

Moving Communities

An International Conference on Community Dance

25 - 28 November 2015



Dance Studies, School of Physical Education,
Sport and Exercise Sciences
University of Otago, New Zealand



PROGRAMME

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Conference Programme

Wednesday 25 November

12.00 – 1.00pm	Registration	665 Cumberland St.
1.00 – 3.00pm	Workshop with Petra Kuppers <i>Community Dance for All: Multisensory Explorations</i>	665 Cumberland St. Dance Studio
5.30 – 6.30pm	2015 Caroline Plummer Fellowship Performance Uzo Nwankpa – <i>I am Here, We are Here</i>	Allen Hall 90 Union St. East
7.30pm	Caroline Plummer Fellowship Dinner [Reserved for CP Fellows and CP committee]	Staff Club

Thursday 26 November

8.00 – 9.00am	Registration	55 Union St. West
9.15am	Bus to Ōtākou Marae, Otago Peninsula	55 Union St. West
10.30 – 11.30am	Powhiri	Ōtākou Marae
11.30 – 12.30pm	Keynote address: Associate Professor Ralph Buck <i>Community Dance: 'I can only hope...'</i> Chair: Ali East	Ōtākou Marae
12.30 – 1.30pm	Lunch	Ōtākou Marae
1.30 – 3.00pm	Panel A: Community, Practice and Place Chair: Karen Barbour Lyne Pringle – <i>Bring Back the Natives</i> Alys Longley – <i>Translating Home: An Auto-ethnography of Moving in Diverse Dancing Communities</i> Rachel Ruckstuhl-Mann – <i>Wai Kōrero – An Intersection of Māori Worldviews and Somatic Movement in a Participatory Performance Context</i>	Ōtākou Marae
3.00 – 3.30pm	Tea Break	Ōtākou Marae
3.30 – 4.30pm	Workshop with Lou Potiki Bryant <i>Whakaahua</i>	Ōtākou Marae
4.30 – 4.45pm	Poroporoaki and Karakia	

4.45pm	Bus to St. Clair Beach	
5.30 – 6.30pm	Community Performance Walk on St. Clair Beach Christina Houghton – <i>B is for BARE FOOT</i>	St. Clair Beach
Friday 27 November		
8.00 – 8.45am	Workshop with Lyne Pringle <i>Lung Tree</i>	Otago Museum green
9.00 – 9.45am	Keynote address: Professor Emeritus of Dance Sherry Shapiro & Svi Shapiro <i>Threads through Choreographic Process: Grounding</i> <i>Aesthetic Activism in Community</i> Chair: Ralph Buck	55 Union St. West 213/14 Seminar Rm
9.45 – 10.00am	Tea Break	
10.00 – 12.00pm	Panel B: Community Dance Education Chair: Ojeya Cruz Banks Sue Cheesman – <i>Issues and Challenges Around the Fostering</i> <i>of a Productive Respectful Community Ethos within an</i> <i>Integrated Class Context</i> Bindu Rajendren – <i>Teaching Across Cultural Contexts:</i> <i>The Case of Teaching Indian Classical Dance within a</i> <i>Community Setting in Australia</i> Norma Sue Fisher-Stitt – <i>Introducing a Community Dance</i> <i>Education Course: New Pathways to Learning and Teaching</i> Tia Reihana – <i>Ka titiro Whakamuri, Kia Ahu Whakamua, Ka neke</i>	55 Union St. West 213/14 Seminar Rm
12.00 – 1.00pm	Lunch Break	
1.00 – 3.00pm	Panel C: Community Dance and Artistic Performance Chair: Jan Bolwell Suzanne Cowan – <i>Ficus Macrophyll: A Photographic</i> <i>Presentation and Talk</i> Miriam Marler – <i>Bodies of Water from Edinburgh to Dunedin</i> Val Smith – <i>This Cloud is Queering</i> Brent Harris – <i>Dance Anyone, Someone Dance</i>	55 Union St. West 213/14 Seminar Rm
3.00 – 3.30pm	Tea Break	

3.30 – 5.00pm	Panel D: Diverse Dancing Communities	55 Union St. West
	Chair: Sofia Kalogeropoulou	213/14 Seminar Rm
	Suzanne Renner – <i>Connections, Shifts and Tensions: Lessons learned from participating in Diverse Dance Communities</i>	
	Dagmar Simon – <i>Dancing the City of Diversity</i>	
	Ojeya Cruz Banks & Community – <i>Song, Dance and Music: A Triad of Community Well-being from West Africa to Aotearoa/NZ</i>	
5.00 – 5.30pm	Tea Break/Nibbles	
5.30pm	Walk to Allen Hall Theatre	90 Union St. East
6.00 – 8.00pm	Panel E: Performative Presentation	Allen Hall
	Chair: Alys Longley	90 Union St. East
	Hahna Briggs – <i>The Solo Community</i>	
	Swaroopo Unni – <i>Bharatanatyam in New Zealand: A Story of Dance, (Trans)Diaspora and Cultural Change</i>	
	Lisa Wilkinson – <i>RASA School of Dance: Bringing Dance to the Community</i>	
	Ali East – <i>Rehearsing Democracy, Enhancing Community through the Interdisciplinary Performance Improvisation ‘Shared Agendas’</i>	

Saturday 28 November

8.00 – 8.45	Workshop with Felicity Molloy <i>Dance Mobility</i>	665 Cumberland St. Dance Studio
9.00 – 10.30	Panel F: Contested Spaces of Community Dance	55 Union St. West
	Chair: Barbara Snook	213/14 Seminar Rm
	Petra Kupperts – <i>The Asylum Project: Somatic Experiments in Time and Space</i>	
	Kristie Mortimer – <i>Dancing Behind Bars: Three Community Dance Practitioners’ Experiences of Facilitating Dance in a Prison Environment</i>	
	Sofia Kalogeropoulou – <i>“Zorba the Flashmobian”</i> : <i>National Communities go Viral</i>	
10.30 – 11.00am	Tea Break	
11.00 – 12.30pm	Panel G: Communities of Practice	55 Union St. West
	Chair: Sue Cheesman	213/14 Seminar Rm
	Kerry-Ann Stanton – <i>NZDC and AWMM Community Dancing Together</i>	
	Cathy Livermore – <i>Taharangi: How to Carry the Sky</i>	

Tania Kopytko – *Strategies for Community Dance*

12.30 -1.30pm Lunch Break and *strategic planning discussion*

1.30 – 3.30pm **Panel H: Valuing Process in Community Dance** 55 Union St. West
Chair: Lyne Pringle 213/14 Seminar Rm
Diane Amans – *Meaningful Measurement*
Sean Curham – *Failure: How to Stage a Community Project or ‘The Success of Failure’*
Karen Barbour – *Valuing Process and Product in Community Dance*
Christina Houghton – *Participatory Performance and Minimal Ethics of Being-with*

3.30 – 4.00pm Tea Break

4.00 – 6.00pm **Panel I: Community Dance and Well Being** 55 Union St. West
Chair: Val Smith 213/14 Seminar Rm
Barbara Snook – *Reflections on a Project: What the Caroline Plummer Fellowship in Community Dance can Offer*
Jan Bolwell – *Wellbeing and the Ageing Dancer*
Felicity Molloy – *Dance Mobility: Somatic Feeling and Wellness in Older Adults Dance*
Uzo Nwankpa – *The Maternal-Child Dance Project*

6.00pm **Finale**
Round Table discussion
Dance, food and drink

Keynote Addresses

Thursday 26 November

Ōtākau Marae

Community Dance: 'I can only Hope....'

Ralph Buck

As community dance advocates we believe in teaching and learning practices that enhance tolerance, diversity, dialogue, compassion and empowerment. Caroline Plummer was a passionate advocate for community dance. This talk reflects upon the emergence of community dance practice and pedagogy and our aspirations for a more just and egalitarian society. I especially reflect upon Caroline Plummer's legacy as we look to the next ten years.

Friday 27 November

Seminar Room 213/214, School of Physical Education, Sport and Exercise Sciences 55 Union Street West

Threads through the Choreographic Process; Grounding Aesthetic Activism in Community.

Sherry Shapiro & Svi Shapiro

This discussion explores the concept of aesthetic activism as a means to further social justice and compassionate community. Drawing on critical and feminist pedagogies the speaker offers a choreographic process that centers on the body as a site for self and social awareness and a critical understanding. The aesthetic here is understood as that domain in which dominant meanings are disclosed and possibilities for social change can be imagined and realized. The discussion includes a description of a community dance process in Cape Town South Africa in which notions of embodied knowledge and critical understanding come together to create a dance performance. This pedagogy suggests ways in which meaning and purpose within a changing global context can be grounded in an ethics of social justice, human rights and inclusive community.

Performances

2015 Caroline Plummer Fellowship on Community Dance Performance

I am Here, We are Here

Uzo Nwankpa

Directed by Jessica Paipeta Latton

Bringing African music and dance as mental, spiritual and physical medicine for wellbeing, Uzo Nwankpa works with community members to tackle the grief of postnatal isolation, depression and anxiety due to hormone changes and lack of support. With live music, text and choreography developed by Uzo and the cast, *I am Here, We are Here*, is a tribal celebration of the power of motherhood, sisterhood, dance and community.

Community Performance Walk on St. Clair Beach

B is for Bare Foot

Christina Houghton

B is for barefoot is a durational performance event that brings people together in a barefoot walk along St. Clair beach and is inspired by the B project that involved Caroline Plummer (2002) marking this special occasion of the reunion of the Caroline Plummer dance fellowship. Friends of Carolyn's invite others to take a walk with us as a community event. How can we survive in today's ever shifting world? Shifting sands underfoot. We need tactics and strategies to navigate through uncertain times. The only certain thing about the future is change. How can we live today with a minimal ethics that brings us together? Performing *B for Barefoot* we experience the shifting sands of time and enact tactics of bringing-forth and being-with as a participatory action for living *on (the planet) and beyond* (ourselves). We do this through being with others and affecting each other as a community action. *B for Barefoot* traces cartographies of those who have gone before and those who follow, peeling back the layers to the basics of who we are; animal, human, material. We feel the sand of St. Clair beach between our toes and take care into our soles. *B for Barefoot* encourages a slowing down, noticing textures of terrain, encouraging us to notice where we place our feet. This performance aims to be an accumulation of multiple walks: a walk to remember, a walk to forget, a walk towards somatic well-being. Bring your own motivation for walking as we all walk bare footed to bring us closer to the Earth to feel our soles with our soles and inspire fluid ways of being together and bringing-forth community. This performance responds to disconnection between humans and the natural environment by drawing on the practice of Earthing or Grounding

(described by Dr Zucker) where walking in bare feet allows the soles of the feet to absorb negative ions from the earth. In cultures around the world such as the Native American Indians and Chinese and Ayurvedic medicine is considered a healing practice. Furthermore, it is considered that sand beside water is the ideal location for walking barefoot as sea-water is a great conductor for good connections to the body that contains mostly water. *B for Barefoot* aspires to the ethos behind the Caroline Plummer Community Dance Trust following Caroline's love for St Clair Beach and its community as well as choreographic enquiry.

Community Dance Workshops

Community Dance For All: Multisensory Explorations

Petra Koppers

In this session, we are weaving together multiple ways of expression, using a poetics of translation as a starting point. You are welcome if you identify as a mover, as a watcher, as a writer, as a singer, as a toucher, as someone who wants to lie down for a bit, as someone who wants to meet others. In this workshop, we will also taste some flavours of the Asylum Project, an international disability culture workshop series. Our Asylum collaborative inquiry explores multiple meanings of "asylum:" from asylum seekers and the limits of Empire, to psychiatric asylums and queer sanctuary space, to temporary places of security and refuge. In this experimental community arts project, we use movement and writing to investigate how bodyminds inhabit, touch and intersect asylum space. This work draws on personal histories: co-creator poet/dancer Stephanie Heit's experience as a psychiatric system survivor, and performance artist Petra Koppers' experience with art practice as a mode of inquiry in disability culture. The Olimpias (www.olimpias.org) is an artists' collective, founded in 1996 in Wales during work with mental health system survivors, with artistic director Petra Koppers. Associates come from across the world, with a current US centre. We create collaborative, research-focused environments open to people with physical, emotional, sensory and cognitive differences and their allies. In these environments, we can explore pride and pain, attention and the transformatory power of touch. The Olimpias is disability-led, and non-disabled allies are always welcome.

Whakaahua

Louise Potiki Bryant

**Tēnā koutou,
Ko Pukekura te mauka
Ko te tai o Ōtākou te wai
Ko Muaopoko te whenua
Ko Kai Tahu te iwi
Ko Tahu Potiki te tupuna
Ko Kāti Taoka te hapu
Ko Ōtākou te marae
Ko Louise Potiki Bryant ahau.**

This kōrero and wānaka will share aspects of the dance practice known as *Whakaahua*. *Whakaahua* means to acquire form or to transform. Arising from her collaboration with Professor Te Ahukaramū Charles Royal, Louise has evolved somatic dance techniques for creativity, healing, whānau participation and movement improvisation. The *Whakaahua* practice is inspired by Te

Ahukaramū Charles Royal's research into the historical whare tapere. Whare tapere are pā based houses of storytelling, dance, music, games and more. The *Whakaahua* practice draws on a central kaupapa of the dances and haka of the historical whare tapere, whereby a quality from the natural world emerges from deep within an individual dancer to find its fullest expression in the performance of the dance. For example, a dancer may transform into light, a manu (bird), an ika (fish) and so on. This transformation constitutes a reflection and an expression of the energies and forms of the natural world into human performance. During her time as the Caroline Plummer Fellow in Community Dance in 2014, Louise developed this practice further, exploring *Whakaahua* as a healing tool to connect with the wairua, hinengaro, tinana and broader connections with whānau.

Lung Tree Workshop

Lyne Pringle

In this workshop I will introduce the process I used to create movement for the dance work *Lung Tree*. We will move outside to meet some of the outstanding trees in the vicinity of the conference to take 'tree hugging' to a whole new level. By communing deeply we will evoke the spirit of these species to create unique movement sequences reminiscent of a Druidic ritual.

Dance Mobility™

Felicity Molloy

Dance Mobility™ is a 45 minute community workshop for older adults (+65). Dance activities, rhythmically designed to the participants' generational music, are arranged at a mixed level; for individuals with ease of movement and chronic physical conditions of old age. Dance Mobility™ sequences are sequenced around a loosely structured teaching grid. Each of the 4 segments offers a continuous flow of movement based around somatic practices of the feeling inside movement. Through the practice of teaching gyms and Community workshop settings, I have developed a teaching script that is fun, easy to follow and consistent with somatic practices of highlighting the individual experiencing a sense of themselves in movement. Participants report their feeling of ease and increased capability. I perform the movement concurrently with the group, on a chair, in a circle or on designated movement pathways. In terms of the physiological and biomechanical actions, there are gradual increases in: repetitions, duration, pace, the peripheral body's distance from centre of gravity, shifts from right to left side and use of varying supports, all combined with a range of dance steps and actions. The final section of the workshop, the participants choreograph brief clusters of movements to bring together a participatory sense of achievement in dance. Dancers interested in becoming Dance Mobility teachers are welcome.

Abstracts

Thursday 26 November

Panel A: Community, Practice and Place

Bring Back the Natives

Lyne Pringle

In this paper I will map the profound impact that the Caroline Plummer Fellowship has had on my life and creative practice. I will describe the projects I have embarked upon since holding the fellowship in 2011, and explain the creative trajectory to the current and ongoing *Bring back the Natives* project. I would like to share an inquiry into the power of dance to invite a greater awareness of our environments and the role that artists can play in activating communities towards restoring biodiversity to the urban landscape and visioning a sustainable future within connected and resilient neighbourhoods. This paper will invite discussion around the idea that dance artists can move away from solely inhabiting the studio or the concert stage, but rather can rub shoulders with the folks in their neighbourhoods in pragmatic and lively interventions against the flow of current environmental, social and economic paradigms.

Translating Home: An Auto-ethnography of Moving in Diverse Dancing Communities

Alys Longley

Creative practices are coextensive with communities, ecologies, spaces and sites, where culture meets geography, where the terrain of the city meets the behaviours of its streets. This auto-ethnographic presentation consists of a series of narratives, and employs practices of experimental writing in an attempt to capture affective moments portraying relationships between communities, creative practices and specific places. The paradigms that inter-connect and inform this writing include community dance, practice-led research, contemporary dance, inter-disciplinary studio practices, somatic methodology and dance in tertiary education. These auto-ethnographic narratives aim to illuminate a sense of how ecologies of dance, place and community interweave, creating all manner of different kinds of dance-homes, bringing sensoriums of proprioception, touch, connection and listening to the worlds of cities and the cities of our world.

Wai Kōrero - An intersection of Māori worldviews and somatic movement practices in a participatory performance context.

Rachel Ruckstunhl-Mann

Wai Kōrero - An intersection of Māori worldviews and somatic movement practices in a participatory performance context. This paper describes a performance practice arising out of a Masters Degree at AUT exploring the intersection of contemporary performance and somatic practices, and Māori relational practices of powhiri and mihimihi. Through this ongoing conversation between worlds and practices, a performance mode has developed around the theme of water and storytelling, that provides a possible model for the negotiation of both personal and social experiences of body, geography and memory, where all of these constructs are in question and up for transformation. Stories of water were (and are still) collected from friends, acquaintances and strangers, and filtered through lenses of somatic body practices including Body Mind Centering, Yoga, meditation, and contemporary dance. Both studio and public site-specific performances are explored through the research, and the politics of each geography and context is tested and questioned afresh with every encounter. Each performance aims to activate the potential for the experience of a self in relation to an/other, and the possibility of recognition, release and transformation of geography, body and memory. As an ongoing performance practice, these conversations between waters, bodies, stories and practices could be seen as a method of engaging people and different communities in a process that allows for a coming into relation to an unknown, through a connection to a deep knowing of themselves. Spaces of possible conflict, of vulnerability and of boundary pushing behaviour are gently approached with an ethos and spirit of openness and joy.

Friday 27 November

Panel B: Community Dance Education

Issues and Challenges around the fostering of a productive respectful community ethos within an integrated class context.

Sue Cheesman

In teaching and facilitating dance in integrated community contexts, how critically important is it to build a community among participants? How are the differing needs of a class managed in order to foster a respectful productive learning environment or Kaupapa? Why is this desirable and how is it possible? How is a sense of agency cultivated? What pedagogical issues arise in such a context? What underpins decisions made? My approach draws on the work of Brew, 2013, 2015; Claxton, 2012; Chappell, 2007, 2009; Kuppers, 2007, 2014; McWilliam, 2008; Risner, 2009; Shapiro, 2008 and Stinson, 2005. This presentation attempts to interrogate these questions by recognising strategies, identifying and unpacking some of the negotiations, issues and challenges this problematic engenders. Theorising of my personal practice from a dance teacher's 'self-narrative'

point of view, it can be argued that much is to be gained from this that empowers all contributors both teachers and learners alike.

Teaching Across Cultural Contexts: The Case of Teaching Indian Classical Dance within a Community setting in Australia.

Bindu Rajendren

Shifts and transformations in teaching cultural dance forms are inevitable results of the demands of teaching students living outside the traditional place and context of learning. Educational studies have long supported that acknowledging cultural diversity is pivotal in teaching Indian classical dance in multicultural settings to elevate student comprehension and enhance their learning and understanding (Loquet and Ranganathan 2010, Melchior 2011, Poursabahian 2012). Teaching in new contexts requires teachers to be conscious of the dichotomous contextual space in which the learning happens and be cognisant of the contextual change to allow a shift in teaching activities. This necessitates a need for teaching practices to acknowledge a culture of creative and selective adaption while maintaining the rigorous expectations of the dance to adhere to its traditional influences; particularly when the teaching occurs in a community setting while contributing to diasporic expectations. As a dance educator, teaching Indian classical dances within the community setting in Western contexts, I have often had to acknowledge the contextual shift, adapt and attempt to bridge cultural differences and educational diversity that exists within my personal teaching practices while attempting while attempting to stay true to the integrity of Indian classical dance. This paper will explore the teaching practices for Indian dance in an Australian South Asian diasporic community setting through an ethnographic approach by using the frame of three case studies. In particular it will examine how dance can become a medium to connect with symbolic and codified traditional dance knowledge and further transcultural connectivity and learning experience for students who learn this dance style in Australia.

Introducing a Community Dance Education Course: New Pathways to Learning and Teaching

Norma Sue Fisher-Stitt

At York University in Toronto, Canada, dance majors can pursue a concentration in dance education; those who wish to teach in the school system (K-12) also can pursue a concurrent or consecutive Bachelor of Education degree. In the past, the primary goal for both student groups was to gain skills in the teaching of dance to children and youth in the school system, in private studios and in recreation centres. While ensuring that young people have access to dance experiences is vital, by focusing almost exclusively on this demographic, we have excluded many others. In this presentation, participants will be introduced to our Dance Education stream as well as to our new course titled Community Dance Education. This course was developed in acknowledgement of the

fact that there are numerous populations who too often have limited access to dance opportunities. Our hope is that more of our students will consider becoming dance leaders in alternative settings, thereby expanding their own job prospects while also increasing opportunities for people who are frequently underserved to have access to guided movement experiences. The Community Dance Education course covers material not previously included in our dance curriculum and requires a practicum with an ‘untraditional’ population. Additionally, the course is offered in a blended format, with class discussions, some lectures and most of the course materials available online. In this session, selected components of the course web site will be featured and the benefits and challenges associated with this new endeavour will be discussed.

Ka titiro Whakamuri, Kia Ahu Whakamua, Ka neke

Tia Reihana

Creative practices are shaped by historical narrative, where stories, and the location of these in the dance space inform our approaches to pedagogy. Within this context critical reflexivity is applied to dance education and the location of past as means to articulate future. This paper contends the history of Māori knowledge and content in dance education settings. It reclaims and reconstructs a history pertaining to tangata whenua whilst ‘*dancing back*’ to a history of assimilation and appropriation. Community practices embedded within Māori Iwi ways of knowing and doing provide a point of departure to engage with current curricula. From this perspective, the boundaries between community and formal curricula dance contexts are alleviated. In the delivery of this paper an autonomous story is offered that affirms a meaningful connection to whenua and whakapapa. A provocation also emerges that asks community to acknowledge history of country and the conscious, relative and intrinsic landscapes that construct our stories. If story can be pedagogy, this paper contends a narrative reflective of Māori Iwi may address current approaches to the inclusion, interpretation and representation of Māori content and knowledge in current dance contexts.

Panel C: Community Dance and Artistic Performance

Ficus Macrophyll: A photographic presentation and talk.

Suzanne Cowan

Ficus Macrophyll is a site specific performance piece that is part of Suzanne Cowan’s Practice as Research PhD in Dance Studies at Auckland University. Taking place in the undershirts of the Moreton Bay Fig tree in Monte Cecilia Park in Auckland it explores a notion of the extended body in the play of porosity between the dancers and the environment. Creating rope installations within the tree the dancers explore its heights and depths and the complexity of textures, sounds, smells and sights. They experiment with a sense of anchoring, suspension and the spaces in-between.

Stable tensions, precarious balances, silhouette bodies inter-wining as branches, epic presence, a micro sensitivity and sensory experience! - reflections from the audience.

Bodies of Water from Edinburgh to Dunedin

Miriam Marler

This presentation will share insights and work-in-progress emerging from an on-going collaborative research project, conducted between the global antipodes of Dunedin, Aotearoa, and Edinburgh, Scotland. Informed by experiential research methodologies from Body-Mind Centering (Cohen, 1994) and Body Weather (Orr & Sweeney, 2011; Taylor, 2010; Snow, 2002), we practitioners explore our embodied relationships with the seascapes, lakes, and rivers of our respective homelands. Through improvised and authentic movement practices and collaborative methods, drawing on theories of deep ecology (Abram, 1996; Harding, 2006) and somatic dance practice (Beavers, 2008; Fortin, 2002; Grau, 2011), the project is conducted separately yet simultaneously from opposite ends of the globe. Our research inquiries will focus upon re-kindling an experiential sense of relatedness, interconnectedness, and belonging within our respective localities and the communities we are a part of, which includes the wider 'community' of the natural world.

This Cloud is Queering

Val Smith

This Cloud is Queering is an activist-art project that explores questions that emerge when bringing together queer thinking and somatic practices. The project is interested in how shared bodily practices encourage and create community by and for queer, trans and rainbow participants, and what kinds of queer communities might emerge through the development of somatic processes. How might these temporary and experimental communities engage with discourse around the significance of identity politics and other key contemporary social and political issues for LGBTIQI? This paper introduces the scope of the queer choreographic project that I will undertake in 2016 as the Caroline Plummer Fellow. Through this introduction I will discuss some of the problematic underpinning beliefs and values common to the field of Somatics from a queer perspective. This critical questioning is explored in reference to my past and current experiments in an art-activist approach to choreography. I examine my approach to a queering of dance-making methodologies through valuing unknowing, complexity, mappings and reimaginings. The potentiality of reconceptualizing somatics is considered in a whimsical process of drawing inspiration from queer and feminist theories. In this way Somatics might be reimagined as a “technique for fabricating the body” (Ginot, 2010), where Genderqueerness / Genderfluidity / Genderperformativity might become sites for our bodily explorations, experiences and sensations. *This Cloud is Queering*

facilitates space for queer, trans and rainbow bodies to communicate and exchange knowledge kinaesthetically. Through this paper I seek to reimagine how queers might engage in dance, and how somatics might engage with queer thinking.

Dance Anyone, Someone Dance

Brent Harris

This paper will explore a performative founding-fundering of the community through street-situated dance practices. These practices include works by the researcher and by dancer and choreographer Martin Nachbar. The paper will explore these practices in relation to Emmanuel Levinas's writing of the 'there is' or *il y a*, and Maurice Blanchot's writing of *the everyday*. For Levinas, the *il y a* is the horrific experience of anonymous being, the experience 'the night' into which the world of subjects and objects can always revert. For Blanchot, *the everyday*, paradigmatically of the city street, is also an 'experience' of the radical anonymity without an 'I' without subject or object: 'when I live the everyday, it is anyone, anyone whatsoever, who does so, and this any-one is, properly speaking, neither me, nor, properly speaking, the other'. Insofar as a dance performance turns into the everyday or 'the night' – for example, through engendering an experience of boredom or, Levinas's substituting an image for a concept – it participates in an undoing of identity, and risks itself. The paper will propose that the dance practices it discusses open 'experiences' of the *il y a*, and *the everyday*. The paper will consider these openings as foundings and funderings of a politics that would resonate with Simon Critchley's writing of a politics the foundation or *arche* of which is at each moment undone.

Panel D: Diverse Dancing Communities

Connections, shifts and tensions – Lessons learned from participating in diverse dance Communities.

Suzanne Renner

Participating in communities is considered beneficial for enabling individuals to know and learn the practices, values and competences of a particular society or domain (Lave & Wenger, 1991). Where groups of people share common concerns or desires to improve what they do, and have on-going interactions, communities of practice may be established. Such communities are more than networks or clubs in that the members are practitioners who have a commitment to their area of interest and to building reciprocal learning relationships (Wenger, McDermott & Snyder, 2001). There appears to be little written about them as a learning context for dance practitioners. This presentation will explore my participation and learning experiences in a variety of dance communities as an artist and educator over a lifetime of dance. In doing so, I will look at the nature

of the communities, their focus and purpose, the benefits and challenges of participating in them and how they may or may not have contributed to my personal and professional development. I will also reflect on how my experiences may help other dance practitioners to inform decisions about their own involvement in dance communities, and be used to identify implications for our practice and professional engagement, both now and in the future.

Dancing the City of Diversity

Dagmar Simon

This paper presents the findings of my doctoral study about the role and importance of culturally specific dance in multi-cultural cities. I conducted field research within three significant migrant communities in Auckland: Indian, Samoan, and Croatian. With growing urbanisation and international migration these findings are widely relevant. The research confirmed that participating in the dance practices strongly connected dancers within their cultural communities which I correlated to Robert Putnam's notion of 'bonding capital'. I argue that dance significantly contributes to Auckland's cultural vitality and that Auckland's many dance and cultural festivals foster awareness and appreciation of its many co-residing cultures. I suggest that dance offers a unique and non-threatening way of learning about cultures, through offering an embodied lived experience of culturally specific ways of relating to space, time, body, and each other. My message is that the existing dance practices and festivals could fulfil a significant role in developing a dynamic diversity in Auckland (and elsewhere) if more meaningful inter-cultural engagement was embedded within them. This approach would employ the dance practices' inherent 'bridging capital' (Putnam, 2007) so that they can become substantial building blocks of the future 'city of diversity'.

Song, Dance and Music: A Triad of Community Well-Being from West Africa to Aotearoa/NZ

Ojeya Cruz Banks & Community

Weaving song, community testimonies and research, this presentation will articulate dance from a West African (Guinea) perspective that reveals insights into community making through the song, dance and music triangle. Scholars have discussed the historical evolution, spiritual currency and communal creativity generated by African diaspora dance (Dixon Gottschild 2003; DeFrantz 2002, 2004; Charry 1999; Cruz Banks 2009, 2014; Gittens 2012; Watson 2008). African dance -in many manifestations- is conceptualized as sonic-somatic experiences for spiritually uplifting community (Montiero & Wall 2011; Cruz Banks 2012, 2014; DeFrantz 2004). This understanding of dance is also epistemologically in sync with Māori and other Pacific Island dance expressions. African dance is often under the guise or label of hip hop, a dance form strongly embraced by Pacific Island people but very little is known about the dance's lineage. The musical discussion led by Cruz

Banks and Dunedin's West African dance class participants aims to signal important Afro-Pacific ontological commonalities and intersections, and ruminate about how West African dance might be relevant to cultural change and evolving definitions and practices of dance in Aotearoa.

Panel E: Performative Presentation

The Solo Community

Hahna Briggs

I am connected to multiple communities, some of these connections are ongoing and others are fleeting. These various connections contribute to my bodily knowledge..." [my] personal histories, resulting from a lifetime of habit, experience, expression, physical challenges, cultural heritage and sense of place [that lie] resting in the bones, muscles, sinews and skin, awaiting reference" (Rank, 2004). I aim to utilise my bodily knowledge of community participation to create and perform three distinct solos. In particular, I want to draw from memories of choreographed movement from my past collective interactions with GASP! Dance Collective and CLSTERFCK (a collective of local queer artists). As Rank (2004) points out, the use of such movement memories can never be an exact recreation, as such attempts are stunningly inexact; explorations of memories instantaneously cause that memory to be transformed. Therefore, I will use memory of past movements and concepts as a mode to reconstruct collaborative community work into a new solo work to be performed during the "Moving Communities" conference. Although I perform alone, the connection to everything and numerous others remains intact.

Bharatanatyam in New Zealand: A Story of Dance, (Trans) Diaspora and Cultural Change

Swaroop Unni

The journeys of migration involve a splitting of home as place of origin and home as the sensory world of everyday experience. What migration narratives involve, then, is spatial reconfiguration of an embodied self: a transformation in the very skin through which the body is embodied (Ahmed, 2013). Experiences of migration or diaspora has led to new predicaments for maintaining dance traditions (Ahmed, 2013; Brooks & Meglin, 2011). Current research is exploring how migrants learn to inhabit these new geo-political spaces. This paper will serve as a springboard for investigating how classical Indian dance forms such as Bharatanatyam plays a role in enhancing Indian identity in New Zealand. The study employs a combination of dance ethnography and autoethnography as methodologies for examining how this dance is being practiced in the South Pacific.

RASA School of Dance: Bringing Dance to the Community.

Lisa Wilkinson

In this performative presentation I will talk about my dance school and how it came to be. The practicalities of running a business while negotiating how this affects my vision as a performing artist and facilitator of dance in the community. Also, the challenges of keeping up with the needs of the community while trying to maintain the essence of my principles of dance. The talk will include a photo slideshow and a performance.

Rehearsing Democracy, Enhancing Community through Interdisciplinary Performance Improvisation ‘Shared Agendas’

Ali East

This paper/performance presents the improvised performance series ‘Shared Agendas’ as a vehicle for reinforcing the academic performing arts community within the University of Otago and for fostering links with artists from the greater Dunedin community. In couching these inclusive spontaneous events as a form of academic meeting where members work together to solve problems, and find a common ground of understanding or agreement I contend that the artists involved are practicing the kind of democratic process that we might wish for all groups, organisations or nations. As dance therapist Adwoa Lemieux (1988) observes, within a danced improvisation, any difficulties and conflicts of interest are evident, physical, real, immediate and therefore immediately resolvable. In this form of community engagement, the conversation is directed towards co-operation, mutual sharing and communication between the performers, technical personnel, and the viewers as active critical witnesses. Because of the intense engagement and pre-occupation with the process by all participants, including the audience, this kind of performance meeting becomes a sort of **living entity** or microcosm of society (Schechner, 1988). Building on the ancient ideas of Socrates, or more recently French philosopher, Marc Sautet, artist for social change, Pablo Helguera (2011), contends that “Conversation [such as that between S.A. performers] is the centre of sociality, of collective understanding and organisation” (p.40) and that “Opening a discursive space gives others the opportunity to insert their contents into the structure... [and, he suggests,] the freedom to shape the exchange” (48). Similarly, Danielle Goldman (2010) contends that “the practice of improvisation is politically powerful as a mode of making oneself ready [for the active promotion of freedom, and] maintaining agency” (142). As a vehicle for inter-disciplinary research ‘Shared Agendas’ becomes a medium for the organisation and validation of intuitive and sensory knowledge, in ways that cuts across individual, cultural and disciplinary difference, offering another kind of research platform within the university and providing a framework for reflection and critical exchange, albeit in a creatively playful

environment. Members of the Music, Theatre and Dance departments at Otago have kindly offered to participate in the improvisational conversations that will accompany my talk.

Saturday 28 November

Panel F: Contested spaces of Community Dance

The Asylum Project: Somatic Experiments in Time and Space

Petra Koppers

In this lecture, Petra will share some of the flavors of the Asylum Project, an international disability culture workshop series. The Asylum collaborative inquiry explores multiple meanings of "asylum:" from asylum seekers and the limits of Empire, to psychiatric asylums and queer sanctuary space, to temporary places of security and refuge. In this experimental community arts project, we use movement and writing to investigate how bodyminds inhabit, touch and intersect asylum space. This work draws on personal histories: co-director poet/dancer Stephanie Heit's experience as a psychiatric system survivor, and performance artist Petra Koppers' experience with art practice as a mode of inquiry in disability culture. In this lecture, Petra will talk about the experiences leading the work, and the various modes with which participants engaged the themes, as well as how the project's insights are disseminated - how community performance can share itself beyond one particular site.

Dancing Behind Bars: Three community dance practitioners' experiences of facilitating dance in a prison environment

Kristie Mortimer

The presentation discusses the question of my Masters of Dance Studies thesis: *How do three community dance practitioners negotiate the challenges of facilitating dance classes in a prison environment?* Through interviewing three community dance practitioners I sought to gain an understanding of the challenges they may negotiate, and explore the strategies they may utilize when facilitating dance classes within a prison environment. Three key themes were identified in this study. These three themes are the prison environment, the attitudes and roles of the practitioners when working in this environment, and issues related to teaching in this context. From the findings it can be noted that facilitating dance classes in a prison environment can be challenging. The main cause for these challenges is the unfamiliarity of prison environment, and the unique social dynamics and prison cultures which exist within the prison. Many strategies were identified to assist in overcoming the challenges. These strategies include utilizing community dance pedagogy (underpinned by various values and principles), working in a team rather than individually,

detaching from the environment, sufficient preparation, and tailoring the class content. The narratives shared throughout this thesis present diverse understandings and meanings of facilitating dance within New Zealand prisons. This study may be useful for community dance practitioners who work in prison environments and wider communities. The findings may also provide support those who are considering working within prisons.

'Zorba the Flashmobian': National Communities Go Viral

Sofia Kalogeropoulou

In July 2015 a group of people gathered at the Syntagma square in Athens, Greece, and performed the dance *Zorba the Greek* in a flash mob manner. The event was then uploaded on Youtube with the title '*The Greek soul is not in crisis: Greece hold your head high*' as a response to the bailout referendum (July 5, 2015) where although 61% of the Greek population voted No to austerity measures the Greek Prime Minister signed a new bailout package with the European Union implementing more severe austerity measures on Greece. In this presentation, I explore the role of flash mobs as a means of political activism in the specific socio-political and economic climate in Greece. Furthermore, I discuss the paradox of using a flash mob which constitutes an ephemeral performative event to project and affirm the Greek national identity – an identity that it is perceived to have a diachronic value.

Panel G: Communities of Practice

NZDC and AWMM Community Dancing Together

Kerry-Ann Stanton

Professional and community partnerships in contemporary dance. In April 2015 the NZDC YEP Auckland Autumn School and the Auckland Memorial Museum Tales of Tamaki programme worked together to present a performance responding to the question, "what is courage"? The aim of this session is to share how the partnership came into being, the week long process and the outcomes for the students, the dancers and the audience. This simple shared project offered everyone an expanded experience of community contemporary dance.

Taharangi: How to Carry the Sky

Cathy Livermore

I would like to present an individual paper that shares and discusses my approach and experiences of my recent choreographic processes and performances that I have been involved in creating in the 'now' informed by my indigenous worldview and through the activation of living relationships. As a contemporary indigenous dance maker trained within contemporary western cultural approaches

to dance making I have found the innate nature of exclusivity and isolation of the choreographic process to be limiting in relation to the fullness of who I am instinctively and culturally as a human being and as an indigenous dance maker. Due to this I have been exploring and developing choreographic and performance practice processes of creative research and choreographic development that are informed by what I identify as ‘indigenous approaches’. This involves as a priority, and as a starting point, immersion within community as the foundations for dance making and performance. Rather than separating the choreographers and performers into the isolated space of the dance studio, I have been creating opportunities, through residencies and community projects, to involve my creative process from start to finish within a collective dynamic to seed the conceptual and grow the dance work and/or to remain open to these community dynamics within the performance itself. Living knowledge and activated relationships applied in the presence of now can be viewed as the foundation of traditional indigenous worldviews and cultural practices, as opposed to recorded factual histories that are no longer applied or aren’t evidenced in the present but sit more within a hypothetical theoretical possibility as seen in contemporary western knowledge systems. Therefore as an indigenous dance maker I have been investing in cultivating dance-making processes that are continually informed throughout the creative process by interaction within diverse daily dynamics of community function and conversation. The rich layers of what has been activated and experienced and that I have exchanged and received through these evolving approaches is extraordinary and I would enjoy reflecting on these at the Moving Communities Conference.

Strategies for Community Dance - Forum on a framework and actions for the future of community dance in Aotearoa New Zealand

Tania Kopytko

This is a project which DANZ would co-ordinate for the conference. In August DANZ will canvas Community dance practitioners across the country to ask what they feel is needed to support and develop Community Dance practice. This research would be synthesized into a presentation for the conference. The discussion following the presentation would confirm or change the framework concept. But the object is to develop a shared vision purpose and plan for Community Dance to be recognised and development in Aotearoa NZ. DANZ believes that this developed is a vital one to compliment the wonderful work of the Caroline Plummer Fellowship and encourage wider recognition and visibility of this sector of dance work. I believe this opportunity will enable deep and meaningful collaborative opportunities to develop which will have long term implications.

Panel H: Valuing Process in Community Dance

Meaningful Measurement

Diane Amans

Meaningful Measurement – how do community dance artists carry out effective evaluation?

I propose to address some of the tension lines involved in measuring the impact of dance interventions. I am carrying out research into how community dance workers currently evaluate their practice. Findings include a range of creative methods used to document practice and retrieve evaluation data. Questions raised include: What do we mean by ‘success’ and ‘impact’? Whose definition of success is used (participants’, artists’, funders’)? How useful are subjective Wellbeing Measurement tools? What happens to evaluation reports? Who uses them? Where do they end up? How do dance practitioners learn their skills in evaluation? To what extent do community dance practitioners share common values and approaches to evaluation? These questions could be discussed with reference to dance projects in different settings and evaluation practice in other contexts, including both participatory arts based and non-arts based profession.

Failure: How to Stage a Community Project or ‘The Success of Failure’

Sean Curham

This discussion will reflect on the experiences and implications of failure in relation to the community project ‘Four Legs Better than Two’. I will start with a brief summary of the ‘Four Legs’ project and its shortcomings. I will then introduce three more recent examples of community situated works including ‘Are You Scared of Me’ (with the greater Auckland Chorus) Selwyn Village and the Auckland Old Folks Association Project. These more recent works will take up the idea of ‘the success of failure’ and look at how the problems discovered during ‘Four Legs’ were dealt with or accepted in these later examples. Alongside this interest in what constitutes a success or failure lies a more sustained investigation of ‘choreography in the everyday’. The idea that our familiar daily tasks harbour a unique (and philosophical singular) experience of the world was the impetus for the dog walking project ‘Four Legs Better than Two’. Since this project I have continued to tease out the idea of the most familiar as a site of radical creativity, from where a politics of aesthetic productivity can start to be imagined. Examples of why the everyday is so exciting. The idea of the everyday creativity reframes the habitual as an active and accessible means of participating in change. Its inclusive and always under way. It enacts a constant process of variation and relational composition. It savours the minor, insignificant events of being where ‘all’ are implicated in ‘all’ activities. It is hard to sell a walk to the letterbox or an email to friends.

Valuing process and product in community dance

Karen Barbour

Community dance practice has developed within Aotearoa New Zealand, drawing initially on work in Britain in the 1980s and 1990s, and growing in depth and diversity within our local contexts. As a social activity that potentially supports community development, a sense of belonging and civic engagement, community dance offers many opportunities for dance practitioners and the wider community. In her resource file for community dance practitioners in Aotearoa New Zealand, Petra Koppers stated that “community dance’s power rests in process rather than product” (2006, p.3). As a dance practitioner who participates in tertiary education, professional and community dance settings, I embrace this statement and the potential for creative, empowering, aesthetic and participatory dance activity. Inclusive, collaborative ‘process’ may support community values and agendas, a sense of social and cultural belonging, personal and community transformation and the expression of collective creative and political voices. Taking inspiration from community dance literature and praxis too, tertiary dance educators and professional dance artists may seek to transform the structural processes of their dance organisations, as well as their creative processes in developing communally authored dance ‘products’, with the aim to develop sustainable and ethical dance activity. Thus, I suggest that the values and practices of community dance have much to offer dance practitioners in a range of contexts, including tertiary education and the professional dance industry. In this presentation I discuss possible transformations in structural and creative processes in dance activity, drawing on my experiences across different contexts. I unpack and reflect on some of the personal challenges I’ve faced as a dance practitioner in these endeavors and share some of our community successes. In particular, I make reference to collaborative projects undertaken with tertiary dance students, professional dancers and community artists in Waikato.

Participatory Performance and Minimal Ethics of Being-with

Christina Houghton

Practice led research responds to ecological discourse surrounding the recently termed era of the Anthropocene through participatory performance as an embodied practice of ‘minimal ethics’ (Zylinska, 2004). By taking up the theme of ‘survival’ performatively I explore questions of survival in relation to the individual and larger society through the *survival of being-with* as a ‘new’ modality for living *on this earth and beyond our selves* (Heidegger, 1996). Participatory performance tours draw on survival drills, protective gear/shelter and autobiographical sensory childhood memories from holidays sailing with family that create collective rituals around endurance, loss, recuperation and hope. Drawing on a Poetics of Failure (Bailes, 2011) a performance about disaster becomes a ‘performance disaster’, one that does not live up to the spectacle of theatre or the drama of survival but follows pathways that lean towards the uncertain

the misrepresented and the unexpected. Somatic performance actions and the sharing of survival stories aim to evoke connectivity and the ethic of being-with-care as a means for bringing-forth hope, where participants perform place together as a temporary moving community.

Panel I: Community Dance and Wellbeing

Reflections on a Project: What the Caroline Plummer Fellowship in Community Dance can Offer.

Barbara Snook

This presentation reflects upon the value of The Caroline Plummer Fellowship in Community Dance, particularly in respect to the outcomes of my own 2008 tenure. This presentation outlines participants' perspectives of living with cancer and their participation in my 2008 dance project, titled 'A Circle of Life' and what evolved over a process of ten movement workshops and three performances. Through a qualitative descriptive approach the profound affect upon the participants was researched, specifically the richness and texture of individual experiences for eight participants. The research was participatory in that Dr Mary Butler and myself as researchers, were involved in workshops and performances. We documented the outcomes of the project in terms of motivation of the dancers; how their identity as non-dancers began to change; the embodiment of meaning within the gestures the participants created and finally how the performance became a statement of pride.

Wellbeing and the Ageing Dancer

Jan Bolwell

The fusion of dance aesthetics with the principles of exercise and safe practice can result in challenging and fulfilling dance experiences for the ageing dancer as demonstrated in the 1920s by British dance pioneer Margaret Morris. I chart my own experience of teaching two different cohorts of older women in (a) Crows Feet Dance Collective, a contemporary dance performance-based group of mature performers and (b) an aerobic dance exercise programme for older women. Based on fifteen years experience I reflect on how ageism is present in community and professional dance, and how dancers in both contexts deal with such artistic and societal challenges. As a member of the 'baby boomer' generation I discuss our impact on society as we age and put pressure on health and social services. The positive side to the 'grey tsunami' is a fitter and healthier generation reflected in the establishment of dance companies and programmes for older dancers. However, ageism is still deeply embedded in Western theatre dance and I discuss the challenges faced by older dancers. I also profile the lives and careers of some older dancers who have successfully made the transition into late careers as mature artists. I also discuss the way in which Maori, Tongan and Samoan elders express their culture through dance forms that are increasingly being seen as a means of contributing to health and well-being. Given the prevailing strong association of western

dance with youth and athleticism it could be regarded as a subversive act to create a dance performance group of older trained and untrained dancers. I finish the presentation with a profile of Crows Feet Dance Collective the company of mature women I have directed and choreographed for fifteen years. These women have taught me that the ageing dancer is resilient, self-aware, courageous and sometimes reckless and able to look forward rather than back to new joys, new discoveries and a new level of creativity in a body that encapsulates a ‘lived richness.’

Dance Mobility™: Somatic Feeling and Wellness in Older Adults Dance

Felicity Molloy

Dance Mobility™ is a community dance programme designed for older adults with diverse motor skill levels and dance practices. DM™ teachers are experienced in teaching dance, have empathy with older people, and establish sessions in their local area to take advantage of their community resources. The programme includes high-functioning older adults, some with sensory, balance impairments, or Parkinson’s disease. DM™ recognises that by advertising the sessions as a lively and enjoyable way to stay active, the programme employs social interactional, developmental, effort and expressive elements of therapeutic dance. The benefits and challenges of facilitating a once-weekly dance practice model are discussed in relation to programme design, teaching methods, and ways the programme affects individuals’ sensorial states of wellbeing and awareness. Sequences are structured around a four step teaching grid. Each new term provides participants with the pleasurable impetus of musical selections and activities in a progressive yet familiar structure. Activities are flexible in relation to the individual’s or group’s aspiration to achieve in terms of social participation, age range or functional abilities. Somatic practices have been introduced as integral to DM™ teaching methods and dance activities. Adaptive awareness methods incorporated into the DM™ approach are reflected on through dance embodiment theories, cross-disciplinary goals of gerontology, and exercise science/rehabilitation research to debate benefits and limitations of dance for older adults. The range of research is utilised to propose that more evidence-based conclusions that advance older adults’ feelings of wellbeing and safeguard their motivations to continue moving freely are required.

The Maternal-Child Dance Project

Uzoamaka Nwankpa

This workshop/presentation will provide participants a glimpse of the 2015 Caroline Plummer community dance fellow’s *Maternal-Child Dance Project*. This project is the birth of my curiosity around the healing effects of music and community and dance experiences. The goal of the *Maternal-Child Dance Project* is to explore the perception of prenatal and postpartum mood

disorders (PPMD) in the Dunedin community, to identify existing practices of music and dance to support emotional health, capture the impact of music and dance on families and community during the prenatal and postpartum period and discover opportunities where integration of music and dance can be beneficial in health care delivery. *The Maternal-Child Dance Project* includes the three phases of information gathering, community dance sessions and a performance/arts installation. This presentation will focus on the **community dance sessions** phase of the project with an opportunity for conference participants to engage in a reflective dialogue afterwards using the integrative medicine model. Integrative medicine emphasizes the combination of conventional and alternative approaches to address the biological, psychological, social and spiritual aspects of health and illness. It combines evidence-based therapies from both conventional (Western or Allopathic medicine) and complementary therapies. *The Maternal-Child Dance Project* will work within the integrative medicine model to generate new information and knowledge in the field. Imagine a world where mothers, babies, and all community members are moving and dancing ecstatically together supporting Hauora.

Conference Presenters' Biographies

Diane Amans has over thirty five years of experience of lecturing in creative and performing arts and leading dance activities with diverse community groups both in the UK and Europe. For fifteen years she was the artistic director of Freedom in Dance – a company I set up to offer accessible opportunities for people of all ages to participate in dance activities. She currently works as a freelance dance artist, lecturer and consultant offering professional development, evaluation, mentoring and project management work. I am course tutor for the induction module on the Foundation for Community Dance National College Summer School Current and other recent work includes making an intergenerational dance video challenging stereotypes of youth and ageing, developing and delivering an accredited training programme for dancers wishing to work in participatory arts with intergenerational groups.

Karen Barbour is a Senior Lecturer in Te Oranga: School of Human Development and Movement Studies in the Faculty of Education at The University of Waikato. She is committed to fostering qualitative dance research, specifically in feminist choreographic practice, contemporary dance, site-specific dance and digital dance. Karen has published in a range of academic journals including *Cultural Studies* ⇔ *Critical Methodologies*, *International Journal of Arts in Society*, *Brolga* and *Emotion, Space and Society*. Karen is editor of the journal *Dance Research Aotearoa* (<http://www.dra.ac.nz>), author of *Dancing across the page: Narrative and embodied ways of knowing* (2011), and of the edited book *Ethnographic worldviews: Transformations and social justice* (Rinehart, Barbour & Pope, 2014).

Jan Bolwell is choreographer and director of Wellington's Crows Feet Dance Collective, a dance company for mature women founded in 1999. She has created over twenty works for the Collective. In 2015 they have been touring *The Armed Man*, their acclaimed dance version of Karl Jenkins famous choral work of the same name. Jan is also a playwright and actor, and has written and performed five plays, three of which are solo plays about her family. Currently she is writer-in-residence at the Robert Lord Writer's Cottage in Dunedin.

Hahna Briggs is a Dunedin based dancer practitioner, with a Masters in Dance Studies, University of Otago. She co-founded GASP! Dance Collective and currently co-teach GASP!'s inclusive community classes. She was the 2013 recipient of the Caroline Plummer Community Dance Fellowship, School of Physical Education, Sport and Exercise Science (University of Otago). Her achievements this year include taking her collaborative work 'From Conversation: Difference is Our

Strength' to the Undercover Artist's Festival in Brisbane and directing the 2015 Dunedin Pride Festival. In addition to dance and festival direction she is the Queer Support Coordinator for the OUSA Student Support Centre.

Ralph Buck is an award winning teacher and academic leader. Ralph's teaching has been recognised with an Excellence Award in Equal Opportunities for Community Teaching, 2006; University of Auckland Sustained Excellence in Teaching Award, 2008; and, Academic Leadership Award, 2010. Ralph's research has been featured at the UNESCO Second World Conference on Arts Education; the University of Auckland 'Research Works Wonders' website and on New Zealand television. He is a Principal Investigator with the Centre for Brain Research, and has published in leading peer reviewed journals. Ralph is also on the International Editorial Boards of Research in Dance Education (RIDE) and Journal of Dance education (JODE) the two world leading journals in this field. Ralph has invested much time and energy in building international partnerships in arts education. He has collaborated with UNESCO in raising the profile in Arts Education around the world. He initiated, advocated for and planned UNESCO's International Arts Education Week. He is on the Executive Council of the World Alliance for Arts Education that represents over 3 million arts educators in school and communities. Ralph has provided master classes, and keynote addresses in Copenhagen, Stockholm, Singapore, Hong Kong, Melbourne, Brisbane, Taipei, Beijing, Suva and Auckland. His research and publications focus upon dance teaching and learning, and community dance.

Sue Cheesman (MA) currently works as a Senior Lecturer in Dance Education in the Faculty of Education at the University of Waikato within teacher education. She has been for many moons a choreographer, performer, teacher and researcher. Recent research has centred around choreographic practice particularly in relation to site specific work, dance and disability and dance education. She is published in the following: Research in Dance Education, The Arts in Society and Dance Research Aotearoa. She eats, sleeps and lives dance, with her enthusiasm and passion for it knowing no bounds.

Suzanne Cowan is a PhD candidate in Dance Studies at the University of Auckland. Her current research focuses on the ethics of an extended body, a body that extends itself through place, people and objects. Her most recent choreographic project is a site specific piece called, Fiscus Macrophylla, performed at Monte Cecilia park in Auckland on March 22. Suzanne is excited about leading the first academic paper, called Dance and Disability, from July to November this year at Auckland university. Last year she presented a paper on her 2014 installation dance piece,

Pharmakos, for the Performance and Disability working group at the International Federation for Theatre Arts conference, Warwick University, in August. A film of Pharmakos was screened at the Be. Leadership exhibition in Auckland in November and also at the Invisible Difference symposium in London, U.K. In 2014 she was awarded the June Opie Fellowship and in 2013 she was awarded an AMP scholarship as well as an Ian Campbell scholarship in support of her research into dance and disability.

Ojeya Cruz Banks is a senior lecturer for the Dance Studies Program in the School of Physical Education, Sport and Exercise Sciences. She is also the director of the dance lab, a dance collective and performance research group. Research includes dance anthropology, pedagogy, choreography, postcolonial studies, and indigenous perspectives of dance; and she specializes in sabar and djembe dance traditions from West Africa, and contemporary dance. Ojeya was selected for the esteemed 2008 Professional Choreographer's Lab at the Jacob's Pillow School of Dance, 2011 Pacific Dance Choreographic Laboratory (Aotearoa/New Zealand) and was the keynote speaker and choreographer for the award-winning 2012 BlakDance festival in Australia. She has conducted dance research abroad in Uganda, Senegal, Mali, Guinea, Cuba, Guam and several other countries. Ojeya has studied with renowned dancers such as Katherine Dunham, Moustapha Bangoura, Youssou Koumbassa, Ron Brown and Eno Washington.

Sean Curham is an Auckland based artist with a diverse practice that includes, lighting, spatial design, choreography and performance. His work has been shown both locally and internationally. Recent projects include the *MAP Research Series* (research, Auk 2015), *make it/disappear* (performance, Auk 2015), *'the rite of spring'* re-presented by Min Kyoung Lee and Joao Martins (design, Auk 2015), *to and fro* (Artspace performance series 2014), *The Festival of Uncertainty* with Feasting House (performance festival, Auk 2014) *Spectres of Evaluation* with Local Time(performance, installation, video and conference presentation, Melb 2014) *One to many, many to one'* with et.al at the Auckland City Art Gallery(Oct 2013), *'Belief :A re-creation Pts 1 & 2'* (a re enactment of a discussion on belief by senior New York artists including Alison Knowles, staged with the support of Bonnie Marranca(Ed PAJ) *"Informal Performance :A series of conversations with NZ artists, thinkers and writers interested in performance and choreography"*, and *'Stand Up, Lie Down Sermon', 'Campertown'* a tent installation as part of the Grey Lynn Festival(Auk) 2013. Sean also has a strong interest in works that contribute to and question notions of community. He creates public projects addressing issues of housing intensification, aging, community agency and visibility. Current works in this vein include a housing design competition based around an Auckland inner city precinct, *'Campertown'* a temporary tent sculpture addressing housing

intensification (Grey Lynn Festival 2013) and a video wall proposal for the new Devonport Library (Auk). At a critical level Sean's interest lie in event theory (Deleuze, Massumi, Badiou, Agamben). This investigation seeks to realign the relationship between abstract forces and a daily world with a particular focus on the politics of singularity.

Ali East (MPHED) is a New Zealand dance artist and educator, and currently chair of the Dance Studies programme, at The University of Otago, New Zealand where she teaches Choreography, Contemporary dance history and issues, Somatics, Dance and community and Dance ethnography. In 1980, along with poet and musician Denys Trussell, she founded Origins Dance Theatre and has made more than 25 eco-political mixed media dance works. Ali is the co-ordinator of Dancespeak Dunedin Performance Collective and co-ordinates the annual Shared Agendas Improvised Performance Events at the University of Otago. From 1989-1996 she founded and directed New Zealand's first choreographic training programme, now Bachelor of Performing and Screen Arts, (Unitec, Auckland) where many of New Zealand's current dance artists have trained. She is a regular presenter at international conferences and has published a number of journal articles and book chapters. Her book *'Teaching Dance as if the World Matters: A Design for teaching Dance-making in the 21st Century'* was published in 2011. More recently her research interests have investigated intuitive sensory somatic dance processes and teaching approaches; The role of Dance in transdisciplinary Research and Trans-locational (situated) teaching and Learning and Dance, place and identity.

Norma Sue Fisher-Stitt is a Professor in the Dance Department at York University in Toronto, Canada where she teaches dance education and dance history at the undergraduate and graduate levels. Dr. Fisher-Stitt is the author of *The Ballet Class: A History of Canada's National Ballet School* and she has presented papers at the Society of Dance History Scholars, the Canadian Society for Dance Studies, and at the International Conference on Dance Education (ICONDE 2014). She was the recipient of a University Wide Teaching Award in 2014.

Brent Harris is an artist working in dance and visual arts, living in Auckland, Aotearoa New Zealand. Poststeering, his book with Maria O'Connor, is forming from The Physics Room, The School of Art + Design, Auckland University of Technology and M/K Press. Recent projects include Poststeering, The Physics Room, Christchurch (2013), Wednesday, Auckland (2013), and Oct Dec Series, ST PAUL st Gallery (2011). Harris completed a practice-led PhD in performance at The School of Art + Design, Auckland University of Technology in 2013, and is a graduate of The School of Physical Education, Sport and Exercise Sciences, University of Otago.

Christina Houghton is an Auckland based choreographer/ artist and has a strong connection to the Whau waterway (New Lynn), the Waitamatā and anything to do with boats and weather. She explores risk and survival in relation to climate change through, spatial, performative and participatory artistic practices, such as guided performance walks and boat trips that include maps and embodied sensory performance actions. Recent work 2015: ‘Walkie Talkie Bush Bash’, Whau Arts Festival, Avondale Auckland; ‘Still Sailing’ Prague Quadrennial of Performance Space and Design; In Between Future Islands, Oceanic Performance Biennial Rarotonga; 2014: Other Waters Art on The Manukau. Mangere Bridge, Auckland. Sharing Waters, Umeå Sweden. Christina Studied Dance at Otago University, has a Masters in Creative and performing Arts from NICA University of Auckland and is a PhD Candidate at AUT University.

Sofia Kalogeropoulou is a Teaching Fellow at the School of Physical Education, Sport and Exercise Sciences and a choreographer for the Pre-Tertiary Studies Programme at the Department of Music at the University of Otago. She graduated with a Masters of Dance Studies from the University of Otago and holds a Bachelor in Performing Arts with a major in dance from the University of Auckland. A certified member of the Royal Academy of Dance she has taught ballet in professional and community institutions in Greece, London UK and New Zealand. She is a graduate of the City Ballet Foundation in Auckland where she was mentored by Timothy Gordon in Contemporary Ballet and Alexander Technique, Juliet Fisher in Graham Technique and Mary Jane O'Reilly in Limbs Repertoire. Sofia was a principal dancer with Company Z in Auckland and now is a freelance choreographer and dancer.

Tania Kopytko has had a successful and long career in arts and dance development and community dance in New Zealand, Australia and the United Kingdom. Born in Palmerston North she was the first Community Arts manager in the city and a member of the first Community Arts Network of Aotearoa New Zealand. She has worked freelance and in managerial positions, for a range of arts and government organisations, developing dance, community dance and arts projects and programmes (e.g. with Ausdance in Brisbane, Australia, The Northern Irish Arts Council and Havant Borough Council UK, Te Wananga o Aotearoa Dance Degree programme, now defunct). Until recently she was the Executive Director for DANZ, Dance Aotearoa NZ Ltd, for 11 years and is now working freelance. Tania is a dancer, teacher and choreographer with Crows Feet Dance Collective, a project instigated by Jan Bolwell. She has a PhD in Dance Anthropology from The Queen’s University in Belfast, Northern Ireland, with a strong interest in the role dance and arts play in our culture.

Petra Koppers is a disability culture activist, a community performance artist, and a Professor at the University of Michigan. She also teaches on Goddard College's Low Residency MFA in Interdisciplinary Arts. She leads The Olimpias, a performance research collective (www.olimpias.org). Her *Disability Culture and Community Performance: Find a Strange and Twisted Shape* (Palgrave, 2011, paperback 2013) explores The Olimpias' arts-based research methods. She is the author of a new textbook, *Studying Disability Arts and Culture: An Introduction* (Palgrave, 2014).

Cathy Livermore has enjoyed the past 15 years performing, choreographing and teaching around the southern and northern hemisphere. Cathy has performed with Atamira Dance Company, Body Cartography, Vospertron, Ivy Granite Productions, Oceania Dance Theatre, Red Leap Physical Theatre, Belgian choreographer Hans Van den Broeck, French Company GROUP F, Native American Contemporary Dance company, Dancing Earth and within her own choreographic works. In 2006 Cathy was Artist in Residence at the Oceania Centre under the directorship of Epeli Hau'ofa and in 2009 was guest choreographic artist at New Zealand School of Dance Graduation season. Cathy has been involved as a choreographer and performer in many festivals including Tempo Dance Festival NZ 2003, 2007 and 2010, Wellington Fringe Festival 2004 and 2006, Wellington Dance Your Socks Off 2008, the first Oceania Dance Festival 2006 (Fiji), first Kowhiti Maori Contemporary Dance Festival 2010 and the first Blakdance Festival 2012(Aust), Auckland Arts Festival 2013 and 2015 with Group F, as well as touring nationally and internationally with Atamira Dance Company for 8 years. Cathy's choreography, WAI?, was performed in the Auckland Arts Festival 2013 as part of Atamira's HOU programme and with CNZ funding was developed and performed in 2013 at Emergent Ecology, Oceanic Performance Biennial. Cathy also re-choreographed the first Pacific musical, The Factory, for its tour to Australia and Edinburgh in 2014. In 2014 Cathy was invited to participate in New Mexico, USA with Dancing Earth's Summer Intensive Residency where she performed, choreographed and taught with an international delegation of 25 indigenous artists, funded by CNZ. 2015 has seen Cathy initiate and co-ordinate Taharangi, a 3-staged international indigenous choreographic research and collaboration facilitated within 3 diverse communities in NZ, including Auckland, Taranaki and Dunedin involving community development, choreographic development and performance funded by CNZ whilst hosting international indigenous artist Trey Pickett for 3 months of cultural and artistic wananga. Cathy's most recent work 'Wai me' was performed as part of Pacific Skin; Multimedia interactive technology dance performance in April 2015, as part of an international collaboration with Japanese dance artists. Cathy is currently the Head of Dance at Pacific Institute of Performing Arts.

Alys Longley is a performance maker, researcher and teacher. She is a Senior Lecturer in the Dance

Studies Programme at the University of Auckland, New Zealand. Alys's research interests include practice-led research, interdisciplinary projects, ethnography, narrative research, somatic practices, ecology and inclusive dance education. She has recently led the project *fluid city*, an art-science-education project on water-sustainability. Her book *The Foreign Language of Motion* was published in 2014 with Winchester University Press's Preface Series.

Miriam Marler (MdanceSt, PGDip, BPSA Contemporary Dance) works as a tutor and research assistant in Dance Studies at the School of Physical Education, Sport and Exercise Sciences at the University of Otago. She is an Aotearoa/New Zealand born dance-artist and emerging researcher interested in how cultural and somatic nuances of movement practices relate to local and global dance debates. Miriam has trained with dance notables Louise Potiki Bryant (NZ), Yoshito Ohno (Japan), Diego Pinón (Mexico), Frank Van de Ven (Netherlands), Min Tanaka (Japan) and Charles Koroneho (NZ).

Felicity Molloy is a well-known dance and somatic educator in New Zealand. Currently Programme Leader (Massage and Yoga) and Education Advisor at Wellpark College of Natural Therapies, she is in the last months of doctoral research that explores embodied knowledge that dancers bring or leave behind, when they transition to academia.

Kristie Mortimer is a community dance practitioner based in Auckland. With a strong interest for community dance and dance education, Kristie has a passion to provide diverse experiences in dance to many different people. Growing up in Blenheim before moving to Auckland, she began dancing at a young age, and began teaching dance classes in her teens. Still actively involved, Kristie has many roles within the Auckland dance community, teaching youth and older students, working on contract with The New Zealand Dance Company as Community and Education Programme Assistant Administrator, and facilitating learning and performing opportunities. Having completed her Postgraduate Diploma in Creative and Performing Arts with Distinction with a semester abroad at the University of Roehampton, London, and recently finished her Masters in Dance Studies researching the role of community dance practitioners in New Zealand prisons, Kristie is soon to begin her PhD in Dance Studies. Kristie is a firm believer and advocate of dance being an activity for participation anyone and everyone.

Uzoamaka Nwankpa (Uzo) is a dance facilitator, choreographer, educator, researcher and an advocate for healing through music and dance. She is a community health registered nurse connecting her passion in the power of indigenous music and dance with community health nursing. As the 2015 recipient of the Caroline Plummer Fellowship in Community Dance, she is exploring

the effect music and dance has on expectant and postpartum mothers. As a part of her Maternal and Child Dance project in NZ, she will facilitate community dance sessions as well as a community informed performance addressing the effects of mental disturbances in the prenatal and postpartum timeframe. Uzo is originally from Enugu, Nigeria, West Africa, Uzo is creating a venue for community health workers to facilitate healing through music and dance using her knowledge of her indigenous practices from home and other countries in Africa along with her western nursing education. As a first generation Nigerian woman residing in the United States of America, she has created diverse ways to preserve her culture through innovative workshops, presentations and performances. She is an advocate for dance in the medical world aiding in the awareness of dance as a form of self-healing. For more information visit www.theuzo.com

Louise Potiki Bryant is a choreographer, dancer, and video artist of Kāi Tahu, Kāti Mamoe and Waitaha descent. In 2014 Louise was the Caroline Plummer Fellow in Community Dance at the University of Otago, undertaking the **WHAKAAHUA: Coming to form** Project. Throughout her career she has also been selected for several residency awards including the Nagi Tahu artist in residence at The Otago Polytechnic School of Art in 2003, the Wild Creations Residency in 2007, and most recently the Harriet Freidlander Residency in 2014. Louise has a Bachelor of Performing and Screen Arts with a major in Contemporary Dance and a Bachelor of Arts with a major in Maori Studies. Her teaching experience includes positions at The University of Otago, The University of Auckland, and the Unitec School of Performing and Screen Arts, teaching courses in choreography, interdisciplinary practice, whakaahua dance practice, and video - dance. Louise is also a certified Iyengar Yoga Teacher teaching at Piha Yoga and at Herne Bay Yoga. She has been widely praised for her work with Atamira Dance Company, with awarded works, including **NGAI TAHU 32** ('Best contemporary dance production 2004', NZ Listener), **TE AROHA ME TE MAMAE** ('Best New Choreographer 2003', NZ Listener), and **TAONGA; dust water wind** ('Best Production' 'Best Music' and 'Best Scenography, the Tempo Dance Festival 2010). Louise has been admired for her excellent videography skills having created music videos for Ariana Tikao (her single TUIA received 'Best Music Video') and Te Ahukaramū Charles Royal (2013). Her dance films **WHAKARURUHAU**, **AORAKI**, **NOHOPUKU** and **KURAWAKA** have been exhibited worldwide resulting in more recent film collaborations with NZ Opera Company, choreographer Maaka Pepene and Mozart Fellow Jeremy Mayall.

Lyne Pringle has over 30 years of experience working as a dance/theatre artist in New Zealand, Australia and New York and is deeply committed to the development of New Zealand performing arts. Lyne has produced over 30 dance works including *She*, *Kilt*, *Fishnet* and *Lily* which premiered

in April 2009 and in 2010 *Living Arrangements* for Footnote Dance Company. Her works have been performed nationally and internationally, receiving numerous awards including the Supreme award for excellence in Choreography, Performance & Production for *Fishnet* at the Tempo festival in 2006. In 2003 she formed Bipeds Productions with Kilda Northcott and in 2011 she was the Caroline Plummer Fellow in Community Dance at Otago University. This Fellowship signalled a new direction for Lyne with a commitment to a dance/art practice connecting with communities and their environments. In Dunedin she choreographed *Ocean Wave* with the St Kilda Brass Band, professional dancers and children from Forbury School. The work focussed on St Kilda and St Clair beaches. *Ocean Wave* was re-mounted in the eastern suburbs of Wellington in 2012 in partnership with the Porirua Trust Brass Band, the local community and Java Dance. Later that year she was the first dance recipient of the Wallace Arts Trust/Otago University Residency at the Pah Homestead. During her time at the Pah she spent 3 months with the 53 heritage trees in the park which culminated in a site specific performance, which included abortists, dancers. At the end of 2013 Lyne presented *Lung Tree* in her local park as a celebration for the trees with 40 performers. In 2014 she created *Thin Air* for Footnote New Zealand Dance and performed a solo version of *Lung Tree* in Auckland and Wellington. Lyne has been on the dance and theatre scene in NZ for eons. Lately she has been making work that invites people to WAKE THE F=%* UP! And pay attention to our natural world. She spends time planting trees in her hood, tending communal fruit trees and checking kaka nests at Zealandia.

Bindu Rajendren is a performer and a dance educator, currently pursuing a PhD in Dance Studies from Queensland University of Technology, Brisbane, Australia. Her research focuses on how Indian Classical dance teachers engage with their teaching practices when the interface for teaching and learning occurs between two socio-cultural contexts, namely India and Australia. Bindu is an alumina University of Otago having completed her Master of dance studies with a Distinction.

Tia Reihana-Morunga (Ngāti Hine) is a freelance dancer and choreographer. Tia has also been a secondary school dance teacher for 13 years working creatively with young people in Australia, United Kingdom and Aotearoa, New Zealand. She is a professional teaching fellow at the University of Auckland lecturing in dance education, history, research methodologies and Contemporary Māori Performance. Tia is currently a Doctoral candidate at the University of Auckland. Her current research interests explore community and formal sites of arts education informed by indigenous ways of knowing and doing.

Suzanne Renner is a Senior Lecturer at the University of Otago College of Education, New Zealand. In addition to her work as a dance educator for pre-service and in-service teachers, she has

been a writer of dance education resources, a national professional development facilitator for implementing dance in the arts curriculum, a consultant in the development of English and Maori-medium dance achievement standards, and has served as a national moderator and examiner for senior secondary dance. This year, she has been involved in the National Monitoring Study of Student Achievement in the Arts. Her Doctor of Education research investigated the self-efficacy beliefs of generalist teachers for teaching dance.

Rachel Ruckstuhl-Mann comes from a background of performing arts, design and dance practices including formal training in gymnastics, ballet, contemporary dance, kapahaka, capoeira and contact improvisation. Whilst completing a design degree at The University of Otago, she undertook papers in contemporary dance and choreography under the guidance of Ali East, spurring her to move to Auckland and start a degree in Contemporary Dance at Unitec. After completing the first year in 2008, she embarked on a career in freelance performance work and further self-directed training, taking up opportunities to work with Louise Potiki-Bryant, Charles Koroneho, Becca Wood, Carol Brown, among others. In 2012 I completed a Masters in Spatial Design, focussing on the use of somatic practices and performance, and oral history traditions within a context of site-specific performance. Her final performance engaged people in a process of exploring themselves as an emotional and sensational landscape, and revealed an urban geography as a body of feeling and memory in relation to stories of water. Her current work focusses on using a storytelling practice incorporating objects and site-specific settings to activate people in participatory performances that talk of the way in which we know and identify ourselves through the stories we tell, retell, *and* are told through our actions, thus being embodied in the very tissues of our bodies. Accessing these memories/stories/whakapapa through re-enactments and physical metaphor, she hope participants become aware of the stories layered and hidden by more prominent storyscapes, the ways in which the small acts and movements of our lives shape geographies and bodies, and the deep connections between both.

Sherry B. Shapiro is professor emeritus of dance and past director of Women's Studies at Meredith College, Raleigh North Carolina, USA. She has served in state, national and international organizations, presented nationally and internationally, and is the author or editor of four books including her most recent book; Dance in a World of Change; Reflections on Globalization and Cultural Difference. She has been a recipient of a Fulbright Scholarship and Fulbright Specialist. Professor Shapiro has received awards for research and artistic work, as well as her work as a dance educator. She has served as a project coordinator for a program in peace education research developed as a joint effort between North Carolina and the University of Haifa, Israel and served six years as the Research Officer for "Dance and The Child International."

Svi Shapiro has been department chair and director of the doctoral program in educational and cultural studies in the department of Educational Leadership and Cultural Foundations at the University of North Carolina at Greensboro. He is the author or co-author/editor of more than 11 books in education--most recently "Education and Hope in Troubled Times" (Routledge, 2010); "Losing Heart: The Moral and Spiritual Miseducation of America's Children" (2006); "Educating Youth for a World Beyond Violence" (Macmillan, 2010); and "The Institution of Education" (Pearson, 2013). His work has focused on the relationship of education to social justice, democracy, critical pedagogy, and peace education. He has a special interest in the moral and spiritual dimensions of education and the way education can be a catalyst for social change and personal transformation. Shapiro is recognized as a prominent voice in the U.S. in the critique of the way neo-liberalism, and consumer capitalism currently shapes educational policies and practices.

Dagmar Simon (PhD) works as a self-employed researcher, writer, tutor, and proofreader. She completed a doctorate in Dance Studies at the University of Auckland in 2014. Her thesis, entitled *Dancing the City of Diversity: An Exploration of Dance, Identity, Culture, and Place*, discusses culturally specific dance practices in relationship to Auckland's emerging multi-cultural identity. Dagmar was a part-time tutor in the Dance Studies programme of the University of Auckland between 2004 and 2010. For over twenty years she has been teaching dance and other movement practices as well as German language classes in the community and in schools. In 2011 she published "Dance in the Weave of the City" in *The International Journal of the Arts in Society*, 6(4) (with R. Buck & J. Hand), and contributed a chapter to *Moving Oceans: Celebrating Dance in the South Pacific* (Buck & Rowe, Eds, 2013). She also co-authored (with Francesca Horsley & Raewyn Thorburn) *Freedom to Dance*, a biography of the late Dutch-born New Zealand dance pioneer Boukje van Zon (under negotiation with publisher).

Val Smith is a choreographic artist based in New Zealand whose work maps the socio-political body through somatics and improvisation. Their practice involves experimentations with perception, affect and performance engagement, and is intrinsically connected to feminist and queer theory. Producing collaborative and solo performance works for various contexts, Val aims to create critical and socially engaged environments for performance attendees. She has a Masters degree from the University of Auckland (2014) which researched microperceptual modes of engagement in choreography in relation to live art, contemporary performance, choreography and postmodern dance traditions. She also completed a contemporary dance major for a Bachelor of Performance and Screen Arts at Unitec (2000), and a Post Graduate Diploma Secondary Teaching (Dance and Drama) at the University of Auckland (2007). Recent performance projects

include: *Fuck Me Fuck You*, Basement Theatre, Auckland (2014); *Circle in Box*, New Performance Festival Turku, Finland (2014), and many more. Val has been employed as a Professional Teaching Fellow (Dance Studies) at The University of Auckland (2014), Contract Dance Lecturer at UNITEC Institute of Technology (2014), and as Tutor and Graduate Teaching Assistant (Dance Studies) at The University of Auckland (2006-2013). She has taught courses in choreography, performance skills, postmodern dance techniques, dance history, interdisciplinary studies, creative practice, contact improvisation, yoga, and somatic movement studies to various age groups and community sectors. Val's creative work also involves writing, community projects, and social practices, which value critical discussion, relationship building and developing resources.

Barbara Snook is a Professional Teaching Fellow and Professional Research Fellow at the University of Auckland. She is currently engaged in researching the use of an arts-rich pedagogy in primary school classrooms. Barbara was the Caroline Plummer Fellow in Community Dance at the University of Otago in 2008. She is a successful author of dance text-books used widely in Australia and New Zealand and was the recipient of an Osmotherly Award for services toward the development of Dance Education in Queensland Australia in 2007. Her early career was as a High School teacher of drama and dance in Brisbane High Schools.

Kerry-Ann Stanton is a dance 'aficionado' of long standing, dancing for personal recreation since she was four and keen audience forever. Creative, innovative, resilient, and energetic; she is deeply committed to the role of dance and the creative & performing arts. She has active involvement and background in Education, Community Education and Adult Learning and Learning & Development in the Public Health and State Sector, as a primary teacher, adult tutor, community education director, trainer, facilitator and coach. A registered marriage and civil union celebrant she performs a range of ceremonies including funerals and is a teaching member of The Celebrant School. Kerry-Ann is on contract with the New Zealand Dance Company as their Community & Education Manager. In addition her current community dance connection includes: Inspirita Dance: a free dance session for adults, Te Ata: a free dance session for a community mental health members club, Dance Mobility for Older Persons in West Auckland, The Artist in Movement: Spark Centre's programme of music, movement and visual art for people with disabilities. In 2013 she completed a Post-Graduate Diploma Creative & Performing Arts - Dance Studies, with Distinction, at Auckland University. Her life goal is to bring all of herself and dance into her working life. As the Peanuts character is quoted as saying, "*to dance is to live*".

Swaroopaa Unni is the primary investigator in this research and the ethnography draws from her memoirs as a recent migrant dancer from India. She founded a classical Indian dance school called

Natyaloka School of Indian Dance that provides vital cultural education for the Indian diaspora community in the Otago region of New Zealand. The school is the research context for her conference paper.

Lisa Wilkinson is a Principal, Director and a teacher at her dance school RASA SCHOOL OF DANCE. She has a BA (Performing Arts) and a BEd (Teaching) from University of Otago. Lisa has 27 years of industry experience as a dancer, teacher and choreographer. She has been teaching in schools and choreographing for events ranging from the Fringe Festival, contemporary works, children's school fairs to World Cup stadium performances. Lisa's driving force is in her belief that dance is good for the mind body and spirit. We dance for the Love of it!

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Dr Ojeya Cruzbanks: Senior Lecturer, Dance Studies

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Chris Sullivan: Photography

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Jordan Te Ohare; Shannon Van Rooijen (Theatre technical production)

