a beautiful thing to watch them learn from each other. The latter is the majority of what I witnessed at the conference.

I have been working along side the other organizers to help plan and organize the daCi conference in Toronto for 2021

THE 2018 SPRINGBOARD



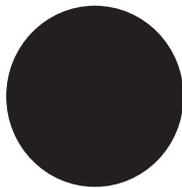
Hamish McIntosh, New Zealand

Following Panpapanalya I returned to New Zealand to start my Masters studies (MDanceStudies). I'm just about to hand in my thesis after a challenging and enlightening year exploring how queer men experience dance training and failure in conservatoire contexts. As well as studying, I've been teaching at my university and have been involved with the boy's group I was fortunate enough to perform with in Adelaide.

Panpapanalya was a truly exciting opportunity for me as a member of the Springboard, and the connections that I made there have proven to be lasting ones. The insights and sheer brilliance of the young people who joined Allie, Mary, Naoki and I for our sessions remind me that the future (and present) of our global dance community is in inquiring and caring hands. I've continued to bear in mind the moments shared with the young people of the congress and try to bring their vision for future relationships within and without dance to my teaching practice every day. Toronto 2021 will be another roaring

success, I'm sure, particularly if these same young people are given a voice as they were in Adelaide.

I'm looking forward to exploring the cultures of Canada and the community perspectives that will draw focus during the congress—daCi has a lot to build on from Panpapanalya and I hope to see the momentum continue!



VOICES

THOUGHTS FROM



Naoki Liddicut, Australia

Before the congress while I had a general idea I didn't really know what to expect with how it would all run. What I got was a beautiful experience filled with connections with lots of very different people and a real eye opener for the scope of what dance is and can be. I think one of the best parts about the whole congress is how easy and great it is to talk to anyone there as everyone clearly loves dancing so there's this real sense of eagerness to share and listen to each other. The flow of the congress itself was awesome with the huge amount of talks, classes and performances happening there was always something that you'd be interested in going to.

Being a springboard member was an absolute privilege seeing how the board runs, working together with the other springboard members and running workshops for the youth of the congress. These workshops were especially rewarding bringing the kids together and sharing their valuable insight. I had only been teaching dance for 6 months before the congress and so running

those workshops, seeing how the other springboard members engage with the kids and having such a vast diverse group to work with has really helped fuel my passion for teaching children. Being a springboard member wasn't without its challenges which was mainly just the sheer amount of work we had to organise from the first time of meeting each other just 2 days before the congress started. However working with the other members efficiently together made me feel we were always on top of it and I never felt unnecessarily stressed.

The daCi dance congress is an incredible celebration of dance and unity of people regardless of culture and age.

THE 2018 SPRINGBOARD



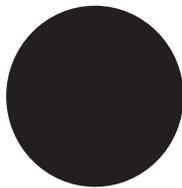
Allie Laforet, Canada

After returning from Australia I have been teaching Special Education to a group of amazing students with a variety of different needs. I have taken my learnings from the conference into my everyday teaching career.

The Panpapanalya Dance and the Child Congress was a piece of my history that I will never forget. This week long conference paid tribute to the notion that dance brings people together regardless of their native language, beliefs or other differences they may have. While the Panpapanalya Conference was host to a large number of people, the leaders of the conference fostered a community of building and sharing. As a springboard team member, we got to spend time with the youth of the conference. It was so special to see and hear the way young people feel about the dance community. While all the youth love dance, they were able to develop a growth outline for the dance community and what they feel needs to change. These young people from all over the world have such an amazing and interesting outlook on the world and

speak to the truth of what we need to work on. The one wish was to have more opportunities like this one to get to know more dancers from around the world. This experience is life changing and one that will forever shape me as a person and teacher.

I am looking forward to the daCi Toronto congress because I believe this opportunity is a way to enhance the dance community through movement and discussion, this is the way we grow.



DELEGATE REFLECTIONS

I don't have a photo, but I do have some lovely thoughts about Adelaide Dance Congress that I would like to share:

I thought that the congress was wonderful. I went as a teacher (without students) but wish I had taken my girls. I will definitely be aiming to do this for a future congress. It was such a beautiful opportunity to connect and dance with people from all over the world – all ethnicities/ages, etc and also to be exposed to new dance forms. My highlights were the practical sessions, especially in Ugandan Dance. I just loved those moments when you looked in the mirror and saw yourself learning next to other 'students' from such a range of cultures, backgrounds and ages. In one of our musical theatre classes there was an 11 year old, a 70 year old and everything in between!! I found there was still a lot to do (almost too

much – I was overwhelmed with choice!) as a teacher without students – workshops, lectures, discussions with other teachers, classroom activities, etc. I have returned with many ideas, new games and stimulus ideas for my classroom teaching.

Thank you for such a lovely experience.

Nicole Eichstaedt
Baradene School, New Zealand





Marilyn Berrett and
Jeff Meiners connecting
again at Panpapanpalya 2018

NEWS FROM THE DACI COMMUNITY

daCi Switzerland

Daria Höhener

National Representative

The conference in Adelaide was very enriching for us and we love to think back at this eventful and inspiring exchange between the different chapters of daCi.

We were particularly enthusiastic about the twinning projects and would love to establish this format in Switzerland as well. To accomplish this we are already in contact with different daCi countries regarding a cooperation. We would be thrilled to match with other interested schools for the twinning.

Below you can find some pictures of this year's National Children and Youth Dance Festival which is the annual highlight of daCi Switzerland, as young dancers from everywhere in Switzerland meet together to participate in the festival.





daCi Jamaica

Carolyn Russell-Smith

National Representative

Although the conference in Adelaide, Australia was in July 2018, it is still fresh in our minds of the lovely time we had. I remembered so vividly, when I took the deliberate move to give my students the task to choreograph the piece for the conference, as a means of seeing the seed planted in my students from a tender age, to be creative and express themselves no matter how simple it may be. Every student is assessed as a part of their report card, a section for doing their little dance for grading. My students were eager in the beginning, but when the task got over-whelming they thought I was going to take over and make their work easier. One student even mentioned “she does not know how I do it”. But when they realized I was not budging but insisted that they think for themselves, they had to put their shoulders to the wheel to complete the choreography. The following are a few of the student’s reflections and an article from Charlene Plumber, a dance teacher in rural Jamaica:

Past daCi member Reflection Jhanelle Crawford, Age 18



I am a university student (going into second year) studying Civil Engineering. I was blessed to be trained in dancing by Mrs. Russell-Smith, Artistic Director of Khulcha Theatre School of Dance (KTSD). As a member of the group that performed at the daCi Australia Conference, it was quite rewarding. In helping to choreograph our piece, it allowed me to see how others view things, operate, communicate and work with others. This taught me more about myself.

We all had different ideas for many aspects of our piece, that contributed towards the slow process completing the dance. We also had similar ideas and ideas that we agreed on, allowing us to create certain aspects of the dance with ease.

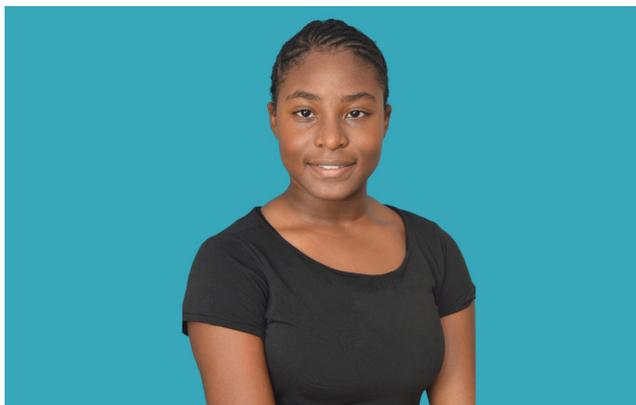
My mind was opened as to how many creative ideas individuals possess, when combined, can result in both strong and poor reactions from different individuals. This teamwork experience has made it easier for my transition into year one (1) of university. A lot of my current coursework involves group work and the skills I learnt and experience gained within my dance family, has helped me deal with similar situations I encounter in university.

I am a lover of dancing and cannot express the joy I have felt as a participant of daCi activities over the years, I am grateful for what they are doing and I support them completely. I would love to continue my journey with daCi as a Spring Boarder, allowing me to give back to the organization and my KTSD family.

Dancing has helped with increasing my confidence, taught me life lessons, given me opportunities to travel the world, meet new persons and different styles of dances, helped me appreciate my culture and challenged me positively.



Reflection Ariel Miles, Age 12



My name is Ariel Miles and I am currently in second form. This is my first experience creating a dance with a group of my peers without the assistance of my teacher. We overcame and overthrew many challenges, some of which consisted of making wise decisions, being consistent and maintaining commitment to the piece of work we created.

We were given this choreographic task a few months ago and the first obstacle we encountered was agreeing on three things:

- 1) What moves to use in the dance.
- 2) What message we wanted our dance to convey.
- 3) How relatable our dance will be to the audience and will they enjoy it.

We started with a base phrase and added to it using a locomotive song. We continued making many other choices and eventually completed the dance.

The second challenge I encountered was more personal. It concerned my being able to get along with all the other dancers for a successful piece. For example, I had to sacrifice one extracurricular activity I loved in order to make room for practice; however I did not regret it. I also learned that for our performance to improve, we all needed to exhibit respect for each other. We also needed to act responsibly by learning to be accountable to respective personnel for class absents in a timely

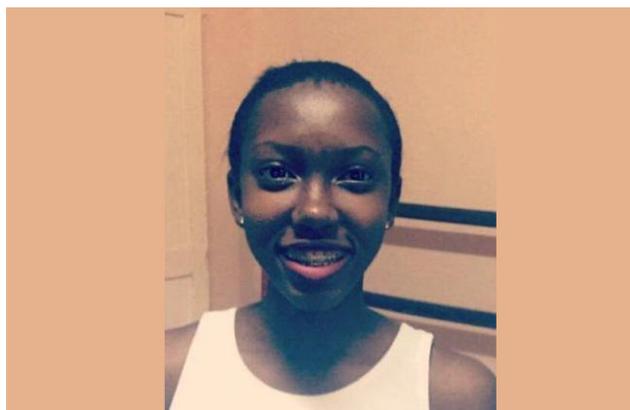
manner.

Lastly, we had to co-operate in setting practice times, meeting dates, planning and hosting fundraisers and making contributions. Ensuring we were all happy with the decisions we made, was also very important.

In conclusion, the most valuable lessons I learnt were:

- 1) The value of hard work and dedication.
- 2) How to think quickly and smartly.
- 3) How to work with others to solve problems.

Reflection - Osezim Ukala.



My name is Osezim Ukala, a 16 year old student of the Khulcha Theatre School of Dance, located in Manchester, Jamaica. The trip to Australia was my third daCi trip, but my second time performing, the first being in Denmark at the 2015 conference. Working along the theme “Panpapnapalya 2018: dance, gathering, generations, learning”, preparation for this conference was both exciting and extremely challenging. As my group mates and I worked together to create our piece, we were faced with many challenges, such as differing schedules leading to decreased rehearsal time, conflicting ideas within the group, music and costume changes and lack of communication. These problems were solved through trial

& error, more suitable scheduling and much needed guidance from our artistic director, Mrs. Carolyn Russell-Smith. However, we learnt many lessons about teamwork, proper planning, time management, communication skills, patience, commitment and friendship.

While preparing for this conference was challenging, and a new experience for most of the girls, it strengthened our bond and helped us to work together better as the Khulcha family we have always been.

Reflection
Abigail Newman, Age 17



Our Artistic Director, Mrs. Carolyn Russell-Smith, gave us the students, the task of choreographing a piece for the Dance and Child International (daCi) Conference 2018. Before choreographing the piece, we all put together a story line about our culture starting from slavery, leading into independence, which we would follow to help with the dance. At first, there was not much difficulty starting the dance, for we thought we had that part fixed. But the difficulties came along when we had few remaining days for practice. There was complaining and everyone did not get along well, some were present at all times and some were absent most times and so, not much work was put into the piece because not everyone was present at all times.

As it relates to the piece, when we timed what we had at the time, we realized that we had spent too much time on the first part of the dance and so we had to cut out a few parts to shorten

the length. As the weeks went by the dance developed more and more. A few adjustments were made with the dance along with the music and finally we worked well with each other and completed the piece. This experience has taught me how to work with different types of people, otherwise called teamwork development and the importance of exhibiting a sense of responsibility.

Choreographer's
Alecia

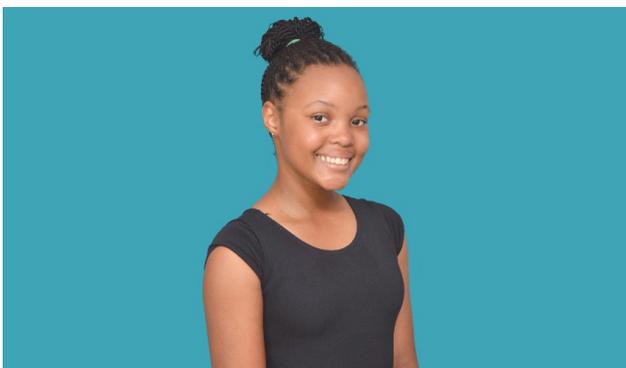
Reflection
Thompson



This was not my first time choreographing a dance with my peers; however, this is my first time working with my peers for an international conference. When we just started working, everyone was not co-operating and working together on the piece, there were many obstacles we faced throughout the process, many of which we managed to overcome. Some persons wanted to do their own thing, resulting in us starting to run out of time to complete the dance and that was when we actually started to be serious about choreographing the piece. We did not meet on a regular basis as we should have, as some were busy with exams coming up and other issues. This required us now having to meet on Saturdays, so that everyone could come to rehearsals. In addition, we decided that we also needed to find some time in the week to practice. From there on we continued to do so until we managed to

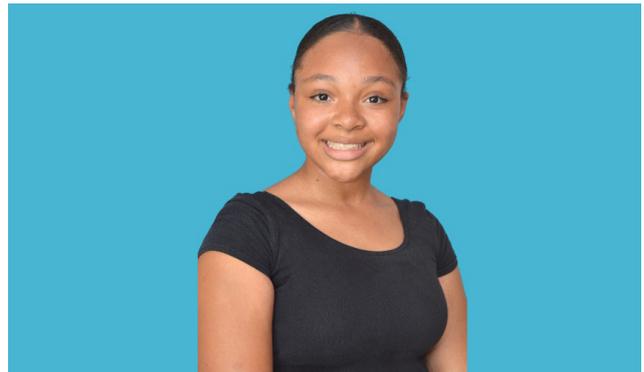
complete the piece.

Our Artistic Director and Dance Teacher Mrs. Russell-Smith, gave us feedback and tips about what we could do to improve the piece. I remember her telling us that we needed to have a good transition movement to link the two sections of the piece to simulate one and not two pieces. Some however, had other views, so miss allowed us to make our mistakes, finally resulting in her prompting us when we were getting frustrated and somewhat lazy. With constant encouragement and motivation, she told us to believe in ourselves and to believe we can do it. I am very happy we could put our differences aside and work together as a group enabling us to finish the task at hand. This experience taught me a lot such as; having patience, making sacrifices to do something, especially when you love what you do and want to keep doing it. She also taught me that not everyone will be like her, different persons have different attitudes and attributes and we must respect that. It taught me to have respect for my peers and most of all, it taught me to BELIEVE IN MYSELF and to have self-confidence. If I were to do this all over again, I would ensure we start our preparation from early, so that we do not run out of time and would make more sacrifices and attempts to attend rehearsals and contribute more to the piece.



Student Choreographer's Reflection
Ashari Allen

In order to have created this dance, we each had to sacrifice and work as a team. We all had to listen and respect each other's opinions. While doing so we have to all decide as a team what ideas are beneficial for the dance and what ideas we could do without. In doing so we were given advice from our teacher Mrs. Russell-Smith, who played an important role in the process, included the song selection, costume, props (if any) and selection of rehearsal days. We were also tasked with the selection of the theme of our dance. With this we first started off with one theme but after discussing as a group if the dance pertained to the theme that we had, we realized that it was best we changed some movements and the arrangement of the dance in order to match the theme.



Student Choreographer's Reflection
Arianna Noble

The process of choreographing this dance was definitely a learning experience. It has taught both me and my peers about teamwork. "Team work makes the dream work" is a quote that was applied while this dance was being made. It also taught me how to be selfless and not selfish and how to have good time management, and value others time. When working in a group sometimes you have to help motivate your peers and help them to pull their own weight. Sacrifice is one of main things I've learnt. You have to make sacrifice to ensure that the task at hand will be accomplish when it should. Many of us wanted to dance but did not want to give up our personal activities

that we like for rehearsals hence the conflict that surface amongst the group and our teacher was adamant for us to be more responsible, she explains that she alone will not do the sacrifice. Honesty and good communication skills were required for this piece to be successful. Even though as a group we did experience was one truly impact my life and has given me some good qualities that will stay with me until adulthood. Columbus, United Learning Center, Touch of Love and The Glen Prep schools. Students were

Dance Teacher's Cry

By Charlene Plumber

Local daCi Jamaican Member

The journey of Dance in St. Ann is and has not been an easy one. This is mainly because of the culture of the people; children only have passion for their gadgets, tablets etc. & parents not understanding the importance of the arts as an integral part of their children's total development. Also most schools, not only St. Ann but across the Island, do not put much emphasis on the performing arts as a very important aspect of the education system. Hence dance and other art forms are seen as a seasonal activity used as entertainment for school's functions and entering dance festival competition. Its normally a toss-up between the classroom subjects & the performing arts, which usually the latter loses.

However, we continue to press on because we as teachers/ educators / instructors of the performing arts/ dance, know the values & benefits each child receives when they enroll in dance or any of the performing arts. In summary they become optimally rounded individuals.

I am proud to say that some of the students who have endured and stuck to the dance, have now formed small dance groups in their schools, they are choreographing for major dance competitions and school events, some have become members of the dance groups in their high school and are



doing exceedingly well. So we continue to see fruits from our labour as dance teachers. On Friday May 24, 2019, we had our post International Dance Day workshop. We had students from Marjam, Columbus, United Learning Center, Touch of Love and The Glen Prep schools. Students were introduced to various genres of dance. We also added introduction to cheerleading technique this year. St. Ann continues to keep the dance flame burning inspire on.



DELEGATE REFLECTIONS

Edna Manley College of The Visual and Performing Arts Junior Department

National Baptist Basic School and Iris Gelly Primary School (a kindergarten and primary school, respectively) were specially invited by Principal, Dr. Nicholeen DeGrasse-Johnson as a part of the Edna Manley College of the Visual and Performing Arts' outreach programme. This outreach programme is in partnership with the MultiCare Youth Foundation and seeks to give children (ages 3-12 years) the full arts experience. The College transports the students here for classes in the arts, with the first iteration being Dance and Drama, as a way of ensuring their full immersion into an arts experience that is enriching and life-changing. These approximately 25 students were involved in the annual dance production entitled "In My Element". This experience for many of them

was the first of its kind as they were able to experience proper dance studios with mirrors, barres and suitable flooring. They were able to make friends and enjoy the production experience. Many of their parents reported that they enjoyed the show and were evidently proud of their children. The Edna Manley College of the Visual & Performing Arts through its Junior Academy of Dance will continue to offer the full experience of dance, always recognizing and surporting via deliberate pedagogy - the mind, body and spirit of dance.

Sophia McKain
Junior Department Representative



daCi Canada

Mary-Elizabeth Manley

National Co-Representative

daCi conferences often initiate rich and lasting friendships and understandings amongst the participants. Perhaps because of the 'Twinning Projects,' an idea that was introduced by daCi's Past President, Maria Speth, typically, dance collaborations begin well before a daCi conference and often continue for years afterward. The collaboration between Wagana Dancers (Australia) and Raven Spirit Dance (Canada) is no exception. A generous grant from the Canada Council for the Arts, secured by daCi Canada Co-representative Mary-Elizabeth Manley, allowed for the initial collaboration to begin in January 2018. Indigenous choreographer, Jo Clancy, Artistic Director of Wagana Dancers, travelled with some of her dancers and her Song Woman, Jacinta Tobin, to Vancouver early in 2018 to begin work with Michelle Olson, Artistic Director of Raven Spirit Dance, and her young dancers. The contemporary Indigenous piece that they created would explore the cultural meanings of stories, songs and dances of their respective ancestries. The groups later met in Wentworth Falls in June 2018 to complete the work, "Wirawi Bulbwal - Aboriginal Women Strong," and to perform it in several schools and at an art gallery before taking the work to the WDA/daCi Congress in Adelaide.

Another opportunity for collaboration arose, allowing the choreographers and their young dancers to be part of Vancouver's Coastal First Nations Dance Festival in February 2019. This annual event produced by Margaret Grenier, the Artistic Director of The Dancers of Damelahamid would give the choreographers and their young dancers a chance to connect with a global

community of Indigenous dance. A week before the festival, Jo, Michelle and the young dancers began rehearsals to rework the piece for a new stage. At the end of the week, "Wirawi Bulbwal - Aboriginal Women Strong" took on a new life, this time enhanced by stunning images projected behind the performers. While Jo's young dancers headed home after the performance and workshops in schools, Jo stayed on for a week to present a solo at the Talking Stick Festival, again in Vancouver.

Sharing her thoughts about the collaboration Michelle Olson said, *"The collaboration with Wagana was such a rich experience for raven spirit and our young dancers. We were guests in Wagana's territory and we were the hosts when they came to visit us here. Sharing territory and dancing together on these lands deepened our connections to each other and created a strong bond between the youth that has fed and will continue to feed their sense of identity, culture and friendship."*

What an exceptional time this has been for all of us and especially for the young dancers who apparently keep in touch with one another daily or at least weekly. I'm thankful to have had the opportunity and energy to facilitate the process of bringing these two Indigenous dance groups together. Meegwetch.



daCi Brazil

Alba Vieira and Flavia B. B. Marques

National Representatives

On March 14, Daci members from the Dance Company Mosaico and from the Dance Company of the Federal University of Rio de Janeiro performed “Influxos” during street demonstrations and interventions in Largo da Carioca, Rio de Janeiro. The performers joined demonstrators in Rio, but in that day, thousands of people from all over Brazil and the world too, took to the streets to demand for less violence, more social justice and to claim for the rights of the most vulnerable in society.



Image 1 – Performance Influxos in Rio de Janeiro

Images 2, 2a: International Dance Day, March 29th, was celebrated by Daci members of the Federal University of Viçosa. The performers and professors Maristela Lima and Alba Vieira invited students of the Undergraduate Program in Dance to celebrate the data with an urban performance, whose theme was spirituality, as it was proposed by UNESCO. After they had danced for one hour, and interacted with many people, they finished the performance with a yoga meditation at the middle of the busy street.



Image 2: Caio Fillype and Alba Vieira during the urban performance
Image 2a: Yoga meditation at the middle of the busy street



Image 2: Caio Fillype and Alba Vieira during the urban performance

Images 3, 3a, 3b, 3c: On March 29th and 30th, Daci members presented the Dance Showing Mosaico IX. Alba Vieira and Caio Fillype (Mosaico Dance Company) presented the choreography “PORTFOLIA”, and the Dance Group Girarte presented the piece “LAW” (choreographed by Alba Vieira e Mario Nascimento, directed by Marcus Diego Roboredo). On the 29th, the audience was more than 400 young people from public schools; on the 30th, the audience was people from the general community.



Image 3a: Dance Group Girarte dancing the choreography LAW, and the large audience watching it.



Image 3b:Alba Vieira and Caio Fillype dancing the choreography PORTFOLIA



Image 3c: Dance Group Girarte dancing the choreography LAW, and the large audience watching it.

Image 4. Flavia Brassarola Marques and Deborah Dodd Macedo attended and presented papers on their respective dance research at the DaCi Conference in Adelaide. There they have opportunity of making further connections with daCi and WDA dance educators and artists from Adelaide and other parts of Australia and of the world.



Image 4: Flavia Marques at the DaCi Conference in Adelaide, 2018

Image 5: On March 13th, Alba Vieira and Caio Fillype performed the choreography WE in Rio de Janeiro, at the book launch of Matrioskas by the Brazilian writer Rubermaria Sperandio. This choreography is about the relationship between human beings.



Image 5: Caio Fillype and Alba Vieira performing WE in Rio de Janeiro

#DANCE FOR CHANGE

daCi are delighted to be supporting the United Nations as they step up the fight against world hunger. Using the global video sharing platform TikTok they are UN are inviting young people to #dancefordhange is a bid to draw attention of global leaders and encourage them to invest in rural youth and agriculture.

The United Nations International Fund for Agricultural Development is spearheading the virtual dance petition as a means to empower an estimated 1.2 billion people aged between 15 and 24, over 80% of whom hail from developing countries.

Overseen by MTV choreographer Sherrie Silver the campaign has already convinced around 5,000 people to strut their stuff in a show of support.

Silver said: "We are dancing to capture the world's attention and to share a message with young people everywhere: our generation can end global hunger, but only if our leaders invest more in agriculture and the next generation of young farmers."

An accompanying song, 'Freedom', has been written by Nigerian musician Mr Eazi with the aim of presenting a positive depiction of agriculture.

We invite you all to "make your moves matter" by joining this worthy cause.

Download the TikTok app [here](#)

Download the 'Freedom' track [here](#)

[Download Sherrie Silver's choreography here](#)

Photo of Sherrie Silver teaching young farmers in dance in rural Cameroon for an advocacy music video. ©IFAD/DavidPacqui





ONE BILLION RISING

daCi representatives in Australia including Springboarder Naoki Liddicut and students at PointCookDance joined millions of dancers across the globe in the One Billion Rising stance against violence towards women on 14 February. Watch the video [here](#).

Staff, students and daCi friends from the Faculty of Education and Social Work, University of Auckland, New Zealand also joined the cause. See their video [here](#).

Our daCi community in the Netherlands also took part. A group of 450 students in Tilburg from Fontys School of Fine and Performing Arts (Academie voor Danseducatie, Academie voor Muziek- en Musicaltheater en Vooropleiding Dans) and students from secondary schools 2college Jozefmavo and De Nieuwste School can be seen in this video [here](#).

Another group also from our daCi Netherlands community, from Roosendaal came together from Dansatelier, Dynamo Dancers, Gemeente Roosendaal Cultuur Netwerk, Roosendaal Stichting Janivo, and primary and high schools in the area to participate in this year's One Billion Rising stance against violence towards women. See them in action [here](#).

[VIEW](#) activist videos dancing their own choreography. Show your solidarity!

“Dancing insists we take up space, and though it has no set direction, we go there together. Dance is dangerous joyous, sexual, holy, disruptive, and contagious and it breaks the rules. It can happen anywhere, at anytime, with anyone and everyone, and it’s free. Dance joins us and pushes us to go further and that is why it’s at the center of ONE BILLION RISING” – Eve Ensler

daCi General Council

Meeting Minutes

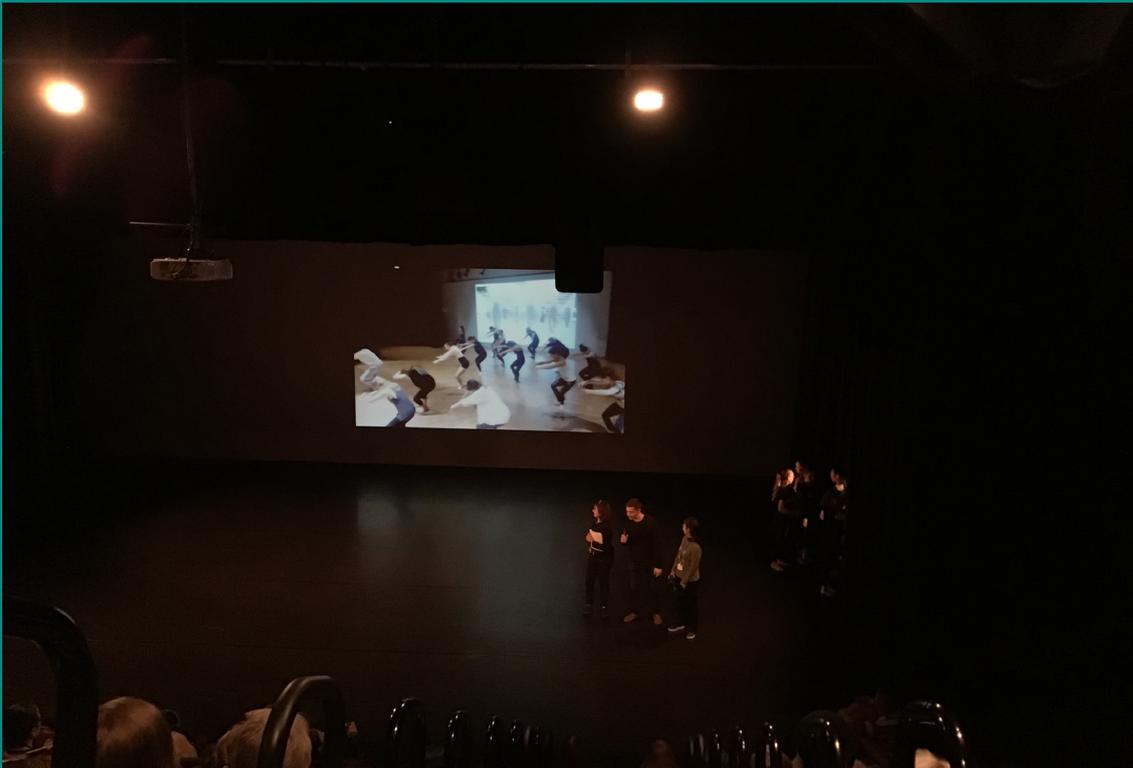
Wednesday July 11th 2018, 10.15-11.15 in Adelaide

For all daCi members here are the minutes of the General Council meeting, held every three years at each conference or congress:

1. Welcome (Presentation of the Executive Committee)
2. Introduction to the daCi SpringBoard 2018 (Liz Melchior)
(Hamish McIntosh (New Zealand) introduced the Adelaide Declaration which the Young People's program has been involved in refining, to be signed Thursday at the City of Adelaide Lord Mayor's reception at Adelaide Town Hall)
3. Overview of funding initiatives 2018 (Maria Speth)
Maria Speth spoke about the following initiatives:
 - the New Country Scholarship and its purpose
 - the Across Border's Research (this term granted to a South African group for a South Africa – Denmark project)
 - the Twinning Fund (this term all available funds have been granted)
 - an idea for a new fund to focus on Outreach
 - the Springboard – this is a different initiative (not a fund)
4. Introduction new funding initiative (Norma Sue Fisher-Stitt)
(Total investment three funds + Springboard 2015-2018 21.000 CAD – 10 AUD from every registration for the Access Fund of the conference, the Uganda-Australia Twinning Project was going to be supported by this, unfortunately the Ugandans' visa applications were denied. However the initiative of an Access Fund will continue and the coming conference will also have an Access Fund.
daCi has a positive financial picture, a break-even position, not digging into the capital of 107.000 CAD – can be invested to get interest.
There will be an increase in membership fees from 1 Jan 2018. Discussion with the AB agreed that there should be a date for the payment of membership fees and decision is 31 March.
5. Introduction of the new Executive Committee 2018-2021:
(Past Chair: Maria Speth, Chair: Susan Koff, Chair-Elect: Jeff Meiners, Secretary: Charlotte Svendler Nielsen, Treasurer: Diana Nuredini, Research Officer: Lynnette Young Overby, Members-at-large: Nicholeen DeGrasse-Johnson and Liz Melchior)
6. Presentation of the 2021 conference: Toronto, Canada (Norma Sue Fisher-Stitt and Nancy Francis)
(York University will be the site 11-16 July 2021, theme: Dancing into Communities)
7. Thank you from Maria Speth as outgoing Chair
8. Introduction of the past chairs that are present in Adelaide (Susan Koff): Adrienne Sansom, Eeva Antilla, Ann Kipling Brown.
9. Other business/questions/remarks from members:
Kathy/Australia: There is a strong initiative and wish among participants to sign a document to take to the minister of education about rejecting visa applications of a group of children and a teacher from Uganda to participate in the congress. This would be sent as an email to all participants and with an announcement of when and where to sign it.
Jeff Meiners also mentioned all the other countries that had challenges to get a visa (e.g. India, Jamaica, Barbados, Kenya, South Africa)
10. Dates of next meetings: Executive Committee/Advisory Board, Saturday 14 July 2018
11. Adjourn 11.15

Charlotte Svendler Nielsen, Secretary of daCi

TWINNING



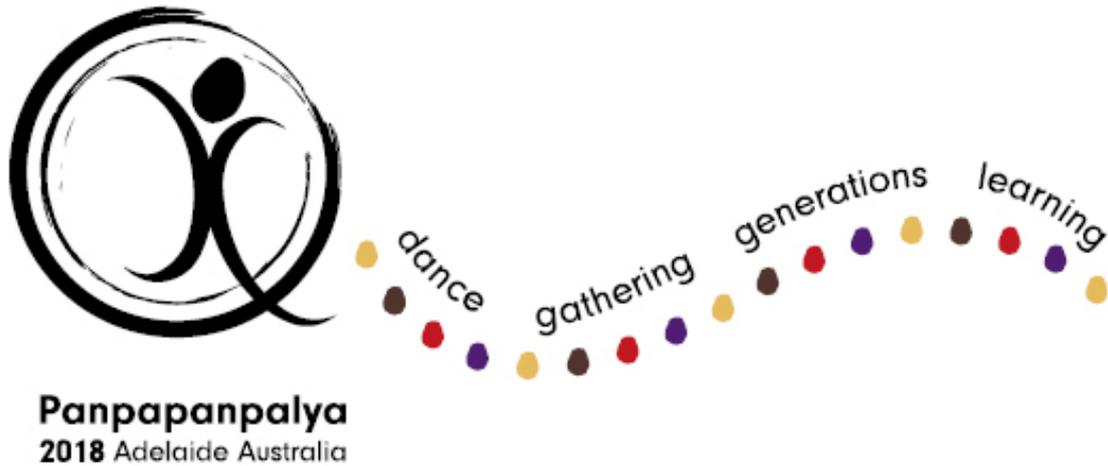
Do you know any young people interested in an exciting exchange program? If so, the 2021 Twinning Project Guidelines are now posted online and daCi is accepting applications until September 1, 2019 found [here on our website](#).

Twinning is about closely interweaving skills and knowledge between people from different cultures and places to create dialogue and new knowledge. Partners can vary from different dance groups to an interaction between researchers and young dancers, or between dance teachers and choreographers. The key idea is that the Partners will have something to share with one another from a unique perspective.

Applications should be submitted by email to treasurer@daci.international

CALL FOR PROCEEDINGS

8-13 July 2018



We are pleased to finally announce the Call for Proceedings of Panpapanalya 2018: the 2nd joint dance congress of daCi and the WDA Education and Training Network.

This is a tight turnaround due to administrative delays and we look forward to receiving full paper submissions by 30th September 2019.

Please click [here](#) to access Guidelines for submitting full paper submissions:

daci

dance and the Child international

Newsletter

Executive Committee

Chair: Susan Koff
Past Chair: Maria Speth
Chair Elect: Jeff Meiners
Secretary: Charlotte Svendler Nielsen
Treasurer/Membership: Diana Nurendini
Research Officer/member-At-Large:
Lynette Overby
Marketing Communications: Nichola Hall
Member-At-Large:
Nicholeen DeGrasse-Johnson, Liz Melchior

New contact email: admin@daci.international

International Membership Fees

Due: January 1, 2019
Individual: CDN \$45 per year
Full-time Students: CDN \$60 per year
Children/Youth Groups: CDN \$75 per year
Other organisations/Institutions: \$75 per year of \$200 for 3 year
Unwaged / Retired / Student memberships (for full time students) are \$20

Please contact your National Representative

National Representatives

Australia: [Kathy Vlassopoulos](#)
Brazil: [Alba Vieira](#)
Canada: [Kathy Bond](#) and [Mary-Elizabeth Manley](#)
Croatia: [Ivancica Jankovic](#)
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Denmark: [Laura Navndrup Black](#)
Estonia: [Anu Sööt](#)
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