

daCi

dance and the Child international

Newsletter

Messages to you

Chair Susan Koff, and Chair Elect Jeff Meiners.

Connecting digitally in 2020

Spanning time zones and an ever changing global landscape, daCi remains connected digitally throughout 2020.

Toronto 2022

Organisers plan for a digital global conference from Toronto in July 2022.

Black Lives Matter

Sharing stories, moments, reflections on dance journeys in response to the Black Lives Matter Movement

daCi news across the globe

This issue brings news, comments and reflections from members in the USA, Japan, South Africa, New Zealand, Jamaica and Canada!



DEC 2020

A dapting, reimagining and finding ways to connect

A MESSAGE FROM THE CHAIR - SUSAN KOFF

Dear daCi friends,

I wrote in the last newsletter: This is an extraordinary time in our lives, regardless of where we live in this world. No one could have imagined such a global shutdown in response to this rampant, vicious virus. So, we follow along doing our best to ensure everyone's health and safety, yet longing for the time we can be together in person again.

The shutdown has continued, the virus has raged in different parts of the world at different times, yet we have continued to connect to ensure that our expressions and connections endure. We have found new ways to interact and to continue our mission: to ensure dance for every child. We have addressed the growing need for equity in our work, which developed renewed focus through the Black Lives Matter energies in the US that then spread across the globe. There are eloquent reflections about Black Lives Matter in this newsletter, and there is a group in *daCi Connect* within the members' area of the website where you can continue to reflect and share with other members. Pause, read these reflections and ponder our own places in this time of reckoning. It is our responsibility to make sure the past transgressions of the world are not continued, nor repeated.

Read the wonderful story about Zoom classes held between Kaleidoscope Dance Company (Seattle, USA) and Khulcha Theatre School of Dance (Jamaica). I was fortunate to Zoom with them and feel the young people's energy and enthusiasm as they collaborated with their passion for dance across borders and lockdowns. Their energy gives us all hope for the future.

We reflect too, about those lost in 2020, who have been involved in our work. Sir Ken Robinson was not a daCi member, but an eloquent advocate whose words inspired all our members.

Meri-Helmi Tegelman was a founding member of daCi Finland and served on the international Board as Finnish Representative. Maxine DeBruyn was a longstanding member of daCi USA, an advocate for dance education, and long serving Board member of daCi. These people contributed to better recognition of dance education and the rights of children to dance.

The daCi Board has communicated through Zoom meetings this year with renewed energy to communicate more consistently than before. We have dialogued about Black Lives Matter and its impact in our communities; presented ideas about remaining connected when we are unable to meet in person; and helped the daCi 2022 conference committee reconceptualize gathering in an online format. We look forward to the virus being behind us in 2022 but it is impossible to really know its impact on travel, finances and well-being. For these reasons we decided it was best to proceed with an online 2022 conference. The need to connect in spite of everything else is being realized through the 2021 daCi Connect Events, detailed on page 6.

So, dear daCi friends, I wish you health, happiness, wonderful dance expression and all good in this world for this coming year.

A very happy 2021 to everyone. Now more than ever, we need each other!

I am sending you all dancing strength,

Susan



A MESSAGE FROM CHAIR ELECT - JEFF MEINERS

Dear daCi friends,

As we come to the end of 2020 and look forward with hope for the new year, this newsletter focuses attention on 'Connecting through daCi'.

The start of the Covid-19 pandemic has presented both challenges and opportunities for daCi to draw upon our creative energy and navigate diverse circumstances. Executive Committee (EC) and Advisory Board (AB) members have been working regularly to facilitate connection between members across the world who support daCi's vision that 'Every child has the right to dance'. The members' section of the website now provides opportunities to share experiences in a way not previously possible – so please see Nichola Hall's message regarding access to daCi Connect in this issue.

The effects of the pandemic have also made us consider daCi's capacity to voluntarily organize a conference every three years in such changing global circumstances. The organizers of the next conference in Toronto, Canada, have generously worked in consultation with the EC and AB to find the best strategies for ensuring that a Canada hosted conference will provide exciting new connection opportunities – look out for further news early in 2021. In lieu of a 2021 global conference we are also planning for special daCi Connect Events – do see this section as we encourage your contributions!

The Executive Committee and Advisory Board have also given attention to Black Lives Matter in targeted Zoom meetings that have prompted much critical reflection on implications for dance teaching and learning. Our discussions noted that this is a huge area with complex discourses. Members have pondered upon aspects of their journeys with dance and the complex issues of power, prejudice and privilege. This issue

publishes a wide range of responses that include experiences of difference, marginalisation, racism, history, colonialism, slavery, indigenous peoples, justice and equity. I thank each contributor respectfully for their thoughtful and sensitive writing of position statements.

You may also wish to consider some of these ideas and send a contribution for the next newsletter and the implications for your practice/s and action as someone involved with young people and dance.

Finally, we acknowledge the sad loss of three influential figures who advocated for dance education: Maxine DeBruyn, Meri Tegelman and Sir Ken Robinson.

They continue to inspire us in our work for dance and the Child international.

I wish you strength, safety and happiness for the holiday season and for dance.

Jeff



daCi CONNECTING DIGITALLY IN 2020

daCi Executive Committee and Advisory Board



Throughout 2020 much of our lives have been experienced via small rectangular boxes on a screen. Whether checking in with loved ones, attending a meeting with colleagues or connecting with students and teaching digitally, our three dimensional selves have had to adapt to a two dimensional appearance.

Whilst this has been a huge shift for those of us who are more comfortable taking up a larger amount of space in a room with our bodies, it has to be said that there have been many surprising and delightful outcomes of this constriction.

The daCi Executive and Advisory Board have managed to come together regularly throughout 2020 and talk about important topics and strategise how together we might move forward in the future.

Members who were once connected through Twinning projects or chance meetings at a daCi conference have been able to come together from great distances online and explore their relationships further.

Students who could not gather in person have stayed engaged from their lounge rooms and imagined new and inventive ways to explore movement individually and collectively.

And thanks to recordings, we are now all able to share these experiences with one another. Something we are all doing much more freely.

If you have a film you would like to share with daCi and our community we encourage you to do so by posting your video in one of the many groups in daCi Connect our social networking platform in the Members' Area of our website. You can also share it with us at admin@daCi.international with your permission to host it on our [YouTube Channel](#).

See Wagana Aboriginal Dancers from Australia and Raven Spirit Dance from Canada - Twinning Partners who reconnected with [Revolution Dust](#) earlier this year.

See Boys dance group Urban Activators with [Boys Who Boogie -Room to Move](#) filmed during lockdown in New Zealand with Clare Battersby.

TORONTO 2022 REIMAGINED

Norma Sue Fisher-Stitt and Nancy Francis
Conference 2022 Co-chairs



Our next conference is scheduled to be held at York University, in Toronto, Canada in July 2022. After much consideration, we have now taken the decision to deliver this conference digitally, to mitigate the risks of the ongoing global impact of the COVID-19 pandemic.

The decision to shift was made in consultation between the daCi Executive Committee, the Advisory Board and with the conference co-chairs Norma Sue Fisher-Stitt and Nancy Francis.

The major factors in the decision making included the continuing uncertainty and unpredictability of the pandemic, and the emotional, physical and financial fallout of prolonged and varying disruption worldwide. In adopting this digital approach we also considered issues of access and reliable internet, a degradation of connectivity for participants and the challenge of multiple time zones.

The conference organisers will now seek to reimagine the format and opportunities a digital or hybrid live delivery might afford. We hope to encourage members to continue to connect on a more local, national or regional level where possible whilst participating in the digital program.

As we work to navigate through this reimagining we have now updated our timeline to reflect this decision.

Questions can be directed to either of the *Dancing into Communities* co-chairs:

Norma Sue Fisher-Stitt: normasue@yorku.ca

Nancy Francis: nfrancis@brocku.ca

NEW DATES FOR YOUR DIARY

CONFERENCE:

July 10-15, 2022.

DEADLINE FOR PROPOSALS:

June 25 2021

NOTIFICATION OF PROPOSAL DECISION:

September 24 2021

REGISTRATION OPENING:

To be announced

SPECIAL daCi CONNECT EVENTS IN 2021

Countries encouraged to host locally and share globally



As the Toronto, Canada conference is postponed to 2022 due to the unprecedented pandemic, the daCi Executive Committee and Advisory Board have agreed that the global connected presence of daCi is vital in 2021.

To this end a rolling program of events from February to July is proposed.

Members are encouraged to collaborate locally in their countries to host a daCi-branded event. This could take any form: from a one-day workshop for young people and/or teachers to a weekend of workshops that would bring people together.

Such events will align with daCi's vision through dance to be physically engaged in the world and connect with others and to 'experience dance as creators, performers and spectators'. Each event will be publicized as a Special daCi 2021 Connect Event via the newsletter and social media.

daCi EC Member-at-Large from Jamaica, Nicholeen DeGrasse-Johnson, has kindly volunteered to keep track of and coordinate these rolling events.

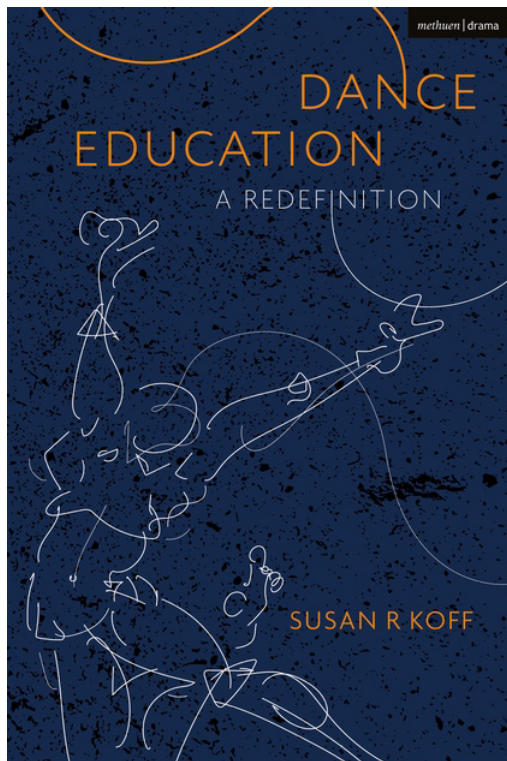
Please email advance details (and photos) of any February-July events you are planning to Nicholeen at degrasse@temple.edu

We encourage all to send information about your planned 2021 event and DO keep photos and videos so that we can share these in the mid-2021 newsletter!

You can download a copy of the above logo from the [Members' Marketing Toolkit](#) in the Members' Area of our website.

HOLIDAY READING

Catch up on your reading with this selection of resources over the holiday period.



Dance Education - A Redefinition by Susan R. Koff

A new book by daCi's Chair Dr Susan Koff seeks to re-frame the way dance education is defined, approached and taught by looking beyond the privileged Western dance forms to compare education from different cultures.

Many of our initiatives through daCi are mentioned. Many of our members are cited and quoted. We hope you have a chance to read it, and order for your libraries if you are in an educational institution.

For those of you who have students who read *Toward a Definition of Dance Education*, which was published in 2000, this is a much needed 20 year update and in depth probe into the concepts discussed in that article.

Buy your copy [here](#)

What is the evidence on the role of the arts in improving health and well-being? A Scoping Review (2019)

By Daisy Fancourt, Saoirse Finn
Health Evidence Network synthesis report 67

The World Health Organisation has just published a review examining [What is the evidence on the role of the arts in improving health and well-being?](#) This report synthesizes the global evidence on the role of the arts in improving health and well-being, with a specific focus on the WHO European Region. Results from over 3000 studies identified a major role for the arts in the prevention of ill health, promotion of health, and management and treatment of illness across the lifespan.

[Cultivating Creativity: A study of the Sydney Opera House's Creative Leadership in Learning Program in schools](#) is the result of a research partnership between the Australia Council for the Arts and Sydney Opera House.

The report provides powerful evidence of the ways in which creative learning approaches can build confidence, improve academic engagement, positively impact the culture of a school and enhance a sense of community.

The research also demonstrates the value of arts and creative activities for anticipating times of challenge and change. Cultivating Creativity comes at a moment when the need for agile and creative thinking is critical.

Cultivating Creativity is an optimistic, exciting and hugely useful document that will help schools and cultural organisations adapt for the 21st century.*

*Taken from The Australia Council for the Arts website

SAYING FAREWELL

Sir Ken Robinson: Brief encounters with deep impact



It was with huge shock and deep sadness that I received the news of Sir Ken Robinson's death from cancer back in August 2020.

I first met Ken (as I knew him) in the late 1980s in England after I heard him speaking passionately about plans for the arts within the government's planned national curriculum for England and Wales. At this time, Ken was Professor of Education at Warwick University and I was team leader with the London Borough of Newham Dance Team. His strategic thinking and wise insights about the place of drama as a curriculum subject within its own right resonated with hopes for dance within the national curriculum. We spoke briefly and he encouraged my public advocacy work for dance education at the challenging time of Thatcher's government leading Britain with neo-liberal influences upon education. We met again as Ken

directed the UK's Arts in Schools project and he provoked my thinking further about dance education advocacy as well as encouraging me to embark upon my Masters study in arts education.

Later we met when I had moved to lecture not far from Warwick in Birmingham, and was board member with the Birmingham Royal Ballet where I established the education committee. I recall our conversations about the perplexing and frustrating low position of dance in the curriculum and, after I left for Australia, Ken followed me at the BRB with ever more innovative initiatives such as the company's talent identification program Dance Track.

Further brief encounters included meeting as Ken delivered stirring keynotes in Australia at the 2005 Australia Council's *Backing our Creativity* conference in Melbourne, then in

Lisbon 2006 at UNESCO's first World Conference on Arts Education which culminated in the *Road Map for Arts Education*. According to that road map,

during his transformative time with us.

Jeff Meiners,
daCi Chair Elect

"21st century societies are increasingly demanding workforces that are creative flexible, adaptable and innovative and education systems need to evolve with these shifting conditions" (UNESCO 2006)

Ken's influence upon educators' thinking about creativity and his ability to engage audiences with profound insight, humour and humility were a joy to behold. His telling of the story of ballerina and *Cats* and *Phantom of the Opera* choreographer Gillian Lynne <https://www.youtube.com/watch?v=Dewkj80G4as> is well known to many as he provoked all to consider the complexities of embodied intelligence intrinsic to dancing.

Later, as daCi and the World Dance Alliance embarked upon their first publication emanating from the 2012 Taiwan joint congress, Ken generously agreed to contribute the foreword to *Dance Education around the World: Perspectives on dance, young people and change* (Svendler Nielsen, Charlotte, Burridge, Stephanie 2015), and he since also wrote the foreword for the latest book *Dancing Across Borders: Perspectives on dance, young people and change* (Svendler Nielsen, Charlotte, Burridge, Stephanie 2019).

I didn't know Ken at all well, but our brief encounters left a profound effect upon me as a dance educator and his thinking has inspired so many of us. Ken was indeed a close friend to dance, in 2018 prompting all to consider 'Why dance is just as important as math in school' <https://ideas.ted.com/why-dance-is-just-as-important-as-math-in-school/>

He will be very much missed. On behalf of daCi, my deepest sympathies go out to Sir Ken's family and friends and to all those he inspired

Further Ken Robinson resources

[Do schools kill creativity?](#) TED Talk

Read Sir Ken Robinson's foreword in *Dance Education Around the World: Perspectives on dance, young people and change*
Edited By Charlotte Svendler Nielsen and Stephanie Burridge

and

[Dancing Across Borders: Perspectives on dance, young people and change](#)
Edited By Charlotte Svendler Nielsen and Stephanie Burridge

Road Map for Arts Education The World Conference on Arts Education: *Building Creative Capacities for the 21st Century* Lisbon, 6-9 March 2006 http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/CLT/pdf/Arts_Edu_RoadMap_en.pdf

SAYING FAREWELL

Meri-Helmi Tegelman



With great sadness I share the news about the passing of long-time member of daCi community Meri-Helmi Tegelman. She passed away on May 30, 2020 in Kuopio at the age of 82.

Meri was born in Vyborg on July 4, 1937. Vyborg, now part of Russia, was then part of Karelia, Finland. As a child, she experienced two evacuation trips from Karelia. During her school years in Munkkiniemi, Helsinki she developed great interest the arts and sports and practiced them, especially modern dance and water skiing, actively. Meri joined her husband Heikki, an architect, to

different cities in Finland and abroad, including Dar-es Salaam and Benghazi. With five children, she still found time to enjoy and practice the arts, especially dance. When the family settled in Kuopio and the children grew independent, Meri founded the Kuopio dance studio and also worked as a county artist in dance. With these activities, she developed the foundation for dance education in the Kuopio area. Internationality was a natural part of her dance school and her professional activities. Among these activities was collaboration with Russian dance schools, with the aim to support the development of dance education there.

Meri was the founding member of daCi Finland and daCi national representative of Finland for many years. She was the local host of the memorable daCi 1997, “The call of forest and lakes”, and continued to take part in subsequent daCi conferences for many years to come.

Meri believed in the educational power of art and dance. For her, the interest of the child, and the student, was always the focus of dance education, and she cherished her students’ creativity.

Meri opened her heart and her home to others. I miss her warm humor and will always remember her deep love for children and dance. She was always an exceptional dance educator and human being who embodied daCi values throughout her life.

Eeva Anttila
Past daCi Chair

SAYING FAREWELL

Maxine DeBruyn



daCi joins our US members in mourning the loss of Maxine DeBruyn. Maxine passed away on December 9, 2020.

In 1959, with a degree from Michigan State University, Maxine moved to Boston to teach high school and continue the study of dance. She began a life tradition at Jacob's Pillow, an arts mecca, dancing with Martha Graham and others esteemed in the field of modern dance. While in Boston Maxine reconnected with Robert "Bob" DeBruyn, a friend from Michigan State, who was in the MBA program at Harvard. In 1963 they were married, with Bob bringing his dancer bride to live in a conservative community where folk dancing or Klompen dancing was accepted but other forms of dance were regarded with some suspicion. Bob ran the family business (DeBruyn Produce). Maxine joined Newcomers, Junior Welfare League and played bridge, while planning and creating a future for dance at Hope College. Margret Christine was born in 1970.

Convincing Hope College administration that Dance was a legitimate part of a college

curriculum, she succeeded in 1965 being granted one course in dance as part of the physical education department and a freshman honors English class where students created poems and dances from action verbs. Across the years she built a Dance Department and the Dance program was fully accredited in 1982 by the National Association of Schools of Dance. Maxine retired in 2006, but continued teaching as Emerita.

She served as president of the National Dance Education Organization in 2006, maintaining a vital connection for many years following. She was appointed to an advisory board of the Kennedy Center for the Arts. She was past vice chair of the Michigan Council for Arts and Cultural Affairs and Michigan Dance Council. Maxine was past director of the National Association for Schools of Dance and Dance and the Child International and was a member of the UNESCO Conseil Internationale de La Danse, representing the U.S. She coordinated the Cecchetti Council for America International Summer School at Hope College starting in 1994. On the Planning Committee for the National Assessment of Educational Progress, Department of Education, Maxine led the initiative of creating standards for dance and health education. Honors for her seminal role in dance education include an award from the Michigan Association of Health, Physical Education, Recreation and Dance in 2000. Her work was cited in the Congressional Record with a concurrent resolution from the Michigan Legislature. A culminating Lifetime Achievement Award was presented by the National Dance Education Organization in 2015. Maxine served as treasurer and vice president of the board, Michigan Alliance for Arts and Education. She created access and opportunities for outreach as founder and director of StrikeTime Dance Company for almost 40 years and was president of the Holland Arts Council.

BLACK LIVES MATTER

The following pages include contributions from members in Jamaica, South Africa, USA and New Zealand to provide statements from discussion and reflection on Black Lives Matter

Nicholeen Degrasse-Johnson
daCi Executive Committee
Member-At-Large

Hate, prejudice, discrimination and injustice should not be given space to take root in our thoughts as they will develop routes into every aspect of our being and are pernicious.

Several years ago, when I was attending college in New York, I had applied for a graduate assistantship. There were several activities that we had to master to receive this scholarship – teaching, writing and an interview. I was compelled to succeed as a lot was riding on this assistantship. Frankly, it was the only way that I would have been able to attend graduate school. Several of my colleagues had also applied. When the results were published, I was ecstatic—I got it! It was then that one of my fellow peers said to me that the only reason I received the assistantship was because I was Black. Initially, I did not know what she meant. However, her statement disturbed me. Discussions from Dr. Ena Farley's African American History undergraduate class came rushing back into my spirit. The impact of the course was profound as my prior knowledge was mainly associated with Caribbean and European History. Some of my take-aways from that course were that: "white people really believe black people are less than;" "Black people have to fight tooth and nail in order to survive racial prejudice and discrimination;" "Jim Crow laws have us by the neck;" "Segregation and lynching have taken a new form."

I telephoned my sister who was living in New York at the time and told her what my colleague said to me. She was furious! The words resonated

with her much more than they did for me. She had attended college in Florida and had been living in the United States of America (USA) for more than a decade. She shouted; "she believes that you got it because of AFFIRMATIVE ACTION!" "She is telling you that you couldn't get the scholarship on your own merit." My sister's dialect changed from standard English to Jamaican with a few choice phrases describing the racist systems and people in the USA.

I became quiet as she spoke. I thought to myself, what should have been great news to celebrate an accomplishment became something insipid. A deluge of emotions inundated me, and I became confused for a short while. While I was in mid thought, another reasoning counteracted hers just before it could take root in my mind. It was my father's voice reminding me to be resolute to my purpose for higher education. His love permeated my being and I felt that I was better than this person's innuendos. After all, I am a Jamaican.

Within post-colonial societies like Jamaica, the issues of individual and collective self-reliance and political and economic inequality have been our struggle. It seems like we are always only one fight away from an oppressive system. Additionally, we are no strangers to the exertion of power by a particular ruling class. Notwithstanding, this aggression through overt discrimination towards me, a Black woman by a so-called colleague, a White woman, because of my personal achievement, was disquieting.

I believe that we will continue to overcome and, in the meantime, we must empower the next generation to be more thoughtful human beings.

One Love.

Lisa Wilson
daCi South Africa

I do believe that all lives should matter and if all lives should matter then Black Lives Matter. It is my position, however, that although all lives should matter, my lived experiences as a Black woman from a “third world” country speak to a reality that all lives do not matter in the same way in this broken world that screams for more love, acceptance and understanding of diversity and difference. Though much progress has been made in dance, my soul still bears the wounds of both a historical and contemporary silencing, marginalizing even dismissiveness of the black dancing body, cultural experiences and aesthetics as legitimate concert dance theatre expressions. There is still much work to be done to make all lives matter equally. Each of us has a part to play in the healing of our world. Choose to be a bridge builder rather than a wall divider. Choose to listen and not lessen. Choose to engage and not evaporate. Each of us can help another person inside and outside of our inner circle breathe by telling and showing them that *#Youmattertome*. *#Blacklivesmatter*.

Carol Day
daCi USA

A succinct statement regarding daCi USA Black Lives Matter conversation

My life is led on the ancestral lands of the Eastern Shoshone, and Ute people, the current US state of Utah. I am the descendent of a white, runaway indentured servant from Wales, a shoe cobbler from Canada, an Irish Lord, educators, farmers, Caucasians who were able to build generational wealth because they fit into the caste system in a privileged position. I have lived in white suburbia working as an elementary teacher. I have also taught a few of those years in the inner city, black schools in Denver, Colorado and Kansas City Kansas. Currently I am retired from public school and striving to listen and learn about my racial privilege, as it is time for my race to take on the burden of change. I have found that daCi's purpose to promote peace and understanding through movement of our bodies, creativity, and emotion is a valid pathway or such a time as this. The conversation that took place with 4 people on the daCi USA board was uncomfortable but with depth. I advocate for more such conversations in words as well as dance.



Image: daCi dancers in St Anns



Anna Mansbridge
Kaleidoscope Dance Company
daCi USA

I was born in Brisbane, Queensland, Australia, in 1967 to British parents. My mother was a ballet teacher, my father on faculty at the University of Queensland in biochemistry. My mother taught me ballet until about the age of 7, when I became too challenging to teach, as all I wanted to do was to play outside in the bush with my friends. I did not know any Indigenous children. We lived in a white community, and all my friends were white. I had a brother who also did ballet for a while, and then when I was 7 1/2 years old we adopted my sister at six weeks old who was of white and aboriginal decent. I was thrilled to have a sister, and I still have memories of when we went to collect her from the hospital where she was born. On my 10th birthday my mother and we three children disembarked from a Russian ship that had brought us to Southampton, England. After 12 years my mother could no longer tolerate

the intense tropical heat in Brisbane. We moved to Winchester, Hampshire, in Southern England, which again was predominately white. My mother enrolled my sister and I in ballet classes with a teacher who taught RAD ballet. She was very strict and there was not much room for creativity. I studied with her for 8 years. My sister studied for a few years, and then decided that ballet was not for her. She had a beautiful singing voice, and she sung in choirs. In a recent conversation with my sister she said that she did not experience any racism growing up in England. She was loved by her family, and always felt accepted and integrated. As an adult she relocated to Australia, and she has experienced racism due to her Aboriginal decent.

I went to a full-time ballet school (all white) in the North of England when I was 18. The school was in many ways a very cruel place, and I left after one year. The staff were obsessed with weight, and there were many eating disorders amongst the students. I do not have the physique suited for the demands of classical ballet, and I was not treated well. When I told the principal

of the school that I was leaving, she told me that I would be a complete failure all my life. It took me a while to recover from this damaging negative experience.

I still wanted a career in dance, so I went to do a four-year teaching training course to teach dance in secondary schools (11-18 years), followed by an MFA in the USA. I mainly studied ballet and contemporary/modern, but while pursuing my undergraduate studies I had the opportunity to study other dance forms such as Bharatanatyam, Kathak, African (I can't remember now which part of Africa the dance came from), and Ballroom. The dance history I learnt at both institutions focused on European and North American concert dance with a predominately white bias. We did study African-American choreographers Katherine Dunham, Pearl Primus and Alvin Ailey. The African-American choreographer Donald McKayle came and taught a wonderful short residency which I still remember (this was 30 years ago!). Both institutions had a predominately white female faculty and student body.

In 1998 I moved to Seattle, WA, USA, where I met the internationally renowned dance educator Anne Green Gilbert, and I have been teaching at the studio she founded for over 20 years. I direct the youth dance company Kaleidoscope, founded by Anne in 1981, for ages 7-17. Living in the States has heightened my awareness of white privilege, especially in recent years, and one of my goals as director of Kaleidoscope is to invite both local and national choreographers of color so that the dancers (who are mainly white) have the opportunity to work with a diverse group of people who bring a range of dance experiences and backgrounds to the creative process of making dances. I am grateful to daCi for offering opportunities to bring dancers to international conferences held in different parts of the world, so that the youth have the opportunity to share their passion for dance with people who look different to them, learn their dances, connect and make lasting friendships. Thanks to daCi we made a wonderful recent connection with Carolyn Russell Smith and her students from the Khulcha

Theatre School of Dance in Jamaica. Our students met, danced and created together over Zoom. This is something very positive that has happened thanks to the pandemic!

Anna Mansbridge
Director, Kaleidoscope Dance Company
www.creativedance.org

Past Chair, daCi USA

You can watch an excerpt of Anna and Kaleidoscope Dance Company work with Khulcha Theatre School of Dance in this film [here](#).

Kaleidoscope Dance Company and Khulcha Theatre School of Dance

Covid-19 lockdown Zoom connection

Carolyn Russell-Smith
National Representative
daCi Jamaica

The dance world has been seriously hit by the COVID-19 lockdown and has had a negative impact on students' psychological wellbeing. daCi made it possible for Kaleidoscope Dance Company (U.S.A) and Khulcha Theatre School of Dance (Jamaica), to give the students an opportunity to express themselves in how they are coping with the lockdown crisis. It was a welcomed venture.

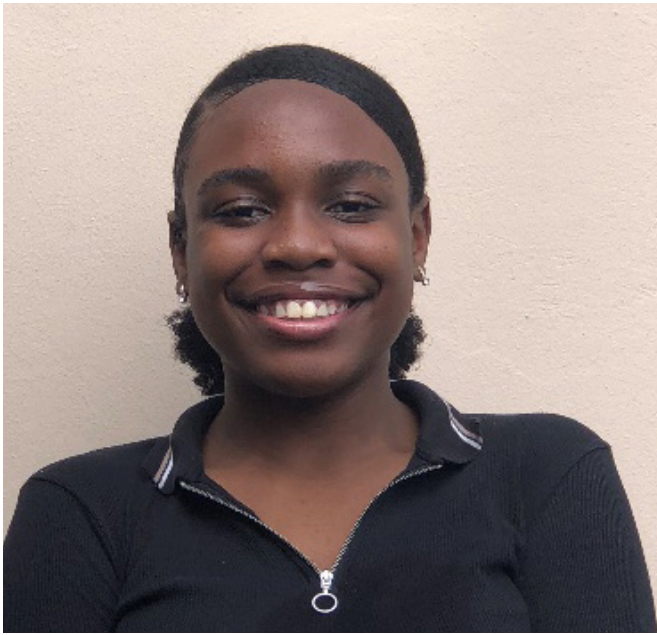
June 13, 2020 saw Anna Mansbridge and myself collaborating beautifully in team teaching for our initial Zoom. With a diversified approach that flowed, the class was made interesting for the students. They were able to connect and share in meaningful ways and did not hesitate when asked about having another Zoom class. June 27, was the second class and was blessed with the presence of daCi's Chair, Susan Koff joining. She gave support and enthusiasm that encouraged the students looking forward to upload of their work on the daCi connect site for young people. We will certainly maintain an ongoing relationship with our new found friends.

To follow are responses from the joint effort between Khulcha and Kaleidoscope students:



Name: Jodene Scafe
Age: 17 years old

On Saturday June 13, 2020, the Khulcha Theatre School of Dance and the Kaleidoscope Dance Company merged their students into a single dance class. As someone that has never been outside the county, this experienced gave me an opportunity to connect with youth dancers from across the globe. I had a blast! I enjoyed the brain dance as well as the American folk form presented by the Kaleidoscope group. We were divided into groups of 5 to write and perform a cinquain about our covid-19 experiences. I really admired my group members as we were able to express how we all felt about missing school, and dance class and it made me feel like I wasn't alone. We choreographed elements from the cinquain and presented it to the rest of our peers, received uplifting commendations which made us feel good in our selves. I would love to be able to do this again as I benefited greatly from the class while at the same time built positive relationships with my newly met peers.



Name: Mikaylia Robinson
Age: 15

On Saturday June 13, 2020, my dance school, Khulcha Theatre School of Dance joined a Zoom class with the Kaleidoscope Dance Company. This class involved teens from ages 14-17. This class gave me an opportunity to learn new dances, interact with people who are not from Jamaica and to teach some of our Jamaican dance styles. I thoroughly enjoyed this experience because it helped us to vent how we were feeling throughout this quarantine and it took my mind off school for the 2 and a half hours that we spent on Zoom. I really enjoyed watching our ideas come to life as we were placed in mixed groups of “break out rooms” to come up with a dance based off of a cinquain that we wrote together. It was truly beautiful to see how we could work together in such a short period of time over a medium that is so impersonal. I am definitely looking forward to have another Zoom class with them.



Name: Henry Burton-Wehmeyer

I woke up at 10:00 am on a Saturday to join this call, I had no idea how much fun I was about to have when I clicked the join Zoom call button. We got to exchange fun dances from different cultures and got to create dances together in separate rooms that we afterward got to perform for each other which then led to feedback that we gave to each other's dances. I'm really grateful that I was given this wonderful opportunity to dance with these incredibly talented dancers from across the globe and I am elated to be able to do this again!



Name: Sylvie Kelderman

Reflection

Learning, growing, love

Memorable, messy

Reflecting on life

Fulfilled

During this devastating time, it is so important to connect with others. Dancing, in my opinion, is one of the best ways of expressing oneself. The power that comes from dancing expressively with others is extreme. Dancing with people in Jamaica was extraordinary. Being someone who has never been outside the US, I was so filled with joy and gratitude to be able to meet people who live in a different part of the world. We taught each other dances from our different cultures, we laughed, we connected. Even though it was virtual, it felt as though we were together. So much can come from one Zoom call. This experience has inspired me to have hope in this crazy world we live in.



Name: Clara Stecker

Coronavirus

Bored, self-growth

Sleeping, creating, striving

What are we to do?

Lost

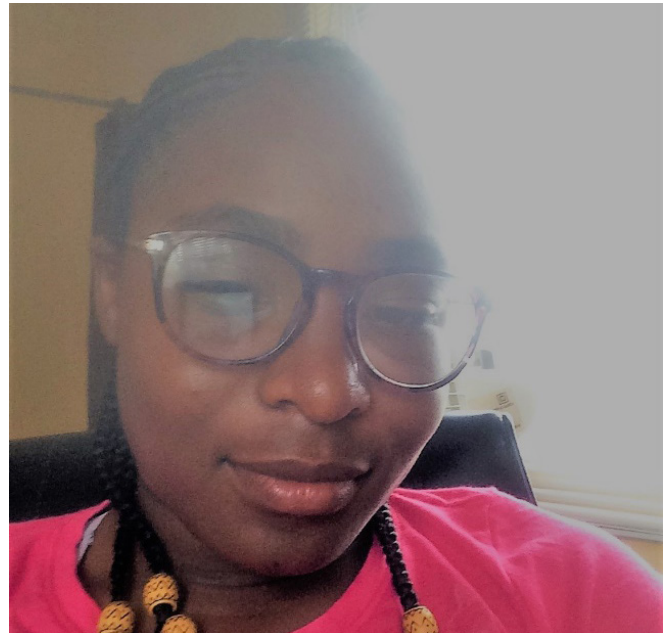
Last Saturday, I had the wonderful opportunity to join a Zoom call with fellow dance friends and meet new dancers from Jamaica! On the call, we got to know each other and compare experiences during the coronavirus in addition to learning different styles of dancing based on each others cultures. I am overly grateful that I had the chance to do this and am looking forward to more classes with the dancers from Jamaica not only to get to know them better, but also to learn more about the style of dance they do.



Name: Celline
My Interdance experience

Interacting with your own people is awesome however interacting with persons beyond your borders.....

Similarly, when Mrs. Smith, our artistic director initiated a dance collaboration with a dance group from Seattle naturally I was excited. As a dancer I think it's important to endeavor in someone else's way of life in this case their dance style. This allows you to widen your dance vocabulary and maybe even influence your own personal style as a dancer. From the warm up session with the 'brain dance' to the breakout session we shared a lot with each other and the energy and vibe was great. It was an interesting and exciting intertwine of culture and I eagerly look forward to the next!!



Name: Ariel Miles
Age: 14

I believe that during this time period of our lives, it is especially important for people to stay connected to keep sane. This pandemic has allowed me to connect to people I have never imagined speaking to and allowed me to have conversations with them that I thought was incredible. The collaboration with the Seattle students was one I needed for my soul. I was going through a difficult place in my life because it was very hard for me to adjust to a new lifestyle; just meeting new people was very helpful. I know for a fact that none of them knew, so if anyone of them is reading this, thank you.



Corona Virus Panic!

By: Lysa-Raye McCaw

Age: 14

Alumni of Khulcha Theatre School of Dance

Once a world filled with filth,
Now sits at a standstill.
No one can rely on wealth,
Some start to rewrite their will.

Once a world that wouldn't even turn an eye,
Now can't stop crying.
No one can even get ready to fly,
As an invisible enemy is spying.

Once a world that would ignore proper hygiene,
Now cleans everywhere ten times squared.
Don't touch your face!
And clean your doorknobs,
Can't pick up the pace,
Because you're filled with sobs!

Once a world so big and strong,
Now is like living in space.
Days seem to feel so long,
Soon you start feeling out of place.

Once a world filled with lively shops and businesses
booming,
Now with empty streets.
Seems as though the government is fuming,
As they don't know what we are about to meet.

But do not fear!
The sun is near!
If you're still reading,
You must still be breathing.

The one giving you breath to breathe,
Is merciful you see!
Now come..... No time to waste!
Go and thank him with immediate haste.

Although there is havoc,
Do not act frantic.
Just rest in a hammock
As the storm will pass through this Corona Virus
Panic



Name: Shola Ismail

Quarantine
Uninspiring, isolated
Hoping, sleeping, praying
Struggling forward alone
Reopened.

The inter dance experience with the Kaleidoscope dance group in Seattle, USA and the Khulcha Theatre School of dance in Mandeville, Jamaica, was enjoyable and fulfilling. This experience showed us the power of technology to socially connect persons around the globe while physically distant. The two memorable experiences were learning the brain dance which was used for warmup and learning their folk dance. I also enjoyed interacting with the dancers as we worked together and created a phrase based on our cinquain poems. The combination of all the phrases from the three groups displayed that there is unity in diversity.

daCi New Zealand

Adrienne Sansom

National Representative

“Dance is liberation ... resistance ... politics ...”:A conversation with Adrienne Sansom

This is an adaptation of an interview I was invited to share about my long-standing advocacy for dance, education, and young children. In this paper I continue to promote dance and caring about the world, as fundamental to living a good life.

Encountering the exciting world of dance

I became interested in dance as a young child when watching my cousin perform at ballet competitions. As a teenager I had the unexpected and serendipitous opportunity to learn ballroom dancing and I knew the seed of dance had been sown.

In 1976 I travelled around the States and went to different dance schools. The following year I moved to England, to attend Goldsmith's College at London University and study a Bachelor's Degree in Dance. It was during this time that I started encountering other people involved in dance (including my friend Mary pictured in the photo with me). In 1978 I attended a gathering called Dance and the Child in Edmonton, Alberta, Canada organised by Joyce Boorman.

It was from this initial gathering of Dance and the Child that the international organisation Dance and the Child International (daCi) developed in 1981, involving, among others, Sue Stinson [who was to become my mentor]. In 1985 Sue Stinson came to the second daCi conference in New Zealand. At that time I had not yet become acquainted with Sue or her work (e.g. Stinson, 1988, 1997). This was to be the first of many future encounters with Sue, albeit at this time, unknown.

In 1994 I attended the daCi conference in Sydney and approached Sue about enrolling for the masters in dance programme at UNCG. I commenced the Masters of Education in Dance programme at UNCG in 1996 and completed my Masters in 1999. Sue Stinson was my supervisor.

As a result of being in the programme I became passionate not just about dance per se but the underpinning cultural, political, social and human reason why we are involved in whatever we do, whether it is dance or any other curriculum area. I could see immediately when working with Sue that all the things that eventually lead to my doctorate, which is premised on critical pedagogy and social justice, were already being cemented during my Masters.

In 2002 I enrolled for my doctorate at UNCG where I was supervised Leila Villaverde who was a student of critical pedagogue Joe Kincheloe—thus the legacy or working towards social justice continued.

Combining passions: teaching and dancing

During the 1980s I was involved with the Auckland based Limbs Dance Company as a teacher of children's dance classes for 10 years. My involvement in Limbs eventually led to teaching dance for the Performing Arts School. I learned genres such as creative dance, tap and ballet, as well as other performing arts such as theatre, mime, mask work and clowning.

I began teaching at the Auckland College of Education, in 1991, where I taught movement and dance as well as professional practice, children's literature and visual arts. As part of the time allotted to each subject we used to go to particular locations and visit significant landmarks

such as Mt. Eden (Maungawhau). These earlier trips to Maungawhau became pivotal to some of the research projects I eventually became involved in with the teachers (kaiako), children (mokopuna / tamariki) and families (whānau) from the Māori medium early childhood centre located on the campus grounds (see e.g. Sansom, 2019, 2020).

What (and who) is most important to me?

Being involved with daCi is a very important part of my life. At the daCi conference (2000) held in Canada, Karen Bond gave the key note and talked about what we were doing as an organisation who cares about children, especially with regard to all the children in the world and their right to access dance. However, despite these aspirations, not all children in the world can dance for a variety of reasons. As an organisation this behoves us to think about the children who do not have the opportunity to dance.

The opportunity for everyone to have the chance to dance is something I really care about. I see dance as a form of liberation. It's a form of saying 'this is who I am.' No matter what has happened to people over time such as colonisation or oppression, they can dance. Dance is their life. Dance is liberation, dance is resistance, dance is politics, dance is history, dance is about people, dance is about folk, dance is about culture, dance is about identity, and dance is about belonging. An example of dance representing these beliefs is my involvement for the past eight years in the global cause of One Billion Rising, to rise up against abuse inflicted primarily to women and girls, but indeed to all people.

My aspirations

I believe it is important to ask the question: "Why are we doing this?" (Stinson, 2005) This question raises issues of equity and justice. There are people in this world who are living lives that are war torn and experiencing other forms of injustice or oppression, which necessitates the need to take time to listen to each other and consider difference. Dance is a fertile area of exploration because it can be about experiencing difference;

different points of view; sharing different cultural experiences and identity.

I think being politically aware is really important. It is critical to become involved in grass root politics (Dahlberg & Moss, 2005) in order to work toward making a difference and standing up for those things you care about such as health care inequities and racist causes. Taking action against such injustices can change the course of history rather than continuing to perpetuate the status quo.

My hope of happiness for children and families

My hopes and aspirations for children and families are that they live the best lives they can live. If you have happiness in your life and look at the virtues that underpin happiness they are probably your key to the way you would like to think all people's lives could be. Being involved in dance can be one of those places where aspirations for happiness can be achieved. Happiness is not necessarily about economic gain or being financially viable. It's about being a person who believes in themselves and can live a life that means something to make a difference in the world. Ultimately I believe in the virtues of happiness in order to strive for a better world free from injustices and oppression.

I often refer to the scholarly work of Maxine Greene and her quest for collective freedom. Together with being 'wide-awake' to the world, Maxine believes that to imagine what might or could be is vital to everything we can or might do in the world in which we live. If we stop thinking and imagining then we risk existing without any real purpose. Maxine Greene refers to this as being apathetic or anaesthetized, as opposed to being open to the aesthetic where an education for freedom can embrace "the multiple languages and symbol systems available for ordering experience and making sense of the living world"—"a striving that can never end" (Greene, 1988, p. 8). This is the essence of being wide-awake to the world.

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Adrienne (right) with dance friend Mary from Boulder, Colorado

daCi USA

Joy Guarino

Chair, daCi USA



At the daCi USA virtual membership meeting on July 31st, we commended the leadership and dedication of outgoing board chair Anna Mansbridge and members Mary Lynn Babcock, Mila Parrish, and Marlene Strang. We acknowledged the ongoing commitment and new responsibilities of remaining board members Heather Francis, Carol Day, Nicki Flinn, Mady Cantor, and Chris Roberts. And, we welcomed and introduced our new board members Kathryn Austin, Jennifer Florey, Cally Flox, Chara Huckins, Deborah Lipa-Ciotto, Sara Malan-McDonald, Amy Munro Lang-Crow, and Vincent E. Thomas. In their statement of interest, each expressed a strong connection to the organization's mission and vision and described how the camaraderie of passionate daCi dance educators has enriched their teaching and deepened their engagement with community. As it is important to me to leverage the strengths of individuals while simultaneously supporting their growth as educators and scholars, I reached out to learn

more. What I discovered and am most excited about is the unique assets that these remarkable individuals are bringing to the daCi USA board as a collective. Geographically, the group spans the U.S. and is located in rural, suburban, and urban locales. Active in local, statewide, national, and international dance associations, they are teachers of multiple genres of dance, working with diverse populations of dancers, and in a variety of public, private, and community venues. Their interests, pursuits, and strengths include dance as activism, creative voice, cultural expression, healing, health and wellness, and community building. These fortes align seamlessly with the USA chapter's future goals of expanding and diversifying our membership, empowering our children, and broadcasting our humanity. We are already experiencing the power of their collaborative voice to move the organization forward. I am grateful to share my passion for dance in the daCi way with this amazing group of dedicated dancers, dance educators, and dance advocates! Please read more about them on the [daCi USA website](#).

daCi Japan

Kathleen Kampa



Thank you to Kathleen Kampa from daCi Japan who shares these links to support online teaching:

Differentiated Strategies for Learning.(collated by my former colleague) <https://docs.google.com/document/d/14zxkIQF9TcYfCa37xrgNVdOuf3btwI2Mg6uI6Zk3WH0/edit?usp=sharing>

Collaborative Learning Online <https://oupeltglobalblog.com/2020/07/20/collaborative-learning/>

Active Learning in Hybrid and Socially Distanced Classrooms <https://cft.vanderbilt.edu/2020/06/active-learning-in-hybrid-and-socially-distanced-classrooms/>

Collaborative Learning While Social Distancing <https://readylearner.one/collaborative-learning-while-social-distancing/>

Interactivity in a Physically Distanced Classroom <https://www.usf.edu/atle/teaching/physical-distancing.aspx>

The Art of Inquiry Teaching from a Distance (Kath Murdoch) <https://www.kathmurdoch.com.au/blog/2020/8/5/the-art-of-inquiry-teachingfrom-a-distance>



Newsletter

Executive Committee

Chair: Susan Koff
Chair Elect: Jeff Meiners
Secretary: Charlotte Svendler Nielsen
Treasurer/Membership: Diana Nuredini
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, 2021
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

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Barbados: [Shama Harding](#)
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