

NEWSLETTER



13th World Congress

daCi *Twist&twin*

exploring identities in dance

July 5th - July 10th 2015

Copenhagen



www.daCi2015.dk

Dear daCi friends,

by Maria Speth, Chair Elect



Photo: D.Dumoulin

The 2015 daCi conference is just around the corner and many of you will pack your suitcases and travel to Copenhagen to join us.

Without any doubt it will be another colourful event and in this newsletter we will bring you the most updated information or you might want to visit the website <http://www.daci2015.dk>

In the 'spotlight' this time: Japan and Estonia. Thank you Junko, Kathleen and Anu for your contributions.

There is news from Jamaica, Croatia, Slovenia, New Zealand, Taiwan and Germany and of course an update on the 2015 One Billion Rising events.

We also continue to provide information about new publications and research and this time we proudly present the launch of "Dance Education around the world, perspectives on dance, young people and change". The official presentation will be held during the daCi conference in Copenhagen on July 6th Monday afternoon, but you already have a chance to order the book online!

As this is my final issue as editor I would like to take the opportunity to thank all of you who made the effort to share your thoughts and stories with us.

I especially want to thank Henriette Wachelder for her valuable contribution to the lay out of every newsletter!

Personally it has been a great pleasure being editor of the daCi newsletter over the past three years and experiencing the involvement of so many daCi members without whom I would not have been able to compose each newsletter.

For myself I intend to continue to be involved as I pass the editing of the newsletter to the new Chair Elect Susan Koff.



Dear daCi friends,

by Adrienne Sansom Chair's message



As this is my last message as Chair and we embark on the next conference, the 13th World Congress of Dance and the Child International, 'Twist and Twin: Exploring Identities in Dance', Copenhagen, Denmark, I look back at my time with daCi, not only during my time on the Executive Committee and Advisory Board, but also over the many years I have been involved with daCi. I believe it was serendipity that created the opportunity for me to become part of daCi when in 1978 I attended the first meeting of Dance and the Child organised by Joyce Boorman in Edmonton, Alberta, Canada. The year before, I had been on a Con Tiki bus tour around Europe and had fortuitously met a woman from Edmonton. When I heard about this meeting I was able to stay with my friend in Edmonton so that I could attend. And that was just the beginning! 37 years later I have had the good fortune to attend all but two of the daCi international conferences that have been held every three years since 1982. Through my involvement in daCi I have met many amazing people, people like yourselves, who have been advocates for dance and children and youth throughout the world. I feel privileged to be part of this wonderful organisation and it was an honour to give back to daCi during my time on the executive since 2006 and in my time as Chair from 2012-2015.

As you will see, this newsletter is again packed with many exciting accounts about dance events from different countries around the world including the two countries in the spotlight, Japan and Estonia. We are also introduced to the remaining 5 Springboard members, whose passion for dance is clearly evident in their words. It is said that “pictures paint a thousand words” and the delightful photographs in this edition of the newsletter just show us how wonderful the world of dance is in the lives of many children and youth (and also the not so young) in different parts of the globe as well as the exciting time Copenhagen is going to offer all of those who will be at the conference in July, 2015. My sincere thanks go to the hardworking Congress committee for all the time and effort they have put into ensuring our experience in Copenhagen is going to be the best that it can be! Thank you too, to Maria for doing such a splendid job as editor of the newsletter over the past 3 years and to Henriette for her superb help with the layout.

It has been my absolute pleasure to work with all the members of the Executive and Advisory Board committee and I want to extend my sincere appreciation for the time they have given voluntarily to the organisation. As Chair, it is heartening to know that daCi has many long and loyal members who continue to carry out the aims of daCi, while still attracting new members from around the world. From a personal perspective, I have made many wonderful and enduring friendships through my involvement with daCi that will, no doubt, last a lifetime, and I know that the excellent work of daCi will continue to flourish. I am already looking forward to the next daCi conference in 2018. And there is no doubt that One Billion Rising will be danced again in Auckland next February 2016 with dancers ranging from 2 years of age to over 70 years of age.

Sincerely

Nga mihi nui

Adrienne Sansom





Here is another moment of serendipity when three daCi Chairs meet by chance
at a dance event in Auckland, New Zealand.

Jean Silver, NZ (Chair 1991-1994), Adrienne Sansom, NZ (Chair 2012-2015),
and Jennifer Wall, Canada (Chair 1988-1991)-enduring friendships



daCi
Copenhagen 2015



So we have passed May 1st and registration for the 13.th world congress for dance and the Child international is now closed. We are happy to let you know that over 700 people from 22 different countries have registered for the congress Twist & Twin. Among the participants are 34 young people groups and twin lab groups, some of who have already started twinning. These groups share their work and other inspiring information on <http://www.daci2015.dk/inspiration-space> and <http://www.daci2015.dk/twinning-space>, so be sure to follow. We as organizers are very keen to see the results of this new initiative and what will come out of it.

Right now, here in Copenhagen, we are a team of busy bees working on everything from laying the program, ordering merchandise, preparing the venues and ordering lunch packets, so everything will be ready when you arrive in less than a month. Are you interested in following, what will be going on during the congress log on to our www.daci2015.dk or our Facebook page to read more about everything from dance teachers and workshops to lectures and professional performances.

We look very much forward to seeing you all, hopefully at the festive opening event in Tivoli July 5.th where the Pantomime Theatre will perform for you, and you will be able to experience all the excitements and beauty you can find in the old garden of Tivoli.





The Pantomime Theatre in Tivoli is the only place in the world where the distinct pantomime is still practiced through small comedies about Cassander, Harlequin, Columbine and Pierrot. Comedies told without the use of words, but in contrast with the body, hands and face. This special pantomime form has been practiced in Denmark since 1800, and in Tivoli since 1843.

In relation to the daCi event the Pantomime Theatre will perform a special show, *In Love with Tivoli*, consisting of an excerpt from one of the classical pantomimes, followed by a small sequence where Pierrot explains and demonstrates the many unique things about the theatre, for example that the scenes are changed without closing the curtain. Thereafter follows an excerpt from August Bournonville's world famous ballet *The Sylph* and finally is shown a small scene from the fairytale ballet H. C. Andersen's *The Swineherd*, for which Queen Margrethe II has created the costumes and decorations.

The closing event July 10.th will include a BIG dance, grill and DJ, so stay tuned during the congress on options to buy your grill ticket for this event.



Denmark is definitely best to visit during the summer with it's long bright days and long bright nights, so to make the most of it, many of the activities during the congress will take place outside, so be sure to bring clothing both for hot and sunny days as well as windy or rainy days.

We will unfortunately not be able to accept payment by international credit card at Dansehallerne, so remember to bring cash for buying merchandise, tickets for performances or one day passes for the congress. At the info box we will hand out info on where to get cash in the nearby area of Dansehallerne.

<http://www.daCi2015.dk>



On behalf of the congress
organisation

Susanne Frederiksen,
Congress Manager

See you soon in
Copenhagen ;-)))



The SpringBoard

is a new initiative designed to give young dancers over the age of 18 opportunities to continue their engagement with daCi by becoming active members.

Being a member of the SpringBoard will provide opportunities to collaborate and exchange ideas with other young dancers/teachers from around the world over a period of three years. With mentorship from a daCi Executive Board member, the candidates will also prepare themselves for attendance at the upcoming conference in Copenhagen (Denmark) in 2015.

Those eligible for the SpringBoard are undergraduate/graduate dance students over the age of 18 who are interested in working with children and young people in dance. The members of the SpringBoard will serve for a period of three years, beginning in the year prior to the 2015 conference and ending in the year prior to the following conference. The outgoing SpringBoard group will mentor the incoming SpringBoard group the year prior to the 2018 conference.

The SpringBoard 2015 consists of 10 people in total: 4 members from the country that is hosting the conference and 6 international members representing different continents or areas of the world. At least one of the international members should be from the country of the following conference.

On the next pages the last 5 SpringBoarders will introduce themselves to you. Enjoy their stories.



Introduction: Nikki Caputo (Australia)

My name is Nikki Caputo and I am a music/dance/drama specialist teacher from Australia. I have a Bachelor's degree in Early Childhood Education and am currently in my first year as a teacher.

In May 2014 my views on the effect of dance were strengthened when I was involved in an advocacy project with the two other Australian daCi Springboard members (Cassandra and Emma). We undertook this project in the APY (anangu pitjantjatjara yankunytjatjara) Lands, which is where Aboriginal people are titled to more than 103,000 square kilometers of land in the far northwest of South Australia. Here, we implemented a dance program for a group of 20 Aboriginal girls. We were initially told that the students would stop attending our sessions, as the school attendance was evidently poor. To our surprise we experienced the complete opposite outcome as we grew in numbers each day we were there. Working with this group of girls was challenging at times but extremely rewarding to witness the joy and confidence they developed.

I am not a professional in the dance world but my passion for dance began at an early age, as I would dance around the house with the music blaring. Around the age of 10 I started modern dance lessons with the Cabarfeidh School of dance. My love for dance continued throughout my high school years, as I would take part in choreographing dance performances for a local competition called RAVE. I dance when I'm happy, and dance calms me down when I'm sad or frustrated. So although I am not a professional dancer, I do see dance as a major part of my living and wellbeing – it makes me happy! As a daCi Springboard member I look forward to contributing to a wonderful event that brings children together through dance. I am excited to share the joy of dancing with people from all over the world simply because we love it.



I am excited to share the joy of dancing with people from all over the world simply because we love it.



Introduction: Cassandra Giannone (Australia)

My name is Cassandra Giannone and I am 22 years old from Adelaide, Australia. Recently I graduated from the University of South Australia with a Bachelor in Early Childhood Education. I am currently teaching at St. James Primary School in Jamestown in a reception/year 1 class (4-7 year olds).

My passion for dance began at an early age taking dance lessons in hip hop. I went to a high school, which had a high value in the arts, and I studied dance up until year 10 while at the same time being a part of our school hip hop group.

When I started my studies in teaching I became curious about what positive effects dance has on children not only in the early years, but also throughout adolescence. I was lucky enough to gain support in a project, which was conducted with two of my friends in an Aboriginal Community. We helped a group of girls ranging from all different ages, to choreograph and dance routine for a competition involving all different Aboriginal Communities. Within this time we saw a group of girls who were too shy to perform in front of each other blossom into these confident dancers who were performing in front of their whole school. This was in less than a week. Later on during the year we received a phone call saying that the girls entered the competition and won an award for team work. From this one project I was sold on the positive affects, which come from dance.



**As each week passes
I become more and
more excited for the
conference and
cannot wait to meet
you all in July!!**

See you all soon



Introduction: Emma Warmington (Australia)

My name is Emma Warmington, I'm 22 years old and I come from Australia. I have recently just graduated from University and I'm now proud to call myself an Early Childhood Educator. I live in a small town called Ceduna in South Australia, where I teach at an Aboriginal preschool called Minya Bunhii. I am honoured to be apart of this amazing organisation and I cannot wait to get started and meet lifelong friends from all over the world.

The opportunity to be a part of the daCi Congress in Copenhagen did not come without hard work, persistence and determination. Cassandra, Nikki and myself worked hard for many weeks straight to bring together a dance program that we believed was appropriate for the Yalata Anangu School girls. As the dance program was a great success, the girls were able to go away and compete for the first time ever, in a huge dance competition. We made a day-by-day progress CD, adding small clips of the girls, selfies and background music so that the girls would always have something special to remind them of all their achievements and successes in dance. We made a copy for ourselves and also for our tutor, which soon made its way around the University, where we were recognised by Jeff Meiners, a member of the daCi Congress.

I believe that dance is for everyone any shape or size. I've seen the benefits and joy it brings to peoples lives and how it allows them to become free as an individual human and tell a story.

Although I have never had the opportunity to be involved in dance lessons or programs during my schooling days, unfortunately as a result of where I grew up, it has never stopped me loving dance in anyway shape or form. I cherish dance in all its levels and I cannot wait to be apart of something amazing by contribution to the next daCi Congress in Copenhagen!

I believe that dance enables children to better understand themselves and the world in which they live!

It also helps to connect the body, mind and soul.





Introduction: Paige Elana Horton (USA)

Hello daCi!

My name is Paige Elana Horton, and I am a life-long dance artist, educator, and student. I am currently finishing a graduate degree in Dance Education at New York University, and am looking forward to the next chapter in my dance history.

Dance has played a continuous roll in my life, since before I was able to walk! I grew up in East Tennessee, in the foothills of the Appalachian Mountains, where my parents were involved in a large arts community of folk dance and music. I went to my first contra dance when I was a month old, dancing the night away in a carrier on my father's chest, and I haven't stopped dancing since. Contra dance has continued to be a part of my life, and I still find it one of the best ways to meet new and interesting people.

I began taking 'serious' dance classes in modern and ballet when I was 8 years old, and joined the Tennessee Children's Dance Ensemble (TCDE) when I was 11. When I was 16, TCDE attended the daCi International Conference in Regina, Saskatchewan. I remember it as a fun, dance filled, experience, where I met other young dancers from across the world and enjoyed the variety of dance styles and performances they brought, and the fun of sharing our work with them.

I continued to dance through college, earning a BFA in performance and choreography from Virginia Commonwealth University. After graduation I began dancing with Richmond, Virginia based dance company, Amaranth Arts. As a company, Amaranth is committed to community development through dance by bringing a collaborative process to performances, teaching in the community and sharing the stage with our students.

Dance has always been a community experience for me, a time to share energy and joy with others, whether it is in an open and crowded dance hall, or on stage in front of an audience. I'm excited to meet this summer's international community of dancers, to share movement and ideas, and to see what twinning opportunities and collaborations will develop!

Paige





Introduction: Meggi Sweeney Smith (USA)

My name is Meggi Sweeney Smith and I come from a small town in Missouri (MO). Being raised in a family of artists, and having started my dance training at the age of 10 in a local studio, I was selected to attend the MO Fine Arts Academy my sophomore year in high school – a 3 week interdisciplinary camp for 200 students. My decision to attend the University of Kansas (KU) for my BFA in dance and a minor in vocal music seemed like a natural next step after this life-changing experience, and there I connected with some wonderful mentors who continue to be an instrumental part of my life to this day. At KU, I received holistic dance training in theory, history, health/sciences, music, and techniques including Humphrey/Limón modern, Renaissance and Baroque dance, and East Indian forms. Following graduation, I moved to New York where I have been dancing and performing nationally and internationally with companies for the last 7 years. During this time I began teaching master classes and workshops for the companies I danced for, and decided in 2013 to return to school to get my MA in Teaching Dance in the Professions at NYU. My husband and I were blessed to add a little one to our family last year – a little boy – and I’m so grateful for their endless support in helping to create a world filled with art.



Meggi & Paige are graduate students in their final semester at New York University in their Dance Education MA Program. “Our interest in daCi stemmed from a workshop we attended through school with Maria Speth, as well as our interactions with daCi members at the NDEO conference in Miami in 2013. Although we come from rather different dance backgrounds, we found that our ideas and ‘big picture’ goals ran along similar lines. With this unified voice we are participating in daCi Springboard as co-representatives from the USA”.

with love from...

Jamaica

by Carolyn Russell-Smith, national representative

The daCi Jamaica contingent is busy preparing for the conference. We had to jump many hurdles for this conference not knowing if we were going to make it. All the groups had students dropping out at the last minute. Thank God we sorted the visa situation out and we are coming to the conference. Below is an expression of one of my student who will be at the conference.

My name is Osezim Ukala and I am a part of Khulcha Theatre School of Dance. I joined daCi in 2012 around the time of the Taiwanese conference in which I attended. Although I have been to a worldwide conference before my preparation for this, the 2015 Denmark conference was drastically different. In 2012 we had most of our dancers drop out so we did not get the opportunity to perform. But this year, even though it was hard watching some of our strongest dancers and closest friends drop out we still decided we wanted to perform. The process of making our dance was easily one of the hardest and most enjoyable things that I have done at class. My favorite part of the whole process was that we, the students, got an opportunity to create, experiment, work with each other and teach each other when we were making our dance. Even though it was a hard three years in preparation I would gladly go through it again for the other daCi conferences to come.



The daCi Experience By: Leanna McKenzie

As I started Khulcha Theatre in 2013, I was informed of the daCi conference held every three years. Right from the start I was hooked on the idea of travelling to another country to share dance experiences not only with my dance mates but with other dancers across the globe. We started experimenting with movements pertaining to the conference theme that same year giving our own creation. We were instructed that it was a teaching and learning process where both teacher and students would share the creation of the dance. We the students, put our heads together and create movements of our own. This was done and all that was left was to memorize and perfect it. It wasn't until the next year that my mother informed me that I would not be able to accompany the school on this trip because the cost was too expensive. I was upset and when I told my friends they shared my emotions. That didn't stop my attitude and willingness to help prepare them for the trip. We had fundraisers and our annual concerts to raise money to cover the costs. A few students won't be going as well but those who are going are bursting with energy and excitement. Today we are still full of excitement as the date draws near. I can't wait to bid my friends farewell on their journey and hope that they have a wonderful experience.

If you could tell anyone from any part of the world, anything about dancing, what would you say?



“My name is Jessica and I’m six years old. Dancing is fun and I like it and you should too, and its skill.”



“My name is Leah Clarke and I’m eight years old. I think you should dance because it makes you express your feelings and it helps you to exercise and it is very good to exercise and that’s why I like dancing.”

“My name is Giselle Chambers, I am eight and this is why I think people should dance. Dancing makes you express your feelings and it makes you enjoy yourself. Dance is really fun to do. Dance is like... it’s like you are the only one there when you’re dancing and you get to do what you want; and you get to have a liCLE fun.”



“My name is Jolie-Alexis Brown. I am ten years old and I think dancing is very passionate and a good way to express who you are without retaliating or getting angry over something small.”



“My name is April Pryce, I’m 12 years old. I love dancing because it helps to keep me active and it’s a good work-out; and it gives me a chance to be myself and keep occupied and active.”



with love from...

New Zealand

Castaways Beach Community Dance Project – January 4 – 11, 2015
By Dance Incorporated (Dr Linda Ashley).

“Wonderful community gathering – how NZ parties and occasions happen with dance and music.”
(Audience member)



Dancing pirates, parasols, mermaids and shipwrecked sailors appeared on beaches at Orere Point, Kawakawa Bay, Tapakanga and Waitawa beaches. Choreographies were contributed by Linda Ashley and her Dance Incorporated team Jane Carter, Dayle Burgess and Natalie Dowd in collaboration with local enthusiasts. Following the previous three years in addition to the community dances there were dances performed by professional dancers. A comment from an audience member summed up our success:

“Very creative, lots of fun and talent. Where arts in NZ should be on the beach and accessible for all.”

Workshops were held during the week and the children’s pirates dance was particularly popular. Children commented:

Emily (aged 9): *“I loved my dance and I want to do your job when I grow up.”*

Talyah (aged 8): *“It was really fun and good to do.”*

Matt (aged 6 has a walking disability): *“Lots of really good fun especially the sword part.”*



Parents commented:

"Lots of fun and very inclusive. REAL PIRATES!!!"

"Very creative and easy for the kids to follow. Thanks."

"Great stuff, good to have a different activity for the kids – fantastic. Perfect song and dance and brilliant leaders!"

"Wonderful artistic expression. Kids captivated. Many thanks."

"Wonderful surprise! Great to involve kids early with dance."



For the first time this year we also added an audience participation section to close each show.

Audience members commented:

“I really enjoyed it – wonderful this is what we need to make happy times.”

“What fun! Loved the crowd spontaneity at the end! Put a smile on our face.”

After the audience participation in our final performance on the beach at Waitawa an extended family / friends group of Iraqis (NZ residents), about 8 men, 3 women and 3 children got us to join in with one of their folk dances and they also danced on the picnic tables and one man put a piece of tinsel round his hips and gave us all a real raqs sharqui! It may well have been the first time these people had taught their dances to others in NZ. Personally, I feel that this is deeply meaningful in relation to the capacity of the arts to bring people together and live with understanding and tolerance of cultural difference. It touched the hearts of everyone present:

“As a member of the “Orere adult dance” thoroughly enjoyed the whole experience. Today at Waitawa though was wonderful. With a new dance learned from another culture. Awesome!!”



with love from...

Taiwan

By JuanAnn Tai, National Representative of daCi TAIWAN

It has been a quiet year so far. However, we are all very excited about the upcoming event in Denmark this summer. At least three groups are going to attend the global summit. First, the children, again 16-18, of the Junior Dance Ensemble from the Pre-college Program at Tainan University of Technology will be performing in the YP. Second, children and teachers of the Cloud Gate Dance School led by Huei-Wen Wen and Ming-Fei Hsieh will be attending the Creative Meeting Points and other events. Third, several scholars including Chung-Shiuan Chang, Shu-Hwa Jung, JuanAnn Tai and Chu-Yun Wang will be presenting their research papers.

Equally exciting is that two of the daCi's great members, Laura Navndrup and Mary Lynn Babcock has accepted the invitation to give classes for the 2015 Summer Workshop of Dance Education for Children. This will happen again at the Dance Department of Tainan University of Technology in the week after the global summit in Denmark. We are looking to hearing more about their classes.

In November 2014 ~ April 2015, the Cloud Gate Dance School collaborated with the Children's Art Education Center of Taipei Fine Arts Museum to held a special movement and art activity with the theme on Paul Klee's exhibition. This activity had forty events for parents and children to work together and to experience creative moments through their bodies. The school also had its biannual dance showing in 2014 on a big stage. Last but not least, the school had an audition among 800 children to select 10 representatives to attend 2015 daCi Global Summit in Denmark.

As summer is approaching, daCi TAIWAN wishes everyone a pleasant season and we are looking forward to seeing you all in Denmark.



with love from...

Croatia

In spite of almost seven years of continuous recession in Croatia, daCi Croatia has managed to keep its membership to 16 group members. However the number of individual members has lessened to 5.

Our recognizable activities, which are supported by the Office for education, culture and sports of the City of Zagreb, are *Festival of Dance Miniatures* and a project *Interactions*.

The Festival usually takes place at the end of November or at the beginning of December and at the last one there were 150 children performing, watching each other's performance, participating in workshops and socializing.

The project *Interactions* is reflecting the main objective of daCi, which is to enable children to experience dance as creators, performers and spectators. That is why daCi enters primary schools where our dance teachers organize creative dance workshops for children and often their teachers join in.

In 2015 we plan to organize daCi weekends in parks or in suitable outdoor places in order to promote creative approach to movement to a wider audience.

Although Croatia has played an active role in daCi International since its very beginning by attending and presenting at the conferences regularly, unfortunately there would be no Croatian group attending this European conference due to the very beginning of this report. However, thanks to understanding and support of our Danish colleagues, four Croatian delegates have managed to arrange to be part of a world dance meeting.

Excitingly looking forward meeting you all in Copenhagen and wishing our Danish daCi friends a successful Conference 2015,

Respectfully

Ivančica Janković

daCi Croatia National Representative

Chair of daCi Croatia Chapter

daCi Croatia Dance festival



with love from...

Germany

daCi Germany with a new Executive Board

daCi Germany e.V. has repositioned itself. During the annual general meeting on 25 and 26 April 2015 in Berlin, the members of the Association elected a new Executive Board:

1. Chairman's Berry Doddema, owner and artistic director of the Modern Dance Center in Dortmund, Germany, one of the major studios for professional dance.
2. Deputy Chairwoman is the dancer and dance educator Babette Kunze Bornemann, who runs her dance-theatre and dance classes under the name Butterfly Workshop (in German: Schmetterlingswerkstatt) in Hamburg, Germany
3. Treasurer is Carmen Schall, dancer, lecturer in anatomy / kinesiology as well as Director of Placement, professional space for Dance –Theatre - Arts & Bodywork International in Berlin, Germany.
4. The area of the artistic advisory board is headed Robert Solomon, Artistic Director of Jazz Dance Theater, choreographer, stage designer, dance teacher and dancer in Berlin, Düsseldorf and New York City.
5. Head of the area of the organizational-rule advisory-board is Dörte Wolter, managing director of the association Perform[d]ance in Mecklenburg- Vorpommern, Germany.



Berry Doddema



Babette
Kunze-
Bornemann



Carmen Schall



Robert Solomon

The term of office of the new board is for three years.

The new board and the members of daCi Germany would like to thank most sincerely Carmen Schall and Dörte Wolter, who led the association from November 2014 to the extraordinary annual general assembly, as well as the former board.

Berry Doddema (chairman) and Robert Solomon (artistic advisory council) will represent daCi Germany as national representatives on the advisory board of daCi international.

The new contact address of the Association is:
daCi Germany e.V.
Postbox 31 10 03
10640 Berlin



with love from...

Slovenia

daCi visiting Slovenia

by Vesna Geršak, Slovenia

My second daCi conference in Copenhagen is getting close and since my last (and first) meeting with the daCi family in Taipei a lot happened. In these three years I was very happy to host some of the respectful daCi members from all around the world.

Our first guest was Maria Speth from the Netherlands. In 2012 she was an invited speaker at the first International Dance Pedagogy Conference, a conference organised by my University of Ljubljana and the Slovenian Public Fund for Cultural Activities in the town of Velenje. In addition Maria led a couple of great workshops for our students and teachers in Ljubljana. Another daCi member, Ivančica Janković from Croatia also attended this conference (I actually met her in Taipei for the first time even though she lives very close to me – only 150 km from Ljubljana).

Another guest was Susan Griss from the USA. I was particularly proud she visited our small country, because as a young dance pedagogy teacher at the University I learned so much from her *Mind's in Motion* book. And this year she is going to attend the daCi conference! I am so proud to lead a workshop together with her.

In 2013 a daCi colleague Liz Melchior from New Zealand visited Slovenia and was involved in Arts Conference for teachers at the University of Ljubljana. Additionally, she led a couple of interesting workshops for teachers and dance pedagogues. We were able to read more about her trip and activities in Slovenia in May 2014 daCi Newsletters.



In October 2014 the second International Dance Pedagogy Conference focused on Neuro-education and Embodied cognition/A Dance Integration Approach to Embodied Cognition. We hosted two daCi members, Lynnette Y. Overby from USA and Elisabete Monteiro from Portugal. Unfortunately, Elisabete was only attending the conference and we hadn't had enough time for some sightseeing. On the other hand, Lynnette had enough time to visit some places in Slovenia, for instance our adventures olive picking on the northern Adriatic coast.

This year Lynnette is returning to Ljubljana in June, just before the conference in Copenhagen. Together we are planning to develop a form of her ArtsBridge project, which I named "Creative movement – the bridge between education and the arts". We are connecting the Faculty of Education students, teachers from primary schools and dance artists. We aim to develop dance-integrated lessons in teaching mathematics, language, science, history, geography, social sciences and fine art. At the moment we are preparing qualitative analysis of students' reflections. We started to cooperate with two psychology professors at our university to investigate different aspects of child's development through dance activities in primary school curriculum. Students' reflections indicated the importance of practical experience of working with pupils by integrating creative movement in their lessons.

The 2015 conference is nearing and unlike three years ago in Taipei I am not coming alone. In Denmark four dance pedagogues and a young dance group from Slovenia will join me. I am excited to see what interesting twinning this conference will bring us, who our next guest in Slovenia will be and what interesting across borders research projects we are going to think of.

in the spotlight...

daCi Japan



About Me: Kathleen Kampa Vilina

daCi Japan co-representative

I have been dancing since I was four years old. My training encompasses a variety of dance styles, including tap, jazz, ballet, modern, folk, and creative movement. I have explored complementary dance areas, such as developmental movement, brain-compatible dance, music for children, and yoga. Currently, I serve as a dance/music/ English language specialist teacher at Seisen International School in Tokyo, Japan. I love to compose music for children, and have created a CD that celebrates special moments through movement (Kathy Kampa's Special Days and Holidays). I use music and movement as a means to develop English language skills in young learners. As an author and teacher-trainer, I've been able to work with homeroom teachers and English teachers around the globe, supporting their work through music and movement.



My daCi Journey:

In 1994, I attended my first daCi conference in Sydney, Australia. The international-mindedness of the conference resonated with me. In 1997, one of my international school students and I attended the conference in Kuopio, Finland. She was Swedish and I am American. At that time, we were the only two people representing Japan.

With the help of Junko Nakatsuka, we gathered many people interested in dance and movement. We held informal workshops and talked about uniting dancers here in Japan. Kumiko Mikami joined daCi with her dance company, SRD. We attended conferences together.

daCi Japan, however, took on a new life when Yoshie Kaku, a respected teacher and director of Tandavaha Dance Company, took leadership in our group. She has been able to navigate the Japanese system of rules and regulations. Though we have made progress, we still face many challenges.

Junko Nakatsuka, daCi Japan co-representative Dance, English and daCi,

Why am I a National Representative? I have asked myself this question for many years. I am not a dancer, nor a dance teacher, nor a choreographer. I don't know much about the Japanese dance world. I am just an English teacher who likes dancing. Let me talk about my experience between dance and English.

I was brought up in the countryside surrounded by rich nature and a traditional way of life. I had no chance to study dance until I was 25 years old. I began to study jazz dance and yoga in Australia. I was the only Asian student at that time. While I was moving back and forth between Australia and Japan, I started to think that English is the rhythm of language as jazz dance is the rhythm of movement.

I also wondered why Japanese couldn't speak and understand English even after having learned it for many years. I thought that one of the reasons was that students had no chance to learn the English sounds and rhythms in school even though they are essential for communicating in English. English has stress accents (up and down rhythms) while Japanese sounds flat. I think that the rhythm of a mother language lies in the physical body and influences human activities such as language, music and dance. That's why English that is spoken by Japanese people often sounds flat and is difficult for native English speakers to understand. My own experience, which is "I could speak English more fluently after jazz dancing," supports this idea.

In 1994, I learned about the Jazz Chants method created by Carolyn Graham. It was invented from the discovery that the rhythm of spoken English fits right into the 4-beat rhythm of jazz. In 1996, I started to teach jazz chants with simple dance movements, and in the process I developed Jazz Chants Dance. JCD aims to have students absorb the English sound system through their bodies.

In 1998, I attended Kathleen Kampa Vilina's workshop and heard about daCi. She was trying to found daCi Japan, and I helped her as an interpreter because most Japanese dancers couldn't speak English. Western-style dance has been very popular in Japan, but the dancers and teachers seem to be happy within Japan. The language barrier is so high. It is very hard for me to correspond in English. Thankfully Kathleen often helps me as a team member. It has been very challenging to continue daCi activities in Japan.

Why am I still connected to daCi? At the 2010 Taiwan AB meeting, I asked one of the board members, "Why are you serving on the board for daCi?" She answered me, "It's international, international and international." When the big earthquake and tsunami struck Japan in 2011, I received many sympathy emails from daCi friends all over the world. It is very time-consuming to serve on the board for daCi, but it is meaningful in building world peace through dance. We can be united through daCi, beyond the differences of nationality, race, age, sex, religion and language.



Tandavaha Dance Company, which had been participated in daCi meetings three times in 1985, 2009 and 2012 respectively, has enjoyed 90 years since It had opened the Institute of children’s Dance in 1926.

The Company had produced memorial recital on March 1st, 2015 and published “History of 90 years” as its commemoration.

The program of the recital composed of three parts. The first part expressed the step from three years children playing only joyful, to making progress for the grown-up dancers. The second part made performance of Thai dances by girls invited from Thailand for International exchange. The third part was original work “Dancing philosophy “ which expressed Socrates and Kant of the West philosophers, Kōng-zǐ (Kōshi) and Sakya (Shaka) of the East philosophers, by collaborating excellent modern dancers with the Chinese and Japanese ones.

These programs gave big emotions for the audiences and this successful result, I think, had been brought by using methods of drawing in educational dance.





“My Dream”

Photo : Video Corporation

“Thumb princess”

② In the column titled “My dream” in the Tokyo Shimbun of April 7th, 2015, Moe Seto, the student of Tandavaha Dance Company and the participant of the daCi meeting in Taiwan, 2012, wrote a paper titled “The world connected by dance”.

In her paper, she expressed her dream in future that she will become a dancer who can transmit children dance in the world.

The reason is as follows that, when she participated daCi meeting in Taiwan, 2012, and made a performance of foreign country’s dance at creative meeting, she could not communicate with foreigners by word but do so by dance. That is really one of the purposes of daCi.

This topic called forth a response in the Committee of Education and teachers in her district.

I expect her activity in future.

“The world connected by dance”

column title Moe Seto, April 7th 2015
student of Tandavaha Dance Company and
participant daCi meeting Taiwan 2012

Photo : Video Corporation



③ In the workshop titled “Dance and the future of creative education”, held by Contemporary Dance Association of Japan on April 29th, 2015, Professor Otome Miyamoto of Japan Women’s College of Physical Education pointed out some questions concerning to “Dance” as the subject of physical education in Japan, in the lecture titled “Dance education in the school”.

It is the following that through “Dance” has been nominated as “required subject” in the school education in Japan, there are many confusions about the methods of education in the school.

Especially nowadays, there are many places for instruction of classic ballet, hiphop dance, yoga, and hula dance etc, and many dances are overflowed on TV programs. These situations have an effect on the school education.

Professor Miyamoto emphasized and warned teacher’s misunderstandings that it is the good way to teach the students hiphop as the rhythmical dance in the school.



**“Dance and the future of creative education”
April 29th, 2015, Professor Otome Miyamoto**

in the spotlight...

daCi Estonia

Anu Sööt, representative Estonia



Estonians first heard about the organization and conferences of DaCi from their good Finnish neighbours and the first time five Estonian dance teachers participated in a conference was in 2006 in The Hague, Holland.



Due to the great impressions and emotions, an Estonian delegation of various sizes has been present at every Daci conference since.

Currently there is no DaCi organization in Estonia, but the Estonian Dance Education Union is a member of DaCi since 2014. The Estonian representative in the advisory board since 2009 conference held in Kingston was Jane Miller-Pärnamägi, since 2012 Anu Sööt is a representative in the advisory board.

Anu Sööt has been teaching dance since 1988. Initially teaching dance and movement in a small Waldorf school, she also created a dance studio for children and youth that was active for 10 years. Anu Sööt also teaches dance students in higher education and courses of continuing education for different target groups. She has also studied and is actively teaching Kundalini yoga. Anu Sööt is currently doing her doctoral research in the University of Tartu in the field of education research with the research focus on the support of the dance teachers' reflection (including embodied reflection). Belonging to the board of the Estonian Dance Education Union she has a say in the whole dance education development in Estonia.



Anu Sööt,
representative Estonia



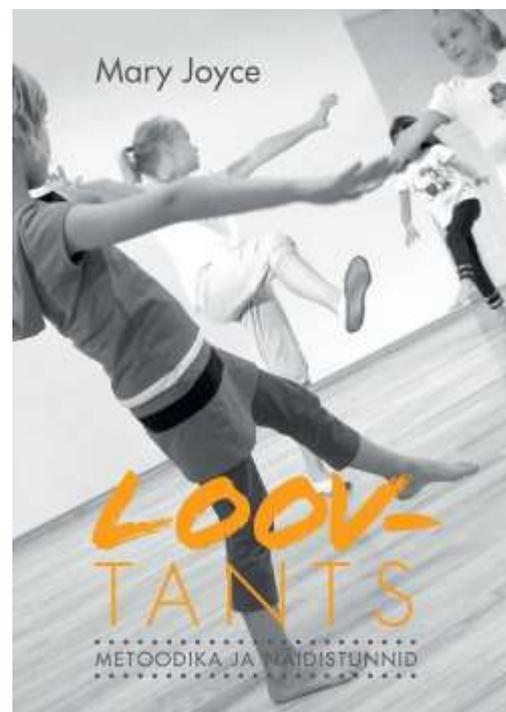
For being a very small country (population 1,312,252 and area of 45,227 km²), Estonia is a true wonderland of endless possibilities. When a group of people interested in the well being of the field get together and find it necessary to change some things, then in Estonia as a civil society it is most probably possible. Thus the Estonian Dance Education Union was created, which stands for the well being of dance education in all the educational levels. The Estonian Dance Education Union has initiated the insertion of dance into the general education curriculum. In all of the Estonian schools which follow the state-regulated curricula have “Dancing Movement” as a component of the Physical Education course, taught either by dance professionals or in other cases by P.E. teachers. Dancing movement's curriculum lies on three bases: creative dance, Estonian and other national dances and ballroom dances (Standard and Latin styles).

Also the curriculum for teaching dance to grades 1-12 was created, which schools use for extra curricular options and focuses exclusively on teaching dance.

The Estonian Dance Education Union takes care of the dance teaching in hobby and extra curricular education, which is in need for state support, concerning the financing and content development of it. The union has initiated several talks with ministries and other institutions in the field, created frame-curricula and dealt with vocational qualifications. The union also issues the dance specialist qualifications in Estonia. In summary – the goal is to value dance teachers that are educated in the dance field. In the hobby and extra curricula education Estonia has taken these three keywords as their motto – accessibility, quality and diversity.

The Estonian Dance Union gives out annual dance teachers' prizes, professional self-improvement grants, engages in publishing field-specific literature. For example the union initiated the translating and publishing of the book “Creative Dance” by Mary Joyce. A monthly electronic newsletter of Dance information is also distributed – the only regular publication in this field in Estonia. There are approximately 100 members in the union from all over Estonia, to whom we share the diverse information about what is taking place in Estonia and all over the world. Through this media, we have also forwarded the information about DaCi conferences, newsletters and an invitation to participate in the conferences.

By initiative of the Estonian Dance Union the Estonian Dance Council was created, to which all of the active dance organizations and unions belong and which in itself is an independent advisory and decisive board.



Estonia is small but sturdy – everything is possible here!

ONE BILLION RISING 2015

In 2013 Sherry Shapiro invited daCi members all over the world to join in the One Billion Rising: Strike, Dance, Rise. The response was remarkable and many people from all over the world participated in the Rising. It went on....

From different parts of the world we received contributions on the 2015 rising. But we know that many more of you did contribute again in the Rise and that is what counts!

From Finland:

During Spring 2015 Kajaani Dance has participated several times in "One billion Rising" flashmob events. The flashmob choreography "We Are Beautiful" was made by Dutch choreographer Nele Vandeneede. Thanks Nele!

On the 7th of February 300 dancers from all around Finland raised at the International Choreography contest Kajaani Tanssii.

Between May 10th and 13th all together 700 dancers rose during Kajaani Dances Spring performances

Imatra's Jami-danceschool has danced this choreography this spring too.



Photo: Heimo Haverinen

From Japan:

One Billion Rising "We Are Beautiful" was performed for several important events this year. This was at Suntory Hall, Tokyo.

It was for RIJ (Refugees International Japan). We have performed it for events at school as well to recognize that our young girls deserve a good education and safe place to live (Photo left: Kathleen Kampa Vilina; Photo right: Noortje van Gestel).



From the Netherlands: Fontys Academy for Dance Education participated in the rising for the third time since we joined OBR in 2013.

Not only all dance students participated, one of the secondary schools wanted to participate as well this year. Our students taught all pupils the OBR dance, which was received with great enthusiasm from both sides.

We decided to step outside the Academy this year and in a long parade 280 people went dancing and singing through the streets on their way to the Central Market. We were blessed with the weather as well and under sunny blue skies we danced and showed our respect to every woman on the globe that faces violence.

It was a vibrant gathering which was very positively welcomed and even broadcasted on local TV and radio.

Future plans: next year we will try to grow and have even more people join us, with a warm thank you to all the students who participated through their dance!



Photo's: Noortje van Gestel

From USA:

Photo: Mary Lynn Babcock

Dancing by 26 degrees Fahrenheit.....very cold!!



From New Zealand

Colourful pictures with for sure the youngest participants. They obviously had a good example!

Photo's: Veronica Garcia Lazo



Publications

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Dance Education Around the World Perspectives on Dance, Young People and Change Edited by Charlotte Svendler Nielsen and Stephanie Burridge Foreword by Sir Ken Robinson

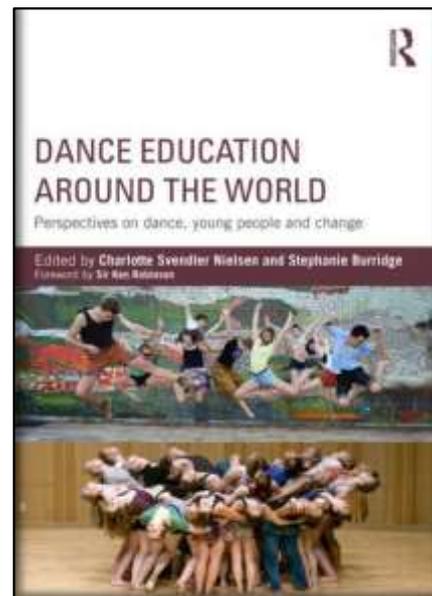
Dance has the power to change the lives of young people. It is a force in shaping identity, affirming culture and exploring heritage in an increasingly borderless world. Creative and empowering pedagogies are driving curriculum development worldwide where the movement of peoples and cultures generates new challenges and possibilities for dance education in multiple contexts.

In *Dance Education Around the World: Perspectives on Dance, Young People and Change*, writers across the globe come together to reflect, comment on and share their expertise and experiences. The settings are drawn from a spectrum of countries with contributions from Europe, the Americas, the Middle East, Asia, the Pacific and Africa giving insights and fresh perspectives into contrasting ideas, philosophies and approaches to dance education from Egypt to Ghana, Brazil to Finland, Jamaica to the Netherlands, the UK, USA, Australia, New Zealand and more.

This volume offers chapters and narratives on:

- Curriculum developments worldwide
- Empowering communities through dance
- Embodiment and creativity in dance teaching
- Exploring and assessing learning in dance as artistic practice
- Imagined futures for dance education.

Reflection, evaluation, analysis and documentation are key to the evolving ecology of dance education and research involving individuals, communities and nations. *Dance Education Around the World: Perspectives on Dance, Young People and Change* provides a great resource for dance educators, practitioners and researchers, and pushes for the furtherance of dance education around the world.



April 2015

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About the Editors

Charlotte Svendler Nielsen is Assistant Professor and Head of educational studies at the Department of Nutrition, Exercise and Sports, research group Body, Learning and Identity, University of Copenhagen, Denmark.

Stephanie Burridge lectures at Lasalle College of the Arts and Singapore Management University, and is the series editor for *Routledge Celebrating Dance in Asia and the Pacific*.

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Dancing to Learn: The Brain's Cognition, Emotion, and Movement

Judith Lynne Hanna, Ph.D.

The book presents Interdisciplinary 21st century neuroscience that shows the brain “choreographs” dance-maker, dancer, and spectator. *Dancing to Learn* synthesizes this amazing new research about the brain and dance with knowledge in the arts, humanities, social sciences, and education (over 400 references) to offer illuminating insights about dance. Dance is nonverbal language with similar places and education processes in the brain as verbal language, thus a powerful means of expression. Moreover, dance is physical exercise that sparks new brain cells and neural plasticity through-out life. Dance helps us cope with stress that motivates or interferes with learning. The brain that dances is changed by it.

If dance education has such brain-enhancing potential to promote cognitive growth, how can it be offered? Multiple venues range from arts magnet schools and academies to dance in regular schools K–12 and universities, studios, and community centers. Venues may have their own dance faculty. Performing arts organizations, nonprofit operations, and dance companies offer dance education, often as partners with academic schools. Illustrative dance programs, some established in the last century but continuing to develop, show how dance education promotes skills for academe, citizenship, and the workplace.

The book explores dance as an art, liberal art, and applied art, as well as a vehicle to find self, cultural, regional, and national identities. The goal is to enlighten educators, dancers, and the general public, as well as to encourage scientists to explore further the underpinnings of dance.

Dancing to Learn is endorsed by, e.g., Bill T. Jones, modern dance choreographer; Madame Adrienne Dellas, Artistic Director, Kirov Academy of Ballet of Washington DC; Prof. Mary Helen Immordino-Yang, University of Southern California Brain and Creativity Institute; Prof. Mariale M. Hardiman, Johns Hopkins Neuro-Education Initiative; and Dr. Blake Martin, Dance, York University.

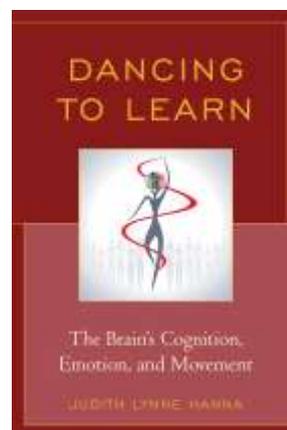
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The Ultimate Dance Education Kit

From Kim Erin Spratt and Inspired Arts Resources. *The Ultimate Dance Education Kit* is a hot off the press!

It is already a leading dance resource in thousands of schools across Canada, the US, India, Australia, England, and beyond. We are honoured that it is endorsed by arts education professionals worldwide. Inspired Arts resources has been contracted to create a dance education program for private schools in India – the first of its kind! We couldn't be more thrilled to share our resources and passion for teaching dance in schools so far and wide! Please stay tuned for details.

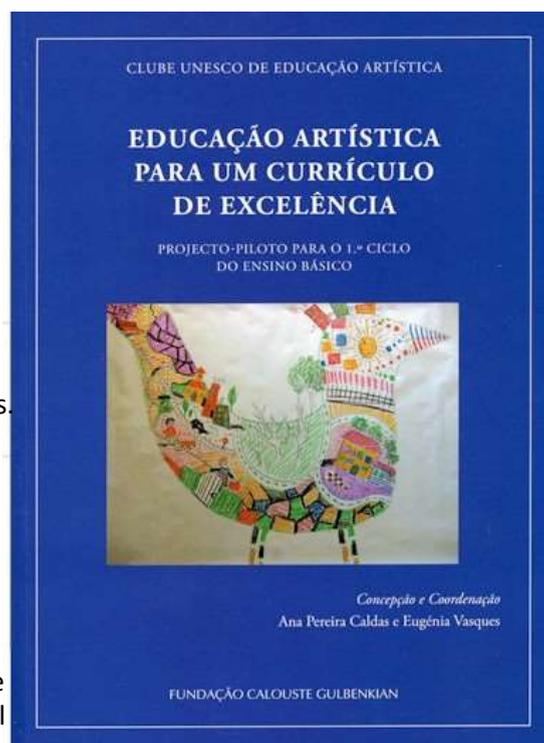
This 410--page image rich document includes everything a teacher needs to be successful at teaching and assessing dance education and creative movement for grades K-8. It is also a great resource for kinesthetic learning in general. It includes over 130 dance lesson plans, presented in blocks for each grade level. Every grade includes cross-curricular and integrated arts lessons and units, as well as cultural context activities, to guarantee that you cover all aspects of the dance curriculum or your program needs and more. It also includes multiple other teacher resources such as the Elements of Dance Poster Set (8.5x11) and the Elements of Dance Flashcard Set (116 cards individually depicting the elements and components of dance).

Educação AresRca

Ana Silva Marques

In this book contextualization and characterization the Project "Arts Education Curriculum for Excellence-Pilot Project for the 1st cycle of Basic Education", developed by Clube UNESCO de Educação ArÖsDca (UNESCO Club for Arts Education-Portugal), supported by the Calouste Gulbenkian Foundation. The project was developed by a team of specialist teachers in each of the different artistic expressions (Artistic Expression, Musical Expression, Drama and Dance Expression) in order to promote the integration of arts education activities in curricular activities. This book presented all pedagogical activities in educational projects, demonstrating the activity of teaching in basic education, emphasizing the principles of pedagogical implementation, assessment instruments, examples of educational practices and activities for enjoyment and participation is presented in a systematic way in artistic/ educational activities.

Ana Silva Marques a member of Daci was the Teacher of Dance that collaborated on the project and witnessed his professional experience in this project presented in this book.



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CDN\$ 125 (for three years). (All young children/youth and two adult personnel are eligible to participate in daCi activities at member rates).

Please contact your National Representative.

editing: Maria Speth, Chair Elect (photo: Maria & Henriette)

lay-out: Henriette Wachelder, National Representative The Netherlands

