

daci
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NEWSLETTER

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Dear daCi Friends,

by Susan R. Koff, Chair Elect



Dear daCi Friends,

In this picture, Anna in Beijing sat next to me and asked “Tell me about your research” in perfect English. Instead of responding to her question, I told her that it would be nice to get to know her first, and we could do that without speaking. We proceeded to dance together for five minutes. Since that meeting, her mother has said that this is what Anna keeps discussing as a memorable experience in dance.

Dance reaches across borders and cultural differences. When we meet for our international conferences (as we did in Copenhagen in 2015) even without a common spoken language, we have dance and our communication flourishes. In the year following that conference we focus again on our own countries and the work that we do at the local level. This newsletter highlights that work and the ways in which we are furthering the meaning of daCi in our own countries.

As you read about all these stimulating events, please consider reaching out to daCi members in other countries for Twinning ideas to bring into our next conference, in Adelaide 2018, when we join again in an international event.

We also pause to reflect on life’s events, both happy and sad. We celebrate the wonderful accomplishments of our very own Eeva Anttila, who was awarded a prestigious prize in Finland. We celebrate the lives of two long time daCi members who died this past year, as we mourn their loss. All of their accomplishments, large and small, are our accomplishments as a dance education community.

Finally, I have included the UNESCO Arts Education Week statement. By the time you read this, Arts Education Week will have passed. However, for us, every week is arts education week as we move forward to celebrate dance in all our lives.

Enjoy,
Susan



Dear daCi Friends,

by Maria Speth, Chair

This May's newsletter is a bit like a patchwork quilt brought together by daCi members from all over the world. There is news from Japan, USA, Canada, Portugal and The Netherlands. Thanks all contributors, for sharing your stories with us.

Looking ahead is often our priority, but standing still and looking back is at least as important.

In this issue, we need to commemorate two long-standing daCi members who both past away recently. I am referring to Linda Ashley from New Zealand and Shirley Catherine Murray from Canada.

Both Adrienne Samson and Ann Kipling Brown drew a touching portrait of these two women who, each in their own way, contributed to the daCi community in a most valuable way.

Another remarkable fact that should be mentioned is the nomination of Eeva Anttila as Professor of the Year 2016 by the Finnish Union of University Professors!

On behalf of the entire daCi community I want to congratulate her with this well deserved milestone.

For those of you who joined daCi recently, Eeva is also a long-standing member of daCi, active, both in the national Finnish daCi Chapter as well as a member of the Executive Committee. She was the Chair of daCi from 2009-2012.

I bet that many of you get anxious to hear more news regarding the next conference in 2018. As announced in Copenhagen, it will be a joint venture with Dance and the Child international (daCi) World Dance Alliance (WDA) and Global Education and Training Network.

From July 11th to July 15th the daCi Executive Committee, and Advisory Board, will meet in Adelaide with the other partners. The November newsletter will inform you about the upcoming event.

Finally, just about the same time you receive this newsletter we can celebrate the UNESCO International Arts Education Week, from May 23rd –May 29th 2016.

We already shared this news with you on the daCi Facebook, but here it is again in case you have missed it.

I sincerely hope you will enjoy reading the daCi newsletter and I would like to end with a quote from Marion Gough, it is from 1993, but still very up to date:

“Dance, through its expressive and communicative qualities, allows us to become more conscious of ourselves and the world around us in a unique way”



Canada Report

daCi Canada is in the planning stages for the first Canadian conference to be held in Saskatoon, Saskatchewan June 6-9, 2017.

Partnering with Dance Saskatchewan and the Saskatoon Potash Corporation Children's Festival it will be a unique gathering featuring Children, Youth and Adult components. From workshops, to performances and academic presentations we plan to cover it all.

Mark the dates, wait for more news to come and plan to join us in sunny summertime Saskatchewan.

WE DANCE BECAUSE



Jamaica Report

**By: Carolyn Russell-Smith
National Representative**

The students who attended the daCi conference in Copenhagen Denmark, on returning home were energized and eager to participate in daCi related local and international activities. However several meetings were called, but each had very little participation from local members in both the planning and the execution stages of any event. This is somewhat discouraging to me but I am determined to re-vitalize daCi Jamaica to more than small groups in attendance both at the local and international level.

Because of local economic conditions, many schools have seen a fall-off in students participating in dance activities. To date only two groups have paid both their local and international dues. In light of all of what is happening, as earlier stated, I am still making a concerted effort to get members to participate in planned activities.

Khulcha Theatre School of Dance celebrated International Dance Day on Friday April 29, 2016. The task to head activities was given to two teens, who did a wonderful job. However, heavy rains disrupted the outdoor aspect, which had to be moved indoors. Also, due to the rain, many persons who had planned to attend did not do so. The small group present had a fulfilling and lovely time in sharing.

May being Child month, we held celebrations in early May. Khulcha Theatre School of Dance exercised reverse role activities, where teachers became students and students became teachers. This was a hit and students loved it immensely. We also had a parents and children dance class, primarily for parents to experience the joy of dancing as they bonded with their child. We went further by hosting an inaugural pre-teens parenting rap session incited by the pre-teens. The discussion surrounded parents and children issues and was beneficial to all.

The following are highlights of recent activities and planned future ones:

- Four of our students sat the CXC Theatre Arts Examination on May 9, 2016.
- Kids Expression concert and young choreographers' competition will take place in the month of June.
- Also in June, the first CID certification ceremony will take place involving those students who have met all requirements.
- A fundraising event is being planned by our parents for late July and is geared towards raising funds for the Australia daCi conference in 2018.

School in Search of home

The property housing the school has been sold by its owners and we are now searching for a new location that is suitable to safely house us. The layout of our present location has somewhat spoilt us over the years and it will be very difficult to find somewhere to match it.

New Student

A newly registered student, Kyla, is hearing impaired and physically challenged. She is a participant in the regular dances classes and has demonstrated that will power can overcome any adversity. The following are observations by her fellow class members:

- **Abygale Brown (11yrs old)**

Kyla is a unique person. She puts out her best effort in the dance moves; she performs even the ones we think she can't do. She has a good memory, is funny and has confidence. Kyla always speaks her mind and lets Mrs. Smith know whenever she is hurt, hungry, tired or she just doesn't want to dance. I have also noticed that Kyla is very independent as she likes to do stuff on her own. Whenever coming to dance class I would see her walking with a big beautiful smile on her face. I hope she keeps this smile on her face for the future and grows up into an independent beautiful woman GOD made her to be. She is my inspiration.

- **Jodene Scafe (12yrs old)**

Since the beginning of this term, we have a new student by the name of Kyla, who is hearing impaired and has a disability. Although having her physical problems we include her in everything we do. At first she had a crouch, but after several classes, she has now straightened up. She is also very attentive during class. When we think that she cannot exercise a move, she never backs down. We enjoy her presence as part of the Khulcha family.

- **Ashari Allen (12yrs old)**

My experience with Kyla has been a good one. I think she has a very good memory along with the ability to dance, I think that she makes others in the class who are not taking dance very serious, realise that they need to. She also makes others realise that they are taking dance for granted and regardless of her condition, she is still trying harder than the rest of us.

- **Shola Ismail (11yrs old)**

Having Kyla as a part of dance classes has helped me to learn more about life skills. Mrs. Smith, as the teacher, knowing Kyla's condition, takes time to let Kyla grasp the movements. As her friend who knows her condition of being hearing impaired, I have never seen someone so determined to do things. We all welcome Kyla to the Khulcha family.

- **Arianna Noble (11yrs old)**

Kyla is a nice, beautiful, funny and wonderful girl, who has improved so much in dancing. She is an example for us all, to be hardworking and determined through all the difficulties in life. She is truly amazing. Regardless of having a physical disability and being hearing impaired, she shows determination.

Rap session

The pre-teen members within the school requested that I host a rap session with their parents to discuss parent-child issues. The topics/questions were drawn from a container so that parents did not know who posed question. The rap session was fun. They got to communicate not only with their parents but also with other parents present. The participants hoped that it can be done again as both parents and teens found it enlightening.

daCi – A Complete Waste of Time?

Submitted by: Sophia McKain
Coordinator – Junior Department School of Dance
Edna Manley College of the Visual & Performing Arts
Jamaica

I recently was preparing for our school's annual production and posted a flyer on the entrance door which had the footnote "Part proceeds in aid of daCi 2018 – South Australia". Someone walked in and the first thing she said was "daCi – a complete waste of time!" I was shocked at her response as a teacher of dance herself but then I realized that there are many definitions and expectations of dance. Why did I feel that daCi was such an integral part of our students' development while she thought it was a waste of time? I thought back to all the struggles with getting a visa for travel to Denmark, the organizing of funds for airfare, the countless discussions with the travel agent and parents, the rehearsals to prepare the performance piece, the fund-raising efforts that seemed insignificant when compared to the cost for the 2015 conference. I thought of all these things and the similar experience I had in preparing the group for travel to the 2012 conference. I pondered about daCi and why despite the tumultuous journey to get there, it was not a waste of time.

The conference is one that allows the students to recognize the global impact of dance. Dance from different cultures and ways in which dance making and performance can be used to promote acceptance, peace and mutual understanding is powerfully displayed at a daCi conference. It is always a pleasure to see the results of the Creative Meeting Point sessions and to view the performances from children from various parts of the world. A daCi conference allows the student of dance to see dance without borders, the limitless and boundless nature of dance and its impact on various societies.

I thought of the phrase 'a complete waste of time', the antithesis of daCi and the conferences that have been held every three years. I thought of the papers and presentations I attended in Copenhagen 2015 and the cutting edge research modalities and findings in dance education. I left the conference feeling inspired and grateful. Though this was the impact the conferences have had on me, I decided to investigate what the students who would have attended a daCi conference could learn from it.

The following are just some of the lessons that could have been learnt or values instilled:

- Responsibility/ caring for each other – when travelling the students are paired/ grouped as sisters so they have to be accountable for the other person at all times.
- Time Management – departure from hotel, meals, rehearsals, workshops... everything is scheduled and adhering to the schedule and being punctual is compulsory.
- Cultural appreciation – students experience the culture of the host country – the language, food, mannerisms, music, dance, etc.
- Friendship – students are required to make friends with other participants from different parts of the world. Cliques are discouraged.
- Dance as a global art form – the students get to experience the vast nature of dance and its importance to every culture. Their idea and definition of dance is broadened by the experience.
- Money management – even though students are given spending money by their parents, they are allotted a daily sum. They make decisions about what they should spend and only in unforeseen circumstances are they given more.
- Historical and cultural awareness – at the end of the conference the delegation spends a few extra days to do sightseeing to learn more about the host country.
- Reflection – each student is required to keep a journal of the activities and this is submitted on return to Jamaica.

This list is in no way exhaustive and shows that the organization and international conferences planned are integral to the development of dance. The conference creates the atmosphere for creativity, expression and cultural appreciation and I am confident that the time spent preparing and attending the conferences is definitely not wasted. We are looking forward to seeing all our friends in South Australia in 2018 and encourage those who may not be sure of the relevance of attending such a conference to come and see for yourself. I will be very happy to share journals of our students with you, either in 2018 or you can contact me: juniordepdance@gmail.com



Japan Report

daCi report May 2016
submitted by Kathleen Kampa

Loss of daCi Advocate

daCi members mourned the loss of Yoshie Kaku's husband, Ryosho Tanaka. Members sent a memorial of flowers. He was a strong advocate of dance, supporting many different arts activities. He will be greatly missed.

Let's Communicate Through Dance workshop in Hiroshima, Japan

Imagine a world with young and old dancing together! On Saturday, May 7th in Hiroshima, Japan, dancers from the age of six years of age to seventy-five did just that.

Kathleen Kampa, daCi Japan, was invited by Hisayo Sugao to participate in Hiroshima Shudo University's Open Academy. The Shudo Open Academy brings people from all different walks together to enjoy dance.

In the 90-minute workshop "Communication Through Dance," students began with icebreaker activities from Carrie Grev using everyday movements to get to know each other and practice English. Students touched all of the walls, shook hands, introduced themselves, hugged each other, bumped into each other, and finally "High Fived" to celebrate success. We celebrated with my "We Did It" chant.

Then students did an activity by movement expert Mike Kuczala. After showing each other their happy, sad, and angry facial expressions, students faced away from each other. On the count of three, they jumped to face their partner, making one of the three facial expressions. The goal was to see how many times it takes to match their partner's facial expression.



The next section of the workshop was filled with folk dances from around the world. The dances were chosen to offer different country styles, cover as many of the Braindance facets as possible, dance in different formations, and invite students to dance with many other students. Students learned Kye Kye Kule, a game song from Ghana; Sasha, a mixer from Russia; Los Machetes, a circle dance with sticks from Mexico; Yesh Lanu Tayish, a longways dance from Israel, and finally, Blacksmith Dance, a partner clapping dance from Germany. Based on the smiles on participants' faces, doing these folk dances is a powerful way of building community.

After a very short break, students explored telling the story of "The House for Hermit Crab" by Eric Carle. We made six groups of characters--hermit crabs, sea anemone, sea stars, crusty coral, sea snails, and sea urchins. Students chose the animal they wanted to represent. It was beautiful seeing a huge group of sea creatures dancing together.

Our final activity was a peace dance to the Linda Arnold's song "One Earth." We had four concentric circles with each group beginning in turn until all students were dancing. The lyrics are:

*One earth, one world, one home for you and me.
Together we can learn to live peacefully.*

All the participants gathered for a group photo. For Hisayo and I, we felt that we had truly lived the principles of daCi and international-mindedness.

Some of the participants remained for the academic portion of the program in the afternoon. Wearing simple hats with paper flowers, a group of students opened the program with a dance about spring.

Professor Yui presented on Education for Sustainable Development activities from UNESCO. Professor Hisayo Sugao shared "Dance Education for Connecting the World." Kathleen Kampa's presentation on "Dance-In Our Schools, In Our World" looked at where dance is being used in education. First of all, many English teachers use TPR (Total Physical Response) to teach commands. Many teachers also use movement with songs and chants. It's possible to use folk dance as an engaging way to teach English. Secondly, the IB program encourages the development of 21st century skills, including creativity, critical thinking, collaboration, and communication. At Seisen International School, Tokyo, Japan, dance serves as its own subject and is often connected to school subjects. Finally, information about the daCi conference and the points that daCi advocates for dance education in the world.



Let's have fun learning Dance together!

Speaker: Hisayo Sugao, Professor of Hiroshima Shudo University

Guest Speakers: Music/Dance Specialist Teacher of Seisen International School

Yoshimichi YUI, PhD (Professor of Graduate School of Education, Hiroshima



WORKSHOPS



The Netherlands Report

by Dutch daCi members,
students Fontys Academy for Dance Education, Tilburg
Henriëtte Wachelder, National Representative daCi the Netherlands



daCi dance marathon June 11th 2016

Modern, Urban, Jazz, and more styles are presented June 11th during several workshops at Tilburg University. A group of daCi student-members organise this event to promote daCi and dance for the young child and everybody who works with. In full cooperation with Fontys Academy for Dance Education! Besides this activity they participate in a special team to help the daCi board promoting the mission: dance for every child. They also helped developing our new website (www.daci.nl) which goes online soon! Written in Dutch, but don't hesitate to take a look. Nice pics and playful but professional lay-out!

The Dutch daCi board got two new members: Nele Vandeneede and Sophie van Heesewijk. Nele you probably know. She was a spring boarder last conference. Sophie was also present in Denmark. She participated as a dance maker and coach in the Creative Meeting Points. Sophie is also a dance teacher and works among different employers, also for the famous Dutch dance company Project Sally. I am very glad with this new and refreshing team of young people.



What's up (so far and) coming months at daCi The Netherlands?

- We created a new facebookpage: "Dans voor elk kind: daCi Nederland"
>> <https://www.facebook.com/dansvoorelkind/?fref=photo>
Of course you may like us!
- Since December 2015, we have our own monthly newsletter for the Dutch members.
- We designed our own daCi t-shirts, daCi banner, business cards, bookmarkers and rubber stamp with the new daCi logo.



- We organised a Meettodance evening at College "de Kempel", the Pedagogical Academy for Primary Schools in Helmond. During this evening we gave the participants a presentation about the power, importance and pleasure of dance. Furthermore we promoted One Billion Rising during a dance workshop. On the video, you can see the end result.

>> https://www.youtube.com/watch?v=pHA_P2Z02BU



- daCi promoted One Billion Rising at College de Kempel, and so 150 students taught the One Billion Rising at 150 different Primary Schools in The Netherlands. At least 3500 kids danced for the rights of women.

>> <https://vimeo.com/155978935>

- We will participate as a partner and co-organizer of the Summer School Dance 2016 in Antwerp, Belgium; a dance week for curious young people who will explore, create and collaborate in and through dance (Wednesday August 24th till Wednesday August 31st). The Summer School is a collaboration of four partners: Mooss (BE), HETPALEIS (BE), DOX (NL) and daCi (NL). We love to tell and show you something more about it in the next newsletter.



- Griet Theunissen, 3rd year student of the Fontys Academy for Dance Education and daCi member promoted daCi during a multicultural dance project in Primary Schools (Belgium and The Netherlands).

>> https://www.youtube.com/watch?v=Bw-mG_rSYH8



- daCi will be present at “Bombarie” in Utrecht, a festival for all professionals in the arts. During the congress day (June 23rd), some of the daCi members who are doing a dance research will give a presentation. The research calls “Dance As a Means”, an interdisciplinary project where dance and language (spelling rules) are combined. Another way to show how powerful dance can be..!



**As you can read ... daCi The Netherlands is in motion.
And as you all know, we love to move!**



New Zealand Report

Submitted by Adrienne Sansom

Photos by Veronica Garcia Lazo

Some images from Dance and the Child International (New Zealand) flashmob dance for One Billion Rising, February 14th 2016, held at the Faculty of Education, The University of Auckland



Children between the ages of two-five participated in the dance together with adults of many ages on a glorious day



Portugal Report

Formal, informal and non-formal
dimensions in different learning contexts
of the Dance

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Abstract

We present in this article the intention of addressing the training and development of Dance as an artistic activity, whether in formal dimensions, both in informal and non-formal dimensions resorting to the theory of 'situated learning' and the theory of "Community Practice", implying the authors Jean Lave and Etienne Wenger. In this sense, beyond the formal learning contexts, we aim to highlight the acculturation forms in social contexts as important aspects to the development of this artistic area.

Keywords: Dance; Training; Learning theory; Social contexts.

***“Creative Dance in Portuguese Primary Education”
Submitted by Cristina Rebelo Leandro and
Elisabete Monteiro***

News from daCi Portugal:

Hello, dear daCi friends,

In November 2011...

We shared with daCi friends (News Issue 12.2) the PhD in Dance in Education Research Project, supervised by professor Elisabete Monteiro (PhD), from the Dance field and by the co-supervisor professor Filipe Melo (PhD), from the Learning and Motor Control field, at Faculty of Human Kinetics (FMH) – University of Lisbon, who intend to analyze Creative Dance as a means for interdisciplinary learning of the curricular areas contents and creativity.

In November 2015...

On 30 June 2015 we concluded this work, by defending the doctoral thesis, titled *“Creative Dance and learning in the Primary Education: Contributions of an interdisciplinary approach in Social Studies, Portuguese, and Mathematics and in creativity”*.

Thus, we would like to present the results of this work which, having proven to be consistent and significant, allow us to state that creative dancing in an interdisciplinary methodology will enhance the learning of notions and abstract concepts in the light of concrete situations, helping students to improve their academic performance, stimulating and enriching, just as well, their individual pathway within the body, expressive and creative scope.

How was it?

Study

The aim of this quasi-experimental research was to analyze the impact of creative dance on the learning of Social Studies, Portuguese and Mathematics contents, in children from the 2nd Grade in the Primary School (7/8 years old).

The sample included eight school classes (five from the experimental group (EG) and three from the control group (CG)), for a total of 117 children.

As methodological proposal we aimed at an intervention composed of four creative dance sessions in each disciplinary area in the EG with the dance teacher and in the CG composed of four lessons in the traditional methodology, with the main teacher.

The experimental part of the study was initiated in November 2010 and concluded in April 2011, totaling twelve dance sessions. To overcome the ethical issue of depriving the control group of dancing lessons, this group's students attended the same dancing classes as the experimental group, only after the experiment was complete, in May and June 2011.

The dance sessions...

The planning of the creative dance exercises, in this interdisciplinary framework, came up from the fact that this kind of dance can be developed on the basis of themes, relying on Gilbert (2002), Overby, Post and Newman (2005), and Brehm and Mcnett (2008), concerning three aspects: 1) analyzing the connecting points among contents, trying to settle and find connections and affinities between them; 2) to embody the meanings and concepts of the contents that were studied; and 3) using the visual stimuli (images and objects), auditory stimuli (songs, claves and tambourine), tactile and kinesthetic stimuli, appealing to the senses and enhancing the kinetic imagination and creativity, unique in creative dance.

The learning occurred with the exploration of situations with the body, searching for different ways of movement and expressive solutions. It involved, thereby, the understanding and experience of themes/concepts of Social Studies, Portuguese and Mathematics with the body and movements through the elements of dance – body, space, time, force, flow and relationships (Cone & Cone, 2005).

Creative dance session with Social Studies

Session 3 – Garbage dance (crumpled paper on the ground)



Creative dance session with Portuguese

Session 6 - Letters dance

Creative dance session with Mathematics

Session 6 - Numbers dance (units/tens)



How did we collect and analyzed the data?

The instrument for collecting the data was a test built for the purpose with questions about the contents studied in the sessions of Social Studies, Portuguese and Mathematics. Both groups (CG and EG) were evaluated through the test, at three different times: pre-test (before the intervention), post-test (after the intervention, and retest (after a month of the intervention).

The data were analyzed mostly with analysis of variance and Student's t test for paired samples.

What were the results?

- What did the students learn after the intervention through dance (in the pre-test for the post-test?)

In Social Studies and in Mathematics the students from the EG start in the pre-test from results significantly lower than the results of the CG, overcoming it in the post-test.

In Portuguese, the evolutional path is favorable in both consolidation types, that is to say, through dance or through the traditional method, although significantly more favorable in the EG, when the consolidation occurs through dance.

Thereby, we found that the method through dance seems to be more favorable compared with the traditional one, as regards knowledge acquisition/consolidation, thus it has been demonstrated the enhancing effect of learning through consolidation due to dance.

- What did the students retained a month after the intervention through dance (in the post-test for retest)?

We confirmed that in Social Studies and in Mathematics, the students from the EG (with lower results in the pre-test) overcome the students from the CG in the post-test, maintaining their superiority in the retest, showing, furthermore, a slight increase.

However, the CG presented an increase of the results in Social Studies and in Mathematics, and maintained the acquired knowledge in Portuguese, but could not achieve the results of the EG at the three disciplines.

Therefore, the consolidation through dance seems to have contributed to stabilize the knowledge retention, a month after the learning of contents, which led us to the finding that the method through dance is favorable to the long term stability in the acquisition of knowledge.

We concluded...

... that the students who have consolidated the contents in the creative dance sessions showed the learning gains in Social Studies, Portuguese and Mathematics, in comparison with the control group.

Considering the practical implications that arose from this research, because it showed this leverage aspect of creative dance in learning, we wish that it will contribute to a better understanding of the importance of dance in the training of the child, of the value of dance in education, since the learning of concepts through the elements of dance will make possible to experience and acquire the concepts through the body, with expressive and creative movement solutions, promoting active, integrated, and interdisciplinary learning experiences.

We also hope that this work may be useful as a starting point for further research.

Creative dance in schools? Yes.

And dance to learn? We also hope so.

Just like the students who took part in the study have shown when they completed the sentence "For me dance is...", where have been noted their perceptions about this experience of dance. (In the competition "For me dance is...", in the International Seminar –Discovering Dance/ Discovering Through Dance (SIDD) - Faculty of Human Kinetics - Portugal, Lisbon, 2011).

"For me dance is...

... the body speaking to the heart

... designing the letters

... saying what we feel

... the world of movement when the body moves without limits

... the dance allows me to say what I feel without speaking"

As it was not possible to present this work at daCi 2015 "Twist & Twin: dancing identities", we hope to meet you at the next daCi's Conference. We are available for any clarification about the presented research.

Best regards,

Cristina (cristina@esec.pt) and Elisabete (emonteiro@fmh.ul.pt)

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RESCUR: A resilience curriculum for early years and primary school children

Themes and Subthemes

1. ENHANCING COMMUNICATION SKILLS

Effective communication
Assertiveness

2. BUILDING HEALTHY RELATIONSHIPS

Healthy relationships
Cooperative skills, empathy and moral reasoning

3. DEVELOPING A GROWTH MINDSET

Positive and optimistic thinking
Positive emotions

4. DEVELOPING SELF DETERMINATION

Problem solving
Empowerment and autonomy

5. BUILDING ON STRENGTHS

Positive self-concept and self-esteem
Using strengths in academic and social engagement

6. TURNING CHALLENGES INTO OPPORTUNITIES

Dealing with adversity and setbacks
Dealing with rejection
Dealing with family conflict
Dealing with loss
Dealing with bullying
Dealing with change and transition



Manual Special Features

Special features of the activities include:

- **Storytelling:** in early years and early primary school, the stories are based on two mascots: Sherlock the Squirrel and Zelta the Hedgehog. In late primary, some stories make use of real life resilience stories/fables;
- **Mindfulness:** each activity starts with a short mindfulness activity;
- **Practical, multisensory activities** such as drawing, drama and playing;
- **Take home activities:** including worksheets, where parents and learners are encouraged to continue discussing and practising the skills learnt;
- **Teacher and self assessment checklists.**

Other special features in the teachers' manual:

- Drawings of puppets of the two main mascots
- Digital version including resources to be used in the activities (mindfulness activities, music and worksheets)
- Posters with slogans for each theme



Resilience may be defined as successful adaptation, in the face of adversity, which is built as a result of a dynamic interaction between the internal assets of the individual and contextual factors.

RESCUR: A Resilience Curriculum for Early Years and Elementary Schools in Europe was a three year (2012-2015) LLP Comenius project coordinated by the University of Malta (Malta) with the participation of the University of Zagreb (Croatia), the University of Crete (Greece), University of Pavia (Italy), the University of Lisbon (Portugal), and Orebro University (Sweden). The project aimed at developing a resilience curriculum for early and

primary education in Europe through the intercultural and transnational collaboration among the partner institutions. The curriculum was developed on the basis of the current social, economic and technological needs and challenges of the partners involved, seeking to develop in learners competences needed to overcome challenges in their lives to achieve academic success and social and emotional wellbeing as young citizens in the EU. In the first year the partners developed the curriculum, consisting of six major themes. In the second year the curriculum was piloted in has been implemented by more than 200 early years and primary school teachers in about 80 schools across the 6 partner countries involving about 3000 students. In the third year the curriculum was edited and finalised and published (hard and soft copies) in manuals for teachers (early years, early primary and late primary) and one manual for parents in the seven languages of the consortium, namely Croatian, English, Greek, Italian, Maltese, Portuguese and Swedish. The resilience curriculum seeks to build and strengthen the cognitive, social and emotional competence, empowering children to make use of their strengths not only to overcome challenges but to grow and thrive academically, socially and emotionally aiming thus to equip vulnerable children in Europe, such as those coming from ethnic minorities, refugees, and children with individual educational needs, with the essential resources to overcome disadvantages and obstacles in their development, such as poverty, mobility, unemployment, family stress, bullying, violence, discrimination and social exclusion. Specifically, the curriculum was developed under the following objectives: To develop and enhance children's social and emotional learning and resilience skills; To promote children's positive and prosocial behaviour and healthy relationships; To promote children's mental health and wellbeing, particularly those at risk of mental health difficulties; To improve children's academic engagement, motivation and learning. This does not detract however, from the responsibility of society to take active steps to prevent and eliminate adversity and disadvantage, such as poverty, wars, crime, social exclusion and marginalization.

The curriculum was developed under six main themes, and each theme has two main subthemes with the sixth theme having 6 subthemes. The two subthemes in each respective theme consists of three topics and each topic includes three activities at basic, intermediate and advanced level respectively.

Themes and Subthemes

- 1. ENHANCING COMMUNICATION SKILLS**
Effective communication
Assertiveness
- 2. BUILDING HEALTHY RELATIONSHIPS**
Healthy relationships
Cooperative skills, empathy and moral reasoning
- 3. DEVELOPING A GROWTH MINDSET**
Positive and optimistic thinking
Positive emotions
- 4. DEVELOPING SELF DETERMINATION**
Problem solving
Empowerment and autonomy
- 5. BUILDING ON STRENGTHS**
Positive self-concept and self-esteem
Using strengths in academic and social engagement
- 6. TURNING CHALLENGES INTO OPPORTUNITIES**
Dealing with adversity and setbacks
Dealing with rejection
Dealing with family conflict
Dealing with loss
Dealing with bullying
Dealing with change and transition



Manual Special Features

Special features of the activities include:

- **Storytelling:** in early years and early primary school, the stories are based on two mascots: Sherlock the Squirrel and Zelda the Hedgehog. In late primary, some stories make use of real life resilience stories/fables;
- **Mindfulness:** each activity starts with a short mindfulness activity;
- **Practical, multisensory activities** such as drawing, drama and playing;
- **Take home activities:** including worksheets, where parents and learners are encouraged to continue discussing and practising the skills learnt;
- **Teacher and self assessment checklists.**



Other special features in the teachers' manual:

- **Drawings of puppets** of the two main mascots
- **Digital version** including resources to be used in the activities (mindfulness activities, music and worksheets)
- **Posters** with slogans for each theme



Parent's Guide

Parental involvement is facilitated through take home activities and a Parent's Manual.

It aims to encourage parents to reinforce the competencies their children are learning at school and to adopt a resilience approach in parenting.



RESCUR Partners

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PARTNERS:



Special features of the activities include storytelling; mindfulness, practical, multisensory activities such as drawing, drama, dance and play to complement the storytelling; a learner portfolio where learners collect their drawings, worksheets and other written tasks; take home activities, including worksheets, where parents and learners are encouraged to continue discussing and practising the skills learnt in the classroom; teacher and self-assessment checklists.

Under this curriculum the Portuguese team has additionally developed choreographies to be performed by the children together with the music's specifically composed for the two mascots of the curriculum, called Sherlock, the squirrel and Zelda, the hedgehog used in stories created in the early years and early primary curriculum. Besides the English language international edition, the curriculum has been published in six other editions, namely in Croatian, Greek, Italian, Maltese, Portuguese and Swedish. The curriculum is published also electronically and it may be accessed at www.rescur.eu and http://aventurasocial.com/verartigo.php?article_id=268.

USA Report

National Dance Education Organization

October 8-11, 2015

Engaging in the Artistic Process - The daCi Way

Presenters: Anna Mansbridge and Mary Lynn Babcock

daCi USA at National
Conferences

The artistic process is fundamental to the daCi philosophy and mission. daCi emphasizes the role of young people as central to the art of dance as creators, performers, responders and collaborators. This session addressed the creative process through allowing participants to create dances through a five-part conceptual lesson plan format: Brain Dance, Exploration, Developing Skills, Creating and Responding. Participants experience how this five-part lesson plan format, developed by Anne Green Gilbert, facilitates the artistic process.

Through various collaborations, people share experience in dance making, dance taking, and performance. It is an incredibly rich way of working.



Photos: Dr. Mila Parrish

daCi USA Day of Dance

www.daciusa.org

Exciting events that daCi USA sponsors each year across the country is called daCi Day of Dance. daCi Day of Dance strives to promote dance for children and best practices in the teaching of dance to children across the United States.

*In fall daCi USA hosted two daCi Days of Dance. One daCi day was in Mesa, Arizona. Hosted by Elizabeth Allen and Sara McDonald. This was their 4th Annual daCi Day of Dance. The theme, *dance in any language* centered around participants learning dances of different cultures around the world, while getting a chance to create their own movement. They experienced how everyone has their own dance language, as all participants had their time on stage to share what they've learned at the end of the day!*

Another daCi Day of Dance was held at the *University of Utah*. *daCi Utah Day of Dance 2015* was an evening workshop for children, teenagers, adults, senior citizens, families, and friends to come to move and create dance together. Participants experienced cultural and genre specific dance classes taught by highly qualified master teachers before being separated into groups to create a dance piece based off the workshop theme. This year's theme was "The Dance of Life".

A personal reflection written by daCi member, **Heather Francis**, in an email after an intergenerational dance workshop sponsored by the daCi Utah chapter.

"I just could not go to sleep tonight without telling you how magical and amazing the intergenerational workshop was tonight. Tina Misaka is such a special teacher. My life is better for having been a student in her class; I learned so much from her content and pedagogy. Amazing, phenomenal, delightful, brilliant, perfect, are a few words that only scratch the surface of what she brought to class. We moved and shaped and sculpted one another, we found the positive and negative spaces and we created and performed. Many of my family members had no idea what they had signed up for but left saying things like "I feel so connected to everyone," and "I feel so balanced." It was a joyous hour to spend together. Every person in attendance left with the desire to come back again.

Chris, the idea of dancing with many different generations is a magical one. My husband was especially affected by an experience dancing with your grandson Emmett. Dancing alongside every generation, young to not young, was an experience that taught us all so much. If you had not brought this idea to the board I would not have had the opportunity to see my mother surprise herself with her abilities. I could never have seen my youngest brother and her connect and interact in such beautiful ways. I couldn't have witnessed my husband, students and friends demonstrate true care and consideration for others as they tenderly shaped one another and moved in an out of each other's space. Their reflections after class were so poignant and personal; it made all the hard work to bring this class to fruition worth it. I am extremely edified and so grateful that our board has put so much time and energy into these workshops because I am honestly too elated to sleep. I CANNOT WAIT FOR NEXT WEEK.



Photos: Lisa Gemperline

daCi Day of Dance NYC

December 12, 2015

As 2015 comes to a close, NYC dance students and educators from across the boroughs came together for a Day of Dance. In a sunlit studio, provided by NYU Steinhardt, 35 dancers waited in anticipation for the start of an exciting day. Not knowing what to expect, they remained close to those familiar to them, yet as the music and movement opened them up to new experiences, they found themselves not only working with others, but also embodying the true nature of dance - connecting and sharing on a deeper level.



As the organizers of this daCi Day of Dance, our goal was to further engage the New York dance community with the wonderful work of daCi. This past July we attended the daCi international conference in Copenhagen, Denmark as inaugural members of Springboard – a new initiative to engage

young adults and new professionals in leadership roles in the organization. Inspired by the collaborative and cross-cultural work we saw (particularly in the youth forums and creative meeting points) we saw the potential to explore these aspects of daCi in our local community.

Dance educator, Judith Nelson, led the students through a movement workshop. Waking up sleepy bodies with Anne Green Gilbert's Brain Dance, Judith led the students through active explorations of physical and spatial relationships, using shape partnering and shadowing work. Taking these social and spatial





relationships a step further, Judith taught students some basic elements of square dancing – something new to almost all of the participants. Her workshop culminated in dance creation - integrating relationship elements, square dance, and the students' favorite aspects of the upcoming holidays.

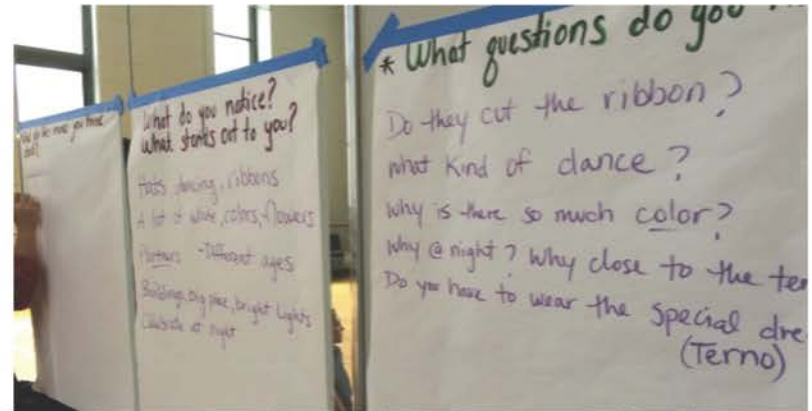
After a rejuvenating snack time, our second dance educator, Belinda Sáenz, transported us to her home country of Mexico through a story of her origins in dance and her personal experience encountering other cultural dance forms. Utilizing elements of Maxine Greene's Aesthetic Education, Belinda shared maps, photographs of Mexican

landscapes, and images of dancers in costume, facilitating an open discussion where students noticed, questioned, and analyzed what they saw. Students then learned some of the steps from Vaqueria, a Mexican Folkloric dance, which

introduced polyrhythms of the body and celebratory waving of colorful bandanas. Referencing the earlier workshop, students were broken into small groups where they applied social and spatial relationships to the Vaqueria steps they had just learned.

The groups watched and responded to each other's unique creations. To end the

day, all the groups simultaneously performed their version of the Vaqueria, creating a final celebratory dance party.



Thanks to all of the people who helped make this day a success: daCi USA for financial support and Chair Chris Roberts for his mentorship; Dr. Susan Koff and NYU Steinhardt for the use of their studios; Judith Nelson and Belinda Sáenz for their energy and generosity; NYC educators Kerriane Cody, Careitha Davis, Hillary Pond, and Nicolle Session, who shared their wonderful students with us.

Until next time!

Paige Horton and Meggi Sweeney Smith

daCi Springboard members and Day of Dance NYC co-organizers





MEDIA RELEASE 15.1.2016

Professor of the Year 2016 – Professor Eeva Anttila

The Finnish Union of University Professors has named Eeva Anttila, Professor of Dance Pedagogy at the Theatre Academy, University of the Arts Helsinki, as Professor of the Year 2016. Eeva Anttila is the only Professor of Dance Pedagogy in the entire Nordic region.



The honour was announced at the Communicatio Academica event held on Friday, 15 January 2016 in Rovaniemi. The Professor of the Year title comes with an award of 20,000 euro.

“This marks the first time when the Professor of the Year title is awarded to a professor in the field of theatre and dance. Professor Eeva Anttila’s work combines, in an exemplary fashion, both research and art. She is highly respected both among professors and the entire science and art community. Anttila is an esteemed educator who promotes communal engagement and creative learning. She is concerned about the increasing inequality of education and seeks, through her research and other activities, to diminish such differences,” states Kaarle Hämeri, Chair of the Finnish Union of University Professors, as the grounds for Anttila’s selection.

Eeva Anttila (56) completed her Doctor of Arts degree at the Theatre Academy in 2003. The theme of her dissertation was dialogical dance pedagogy. Upon completing her doctorate, Anttila immediately began her research work in a project funded by the Academy of Finland (Ethics and Politics in Dance, 2002-2004). The next three-year project (Challenging the Notion of Knowledge, 2005-2007) was jointly funded by the Academy of Finland and the Arts Council of Finland (currently Arts Promotion Centre Finland).

During the years 2009-2013, Anttila headed a development project and broad study in art pedagogy, entitled 'The Entire School Dances!' (Koko koulu tanssii!), which was funded by the Ministry of Education and Culture and the City of Vantaa. The project held and still holds practical significance for, among other areas, the expansion of the learning concept that guides comprehensive-school education. Her research work continues in her current position as the head of the Arts@School research group within the project entitled Arts as Public Service: Strategic Steps towards Equality, which is funded by the Strategic Research Council. The aim is to develop communal engagement and functional pedagogical methods, and to determine how art might better support equal opportunities for learning and participation in schools.

Anttila has worked as a professor at the Theatre Academy since 2006 with a special emphasis on the Master's degree programme in dance pedagogy. Anttila's pedagogical expertise can also be seen in the planning and implementation of the University pedagogy in the field of arts programme, which was initiated in 2014.

Eeva Anttila has a long list of merits within the university community. She has served as a representative of professors on the Board of the University of the Arts Helsinki since 2014. She has played a role in influencing the personnel policies and strategy work of the University of the Arts Helsinki.

Professor Anttila has been actively engaged in numerous scientific and professional organisations and has published articles on both the national and international level. She has also served, for example, as the Chair of UNESCO's Dance and the Child International organisation from 2009-2012, and is one of the founders and Editors of the Nordic Journal of Dance: Practice, Education and Research publication.



Celebrating Eeva
Pictured from left to right: Susan Koff, Anna Katrine Korning, Charlotte Svendler Nielsen, Eeva Anttila

UNESCO

Arts Education Week

Announcement

UNESCO International Arts Education Week, 23-29 May, 2016

The World Alliance for Arts Education (WAAE) announces that the theme for UNESCO International Arts Education Week, 23-29 May, 2016 is: Arts Education for Sustainable Development.

This theme carries on from International Arts Education Week 2015 and recognises the ongoing importance of arts education in contributing to local and global awareness of cultural, economic, environmental and humanitarian concerns. Arts Education with a core emphasis on doing/making/presenting offers exciting, dynamic, cross generational opportunities for action.

The World Alliance for Arts Education proudly advocates for the role that arts educators and artists can have in educating for sustainable development in formal, informal and non-formal education contexts. For more information about the WAAE please go to: <http://waae.edcp.educ.ubc.ca>

Executive Council WAAE

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Professor Margaret Barrett, (ISME)

Professor Rita Irwin (InSEA)

Assoc. Professor Ralph Buck (WDA)



In Memoriam

Shirley Catherine Murray (1947-2016), a dance educator and member of daCi



Shirley Catherine Murray attended the 1978 international conference held at the University of Alberta, Edmonton, Canada. The conference was initiated by Dr. Joyce Boorman and titled "Dance and the Child". The idea was supported and promoted by the National Dance Committee of the Canadian National Association for Health, Physical Education and Recreation. As a result of this successful conference the Dance and the Child International (daCi) association was born. Shirley was involved in daCi from the first daCi Conference in Stockholm in 1982.

Shirley arrived in Calgary in 1968 having trained in the U.K. in both studio dance forms (ballet, tap, jazz, and

national) and Laban's Modern Educational Dance. She influenced an entire generation of dance education and physical education teachers in Canada through her role as Professor of Dance Education in the Faculty of Kinesiology at the University of Calgary since 1968, and with her choreography, workshops, productions, publications, presentations and adjudications all over the world. Her amazing passion for teaching was reflected in the numerous teaching excellence awards from her students, peers and beyond. Shirley was one of the founders of the Dance Education program at the University of Calgary, and of Dance Montage, now entering its 47th consecutive year. Blending sport and dance concepts was Shirley's special gift and she had a rare ability to transform the most reluctant dance student into a stage performer! Shirley's proudest moment as a choreographer was the work she created for the 1988 Calgary Winter Olympics Opening Ceremony with 1200 local youth, including the music artist, Feist.

Shirley Catherine Murray (nee Clarke) had a heartbreaking battle with cancer that ended on March 6th, 2016. Throughout these last months, she carried herself with perpetual dignity and strength. Shirley was predeceased by her parents, Bernard and Chris Clarke and her brother-in-law, Ray Smith. She is survived by her sisters Eileen (Martin) Sutcliffe and Pat Smith as well as her life partner, Keith Kendal. Keith's sisters, Betty Lindholm and Peggy Elzinga will genuinely miss Shirley's friendship. Shirley also leaves behind the children and grand children of her heart: Ian (Bev), Mike (Cathy), Kim, Sam, Jeff, Becky (Patrick), Tom, Joe and Cassandra. She played an enormous part in our family; her generous nature and indisputable spirit have deeply touched our lives.

A Celebration of Life for Shirley was held in the Chapel of Eden Brook Funeral Home (17th Avenue and Lower Springbank Road SW, Calgary) on Saturday, March 19, 2016 at 2:00 PM.

In Memoriam

A Special Tribute to Dr Linda Ashley from Adrienne Sansom

I would like to pay special tribute to Dr Linda Ashley, one of our daCi New Zealand members who sadly passed away in April, 2016 after battling ocular melanoma. Linda was involved in a wide range of dance pursuits in New Zealand and her presence in so many dance endeavours will be greatly missed.

I worked with Linda as a dance educator, colleague and friend during her time at The University of Auckland following her arrival from the UK. Linda also headed the Bachelor of Dance programme at AUT University in Auckland and received her PhD from The University of Auckland in 2010. Linda had an esteemed background in dance, working for over thirty years in the UK (her native country) and in New Zealand. She was a prolific writer and has a number of internationally published books and articles on dance including, *Essential Guide to Dance* (1996), *Dancing With Difference; Culturally Diverse Dances in Education* (2012), and her most recent, *Shape Shifting: Examining Choreographic Process in Dance Education* (2015), all of which reflect her expertise and wide-ranging interest in dance education. She also produced the video *Dancing the Long White Cloud: Dance in the New Zealand Curriculum* (2002), for the Ministry of Education as part of teacher development when dance was first introduced into the New Zealand Curriculum as a subject in its own right in 2000, a resource that is still used by teachers in the classroom today.

In some of our daCi newsletters Linda has provided an insight into her work with her choreographies on the beach. The following are some small snippets of her work drawn from previous contributions to the newsletter.

“Our Beach” Community dance project (2013)

By Linda Ashley

“When the music turned on it felt like I just had something in me like I could dance all day.”

Levi, 9

A rare perfect summer’s evening, on Orere Point beach, Auckland provided a stunning natural backdrop for a community dance performance by local adults and the 34 children from Orere Point Primary School (years 1-8). The adults were aged between 41 and 71. From February 4th to the 10th Linda Ashley and her *Dance Incorporated* team, AUT Bachelor of Dance graduates Jane Carter and Sean Papuni, ran free-to-all community dance workshops leading to the performance. A one-off workshop for the nearby Kawakawa Bay Kindergarten was also held for children and adults run by Aya Nakamura.

“The make shift stage (which was artfully constructed), the backdrop of the beach, the evening lighting and the sound of the waves made for a special site-specific performance.”

Aya Nakamura

Orere is a low socio-economic community of around 300 people with diverse interests and needs. Locals described how it has been hard to organise activities in the past due to the remote location, small population and costs. The main aim of the project was to provide free access to participate in and watch dance for a remote, rural part of Auckland City.



I felt that as dance professionals and choreographers we could provide an enriching art experience in which participants and audience could enjoy and broaden their outlook on dance. The project rose to the challenge of positioning dance in the role first and foremost as an art form, but also as a recreational and educational opportunity with open access that did not require previous dance experience; although it did involve some adults who had some previous experience. There was also intent that the project should contribute to the sense of community in Orere.

The dancing included kapa haka, *sasa*, hip hop, and creative and contemporary dance. The adults' dances included an ocean wave theme to the sounds of the sea and, as for the children, a fun dance based on the use of beach towels.



The beach came alive with penguins, crabs, starfish, jellyfish and dolphins. The older children, using jandals, also performed a *sasa*.



Choreographies on the Beach (2014)



Choreographies were contributed by Dr Linda Ashley and her *Dance Incorporated* team, Jane Carter and Natalie Dowd as well as guest solo dancer/choreographer Dr Debbie Bright.

“Choreographing, rehearsing and performing on the beach is not only fun, it brings a whole new dimension to dance: How it feels, how the elements affect movements and transitions, and how it brings a certain freedom, freshness and “alive” quality from start to finish.” Natalie Dowd

Performing on the grass next to the beach, a flashmob with children and adults started the show.

The children’s bucket dance followed, then performers ‘beachcombed’ for audiences who were already enjoying the beach performing eight different dances along two local beaches. The performance also brought to life the lovely coastal beauty of New Zealand.



with love from...

New Zealand

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

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.



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."*



Parents commented:

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

"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.



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International Membership Fees

Due: January 1, 2016

Individual: CDN \$40 per year (Special circumstances; minimum of CDN \$15 per year)

Full-time Students: CDN \$15 per year

Children/Youth Groups: CDN \$50 per year

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.

Susan Koff, Editor
Shannon Chapman (NYU) & Kimberly Yancheson (NYU) Layout

