



daCi – Dance and the Child International Conference 2024

Ljubljana, Slovenia
7th-12th July 2024

I – body, I – dance

I for Imagination, Improvisation, Inclusion, Identity, Intelligence and Interdisciplinarity

Jaz – telo, jaz – ples

I za imaginacijo, improvizacijo, inkluzijo, identiteto, inteligentnost in interdisciplinarnost

Conference program *Program konference*



Organisers/Organizatorja

Faculty of Education University of Ljubljana, Republic of Slovenia Public Fund for Cultural Activities
Pedagoška fakulteta Univerze v Ljubljani, Javni sklad RS za kulturne dejavnosti

Honorary Patronage/Častno pokroviteljstvo

Slovenian National Commission for UNESCO
Slovenska nacionalna komisija za UNESCO

Supported by/S podpora

Ministry for the Culture of the Republic of Slovenia, Municipality of Ljubljana, daCi - dance and the Child international
Ministrstvo za kulturo Republike Slovenije, Mestna občina Ljubljana, daCi International

In collaboration with/V sodelovanju z

Secondary School for the Education, Gymnasium and Artistic Gymnasium Ljubljana, Ministry of Education of the Republic of Slovenia/Srednja vzgojiteljska šola, Gimnazija in Umetniška gimnazija Ljubljana, Ministrstvo za vzgojo in izobraževanje Republike Slovenije

Venues/Lokacije

The program for Scholars

Program za odrasle

Faculty of Education
Kardeljeva ploščad 16
Ljubljana

The program for young Dancers

Program za mlade plesalce

Secondary Preschool Education,
Grammar School and Performing Arts Grammar School
Kardeljeva ploščad 28a
Ljubljana

Plenary speech on Monday

Plenarno predavanje v ponedeljek

Cankarjev dom
Cultural and congress centre
Prešernova 10
Ljubljana

Plenary speeches on Tuesday, Thursday and Friday

Plenarna predavanja v torek, četrtek in petek

School of Economics and Business
University of Ljubljana
Kardeljeva ploščad 17
Ljubljana

I – dance for peace

Plešem za mir

Ljubljana Castle Hill / Ljubljanski grad

Signing the daCi Ljubljana declaration

Podpis daCi ljubljanske deklaracije

Univerza v Ljubljani
Kongresni trg 12
Ljubljana

Opening and Closing ceremony

Otvoritveni in zatvoritveni dogodek

Kino Šiška
Centre for Urban Culture
Trg prekomorskih brigad 3
Ljubljana

Registration/Registracija

Sunday 7 July 4 – 6 pm

Nedelja, 7. julij, 16.00–18.00

Kino Šiška
Centre for Urban Culture
Trg prekomorskih brigad 3
Ljubljana

Monday 8 July 10 – 11 am

Ponedeljek, 8. julij, 10.00–11.00

Cankarjev dom
Cultural and congress centre
Prešernova 10
Ljubljana

Monday 8 July 1 – 4 pm

Ponedeljek, 8. julij, 13.00–16.00

Tuesday 9 July, Thursday 11 July

and Friday 12 July 11 – 4pm

Torek, 9. julij, četrtek, 11. Julij

in petek, 12. julij, 11.00–16.00

Faculty of Education
Kardeljeva ploščad 16
Ljubljana

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I – welcome



I open, I talk, I dance, I hope, I share, I meet, I twin, I observe, I welcome you!

Welcome to the 16th daCi Conference, where movement meets imagination, and where we celebrate the vibrant world of dance through the bodies of our young performers and the minds of our dance scholars, and the opposite. We welcome around 650 participants from 32 countries, who have travelled from near and far. Your contributions will help to create an unforgettable event – many thanks to everyone who is here with us! It is an honour to host this important event and embark on this inspiring weeklong journey together. We have gathered not just as dancers, teachers and scholars, but as a community united by our passion for dance. This conference is a testimony to the power of dance, which transcends boundaries, fosters inclusivity and ignites the spark of hope in every individual. Dance has immeasurable power.

We would like to thank the entire conference organising committee, the daCi board and daCi representatives from around the world for your support. We would also like to thank our partners in organising the conference: the Ministry of Culture of the Republic of Slovenia and the Municipality of Ljubljana for co-financing the event, and the Ljubljana Secondary Preschool Education, Grammar School and Performing Arts Grammar School, the University of Ljubljana and Tourism Ljubljana for their hospitality. Thanks also to the USA's Cooper-Newell Foundation for their generous philanthropic support which has enabled daCi Registration Scholarships for many young people to participate. It is also a great honour that the Slovenian National Commission for UNESCO has recognised the importance of the conference and given it honorary patronage.

To our young dancers: you are the heart of this event. Your enthusiasm, creativity and boundless energy are what make this conference truly special. You bring new perspectives and fresh ideas that push the boundaries of what dance can be. As you engage in workshops, performances and discussions over the next few days, remember that your unique voice and expression are invaluable. Embrace every moment, take risks and let your creativity fly.

To the dance academics and professionals joining us: your expertise and dedication to the artform of dance provide the foundation upon which these young dancers can build. Your commitment to dance and to pushing the frontiers of dance research enriches our community. This conference is a unique opportunity to share your insights, exchange ideas and inspire further research on the meaning of dance.

Creative dance is a language that speaks to the body, mind and soul. It is a medium through which we can explore new dimensions of expression and cultivate empathy, we can embody hope, learn through experience and foster a sense of belonging and growth. Throughout this conference, we will explore these themes in depth. We will witness performances that challenge and inspire, participate in workshops that expand our horizons, and engage in discussions that provoke thought and reflection. This is a time to learn from each other, to celebrate our achievements, and to envision the future of dance together.

We encourage each of you to take full advantage of the opportunities presented here. Connect with your peers, share your movements and let the collective energy of this conference fuel your passion for dance. Let's embrace the spirit of collaboration and innovation that defines creative dance and let's welcome the transformative power of dance. Let's embody dance with a common I and let's allow dance to do its work for peace and unity.



Nina Meško
conference co-chair
Republic of Slovenia,
Public Fund for Cultural
Activities, Department of
Dance



Vesna Geršak, PhD
conference co-chair
University of Ljubljana
Faculty of Education

Dobrodošli!

Odprem, govorim, plešem, upam, delim, spoznavam, se družim, opazujem in vas pozdravljam!

Dobrodošli na 16. konferenci daCi, kjer se gibanje sreča z domišljijo in kjer praznujemo živahen svet plesa skozi telesa naših mladih plesalcev in misli naših plesnih strokovnjakov ter obratno.

Pozdravljava približno 650 udeležencev iz 32 držav, ki so pripotovali od blizu in daleč. Vaš prispevek bo pomagal ustvariti nepozaben dogodek – najlepša hvala vsem, ki ste z nami!

V čast nam je gostiti ta pomemben dogodek in se skupaj z vami podati na to navdihujoče enotedensko potovanje. Zbrali smo se ne le kot plesalci, učitelji in strokovnjaki, temveč kot skupnost, ki jo povezuje strast do plesa.

Ta konferenca je izraz moči plesa, ki presega meje, spodbuja vključenost in v vsakem posamezniku zaneti iskrico upanja. Ples ima neizmerno moč.

Zahvaljujemo se celotnemu organizacijskemu odboru konference, upravnemu odboru daCi in predstavnikom daCi z vsega sveta za vašo podporo. Zahvaljujemo se tudi našim partnerjem pri organizaciji konference – Ministrstvu za kulturo Republike Slovenije in Mestni občini Ljubljana za sofinanciranje, Srednji vzgojiteljski šoli, gimnaziji in umetniški gimnaziji Ljubljana, Univerzi v Ljubljani in Turizmu Ljubljana za gostoljubje. V veliko čast nam je, da je Slovenska nacionalna komisija za UNESCO prepoznala pomen konference in ji podelila častno pokroviteljstvo.

Naši mladi plesalci; vi ste srce tega dogodka. Zaradi vašega navdušenja, ustvarjalnosti in neizmerne energije je ta konferenca resnično posebna. Prinašate nove poglede in sveže ideje, ki premikajo meje plesa. Ko boste v naslednjih dneh sodelovali na delavnicah, predstavah in razpravah, ne pozabite, da sta vaš edinstven glas in izraz neprecenljiva. Sprejmite vsak trenutek, tvegajte in se prepustite svoji ustvarjalnosti.

Plesni strokovnjaki in pedagogi, ki se nam pridružujete, vaše strokovno znanje in predanost plesni umetnosti sta temelj, na katerem lahko ti mladi plesalci gradijo. Vaša predanost plesu in premikanje meja plesnih raziskav bogati našo skupnost.

Ta konferenca je edinstvena priložnost, da delite svoja spoznanja, izmenjate ideje in spodbudite nadaljnje raziskave o pomenu plesa. Ustvarjalni ples je jezik, ki povezuje telo, um in dušo. Je medij, s katerim lahko raziskujemo nove razsežnosti izražanja, gojimo empatijo, utelešamo upanje, se učimo iz izkušenj, krepimo občutek pripadnosti in rastemo. Na konferenci bomo te teme skupaj raziskovali in izmenjevali mnenja. Priča bomo predstavam, ki nas izzivajo in navdihujejo, sodelovali bomo na delavnicah, ki širijo naša obzorja, in v razpravah, ki spodbujajo razmišljanje in refleksijo. To je čas, da se učimo drug od drugega, praznujemo svoje dosežke in si skupaj predstavljamo prihodnost plesa.

Vse vas spodbujava, da v celoti izkoristite priložnosti, ki jih ponuja konferenca. Povežite se z vrstniki, delite svoje gibe, misli ter občutke in dovolite, da skupna energija te konference podžge vašo strast do plesa.

Sprejmimo duh sodelovanja in inovativnosti, ki opredeljuje ustvarjalni ples, in sprejmimo preobrazbeno moč plesa. Uteležajmo ples s skupnim jaz in pustimo plesu, da opravlja svoje delo za mir in enotnost.

Nina Meško, sopredsedujoča konferenci, Javni sklad Republike Slovenije za kulturne dejavnosti, Oddelek za ples
dr. Vesna Geršak, sopredsedujoča konferenci, Univerza v Ljubljani, Pedagoška fakulteta



Welcome from the Dean of Faculty of Education, University of Ljubljana

Strengthening cultural and artistic education in kindergarten, primary school and secondary school by learning about all areas of art and culture is one of the most important goals of the Slovenian education system's development programme for the coming decade. In the area of university education as well, especially at the Faculty of Education of the University of Ljubljana, we have for many years been aware that, for the holistic development of the individual, it is crucial that everyone has the opportunity to express themselves and create using various artistic languages, including dance. Dance pedagogy, movement and learning through creative movement are important subjects in all of our study programmes intended for future educators and teachers, and the principles of dance pedagogy are also introduced to future professionals working with people with special needs. We not only teach these fields at our faculty, but also research and develop them on a scientific level.

Many children come from families where parents do not realise the importance of artistic creation for the child's overall development. Some parents lack the experience of artistic creation themselves, while for others the financial situation may prevent them from offering the child opportunities to visit various cultural institutions and to have contact with artists and cultural workers. Without experience with art, it is impossible to develop an interest in art. It is therefore all the more important to provide every child with artistic opportunities and experiences during schooling.

In Slovenia, dance pedagogy already has an important place in preschool education, as dance has an equal status to other arts in the kindergarten curriculum. In schools, dance is integrated into various learning environments, creative movement is used as a learning approach and embodied learning is also encouraged. By connecting mind and body, we follow the modern trends of active, experiential and collaborative learning. Despite this, dance does not yet have an equal status to other arts at the school or university level. The organisation of this conference, which aims to increase awareness of the role of dance in the development of young people, is therefore particularly important in Slovenia.

On behalf of the Faculty of Education of the University of Ljubljana, I would like to thank the organising committee and congratulate them on the preparation of this major event. Since 1978, the international organisation daCi International, a member of the UNESCO organisation, has been organising an international conference every three years in various countries around the world. This year, the sixteenth consecutive conference is being held in Central Europe for the first time. It gives me great pleasure to welcome to Ljubljana more than 650 participants from 32 countries, including around 300 children and young people. I am honoured to be able to welcome dance pedagogues, researchers in the field of dance or dance pedagogy, dance teachers with their children's groups, young dancers, artists, academics and many others who have gathered to experience dance as creators, performers, researchers, participants and spectators.

I wish everyone a successful conference, an effective amalgamation of art and science, an exchange of good practices in the field of dance and cultural-artistic education, and pleasant socialising in Ljubljana.



Janez Vogrinc, PhD
University of Ljubljana
Faculty of Education



Pozdravni nagovor dekana Pedagoške fakultete Univerze v Ljubljani

Krepitev kulturno-umetnostne vzgoje v vrtcu, osnovni in srednji šoli s spoznavanjem vseh področij umetnosti in kulture je eden od pomembnih ciljev programa razvoja slovenskega vzgojno-izobraževalnega sistema za naslednje desetletje. Tudi na področju univerzitetnega izobraževanja, še posebej na Pedagoški fakulteti Univerze v Ljubljani, se že mnogo let zavedamo, da je za celostni razvoj posameznika pomembno, da ima vsak možnosti, da se izraža ter ustvarja z različnimi umetniškimi jeziki, torej tudi s plesom. Plesna pedagogika, gibanje in učenje z ustvarjalnim gibom so pomembni predmeti v vseh naših študijskih programih, ki so namenjeni prihodnjim vzgojiteljem in učiteljem, z načeli plesne pedagogike pa se seznanijo tudi prihodnji strokovnjaki za delo z osebami s posebnimi potrebami. Teh področij na naši fakulteti ne le poučujemo, ampak jih tudi raziskujemo in razvijamo na znanstvenem nivoju.

Mnogi otroci prihajajo iz družin, kjer se starši ne zavedajo, kako pomembno je umetniško ustvarjanje za otrokov celostni razvoj, ker morda sami nikoli niso imeli izkušnje umetniškega ustvarjanja ali pa jim njihovo finančno stanje ne omogoča, da bi otroku nudili možnosti za obiskovanje različnih kulturnih ustanov ter za druženje z umetniki in delavci v kulturi. Brez izkušnje z umetnostjo se tudi interes za umetnost ne more razviti. Zato je še toliko bolj pomembno, da vsakemu otroku take priložnosti in izkušnje zagotovimo v času šolanja.

Plesna pedagogika ima v Sloveniji že pomembno mesto na nivoju predšolske vzgoje, saj je v kurikulumu za vrtce plesna umetnost enakovredno vključena med ostale umetnosti. V šolah pa je plesna umetnost integrirana v različna učna okolja, ustvarjalni gib se uporablja kot učni pristop, spodbuja pa se tudi utelešeno učenje. S povezovanjem uma in telesa torej sledimo sodobnim trendom aktivnega, izkustvenega in sodelovalnega učenja. Kljub temu pa v šoli in tudi na univerzitetnem nivoju plesna umetnost še nima enakovrednega mesta ostalim umetnostim, zato je tudi organizacija te konference, ki ima namen dvigniti prepoznavnost plesa za razvoj mladega človeka, v Sloveniji tako pomembna.

V imenu Pedagoške fakultete Univerze v Ljubljani se zahvaljujem in čestitam organizacijskemu odboru za pripravo tega velikega dogodka. Mednarodna organizacija daCi International, članica UNESCO organizacije, že od leta 1978 vsako tretje leto organizira mednarodno konferenco v različnih državah po celem svetu. Letošnja, 16. konferenca po vrsti, pa prvič poteka v osrednji Evropi. Veseli me, da lahko v Ljubljani pozdravimo več kot 650 udeležencev iz 32 držav, med njimi okoli 300 otrok in mladih. Počaščen sem, da lahko med nami pozdravimo plesne pedagoge, raziskovalce s področja plesne umetnosti oz. plesne pedagogike, plesne učitelje s svojimi otroškimi skupinami, mlade plesalce, umetnike, akademike in številne druge, ki smo se zbrali z namenom, da bi izkusili ples kot ustvarjalci, izvajalci, raziskovalci, udeleženci in gledalci.

Vsem želim uspešno konferenco, učinkovito povezovanje umetnosti in znanosti, izmenjavo dobrih praks s področja plesne umetnosti in kulturno umetnostne vzgoje ter prijetno druženje v Ljubljani.

dr. Janez Vogrinc, Univerza v Ljubljani, Pedagoška fakulteta



Dance – A Mysterious Phenomenon Between Science and Art

Dance is a phenomenon that has accompanied man since the earliest cultures and has played many roles both in the past and today. Although dance has a rich history, it is still largely shrouded in mystery. In the world of research and scientific illumination, the phenomenon of dance still lags behind some other parallel human forms of expression and culture in general, as dance has long moved on the margins of the epistemological apparatus. Dance is an elusive phenomenon that leaves no traces in time and space; as dance researcher Helen Thomas observes, it disappears at the point of its origin. It has therefore often been brushed aside in the history of scientific investigation. One of the most important points in the development of the treatment and understanding of dance is Husserl's phenomenological turn at the beginning of the twentieth century, which shifted the focus to subjective experience. Human experience is fundamentally linked to the body and corporeality, that is, precisely where movement and dance resides. Since then, dance has found its way to the centre of scientific and analytical discussions.

However, dance is more than a phenomenon of study. It is above all an expressive form of movement with a broad intuitive sphere. It is rooted in a deeply experiential level that is explored through the practice of dancers in the performing arts. The daCi conference is vital precisely because of the combination of pedagogical and other analytical perspectives on dance with its practical forms of expression. On the one hand, dance is the subject of pedagogical transfers to young creators, while, on the other, it is a field of artistic engagement. Thus, the conference combines two foundations through which we try to understand and live dance.

At the Republic of Slovenia Public Fund for Cultural Activities (JSKD), we are well aware of the importance of dance in all genres and forms of expression. In practice, some of us focus on the search for expressiveness through the research of movement structures, while others pursue the search for expressiveness through the experience of movement and the related invention of dance structures. Both methods are clearly located in the field of dance as a process and no longer in its positivist logic. Thus, we can no longer speak of right or wrong approaches, but only of different paths of dancers in exploring themselves and their relationship to the audience. In this respect, dance is one of the most open and democratic forms of expression. At JSKD, we therefore try to support any form of dance and related activities.

Together with the Faculty of Education of the University of Ljubljana and the Ministry of Culture of the Republic of Slovenia, JSKD would like to highlight the importance of dance in modern society. It is an area that needs support at all levels, including with events such as the present conference, which facilitates the connection of stakeholders at both the national and international level. The conference is not only a platform for the exchange of knowledge and the presentation of artistic practices and processes; it is an opportunity to raise awareness of the field of dance as an expressive form, to break stereotypes about dance, to sensitise the public, and to open up spaces for different artistic and pedagogical approaches.

Dear participants, may the dance steps on the dancefloor of this conference be smooth and satisfying, so that we can spin together in this beautiful world of dance and movement!



Tomaž Simetinger, PhD

Assistant Director

Republic of Slovenia Public Fund for Cultural Activities



Ples – skrivnosten fenomen med znanostjo in umetnostjo

Ples je pojav, ki spremlja človeka od najzgodnejših kultur in je imel tako v preteklosti kot danes številne vloge. Zgodovina tega fenomena je precej bogata, a v veliki meri še vedno zavita v skrivnost. Fenomen plesa v svetu raziskav in znanstvenih osvetlitev še vedno zaostaja za nekaterimi drugimi vzporednimi človeškimi oblikami izražanja in kulture nasploh. Ples se je namreč dolgo časa gibal na margini epistemološkega aparata. Ker gre za izmuzljiv pojav, ki sam po sebi v času in prostoru ne pušča nobenih sledi, saj, kot pravi raziskovalka plesa Helene Thomas, izginja v točki svojega nastanka, je bil v zgodovini znanstvenih obravnav pogosto odrinjen na stran. Ena pomembnejših točk v razvoju obravnav in razumevanja plesa je Husserlov fenomenološki obrat iz začetka 20. stoletja. Ta prinaša osredinjenje na subjektivno izkušnjo. Človeška izkušnja je temeljno vezana na telo in telesenje – torej območje, kjer med drugim domujeta ravno gibanje in ples. Ples si vse odtlej odpira vrata v središče znanstvenih in analitičnih obravnav.

Ples pa je vendar več od fenomena preučevanja. V prvi vrsti je izrazna forma gibanja, ki ima široko intuitivno sfero. Ta korenini v globoko izkustveni ravni, ki jo skozi prakso raziskujejo plesalci v uprizoritvenih umetnostih. Konferenca DaCi je ključna ravno zaradi združevanja pedagoških in drugih analitičnih pogledov na ples s praktičnimi oblikami njegove izraznosti. Na eni strani je ples predmet pedagoških prenosov na mlade ustvarjalce, po drugi pa polje umetniškega udejstvovanja. S tem združuje konferenca dva temelja, skozi katera skušamo ples razumeti in živeti. Tudi na Javnem skladu RS za kulturne dejavnosti (JSKD) se zavedamo pomena plesa v vseh žanrskih oblikah in izraznih formah. V praksi so pri nas ene usmerjene v iskanje izraznosti skozi raziskovanje struktur gibanja, druge pa v iskanje izraznosti skozi doživljanje gibanja in s tem povezano invencijo plesnih struktur. Oba načina pa se jasno umeščata na polje plesa kot procesa in ne več v njegove pozitivistične logike. Tako lahko rečemo, da ni pravih in napačnih pristopov, ampak so le drugačne poti plesalcev v raziskovanju sebe in odnosa do publike. Ples je v tem pogledu ena najbolj odprtih in demokratičnih izraznih form. V tem kontekstu se na JSKD trudimo podpreti kakršnokoli obliko plesa in s tem povezanih aktivnosti.

JSKD želi skupaj s Pedagoško fakulteto Univerze v Ljubljani in Ministrstvom za kulturo opozoriti tudi na pomen plesa v sodobni družbi. Gre za področje, ki potrebuje podporo na vseh ravneh. Tudi s takšnimi dogodki, kot je pričujoča konferenca. Ta daje možnost povezovanja deležnikov tako na nacionalni kot mednarodni ravni. Sočasno pa konferenca ni le platforma za izmenjavo znanja in predstavitev umetniških praks ter procesov, ampak odpira možnost za dviganje ozaveščenosti o področju ples kot izrazne forme, razbija stereotipe o njem, senzibilizira javnost ter odpira prostore za različne umetniške in pedagoške pristope.

Dragi udeleženci, naj bodo plesni koraki na plesišču te konference gladki in prijetni, da se skupaj zavrtimo v ta lepi svet plesa in gibanja!

dr. Tomaž Simetinger, pomočnik direktorja JSKD



Welcome from the Headmistress of Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana

First of all, welcome everyone!

I want to emphasize how thrilled we are to host dancers from all over the world, where language is no barrier. It's wonderful to connect in person, not just online, and to celebrate the wealth of cultural diversity that each of you brings. We are incredibly proud of our students and grateful for the resources and opportunities we can share with all of you. Without an open mind and youthful energy, none of this would be possible. We welcome you and hope to make meaningful connections, and perhaps we'll see you somewhere else in the world soon. And finally, as Hafis once said: "If we keep dancing, we are happy even before we have a reason to be!" So, let's dance!



Petra Vignjevič Kovjanić

Headmistress of Secondary Preschool Education,
Grammar School and Performing Arts Grammar School Ljubljana

Najprej, dobrodošli vsi!

Želim poudariti, kako navdušeni smo, da lahko gostimo plesalce z vseh koncev sveta, pri čemer jezik ni ovira. Čudovito se je povezati v živo in ne le preko spleta in praznovati bogastvo kulturnih raznolikosti, ki jo prinaša vsak izmed vas. Neverjetno ponosni smo na naše dijake in hvaležni za priložnosti, ki jih lahko delimo z vsemi vami. Brez odprtega uma in mladostne energije nič od tega ne bi bilo mogoče.

Pozdravljamo vas in upamo, da bomo z vami navezali pomembne stike. Morda se kmalu vidimo kje drugje na svetu. Naj zaključim, kot je nekoč dejal Hafis: "Če še naprej plešemo, smo srečni, še preden imamo razlog za to!" Torej, plešimo!

Petra Vignjevič Kovjanić, ravnateljica Srednje vzgojiteljske šole, gimnazije in umetniške gimnazije Ljubljana

Welcome from daCi

It is a great delight and pleasure to be welcomed in Ljubljana, Slovenia for the 16th world conference of **dance and the Child international**.

This is both a joyful and significant moment as it is the first time since 2018 in Adelaide, Australia, that we are meeting face to face. Due to the Covid pandemic, the daCi 2021 conference planned for Toronto, Canada, was postponed. So, I want to thank our Canadian colleagues for their resilience and for adapting to deliver a successful virtual online conference in 2022.

I know that everyone is excited that a daCi conference is being hosted for the first time in central Europe. We are looking forward to learning from the people here about Slovenia, the land and culture, as we arrive for the daCi 2024 conference which brings us together for dance in the beautiful capital city Ljubljana.

Congratulations and sincere gratitude from the daCi Executive to the hosts: the University of Ljubljana, the JSKD and Ministry for Culture, the Municipality of Ljubljana and especially the Slovenian organising committee, and others who have been involved, for your support and tireless work to present this 16th daCi conference with the title **I-Body, I-Dance**.

We **are** our bodies and dance **is** a most powerful, engaging and enriching body/mind experience. Through a collaborative network, daCi promotes the growth and development of dance for children and young people internationally. So, at a time of ongoing challenges and turmoil caused by conflict and climate change, daCi continues a commitment to supporting peace in the world - and I give very special thanks to our honorary conference patron, the Slovenian National Commission for UNESCO.

With respect for the ethnic, gender, physical, and cultural identities, and diverse abilities of each young person within daCi's spirit of international understanding, thanks to everyone for travelling from near and far to be here. We are looking forward to creating rich and lasting memories in the week ahead that we will carry with us from the daCi 2024 Slovenia conference!



Jeff Meiners, PhD

Chair of Dance and the Child international (daCi)



Pozdravni nagovor daCi

V veliko veselje in zadovoljstvo mi je, da sem lahko tukaj, v Ljubljani, v Sloveniji, na 16. svetovni konferenci dance and the Child international (daCi).

To je vesel in pomemben trenutek, saj se prvič po letu 2018, ko smo bili v Adelaidu, v Avstraliji, srečujemo iz oči v oči. Konferenca daCi 2021, načrtovana za Toronto, v Kanadi, je bila zaradi pandemije Covida prestavljena. Zato se želim zahvaliti kanadskim kolegom za njihovo trdoživost in prilagajanje, da so leta 2022 uspešno izvedli virtualno spletno konferenco.

Navdušeni smo nad tem, da konferenca daCi prvič poteka v srednji Evropi. Veselimo se, da bomo izvedeli več o Sloveniji, njeni deželi in kulturi, medtem ko bomo sodelovali na konferenci daCi 2024, ki nas je združila v čudoviti prestolnici Ljubljani.

Čestitke in iskrena zahvala vodstva daCi gostiteljem: Univerzi v Ljubljani Pedagoški fakulteti, JSKD, Ministrstvu za kulturo Republike Slovenije, Mestni občini Ljubljana in še posebej slovenskemu organizacijskemu odboru ter drugim sodelujočim za podporo in neutrudno delo pri izvedbi 16. konference daCi, z naslovom **Jaz – Telo, Jaz – Ples**. Mi **smo** naše telo in ples **je** najmočnejša, najzanimivejša in najbogatejša izkušnja telesa in duha. daCi prek mreže sodelovanja spodbuja rast in razvoj plesa za otroke in mlade na mednarodni ravni. V času nenehnih izzivov in nemirov, ki jih povzročajo konflikti in podnebne spremembe, daCi torej nadaljuje z zavezanostjo podpora miru v svetu – in za to se še posebej zahvaljujem našemu častnemu pokrovitelju konference, Slovenski nacionalni komisiji za UNESCO.

Ob spoštovanju etnične, spolne, fizične in kulturne identitete ter različnih sposobnosti vsakega mladega človeka se v duhu mednarodnega razumevanja v okviru daCi zahvaljujemo vsem, ki ste pripotovali od blizu in daleč. Veselimo se, da bomo v tednu, ki je pred nami, ustvarili bogate in trajne spomine, ki jih bomo odnesli s konference daCi 2024 v Sloveniji!

dr. Jeff Meiners, predsednik Dance and the Child International (daCi)



Welcome from UNESCO

Every child has the right to dance. This is the guiding principle of daCi.

daCi is a non-profit organization founded in 1978 at the University of Alberta, Edmonton, Canada.

It is an autonomous, fully constituted branch of the Conseil International de la Danse, UNESCO, in Paris.

daCi provide unique opportunities for people of all ages to connect, collaborate and understand each other through the power of dance, celebrating our diversity and humanity.

daCi recognizes the right of every person to dance, with a particular focus on children and young people.

It supports the preservation of the cultural heritage of all forms of dance. daCi promotes inclusivity and offers opportunities through its national and international conferences for people of all ages to make deep connections and bridge gaps within a global community. daCi focuses on creativity, collaboration, culture and community.

Every three years, daCi organizes a major global gathering. Dance educators, dance teachers, young people who love to dance, artists, academics, politicians, and many others who are moved by dance, assemble together to experience dance as creators, performers, researchers, participants and spectators.

I am happy that this year's conference takes place in Slovenia - in organization of our hosts our hosts Vesna Geršak of the Faculty of Education, University of Ljubljana and Nina Meško, RS Public Fund for Cultural Activities, Department of Dance.

In the run-up to the UNESCO World Conference on Culture and Arts Education, UNESCO has mobilized a wide range of actors of the cultural and creative sectors, from Member States to intergovernmental organizations, academia, including UNESCO Chairs, civil society organizations and other partners. In this line, from 22 November to 18 December 2023, the Organization invited interested stakeholders to organize side events in the framework of the Conference to highlight diverse perspectives on the synergies between culture and education, share practices and innovative ideas, as well as strengthen a global alliance for culture and arts education.

It is of great pleasure to recognize that daCi contributed in an extremely active and productive approach to the consultation about the UNESCO Framework for Culture and Arts Education adopted at this conference. daCi even organized an impressive side event with other stakeholders on its implementation.

After having the Copenhagen and Adelaide Declarations, it is of utmost honour to express the Slovenian National Commission for UNESCO's support and endorsement of the new Ljubljana Declaration that you will adopt today.

Sincere congratulations!



Gašper Hrastelj
Secretary General
UNESCO



Pozdravni nagovor UNESCO

Vsak otrok ima pravico do plesa. To je vodilo organizacije daCi.

daCi je neprofitna organizacija, ustanovljena leta 1978 na Univerzi v Alberti, v Edmontonu v Kanadi. Je avtonomna, v celoti ustanovljena podružnica Mednarodnega sveta za ples (Conseil International de la Danse, UNESCO) v Parizu. daCi zagotavlja edinstvene priložnosti za ljudi vseh starosti, da se povežejo, sodelujejo in se razumejo z močjo plesa, ki slavi našo raznolikost in človečnost.

daCi priznava pravico vsakega človeka do plesa, s posebnim poudarkom na otrocih in mladih. Podpira ohranjanje kulturne dediščine vseh oblik plesa. daCi spodbuja vključevanje in na svojih nacionalnih in mednarodnih konferencah ponuja priložnosti za ljudi vseh starosti, da navežejo globoke stike in premostijo vrzeli znotraj globalne skupnosti. daCi se osredotoča na ustvarjalnost, sodelovanje, kulturo in skupnost.

Vsako tretje leto daCi organizira veliko svetovno srečanje. Plesni pedagogi, učitelji plesa, mladi, ki radi plešejo, umetniki, akademiki, odločevalci in številni drugi, ki jih ples zanima, se zberejo, da bi izkusili ples kot ustvarjalci, izvajalci, raziskovalci, udeleženci in gledalci.

Veseli me, da letošnja konferenca poteka v Sloveniji – v organizaciji naših gostiteljic Vesne Geršak s Pedagoške fakultete Univerze v Ljubljani in Nine Meško z Javnega sklada RS za kulturne dejavnosti, z Oddelka za ples.

V pripravah na Unescovo svetovno konferenco o kulturno-umetnostni vzgoji je UNESCO mobiliziral številne akterje kulturnega in ustvarjalnega sektorja, od držav članic do medvladnih organizacij, akademskih krogov, vključno z Unescovimi katedrami, organizacijami civilne družbe in drugimi partnerji. V skladu s tem je organizacija od 22. novembra do 18. decembra 2023 povabila zainteresirane deležnike, da v okviru konference organizirajo spremljevalne dogodke, na katerih bodo izpostavili različne poglede na sinergije med kulturo in izobraževanjem, izmenjali prakse in inovativne ideje ter okrepili globalno zaveznitvo za kulturno in umetnostno izobraževanje.

Z velikim veseljem ugotavljamo, da je daCi izredno dejavno in produktivno sodeloval pri posvetovanju o Unescovih smernicah za kulturno-umetnostno vzgojo, ki so bile sprejete na tej konferenci. daCi je celo organiziral impresiven spremljevalni dogodek z drugimi deležniki o izvajanju Unescovih smernic.

Po Københavnski in Adelajdski deklaraciji mi je v veliko čast, da lahko Slovenska nacionalna komisija za UNESCO izrazi podporo in potrditev nove Ljubljanske deklaracije, ki jo boste sprejeli.

Gašper Hrastelj, Generalni sekretar UNESCO



Welcome from the Deputy Mayor of Ljubljana

Dear participants of the international conference "Dance and Child International 2024"

On behalf of the Municipality of Ljubljana, I am proud to welcome all participants and organisers of this outstanding event. The daCi Conference is an opportunity to connect, learn and create together in the spirit of international co-operation and cultural understanding. Your mission to promote the growth and development of dance for children and youth is inspiring and Ljubljana is proud to be your host.

Our capital is a city with a rich history and a vibrant cultural heritage. Ljubljana is proud to have been named European Green Capital 2016, which confirms our commitment to sustainable development and care for the environment. With its unspoilt nature, green spaces and clean rivers, it offers an ideal environment for creativity and artistic expression.

Ljubljana is also a city of literature, as in 2015 we were accepted into the Unesco Creative Cities Network. This reflects our commitment to promoting reading culture and supporting artists. Ljubljana is also a university city that promotes the development of science and art, a city with a rich tradition of dance and music, which is reflected in the many events, festivals and cultural institutions that enrich our city life.

Dance, like Ljubljana, unites people, transcends borders and connects different cultures. Your presence is proof that dance and movement are not only art, but also a tool to promote understanding, inclusion and peace among nations. This is confirmed by the slogan that brings it all together: Let's live together and respect all differences. Everyone is welcome in Ljubljana, they just need to have good creative energy, and this conference has plenty of it. I believe that you will find a lot of inspiration and opportunities for cooperation during the conference. Let new ties and knowledge exchange be created in Ljubljana, which will shape the future of dance for children and young people.

I wish you a successful conference, and above all a pleasant stay in our beautiful city. Let the beauty of Ljubljana and the warmth of its inhabitants accompany you at every step.

Welcome to Ljubljana!



Dejan Crnek
Deputy Mayor
City of Ljubljana



Pozdravni nagovor podžupana Mestne občine Ljubljana

Spoštovani udeleženci mednarodne konference "Ples in otroci 2024"

S ponosom vas pozdravljam v imenu Mestne občine Ljubljana in želim izreči iskreno dobrodošlico vsem udeležencem in organizatorjem tega izjemnega dogodka. Konferenca "Ples in otroci" je priložnost za povezovanje, učenje in soustvarjanje v duhu mednarodnega sodelovanja ter kulturnega razumevanja. Vaše poslanstvo, da spodbujate rast in razvoj plesa za otroke in mlade, je navdihujoče in Ljubljana je ponosna, da vas lahko gosti.

Naša prestolnica je mesto z bogato zgodovino in živahno kulturno dediščino. Ljubljana se ponaša z nazivom Zelena prestolnica Evrope 2016, kar potrjuje našo zavezanost trajnostnemu razvoju in skrbi za okolje. S svojo neokrnjeno naravo, zelenimi površinami in čistimi rekami ponujamo idealno okolje za ustvarjalnost in umetniški izraz. Ljubljana je tudi mesto literature, saj smo bili leta 2015 sprejeti v Unescovo mrežo kreativnih mest. To odraža našo zavezanost promociji bralne kulture in podpori ustvarjalcem. Poleg tega je Ljubljana univerzitetno mesto, ki spodbuja razvoj znanosti in umetnosti, mesto z bogato tradicijo plesa in glasbe, kar se kaže v številnih dogodkih, festivalih in kulturnih institucijah, ki bogatijo naše mestno življenje.

Ples, tako kot Ljubljana, združuje ljudi, presega meje in povezuje različne kulture. Vaša prisotnost je dokaz, da ples in gibanje nista le umetnost, temveč tudi orodje za spodbujanje razumevanja, inkluzije in miru med narodi. To potrjuje tudi slogan, ki združuje vse to: Živimo skupaj in spoštujemo vse različnosti. Vsi so dobrodošli v Ljubljani, imeti morajo samo dobro ustvarjalno energijo in na tej konferenci jo je ogromno.

Verjamem, da boste v času konference našli veliko navdiha in priložnosti za sodelovanje. Naj se v Ljubljani ustvarijo nove vezi in izmenjajo znanja, ki bodo oblikovala prihodnost plesa za otroke in mlade.

Želim vam uspešno konferenco, predvsem pa prijetno bivanje v našem čudovitem mestu. Naj vas lepota Ljubljane in toplina njenih prebivalcev spremljata na vsakem koraku.

Dobrodošli v Ljubljani!

Dejan Crnek, podžupan Mestne občine Ljubljana



Welcome from the Minister of Culture

I am delighted that so many young dancers, dance teachers and researchers from all over the world have gathered in Ljubljana. Dance is one of the most democratic fields of art as it transcends languages and cultures. Dance exists in a wide variety of forms, dance categories and genres. It brings together people from many different social groups. Movement often precedes thought, therefore, precedes words and language. Dance is an intuitive activity. Expression through artistic movement has been intrinsic to mankind since forever; it is a way of experiencing and executing freedom. In certain circumstances, dance can even become an urgency, an inevitable way of celebrating freedom. This is why different branches of dance education, be it:

- teaching about dance, its history and its social role,
- teaching dance itself, various techniques and expression forms, dance creativity or
- use of dance approaches to teach other subjects, not necessarily linked to dance,

are all vital for the development of a tolerant, open society in the future.

Children who get a chance to move freely and express themselves artistically since a very young age, will grow into adults capable of liberated thinking and creating; they will therefore contribute to a wider community and society.

Dance offers countless opportunities for activities that connect different branches of society, it can be linked to healthcare, education, social security etc. A person who has had a chance to experience dance during their school years, can choose to build an artistic dance career but will also possess several skills and abilities that can be used in other professions.

It is for these reasons that dance is given a special focus at the Slovenian Ministry of Culture. In June 2024, the Strategy of Progress for the Field of Contemporary Dance was adopted. This document outlines several measures, beneficial to creative and other workers in the field of dance. We have also recently enabled regular employment for young ballet dancers in both national opera houses, supporting their artistic careers as well as a higher level of their social and economic security. Furthermore, our Ministry also supports several independent dance companies and self-employed workers in dance. Community arts in Slovenia are the domain of a government agency, called The Public Fund for Cultural Activities and a big part of community arts are different types of dance, be it folk dance groups preserving and reviving intangible cultural heritage or amateur contemporary and ballet dancers. One of the Ministry's measures listed in the afore-mentioned Strategy of Progress for the Field of Contemporary Dance is establishing a national institution specializing in contemporary dance and its crossovers with other sectors of society.

Dance has a uniting and actively creative role, making it a key field of the arts and a contributor to the development of the entire society.

I am pleased to see that Slovenian dance experts are not alone in their endeavours for the development of dance, dance education and consequently our society. The conference of Dance and the Child International in Ljubljana is supported by the Ministry of Culture and organised by The Public Fund for Cultural Activities and Faculty of Education at the University of Ljubljana. This global event is an opportunity to exchange opinions and information, to spend time together and establish artistic and academic connections. It is a chance for individuals and groups to show and see each other's work and in this way enrich their own artistic, academic and life paths. This is an opportunity for people from different parts of the world to build communities that surpass geography and political borders. And it is these kinds of communities that are key for the development and progress of our global society. For changes that are necessary for the whole planet.

Similar to what happens in dance, in life, too, formations constantly change. In different situations we find ourselves solo, in a couple or in a group, in symmetrical opposition or coincidental consonance. Just like dance, life is also an alternation of sharpness and softness, intensity of a single gesture and continuation of movement. The goal is a balance, but this can only be achieved collectively, together.

I wish all the participants, organisers and guests, a successful conference. May it bear more and further collaborations in the future.



Asta Vrečko, PhD
Minister of Culture, Republic of Slovenia



Pozdravni nagovor ministrice za kulturo Republike Slovenije

Vesela sem, da se je v Ljubljani zbralo toliko mladih plesalk in plesalcev, plesnih pedagogov in pedagoginj ter raziskovalcev in raziskovalk plesne pedagogike z vsega sveta. Ples je ena najbolj demokratičnih umetniških zvrsti, saj presega jezike in kulture, obstaja v najrazličnejših pojavnih oblikah, plesnih zvrsteh in žanrih ter združuje ljudi iz najrazličnejših družbenih skupin. Gib pogosto pride pred mislijo, torej tudi pred besedo, pred jezikom.

Ples je intuitivna dejavnost.

Izražanje skozi umetniški gib je človeku lastno že od nekdaj, je način doživljanja in izživljanja svobode.

V nekaterih okoliščinah se ples pokaže celo kot nujen, neizogiben način praznovanja svobode.

Zato so različne veje plesne pedagogike:

- poučevanje o plesu, njegovi zgodovini in družbeni vlogi,
- učenje plesa, plesnih tehnik in plesnega izraza, plesna ustvarjalnost sama ter
- uporaba plesnih pristopov za učenje drugih, s plesom ne nujno povezanih vsebin, izjemnega pomena za razvoj demokratične in sprejemajoče, odprte družbe v prihodnosti.

Kajti otrok, ki se od mladih let svobodno giba in umetniško izraža, bo zrasel v odraslega, ki s svojim svobodnim razmišljanjem in ustvarjanjem lahko aktivno doprinese k širši skupnosti in družbi. Ples nudi številne priložnosti za medsektorske dejavnosti, povezuje se z zdravjem, šolstvom, socialo idr. Poleg umetniške kariere ima posameznik, ki je imel priložnost izkusiti ples v času izobraževanja, številna znanja in spretnosti, ki jih lahko uporabi tudi v drugih poklicih.

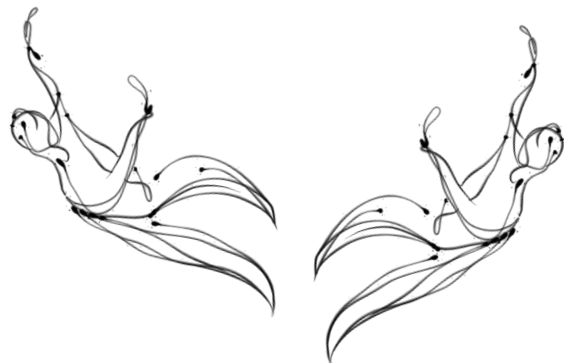
Zaradi vsega naštetega plesu na Ministrstvu za kulturo posvečamo še posebno pozornost. V juniju 2024 smo sprejeli Razvojno strategijo za področje sodobnega plesa, ki predvideva številne koristne ukrepe za plesne ustvarjalce in druge delavce in delavke na tem kulturnem področju. Nedavno smo mladim baletnikom omogočili redne zaposlitve v dveh naših nacionalnih zavodih in s tem podprli razvoj njihove umetniške kariere in jim zagotovili večjo socialno-ekonomsko varnost. Prav tako Ministrstvo za kulturo podpira številne nevladne organizacije in samozaposlene, ki se ukvarjajo s plesom. Velik del ljubiteljske kulture, za katero skrbi Javni sklad za kulturne dejavnosti, je prav plesna dejavnost, od folklornih skupin, ki ohranjajo in oživljajo nesnovno kulturno dediščino, do ljubiteljskih sodobnih in baletnih plesalcev in plesalk. Kot del prej omenjene Razvojne strategije pa načrtujemo tudi ustanovitev javnega zavoda, ki bo specializiran prav za sodobni ples in bo področju nudil tudi povezovanje z drugimi družbenimi sektorji.

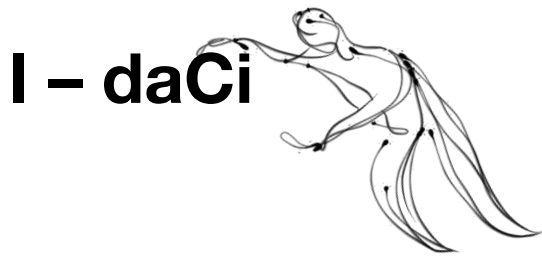
Ples je resnično ključno področje kulture, ki s svojo povezovalno in ustvarjalno dejavno vlogo omogoča razvoj celotni družbi. Veseli me, da v prizadevanjih za razvoj plesa, plesne pedagogike in posredno tudi družbe, slovenski plesni strokovnjaki in strokovnjakinje niso sami. Svetovna konferenca mreže Dance and the Child International, ki jo ob podpori Ministrstva za kulturo in v soorganizaciji Javnega sklada za kulturne dejavnosti ter Pedagoške fakultete gostimo v Ljubljani, je priložnost za izmenjavo mnenj in informacij, za druženje in vzpostavljanje umetniških in strokovnih povezav. Je priložnost, da se posamezniki in skupine predstavijo eden drugemu in tako bogatijo svojo umetniško, strokovno in tudi življenjsko pot. Da se med ljudmi iz različnih koncev sveta gradijo skupnosti, ki presegajo geografske razdalje in državne meje. In prav takšne skupnosti so ključne za razvoj in napredek globalne družbe, za spremembe, ki so nujne za ves planet.

Podobno kot v plesu se namreč tudi v življenju formacije nenehno spreminjajo, v različnih situacijah se najdemo sami, v paru ali v skupini, v simetričnih nasprotjih ali naključnih sožitjih. Prav kakor v plesu se tudi v življenju izmenjujeta ostrina in mehkoča, intenziteta ene same kretnje in kontinuiteta gibanja. Cilj pa je ravnovesje, ki ga lahko dosežemo le kolektivno, skupaj.

Vsem udeleženkam in udeležencem, organizatorkam in organizatorjem, gostom in gostjam želim uspešno izvedbo konference, ki naj obrodi še več sodelovanja tudi v prihodnje.

dr. Asta Vrečko, ministrica za kulturo Republike Slovenije





Background

Dance and the Child International (daCi) is a non-profit association with the aim of promoting the growth and development of dance for children and young people on an international basis. The association was founded in 1978 at an international conference held at the University of Alberta, Edmonton, Canada. Initiated by Dr Joyce Boorman and titled *Dance and the Child*, the idea of the conference was supported and promoted by the National Dance Committee of the Canadian National Association of Health, Physical Education and Recreation. As a result of this successful conference Dance and the Child International (daCi) as an association was born. In 1979 the President of the Conseil International de la Danse (CID), UNESCO, invited daCi to join. In 1980 daCi became a fully constituted branch of the CID organization.

DaCi strives to promote all that can benefit dance, children and young people, irrespective of race, color, sex, religion, national or social origin. The right of every child and young person to dance and the preservation of the cultural heritage of all forms of dance for children and young people are recognised. In creating opportunities for children and young people to experience dance as performers, creators, and spectators their views and interests are of primary importance. The inclusion of dance in general education and community programs and the research into all aspects of dance for children and young people are encouraged.

Members of daCi are linked through their national representative from each country, who comprise the Advisory Board with an elected Executive Committee. It is the role of the Advisory Board and Executive Committee to oversee the general organization and procedures of the association and to maintain communication at the international level. In many countries National Chapters, with their own committee and procedures, have been formed. As such they plan their own programs and communication with national members.

International conferences

A further aim of daCi is to organize a conference at least every three years for children, young people, educators, artists, and researchers to come together to share and collaborate about the opportunities and needs of children and young people in dance. This special work of daCi promotes an international network, which facilitates the development of dance for children and young people throughout the world.

Since the founding 1978 conference in Canada *Dance and the Child*, conferences have been held in: Stockholm, Sweden (1982) *Children and Youth Dancing*; Auckland, New Zealand (1985) *The New Zealand Experience*; London, United Kingdom (1988) *Young People Dancing: An International Perspective*; Salt Lake City, Utah, USA (1991) *Roots and Wings*; Sydney, Australia (1994) *Kindle the Fire*; Kuopio, Finland (1997) *The Call of the Forest and Lakes*; Regina, Saskatchewan, Canada (2000) *Extensions and Extremities: Points of Departure*; Salvador, Brazil (2003) *Breaking Boundaries: Dance, Bodies and Multiculturalism*; The Hague, Netherlands (2006) *Colouring Senses*; Kingston, Jamaica (2009) *Cultures Flex: Unearthing Expressions of the Dancing Child*; Taipei, Taiwan in collaboration with World Dance Alliance (WDA) (2012) *Dance, Young People and Change*; Copenhagen, Denmark (2015) *Twist & Twin – Exploring Identities in Dance*; Adelaide, Australia (2018) second joint dance congress with WDA, *Panpapanpalya: Dance, Gathering, Generation, Learning*; Toronto, Canada (2022) *Dancing into Communities*, and now Ljubljana, Slovenia (2024), *I-Body I-Dance* with honorary patron the Slovenian National Commission for UNESCO.



daCi membership

Membership is for anyone interested or involved in the growth and development of dance for children and young people. As an outward looking global organization daCi connects leaders of dance for children and young people. Members look beyond their countries to share interests and practices both online through the *daCi Connect* network, in regional collaborative activities such as *Twinning*, *Outreach* and *Across Borders Research* projects - and every three years in a locally organized world conference.

Publications are a key feature of daCi's work with a long history of research, reports and articles from the intersecting fields of dance studies and dance education including creative and performative practices as well as dance pedagogies, curriculum and policies.

Membership benefits:

- Provision of the international communications and bi-annual newsletter.
- Information about the next daCi conference.
- Access to opportunities for member funding via *Twinning*, *Outreach* and *Across Borders Research* projects.
- International news about UNESCO and the World Alliance for Arts Education.
- Nominations and voting for the daCi Executive Committee, General Council and Country meetings.
- Access to all online materials provided through the daCi website:
- Use of *daCi Connect* to create your own profile page, share activities through group forums in an interactive platform.
- Network with other members globally via daCi Connect to generate ideas, opportunities and future resources for dancers and educators.
- Access to members marketing toolkit.
- Access to member resources comprising a collection of notable and creditable websites.
- Access to daCi journal articles dating from the founding conference in 1978.
- Access to the daCi archives held at the University of Surrey, UK.

Membership is open to those individuals and organizations that recognise the right of every child and young person to dance, and who agree with the following daCi goals:

- Increase and develop opportunities for young people to experience dance as creators, performers, and spectators and to do this both within and between countries;
- Ensure that the dance interests of young people are recognized and developed;
- Preserve cultural heritage in all forms of dance by advocating for its inclusion in both general education, community programs, and life activities;
- Facilitate exchange and collaboration related to young people's dance both within and between countries;
- Urge all countries to ensure that dance as an art form is included in both general education, community programs, and life activities.



I – body, I – dance



Creative dance serves as a powerful conduit that links imagination, intelligence, improvisation, interdisciplinarity, inclusion and identity. This vulnerable art form allows individuals to explore and express these interconnected themes through movement, fostering personal growth and community connection. It is an ideal medium for young people and children to explore their creativity and physicality in a supportive environment. Creative dance emphasises personal expression and the spontaneous creation of movement, allowing dancers to invent and perform original choreographies.



At the core of creative dance lies body **imagination**. It invites dancers to transcend the ordinary, envisioning new worlds and possibilities through their movements. This imaginative process is not only a source of joy and creativity, but also stimulates cognitive development. Engaging in creative dance challenges dancers to think abstractly and solve problems in innovative ways, thereby enhancing their **intelligence**. The act of transforming a thought or emotion into

physical expression requires a deep understanding of oneself and the world, bridging the gap between the mental and physical realms. **Improvisation** is an essential element of creative dance, offering a space where dancers can explore

IMPROVISATION



spontaneous movement. This practice encourages flexibility in thinking and adaptability, as dancers respond in real-time to music, emotions or other stimuli. Improvisation also fosters creativity and resourcefulness, pushing dancers to invent and discover new ways of moving. This not only enhances their artistic skills, but also cultivates critical life skills such as quick thinking and resilience. **Interdisciplinarity** enriches creative dance by incorporating elements from various artforms and academic disciplines.

Dancers might draw inspiration from music, visual arts, theatre or literature, creating a rich tapestry of sensory experiences. This



interdisciplinary approach broadens dancers' perspectives, encouraging them to see connections between different fields and to integrate diverse influences into their work. **Inclusion** is a fundamental principle of creative dance, ensuring that everyone, regardless of their ability or background, can participate and feel valued. This inclusive nature fosters a sense of belonging and community, where each dancer's unique contributions are

celebrated. By accommodating diverse needs and perspectives, creative dance creates a supportive environment that nurtures empathy and understanding. **Identity** is intricately woven into creative dance. As dancers explore movement, they express and shape their individual identities. This process of self-discovery and expression allows them to articulate who they are and what they believe in, using their bodies as their voice.

INTERDISCIPLINARITY



IDENTITY



In conclusion, creative dance is a multifaceted artform that connects imagination, intelligence, improvisation, interdisciplinarity, inclusion and identity. It provides a platform for personal and communal exploration, encouraging dancers to push boundaries, embrace diversity and express their true selves. Through creative dance, individuals can experience profound growth and connection, making it a transformative force in our lives. Dance has the power to transform the world into a brighter future.

Jaz – telo, jaz – ples

Ustvarjalni ples je močan medij, ki povezuje domišljijo, inteligentnost, improvizacijo, interdisciplinarnost, inkluzijo in identiteto. Ta ranljiva umetniška oblika posameznikom omogoča, da z gibanjem raziskujejo in izražajo te medsebojno povezane teme ter tako spodbujajo osebno rast in povezanost skupnosti. Ples je idealen medij za mlade in otroke, da v spodbudnem okolju raziskujejo svojo ustvarjalnost in telesnost. Ustvarjalni ples poudarja osebno izražanje in spontano ustvarjanje gibov, kar plesalcem omogoča, da izumljajo in izvajajo izvirne koreografije.

Bistvo ustvarjalnega plesa je telesna **domišljija**. Ta plesalce spodbuja, da presežejo običajnost in si s svojimi gibi predstavljajo nove svetove in možnosti. Ta domišljijski proces ni le vir veselja in ustvarjalnosti, temveč spodbuja tudi kognitivni razvoj. Z ustvarjalnim plesom se plesalci soočajo z abstraktnim mišljenjem in inovativnim reševanjem problemov ter tako krepijo svojo **inteligentnost**. Dejanje preoblikovanja misli ali čustev v fizični izraz zahteva poglobljeno razumevanje sebe in sveta ter povezuje mentalno in fizično.

Improvizacija je bistveni element ustvarjalnega plesa, ki plesalcem ponuja prostor, kjer lahko raziskujejo spontano gibanje. Ta praksa spodbuja fleksibilnost razmišljanja in prilagodljivost, saj se plesalci v realnem času odzivajo na glasbo, čustva ali druge dražljaje. Improvizacija spodbuja ustvarjalnost in iznajdljivost ter sili plesalce k izumljanju in odkrivanju novih načinov gibanja. S tem se ne izboljšujejo le njihove umetniške sposobnosti, temveč se razvijajo tudi ključne življenjske veščine, kot sta hitro razmišljanje in trdoživost.

Interdisciplinarnost bogati ustvarjalni ples z vključevanjem elementov iz različnih umetniških oblik in akademskih disciplin. Plesalci lahko črpajo navdih iz glasbe, likovne umetnosti, gledališča ali literature, s čimer ustvarjajo bogato tapiserijo čutnih izkušenj. Ta interdisciplinarni pristop širi perspektive plesalcev in jih spodbuja, da vidijo povezave med različnimi področji ter v svoje delo vključujejo različne vplive.

Inkluzivnost je temeljno načelo ustvarjalnega plesa, ki zagotavlja, da lahko vsi, ne glede na sposobnosti ali izkušnje, sodelujejo in se počutijo cenjene. Ta vključujoča narava spodbuja občutek pripadnosti in skupnosti, kjer se slavi edinstven prispevek vsakega plesalca. S prilagajanjem različnim potrebam in pogledom ustvarjalni ples ustvarja podporno okolje, ki goji empatijo in razumevanje.


Identiteta in ustvarjalni ples sta močno prepletena. Ko plesalci raziskujejo gibanje, izražajo in oblikujejo svojo individualnost. Ta proces samospoznavanja in izražanja jim omogoča, da izrazijo, kdo so in v kaj verjamejo, pri čemer kot glas uporabljajo svoje telo.

Ustvarjalni ples je večplastna umetniška oblika, ki povezuje domišljijo, inteligentnost, improvizacijo, interdisciplinarnost, inkluzijo in identiteto. Zagotavlja platformo za osebno in skupnostno raziskovanje ter plesalce spodbuja, da premikajo meje, sprejemajo raznolikost in izražajo svoj pravi jaz. Z ustvarjalnim plesom lahko posamezniki doživijo globoko rast in povezanost, zato je ples transformativna sila v naših življenjih.

Ples ima moč, da svet popelje v svetlejšo prihodnost.



I – open



The opening event, entitled I-OPEN, has been prepared by students of the Ljubljana Secondary Preschool Education, Grammar School and Performing Arts Grammar School, majoring in theatre, film and contemporary dance, under the guidance of theatre, dance and music mentors. The event is a mixture of improvisational theatre and contemporary dance, emphasising a heart-to-heart meeting with an insight into the Slovenian ethnographic tradition and the wider field of contemporary dance. In the glow of lights, video, performances, opening speeches, energy, music, humour and a “flock” of actors and dancers, the opening will be an introduction to a unique experience of inclusion, improvisation, imagination, intelligence, interdisciplinarity, identity and more. We-open.



Concept: Mojca Dimec, Ajda Tomazin
Director: Mojca Dimec
Choreographer: Ajda Tomazin
Composer, musical mentor and sound designer: Matjaž Predanič
Lighting designer: Leon Curk
Dramaturgical consulting: Andreja Kopač
Camera and video: Matjaž Mrak
Costume designer: Slavica Janošević
Technical support: Marko Levičnik
Acknowledgments: Petra Vignjevič Kovjanić and Petra Pikalo

Performers: students from the first to third year, majoring in contemporary dance, theatre and film:
Mojca Ermenc, Julija Fele, Inge Veronika Ivartnik, Sara Lina Jagodic, Kiša Jankovič, Neža Kovač, Julija Kraner, Ash Lah, Brina Majcen, Živa Mezeg, Leja Pokovec, Taja Pražnikar Čretnik, Špela Redelonghi, Niko Sedmak, Ajda Semolič, Lija Švent, Zala Zafošnik, Jona Zorec, Lan Zupančič, Vida Žekar, Ela Gruber Novak

I – (re)search



Plenary speakers

Eeva Anttila and Suvi Honkanen

Embodying Hope through Dance

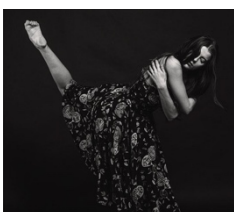
In this presentation, we explore hope as an embodied phenomenon and illuminate how hope may be embodied, ignited and sustained through dance. We focus on hope from the perspective of sensing, of the living body, and view hope as action and affect. Affects are energies that move across human and non-human bodies, animating shared spaces. From this perspective, hope takes place in the present moment, without the need to focus on future outcomes, benefits and aims. This way, it is possible to sense meaningfulness here and now. Seeing hope as affect and action challenges the psychological view of hope as a form of human motivation connected to a desired outcome or future goal.

Understanding dance education as pedagogy of hope seems important in developing the field during these challenging times. Pedagogy of hope connects the mind and the body. It is grounded in practice and involves action. Instead of “instilling” hope in learners, it aims to evoke hope and give it guidance. Hope as action and affect defies gravity and makes it possible to sense lightness, connectedness and an animated sense of life. Dance education also has great potential in re-imagining processes related to constructing identities. Acknowledging that young people’s identities are fluid and evolve through non-binary modes allows for bending norms. Through exploring boundaries in a safe environment, young people can find new forms of embodied expressions. To illuminate these themes, our presentation also includes artistic elements. These elements shed light on the conference themes of improvisation, imagination, identity and intelligence, both from embodied and scholarly perspectives.

During these times of crises, it is important to appreciate the significance of art in igniting and sustaining hope in children. Experiencing meaningful moments here and now may ignite hope even when the future is uncertain, as it is for many children. We, dance educators and artists, also need to be animated and mobilised by hope in order to counter disengaging and immobilising forces in society. Through this, we can see that dance can be an act of love and hope.



Eeva Anttila PhD works as a professor in dance pedagogy at Theatre Academy of University of the Arts Helsinki, Finland, and leads the MA program for dance pedagogy. Her research interests include dialogical and critical dance pedagogy, embodied learning, embodied knowledge, social justice, and equality in arts education, as well as practice-based/artistic research methods. During 2009 -13 she led a development and research project in collaboration titled “The entire school dances!” Anttila is actively involved in national and international dance and arts education organizations and journals. She served as the Chair of Dance and the Child International (2009–2012) and has published several articles and book chapters nationally and internationally. She was involved in the ARTSEQUAL - research project (2015-2021) as Arts@School team leader and Visions group member (see artsequal.fi/en). Currently she leads the ELLA -research project, funded by KONE foundation. ELLA focuses on embodied language learning through the arts. She is a founding member of Observatory of Arts and Cultural Education, Finland.



Suvi Honkanen is a versatile dancer, performer and writer. She has studied dance at Helsinki Dance Institute (Finland), Boulder Ballet School (USA), Finnish National Ballet School, and Vaganova Ballet Academy in St. Petersburg (Russia). Upon graduation in 2010 she was hired to Finnish National Ballet and continued with the company until 2019, performing in both major classical ballets and contemporary work. She has since studied creative writing, journalism, and acting both in Finland and the United States and currently works as a freelance writer, actor and dancer.



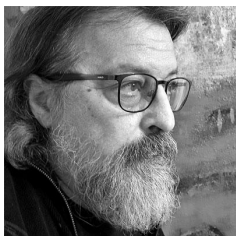
Robi Kroflič

First-Person Artistic Experience in Contemporary Pedagogical Approaches

Education through art emerged in the European context closely tied to the rise of aesthetics (Kant, Schiller) and the Enlightenment-Romantic concept of forming the Kantian subject and aesthetic taste (Kant, Schiller, Lichtwark). Phenomenology deepens the exploration of the original ancient meaning of poiesis and openness to sensory perception (aesthesis), as well as a new way of justifying the existential significance of art in education. While Enlightenment aesthetics primarily studied the artwork as a medium of specific languages, phenomenology focuses on analysing the artistic event as a dialogue between the artist, the artistic object and the art recipient, attributing crucial value to the first-person experience of both the creator and the recipient of the artwork. Gadamer defines the uniqueness of the artistic event by the playful nature of artistic representation, which is committed solely to the internal reasons of the activity itself, while also attributing to it exceptional educational power, as it determines both the manner of creating the artwork and the active response of the recipient, and thus their involvement in the dialogical play of the artistic event. The natural prototype of such a dialogical play of the artistic event is the child's symbolic play as one of the first mediums of learning.

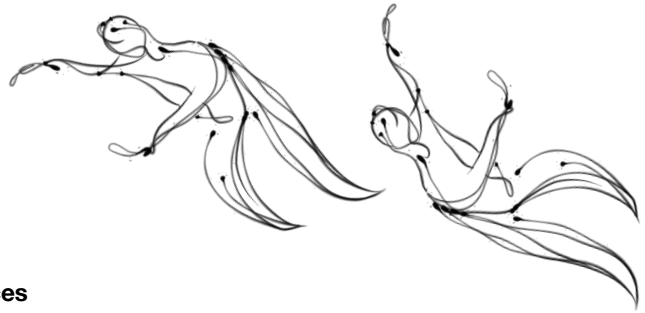
The significance of first-person artistic experience, emphasised particularly by poetic pedagogy (Homan), aligns with the ideas of the contemporary educational-theoretical approaches of dialogical pedagogy (Sidorkin, Matusov), relational pedagogy (Bingham, Sidorkin), pedagogy of listening (Rinaldi) and communicative autopoietic pedagogy (Luhman, Medveš), as well as the comprehensive inductive educational approach (Kroflič). Analysis of first-person artistic experience highlights the crucial role of imagination, improvisation and personal bodily engagement in the artistic event, strengthening the embodied intelligence of the participants and ensuring an inclusive environment for both artists and audience, which is characteristic of all performative arts, especially dance.

Theoretical research on the pedagogical significance of first-hand artistic experiences, as well as analysis of the introduction of arts education across the entire school vertical, indicate that dialogue with art, attentive to the experience of the educated individual, is a very rich pedagogical tool with which we should complement predominantly scientifically and technologically oriented public education. As demonstrated by the results of selected projects and UNESCO recommendations, this goal is best achieved through the interdisciplinary collaboration of kindergartens and schools with artists and cultural-artistic institutions, assuming that we recognise the child/adolescent as being (Malaguzzi) capable of expression through artistic languages.



Robi Kroflič PhD is a full professor in the Department of Pedagogy and Andragogy at the Faculty of Arts, University of Ljubljana. He specialises in general pedagogy and educational theory. His specific areas of research include theories of pedagogical authority and pedagogical eros, the promotion of prosocial and moral development of children and adolescents, inclusive education, discipline and punishment, and the study of artistic experience as a medium of education. In recent years he has formulated the concept of a comprehensive inductive approach to education, with particular emphasis on education through the arts and the creation of conditions for greater participation and emancipation of children from vulnerable social groups. An important area within this comprehensive approach is education through the arts. He has provided professional guidance in projects integrating arts education, such as Cultural Enrichment for the Youngest, Land Art, Urban Art, Graphics,

Storytelling through Photography, Theatre Playground, Elementary Film School, Storytelling Festival and Fairy Tale Studio, as well as the SKUM project (Development of Communication Skills through Cultural and Artistic Education). He is also a member of the ACIIS – Academy for Creative, Innovative and Inclusive Schools project. He conducts teacher training for selected film content at the Municipal Kinodvor Art Cinema and has also contributed to the creation of the first scientific monograph on phototherapy in Slovenia.



Maja Delak in Rok Vevar

Dance Education between Personalities and Practices

In the field of contemporary dance, approaches to teaching dance have changed within educational models according to needs, but teaching methods have always been fundamentally conditioned and limited by the way in which pedagogues perceive the success of the educational process. As well as generating kinetic competences, models of dance education have given rise to modes of the human behaviour, openness to artistic practices and forms of social responsiveness (feeling for the (dance) community) of those following various educational programmes. Not least, educational programmes have always generated opportunities for artistic creativity, which, in a variety of ways and within different dance paradigms, have generated the art of dance as well as its public life. In the region of today's Slovenia, different approaches to dance education have emerged over time, and competence in the field of dance has meant different things.

In their presentation, Rok Vevar and Maja Delak will draw on a corpus of examples to create a composition of selected concepts, a network of examples and stories that bear witness to various approaches to education, the needs of the art of dance, and the temporal and spatial environments in which dance enters into communication with its audiences. They will focus on where and how dance teaching has crossed the boundaries between learning the private, individual dance styles that are typical of the modern era, and providing kinetic and creative tools from which students and dance artists can shape diverse examples of their creative will. They will also examine how the need for dance education has changed according to the public experience of dance art.

Illustrated by photographic and written materials, their presentation will not be structured chronologically, but according to specific issues.



Maja Delak is a performer, choreographer and pedagogue. She studied contemporary dance at CNDC L'Esquisse in Angers, France, and graduated in psychology at the Faculty of Arts, University of Ljubljana. She initiated the secondary school programme of contemporary dance, run by the Secondary Preschool Education, Grammar School and Performing Arts Grammar School Ljubljana, where she teaches regularly. Her choreographic poetics lie at the intersection of various themes and creative practices fed by the methodology of contemporary dance. For her work in the field of contemporary dance, she has received numerous awards. In recent years, she has collaborated with Luka Prinčič on several sound and music projects and performs with the collective The Fernalz. She is the founder and artistic director of Emanat, Institute for development and affirmation of dance and contemporary art.



Rok Vevar is a theatre scholar, writer, researcher, curator and historian of contemporary dance, who has been a multifaceted presence in the field of contemporary Slovenian performing arts for more than two decades. He is the initiator and founder of numerous festivals and initiatives, as well as the Temporary Slovenian Dance Archive (2011) and, last but not least, the author of the monograph *Ksenija, Xenia: Ksenia Hribar's London Dance Years 1960–1978*, in which he focuses on the early period of the artistic career of this dancer and choreographer, who is considered one of the central figures of Slovenian contemporary dance history.





Susan Griss

Minds in Motion: Creative Movement as a Language for Learning

Because dancing is deeply encoded in human beings, young children have easy access to this form of creative expression. As teachers, we can take advantage of that, for – as John Dewey revealed – the more a child is actively involved in a learning activity, the greater the learning. That is why teaching subjects as diverse as language arts, math, history, and science through creative movement is so successful. Children can explore the diverse content of the curriculum through their own spontaneous movements, not only revealing the essence of a lesson, but also aspects of their own identity, skills, and intelligences that may be hidden to their teachers, their peers, and even to themselves. And because creative movement improvisation demands *active participation* and *constant decision-making*, students stay engaged.

Teaching through movement can help with the clarification and retention of ideas and information fostering intellectual growth while supporting a safe and inclusive environment conducive to differentiated instruction. Through the interdisciplinary approach of arts-integration, it can provide a visceral understanding of abstractions that children might otherwise not grasp.

There is an ancient Chinese saying: I hear and I forget, I see and I remember, I do and I understand. This is the foundation of kinesthetic teaching. By allowing students to embody the curriculum, we are acknowledging and respecting a huge part of themselves: their physical beings. This in turn nurtures their self-confidence as they take responsibility in the proactive role of learning through their bodies. As one fourth grade teacher described: “It was like putting fish back in water!” And now we know through research on learning and the brain, that movement fully supports the way children learn.

For example, students can be immersed in the nuances of a story through creative movement to better comprehend a character, theme, or meaning of a text. Punctuation can be transformed beyond insignificant dots and squiggles into whole body movements that reflect the subtle meanings, design, and proper placement of punctuation marks. Children can experience the magic of multiplication as they watch 5 children perform 3 skips simultaneously, showing 5 X 3 skips in the blink of an eye. And they can grasp the realization that sound travels fastest through solid as they reenact a relay race of sound waves traveling through gas, liquid, and solid.

And these learnings are not superficial. Hundreds of teachers have reported that their students gain a deeper understanding and retention of these and many other lessons using movement strategies. When learning is embedded in movement, learning becomes visible. And it truly awakens children to the joy of learning!



Susan Griss is a pioneer in the field of arts-in-education. Rooted in her background as a dancer/choreographer, her successful methods of teaching academic curriculum through movement have been presented to principals, classroom teachers, teaching artists and pre-service teachers throughout the U.S., in Denmark, Slovenia and Israel, and in India through the Fulbright Specialist Program. She is author of the book *Minds in Motion: A Kinesthetic Approach to Teaching Elementary Curriculum*, as well as numerous articles. Ms. Griss was a faculty member of Bank Street College of Education in NYC and taught in the graduate department of Lesley University in the Creative Arts in Learning Program. She presented workshops for the Kennedy Center in Washington, D.C., and in New York was co-founder/co-director of *BEYOND PAPER AND PENCIL: Bringing Literacy to Life through the Performing Arts*, offering professional development and artist residencies in elementary schools to promote student learning through arts-in-education.



Scholarly Gatherings

The program consists of panel discussions, papers, lecture demonstrations, workshops and posters/installations that address the I – body, I – dance themes: imagination, improvisation, inclusion, identity, intelligence and interdisciplinarity. The program includes the following academic presentations

Panel discussions: with numbers of presenters, 60 – 90 minutes which may lead into audience discussion.

Papers: mainly grouped as three or four presentations within a 90-minute session, each with 15 minutes presentation and discussion at the end of the session.

Lecture demonstration: may run 60 – 90 minutes, focusing on participatory practice and research and may involve the audience.

Poster/Installations: a speaker's corner in the faculty hall where you present your topic together with a poster and answer questions from the audience.

Workshops: consist of practical 60 – 90 minutes sessions aimed at dancers with or without conventional training and may target beginners or advanced movers as well as mixed ability groups (age focus shown according to info provided). Workshops provide conference participants with an opportunity to experience the experts of selected teacher's dance practice and dance making.



List of presenters

Altonen Karoliina Sonja

Dance scholar, dance pedagogue,
movement practitioner
Finland

Alegre Rocio del Luisa

Agrupamento de Escolas São João
do Estoril
Portugal

Alhadi Hana

Independent Practitioner
researcher
Slovenia

Alves João Maria

Faculty of Human Kinetics,
University of Lisbon; Institute of
Ethnomusicology - Music and
Dance Studies Center
Portugal

Astbury Sally

Primary school teacher
United Kingdom

Babič Nataša

Center for upbringing, education,
training and consulting by Gustavo
Šilih, Maribor
Slovenia

Bandić Sunčica

Vrum performing arts collective
Croatia

Bassignana Maria Paola

Ed.D. Dance Education Program,
Teachers College, Columbia
University, New York, U.S.A.
Italy

Battersby Maria Clare

daCi New Zealand
New Zealand

Berčič Jana

Biodanza Rolando Toro
Slovenia

Biddle Ann

Dance Education Laboratory (DEL)
United States

Bitunjac Marija

Zagrebačko kazalište mladih
Croatia

Black Ellen Tristana

University of Utah Tanner Dance
United States

Blažević Antonija

Croatia

Blažič Mileva Milena

University of Ljubljana,
Faculty of Education
Slovenia

Boyack Ashley

University of Utah Tanner Dance
United States

Bradley Heather Cathy

Kingdom Dancers
South Africa

Brown Carol

University of Melbourne
Australia

Brown Kipling Ann

Faculty of Education,
University of Regina
Canada

Bucik Katja

Centre for rehabilitation and
education Vipava - CIRIUS Vipava
Slovenia

Buck McKay Ralph

The University of Auckland
New Zealand

Caridade Ana

Musa Associação Artística e de
Intervenção Social
Portugal

Cheesman Sue

University of Waikato
New Zealand

Chen Yabei

Kimball Union Academy
United States

Clancy Jo

Wagana Aboriginal Dancers
Australia

Cohen Patricia

NYU/Steinhardt
United States

Colliander Tuire

University of the Arts Helsinki
/Theatre Academy /Performing
Arts Research Centre Tutke
Finland

Comissiong Aisha

Dancin' Africa
Barbados

Cooper Jacqueline

Macquarie University, Sydney
Dance Company
Australia

Cornell Heather

Hope College
United States

Davall Lee

Royal Academy of Dance
United Kingdom

Davis Ashley SK

Delaware Institute for the Arts in
Education & Pieces of a Dream,
Inc, *United States*

Devan Saranya

University of Cape Town
South Africa

Dória Rui

Musa - Artistic and Social
Intervention Association
Portugal

Dugar Robertina

Primary school Trnovo
Slovenia

Sophia Färlin-Månsson

Stockholm University of the Arts
Sweden

Fernandes Carla

Universidade Nova de Lisboa,
FCSH
Portugal

Fisher-Stitt Norma Sue

York University
Canada

Flavia Ibanda Grace

University of Kisubi
Uganda

Flinn-Culver Nicki

Dance at Hope College, daCi USA
United States

Frichtel Monica

University of Delaware
United States

Gain Priya

University of Auckland
New Zealand

Gehres Faria Adriana

University of Pernambuco
Brazil

Genzić Ana

Art school Franjo Lučić
Croatia

Germ Ana

Ballet teacher
Slovenia

Geršak Gregor

University of Ljubljana,
Faculty of Electrical Engineering
Slovenia

Geršak Vesna

University of Ljubljana,
Faculty of Education
Slovenia

Giguere Miriam

Drexel University
United States

Godler Anita

Primary school Trnovo
Slovenia

Gough Sarah

Blue Moose Dance Company
United Kingdom

Gower Kimberly

DC Public Schools
United States

Gripson Pastorek Martha

Halmstad University
Sweden

Guarino Joy

Global Engagement SUNY Buffalo
State, daCi USA
United States

Hall Sarah

Blue Moose Dance Company
United Kingdom

Harris Jillian

Temple University
Department of Dance
United States

Heerden van Marelize

Nelson Mandela University
South Africa

Henley Matthew

Teachers College,
Columbia University
United States

Ho Julianna Ting Yui

Hong Kong Academy for
Performing Arts
Hong Kong

Horvat Lajić Grozdana

Zagreb Youth Theatre
Croatia

Horvat Rosana

Krško Music School
Slovenia

Hrašćanec Petra

Academy of Dramatic Arts
Dance department
Croatia

Huang Jen Wen

Tainan University of Technology
Taiwan

Huang LiChing

Music Fairy Studio
Taiwan

Huckins Chara

University of Utah Tanner Dance,
BTS Arts Learning Program
United States

Hultenius Petra

Stockholm School of the Arts
Sweden

Iskra Petra

Primary school Trnovo
Slovenia

Janota Štirn Petra

Institute PETIDA
Slovenia

Jeler Mateja

Primary school Vransko -Tabor
Slovenia

Jones Brontë

The University of Auckland
New Zealand

Juhart Brdnik Petra

University of Ljubljana,
Faculty of Education
Slovenia

Jurgec Tina Ana

University of Maribor,
Faculty of Education
Slovenia

Jurišić Nataša

Ana Maletić school of
contemporary dance
Croatia

Jurjevič Nuša

University of Ljubljana,
Faculty of Education
Slovenia

Kalafatić Maja

Dance Scholar, dance maker,
dance pedagogue
Slovenia

Kaross Sabine

University of Education Freiburg
Finland

Kasjak Mojca

Department of contemporary
dance of the Laško-Radeče School
of Music
Slovenia

King Hetty

Teachers College,
Columbia University
United States

Kljun Urška

Kindergarten Šentvid
Slovenia

Knox Sarah

Dance Studies,
The University of Auckland
New Zealand

Koff Susan R

NYU School of Culture, Education
and Human Development
United States

Kopač Andreja

Secondary Preschool Education,
Grammar School and Performing
Arts Grammar School Ljubljana
and Alma Mater Europaea
Slovenia

Koren Sandra

Music school Celje
Slovenia

Korošec Helena

University of Ljubljana,
Faculty of Education
Slovenia

Kosi Katja

Self-employed in culture
Slovenia

Košćak Tina

Primary school Gradec
Slovenia

Kralj Neva

Dance EPI Center
Slovenia

Kranjčan Žigan

Self-employed in culture
Slovenia

Kronsted Christian

Merrimack College
United States

Ku LingJui

Tainan University of Technology
Taiwan

Kušlan Kranjc Aleš

Ekvilb inštitut
Slovenia

Laure Maruša

University of Maribor,
Faculty of Education
Slovenia

Leandro Rebelo Cristina

Education School - Polytechnic
Institute of Coimbra.
Portugal

Leben Mojca

Self-employed in culture
Slovenia

Lebre Paula

Faculdade de Motricidade Humana
Portugal

Leitão Ana

University of Lisbon,
Faculty of Human Kinetics
Portugal

Lenard Vid

University of Primorska,
Faculty of Education
Slovenia

Lien Shu- HUANG

Tainan University of Technology
Taiwan

Lindqvist Anna

Umeå University
Sweden

Lončar Aleksandra

Cultural Association Qulenium
Slovenia

Lorenza Merewyn Linda

Central Queensland University
Australia

Lundahl Vigil Teresia

Fryshuset gymnasium
Sweden

Mabingo Alfdaniels

Makerere University
Uganda

Majcen Blimen Andreja

Primary school Pod Goro
Slovenske Konjice
Slovenia

Manja Aniyah Syazwani

Universiti Pendidikan Sultan Idris
Malaysia

Manley Jane Mary-Elizabeth

York University, Dance
Department, School of the Arts,
Media, Performance & Design
Canada

Mansbridge Juliet Anna

Freelance
United States

Marinčič Ema

City Museum Ljubljana
Slovenia

Marinič-Žunič Kleo

Primary school
Slovenia

Marques Silva Ana

Escola Superior de Dança and
CESEM
Portugal

Martin Carmelina

Ontario College of Teachers
Canada

Masnan Halim Abdul

Universiti Pendidikan Sultan Idris
Malaysia

Mattsson Torun

Malmö University
Sweden

McKain Sophia

Edna Manley College of the Visual
& Performing Arts – Junior
Academy Dance
Jamaica

McNeil Barbara

University of Regina
Canada

Meiners Jeff

University of South Australia
Australia

Melchior Elizabeth

Victoria University of Wellington
New Zealand

Mijačević Ivan

Dijaški dom Ivana Cankarja
Slovenia

Moffett A.T.

Delaware Institute
for Arts in Education
United States

Monteiro Elisabete

Faculdade de Motricidade Humana
- ULisboa (FMH-ULisboa). INET-
md | polo FMH Portugal

Moore Camper Christi

Ohio University
United States

Morgan Ilana

Texas Woman's University
United States

Moura Margarida

Faculty of Human Kinetics,
University of Lisbon
Portugal

Mousavi Afrooz

Kooshiar institute of higher
education, Tehran University
Islamic Republic of Iran

Nesbit Marissa

University of North Carolina at
Charlotte
United States

Ng Yvonne

Princess production
Canada

Nielsen Svendler Charlotte

University of Copenhagen
Denmark

Nkomo Makhosazana

Reitumetse Artist Retreat
South Africa

Novak Mraz Tadeja

SDCO – Slovenian association of
Carl Orff
Slovenia

O'Brien Angela Juliette

Canadian International School of
Hong Kong
Hong Kong

O'Brien Julianne

Chapman University
United States

O'Connor Sinead

Open University
Ireland

Ogrinc Nina

Conservatory for Music and Ballet
Ljubljana, Ballet College
Slovenia

Okamura Nielsen Erica

Independent researcher
Australia

Oleami Jelena

Cultural education association
Plesonoga
Slovenia

Orož Lea

Dancer, teacher, choreographer
United Kingdom

Overby Young Lynnette

University of Delaware
United States

Panetta Rose Alexandria

Sydney Dance Company,
Australian College of Physical
Education
Australia

Parker-Wendt Linda

Arohanui Specialist School &
Outreach Service
New Zealand

Parkins Chell

University of Wisconsin Madison
United States

Pavlicevic Jaime

KittedNZ
New Zealand

Pavlovic Monika

University of Ljubljana,
Faculty of Health Sciences and
University of Primorska
Slovenia

Perry Chancz

Canadian Actor's Equity
Association, Saskatchewan
Association of Theatre
Professionals, Dance
Saskatchewan
Canada

Pezdir Vovk Ana

Harlequin Association for
the Art of Dance
Slovenia

Pouwer Luca Eva

Amsterdam University of Applied
Sciences
Netherlands

Požek Monika

Asociación MeetShareDance
Spain

Pribyl Jill

University of Kisubi
Uganda

Pucová Markéta

NIPOS ARTAMA
Czech Republic

Rato Rita

Faculty of Human Kinetics,
University of Lisbon
Portugal

Ronkainen Annu

Dance teacher
Finland

Rowlands Elizabeth Kerrin

University of South Australia
Australia

Rupnik Urša

University of Ljubljana,
Faculty of Education
Slovenia

Russell-Smith Cecile Carolyn

Khulcha Theatre School of Dance
Jamaica

Saearani Bin Taib Fazli

Muhammad
Sultan Idris Education University
Malaysia

Samuel M. Gerard

University of Cape Town
South Africa

Sap Saskia

Amsterdamse Hogeschool
voor de Kunsten
Netherlands

Schmid Stefi

Independent dance entrepreneur
Germany

Schwenner Sabina

Dance studio Intakt
Slovenia

Shen Yuxiao

The University of Auckland
New Zealand

Skarlovnik Sabina

Primary school Griže
Slovenia

Slattery Eilidh

Royal Conservatoire of Scotland
United Kingdom

Snook Helen Barbara

University of Auckland
New Zealand

Streuli Janine

Royal Academy of Dance
United Kingdom

Sviderski Igor

Dance Studio Intakt
Slovenia

Škorja Simona

Biodanza Rolando Toro System
Slovenia

Štirn Darja

Institute PETIDA
Slovenia

Tai JuanAnn

Department of Dance
Tainan University of Technology
Taiwan

Tomazin Ajda

Secondary Preschool Education,
Grammar School and Performing
Arts Grammar School Ljubljana
Slovenia

Trotta Ellen Allison

Teachers College, Columbia
University and a Faculty member
of the Nightingale-Bamford School
United States

Vermeulen Lizanne Chante

University of Cape Town
South Africa

Vesović Eni

Ana Maletić Contemporary Dance
School,
Croatia

Vidrih Alenka

University of Ljubljana,
Faculty of Education
Slovenia

Vilane Lily Lwandile

University of Cape Town
South Africa

Vlach Pam

Spence School
United States

Vrkljan Krešić Normela

Ana Maletić Contemporary Dance
Croatia

Wachowicz Fatima

Federal University of Bahia
Brazil

Wang Ruping

University of Taipei
Taiwan

Wilson Joni

University of Utah Children's
Dance Theatre
United States

Wilson Lisa

University of Cape Town
South Africa

Wise Serenity

University of Auckland,
Dance Studies department
New Zealand

Yannitsos Sophia

Freckled Face Entertainment Inc.
Canada

Zhou Ziyang

The University of Auckland
New Zealand

Zhu Jiawei

Independent teaching artist
Australia

Žižanović Senka

Department of Pedagogy,
Faculty of Humanities and Social
Sciences Osijek
Croatia



Presentations & Workshops

Monday
8 July 2024



14.00–15.30
Panel discussions

Room 212

ID: 3036

Dancing the “I” in the rainbow

Lisa Wilson
University of Cape Town, *South Africa*

Saranya Devan
University of Cape Town, *South Africa*

Chanté Vermuelen
University of Cape Town, *South Africa*

Lwandile Vilane
University of Cape Town, *South Africa*

South Africa is a multicultural nation with 11 official languages and diverse racial and cultural groups. For many years (1948-1994), its diverse people groups and their cultures were legally kept apart by the political apartheid system governing the nation. Intercultural and interracial relations were forbidden. In a kind of metaphorical redemption, the nation today has been referred to as the “Rainbow Nation”, a concept coined by the late Archbishop Desmond Tutu in 1994 to describe the new vision of hope for post-Apartheid South Africa as diverse, but united. Despite democracy, legacies of apartheid remain in social attitudes and spheres. Insufficiently realized in the clearly defined borders of the rainbow’s cultural bands is a blending of cultures or cross-cultural interactions. Arts and Education have been identified as potent vehicles for fostering inclusion, cultural integration, cultural identity and social cohesion amongst its citizens. Additionally, in the last decade rising xenophobic attitudes have been observed across the nation. This panel will share and discuss a project, Dancing the ‘I’ in the Rainbow, that was undertaken between young Xhosa speaking children in Cape Town and students and teachers of the University of Cape Town from diverse local and foreign cultural backgrounds (Indian, “Colored”, Jamaican, and Swazi). The six-weeks project aimed to facilitate intercultural engagement and understanding among the participants, through the children and teachers sharing and dancing each other’s cultural I-dances that mark them socially, culturally and politically in the rainbow. The work to intermingle, include, get to know and trust the “Other”

in meaningful ways is still necessary in post-apartheid South Africa given the deep trauma of its apartheid past.

Room 048

ID: 2880

Bilingual Dance Teaching and Learning in Taiwan: A Case Study

JuanAnn Tai
Department of Dance, Tainan University of Technology, *Taiwan*

Wen-jen HUANG
Tainan University of Technology, *Taiwan*

Shu-lien HUANG
Tainan University of Technology, *Taiwan*

Ling-jui KU
Tainan University of Technology, *Taiwan*

The goal of “2030 Bilingual Nation”, a policy promulgated by Taiwan’s government in 2017, has become one of the major issues in the basic education system regarding primary and secondary schools. The ability to teach bilingually (i.e., using English and other foreign languages) in all subjects is required for all school teachers in order to reach this goal. Many dance teachers therefore set out to enrich their English ability for teaching bilingually in their dance classes. This panel will investigate the issues arising from teaching dance bilingually for Taiwanese youth, giving examples of classes such as ballet, contemporary dance and folk dance. The main research questions address how dance terms are to be translated into English, the primary actors affected by this plan, the dilemmas of teachers, and the reactions of students. The double-edged sword effect (i.e., mutual support versus competition between dance students and/or teachers) developed in the process will be discussed in the panel using Pierre Bourdieu’s key concepts of habitus and forms of capital, which provide a framework for analysing the challenges arising from bilingual dance teaching for teachers and the consequences of the bilingual dance learning for students. These concepts contribute to the discussion of the problematic issues created by the pursuit of the bilingual dance teaching/learning process. The winners of the process (those who have more bilingual ability than dance skills) usually acquire a great level of prestige. However, prejudiced views also arise from winning or losing bilingual dance teaching/learning skills. It is suggested that understanding how pride and prejudice develop in this transitional process can contribute to helping dance educators design tasks that integrate training in dance skills with creating bilingual meaning in dance vocabulary, while also avoiding bias due to the desire to acquire language skills. This is an important step in achieving the aims developed by the United Nations, namely Quality Education and Reduced Inequalities in the context of the Sustainable Development Goals.

Paper presentations

Room 016

ID: 3049

The Expressive Body as a Vehicle for Messages, Feelings and Emotions: A Portuguese Study in Primary Education

Elisabete Monteiro

Faculdade de Motricidade Humana – ULisboa (FMH-ULisboa). INET-md | polo FMH, *Portugal*

Cristina Rebelo Leandro

Education School – Polytechnic Institute of Coimbra. INET-md | polo FMH, *Portugal*

This study focuses on connecting the content of creative dance to mathematics and social studies, in order to encourage the integration of knowledge. This interdisciplinary practice can enhance learning, as the understanding of mathematics and social studies concepts is achieved through the body and revealed by expressive and creative movement. The main purpose of the quasi-experimental investigation was to analyse the impact of creative dance on the learning of mathematics and social studies concepts in children (7-8 years old) in primary education in two Portuguese schools. The sample included eight classes with a total of 117 children of both genders. The intervention took place in two groups (an experimental group and a control group), with eight sessions of creative dance in the experimental group. Both groups were assessed on three different occasions (pre-test, post-test and retest). The statistical techniques used for processing the data were the analysis of variance of mixed plans and the student's t test for paired samples. The results show that the students who consolidated their knowledge in the creative dance classes exhibited significant differences in their learning gains in mathematics and social studies compared to the control group. Some dance examples are also presented to show the connections between the content of creative dance, mathematics and social studies. The children created and manipulated the elements of movement in a process of improvisation that appealed to their imagination, feelings and emotions, using their bodies to communicate and learn in a different way.

ID: 3178

The process of creative dance becoming a firm part of the Framework Curriculum for primary schools in Czech Republic education system

Markéta Pucová

NIPOS ARTAMA, Czech Republic

Does dance belong in primary education as much as history or music education? In the process of the ongoing national review and innovation of the Framework Curriculum for primary schools in the Czech Republic, it is necessary to agree on what is the most important, the most fundamental, what children should learn to take to life. Does this include creative dance? We believe that all

children should have the opportunity to experience dance at school, the kind of dance which is not about learning to repeat someone else's steps, but about being able to confidently create their own ones. The dance in which they can experience the power of shared feeling that arises from working together, from finding one's place within the whole, from supporting others and respecting each other. The dance that is a journey to self-discovery and creativity, to the space where they can explore their own physical expression. This paper will offer the audience an insight into the innovation of the national Framework Curriculum for primary schools in the Czech Republic and will describe the process of how creative dance is finding its way to becoming a firm part of it.

ID: 3060

Towards the seamless integration of dance in the Australian primary classroom

Jacqueline Cooper

Macquarie University, Sydney Dance Company, *Australia*

This presentation focuses on the key methodologies and findings of Jacqueline Cooper's Master's Thesis Towards the Seamless Integration of Dance Education in the Australian Primary Classroom, which explored the concept of how generalist classroom teachers utilize various pedagogies to construct and integrate meaningful dance activities in their daily practice (Cooper, 2022). The research followed a qualitative multiple-case study design in which three public primary school teachers from the Sydney Metropolitan area shared their experience with dance pedagogy through interviews, surveys, a collection of classroom programming, and reflective responses. The findings indicated that although participants appreciated an integrated arts practice and understood the educational, emotional and physical significance of dance in the classroom, dance practice was relegated to isolated lessons at the periphery of the curriculum. Participants expressed several hinderances to providing adequate dance education including insufficient professional development opportunities and pre-service education, limited space and time, lack of confidence and dominance of traditional academia. The research made suggestion for what is essential for teachers to integrate dance more actively and purposefully in their classrooms. The presentation concludes with how Jacqueline's current work for Australia's leading contemporary dance company, Sydney Dance Company, connects with her postgraduate research and how the company's education department endeavors to support generalist and specialist dance teachers in the delivery of robust dance programs for young people.

ID: 2942

Dance in the Primary School in Scotland

Eilidh Slattery

Royal Conservatoire of Scotland, *United Kingdom*

Creative dance is inclusive and should be accessible for all. When included in a school curriculum it has the power to enhance every aspect of learning. In Scottish primary

schools, dance is included in the Expressive Arts area of the national curriculum alongside art & design, drama, and music. Dance can also be addressed in Physical Education (PE) as part of the Health & Wellbeing curricular area. Article 31 of the UNCRC highlights the right for every child to have access to arts experiences. Despite the wonderful inclusive nature of creative dance, 48% of Scottish teachers surveyed for this piece of research stated dance was non-existent or almost non-existent in their primary schools – so what's happening with dance in primary education in Scotland, and why? Drawing on the analysis of data from over 200 respondents, this paper will discuss the relationship between primary teachers' prior experience in dance, their beliefs regarding the importance of dance within education, and teacher confidence to deliver dance as part of the curriculum. This paper will also investigate some key issues identified in the data, including the overall inequity and disparity of experience in terms of dance education throughout a teacher's own learning experiences in school, and in their developmental journey to becoming a teacher. The paper will align these up-to-date findings from the Scottish context with the existing international research and ask what we do now to support primary teachers to be able to use inclusive creative dance with their pupils.

Room 209

ID: 2847

The possibilities of a Somatic movement education pedagogy for the early childhood dance education class – an inclusion of 'personal literacy' through dance education

Hetty King

Institution, Country: Teachers College, Columbia University, *United States*

This paper presentation will share my research inquiry as a doctoral candidate in the EdD program at Teachers College, Columbia University. My project is a qualitative, phenomenological, and pragmatic study that addresses the problematic omission of somatic principles- the study of one's lived experience- body, mind, and spirit- (Hanna, 1970) – in developing dance education pedagogy for early childhood. Empirical data will be gathered from children ages 4.5-5 years old participating in somatic movement explorations in a dance education class in a preschool setting using observation, field notes, drawings created by the children in response to prompts, stimulated recall, and Leuven scale ratings (Laevers, 1994). Analysis of this data will make inquiry into children's experiences with a somatic movement education pedagogy in early childhood leading to an initial theory statement, a teacher/researcher's reflection, and narratives that visibilize thinking in the drawing, creating narrative portraits of the children. The analysis will investigate the interactions between somatic teaching approaches and the children's experiences. Taken together, they will create a 'mosaic' reflecting what the pedagogy elicits in action in the dance education classroom. This presentation will likely not share the results of the complete analysis of my research as it may still be in process at the time of the gathering.

ID: 2927

Dance in preschools as a resource for inclusive dance pedagogy?

Martha Maria Pastorek Gripson
Halmstad University, *Sweden*

Anna Lindqvist
Umeå University, *Sweden*

The aim is to present how preschool teachers in Sweden describe, practice and reflect on dance in their preschools. In Sweden 86 percent of children aged 1-5 years participate in preschool education. Dance as an aesthetic form of expression, body perception, democratic norms and values and the importance of well-being, is part of the Swedish preschool curriculum (Lpfö 2019). This presentation rests on results from two different research studies, A) Semi-structured group interviews with preschool teachers in 18 preschools, on how they understand and practice dance in their preschools. B) An action research project with two preschools where preschool teachers worked with dance based on a pronounced gender and equality perspective. Based on the Swedish curriculum the preschool's fundamental values and tasks appear in the preschool teacher's stories and documentation, such as the children's rights to active participation and rich possibilities to influence the dance content and the methods used. Therefore, the teaching is thematic and flexible in relation to room, time and ability. The preschool teachers teach in different ways, which can be understood in terms of different degrees of embodied, lived knowledge (Lindqvist & Pastorek Gripson, 2022; Pastorek Gripson, Lindqvist & Østern, 2021). For example, children's learning in dance is also stimulated when preschool teachers consciously stage and plan a teaching situation without being an active participant themselves. Furthermore, the results illuminate pedagogical strategies that could inspire and develop dance teachers practice, to strengthen the ability for inclusion

ID: 2964

I Hear You! Embodied Listening as a Dance Pedagogical Approach for Supporting Creativity in Early Years Dance Pedagogical Practices

Tuire Colliander
University of the Arts Helsinki /Theatre Academy
/Performing Arts Research Centre Tutke, *Finland*

In my presentation, I will discuss and analyze embodied listening as a pedagogical tool. I approach the topic from the perspective of a dance pedagogue-dancer-researcher, who currently is completing her doctoral thesis in the field of artistic research. My research is based on dialogical philosophy, as introduced by Buber, and on Barad's agential realism, brought into a pedagogical context by Lenz Taguchi. Research evidence shows, that in creative dance, allowing space and time for the child's agency, expertise, and embodied thinking to emerge matters. As such, I propose dialogic and intra-active pedagogy and embodied listening as approaches promoting a condition that nurtures creativity. I will argue, how embodied

listening takes place in dance as a multi-sensory activity that invites us to connect with ourselves, other participants, and the surrounding world. I will further articulate, how embodied listening can invite us to encounter our imagination, and creative potential in dance. Embodied listening is related to emergent listening introduced by Rinaldi and further articulated by Davies, where the aim is to remain open to being affected, to maintain the state of not knowing, and to transcend the habitual and the already known. I will also share an example of how to visualize the process of embodied listening through the 'verbs and lines' exercise. This is an exercise that emerged during my doctoral research and aims to transform embodied experiences into a visual language. I argue that this multimodal approach can support the multiple communicative potentials present in a heterogeneous group of participants.

ID: 3338

From Pinocchio to Polunin: Rhythms of Learning presented through three cases of integrating dance and art into everyday educational experience

Mojca Leben
Self-employed, *Slovenia*

Everything starts with an idea, imagination, and creation. Everything continues growing and evolving with rhythm. Everything in Life, visible and not visible, is movement and motion. Adding some music and colors Life becomes Art. And Art, in itself, is Life. The presentation aims to put some additional light on how introducing art into the education process influences both, the child and the teacher as well as the learning and the upbringing process. The paper shows three possible ways of integrating art and dance as expressive forms based on the author's collaboration in three different educational environments in the SKUM national project (Slovenia, 2017-2021) It also aims to draw attention to the positive impact of these creative activities on children's development, fostering self-awareness and developing skills such as creative expression, emotional intelligence, social competencies, and overall well-being which then leads to motivation, curiosity, openness, and willingness for learning. Through the presented cases, performed in a few months of collaboration in a kindergarten group, a 3rd-grade primary school class, and a heterogeneous multicultural group aged 5 to 14 to promote the idea that art and dance have the potential to enhance the educational journey by being integrated into a child's everyday learning and educational experience and incorporated in almost every subject of the curricula - languages, math, nature sciences, history, literature, etc. The final aim and the message of this contribution is that every child - Pinocchio - may become Polunin: maybe not on the stage but in his or her life.

Room 026

ID: 2922

A Legacy: Joyce Boorman's contribution to creative dance

Ann Kipling Brown
Ann Kipling Brown, Professor Emerita, Faculty of Education, University of Regina, *Canada*

This paper presentation explores the contribution of Dr. Joyce Boorman to creative dance in schools and community. She is widely recognized as the driving force and organizer behind the First International Conference on Dance and the Child at the University of Alberta in July 1978 and the architect of the organization, Dance and the Child International (daCi). She also authored several critical works on creative dance for children, taught in the Department of Physical Education and Recreation at the University of Alberta in Edmonton and directed the Alberta Children's Creative Dance Theatre there and presented many workshops internationally, her work greatly impacted the teaching of dance and curriculum policy in dance in schools in Alberta and across the country. Boorman's education began in the United Kingdom with a teaching certificate from St. Gabriel's College and an advanced diploma from the Laban Art of Movement Studio, where she encountered Rudolf Laban's theory of movement. She later adapted Laban's theory to her Laban action themes, visual representation of music and language connections. The use of the Laban action themes, using related vocabulary, stressed the understanding of movement rather than an isolated physical skill. Through exploration of the action themes and use of story she believed that it was an opportunity to develop creative dance thematically with a combination of the children's and teacher's imagination.

ID: 2876

Power of the pillow: The importance of student creativity and identity

Christi Camper Moore
Ohio University, *United States*

Creating and performing dance together can build community among students, support what they want to communicate through movement, and connect them to a broader sense of place and belonging. This session will discuss "Pillow Concerts" - informal concerts that feature students' movement generation and explorations. The approach was a reimagined performance opportunity that challenged the narrative of what constitutes a "performance" - and the privileges or barriers to inclusion therein. The session will highlight the process of the Pillow Concerts: how elements of improvisation and composition were incorporated for all students, examples of how "exploration assignments" were structured and developed, including through feedback and collaboration among teachers and peers (ages 11-18), and how this process deepened understanding of the tools involved in movement invention and decision making. In addition, this session explores the following questions: How is dance identity shaped through performance? How can creativity

deepen connections and relationships among peers? How can teachers expand individual and collaborative artistic possibilities within existing classes and curricular structures? Attendees are invited to consider ways that this work might support their own students and inform pedagogical practices that harness student voice and imagination. Indeed, chances to focus on the process of making and being together -in support of a fuller understanding of the body and the expression of unique dance identities - was precisely what made the Pillow Concerts so powerful.

ID: 3206

Enacting (Re)Actions: Affect Theory and Embodied Resonance in Improvisational Contemporary Dance and Compositional Pedagogy

Alexandria Panetta

Learning Associate (Sydney Dance Company) / Academic lecturer (Australian College of Physical Education),
Australia

The values and expectations of the current educational approach to dance composition in secondary schools in New South Wales (NSW) are expressed through its curriculum. The NSW Dance syllabus currently restricts choreographic potential through the limiting requirements and measures articulated in its discourse. Close observation of the syllabus reveals that the conventional compositional prescriptives have little emphasis on improvisation as a choreographic device, so that frameworks for learning and assessment omit valued and applied contemporary choreographic practices. The resources and scholars inspiring the curriculum's approach to compositional pedagogy negate the fundamental benefits that improvisation offers. In addition, although the literature referenced was written over twenty years ago it is still being employed as the educational framework for a discipline that is constantly evolving in contemporary practice. Enacting (Re)Actions: Affect Theory and Embodied Resonance in Improvisational Contemporary Dance and Compositional Pedagogy delves into improvisational practice, analyzing theoretical concepts in the field, including mind-body consciousness, embodiment, corporeal resonance and modes of instantaneous reception. Improvisation demonstrates the pairing of mind and body in continuous engagement and responsivity from actions to reactions, and results in creativity in dance choreography. Affect theory is shown to be valuable in analyzing the core of improvisation; it supports observations on the creative value and potential of choreographic development through developing improvisational skills. A comprehensive theoretical understanding of improvisational practice through affect theory supports an understanding of how to utilize embodied resonance and consciousness as creative potential. This thesis supports the renovation of methods and approaches to choreographic pedagogy in dance curriculum both locally and elsewhere through the inclusion of improvisational pedagogy.

ID: 3052

Pioneering Creative Dance Learning in New York City During the Early 1900s: Lessons on Imagination, Improvisation, Inclusion and Identity

Barbara Bashaw

Teachers College, Columbia University, *United States*

In 1913, before "dance education" or "dance educator" were coined as terms, a pioneering dance teacher, Gertrude Klein Colby (1874-1960), grappled with releasing her inherited teaching practices while working with immigrant children in a NYC school. Challenged to embrace "new education" with Dewey at the vanguard, she ultimately developed a child-centered, constructivist approach to dance learning, which encouraged imagination, improvisation, creativity, and "dance for all" (inclusion). As early as 1915, she fueled university teacher preparation courses with her discoveries and facilitated student-generated dance performances. However, Colby's pioneering footsteps have been washed away on the beachhead of dance. She produced notable alumni esteemed for their contributions to dance as a creative enterprise, such as Margaret H'Doubler and Martha Hill. These luminaries have received concerted attention in literature, while Colby has not. As a result, the history of dance from the perspectives of creative arts learning, children's education, and dance teacher preparation is foggy at best. This paper will overview a multi-modal research study entailing archival, empirical, and reconstruction methods to develop a dimensional portrait of Colby, a dance education pioneer. Insights into the personal and social influences that nourished her early 20th-century creative dance practice and implications for what we can learn from this history given what has and has not changed a century later, will be shared. Teachers, especially youth dance teachers, are marginalized in research and our historical accounts. This study seeks to celebrate dance teacher identity and learn from the past how we might shape the future.

Lecture demonstrations

Room 014

ID: 3223

Tap's Music and Dance History - Practitioners and Pedagogy

Heather Cornell

Hope College, *United States*

The Tap Dance Renaissance was powered by a number of the original vaudevillians of vernacular jazz. After three lost generations, these dancer/musicians passed their life's work to a small group of dancers. This unique transmission was one of mentor to protégé, steeped in the nonlinear practices of oral tradition, and full of experience, life and community. There is little or no footage available of the majority of this unique founding generation. In this lecture demonstration we will look at the work and influence of Charles "Cookie" Cook, James "Buster Brown", "Mr. Scientific Rhythm" - Eddie Brown, Steve Condos, and

Harriet "Quicksand" Browne. Ms. Cornell will share some of her archival footage of these brilliant artists, both in performance and in the studio at work with her company, Manhattan Tap. Woven into a performance/lecture demonstration, she'll tell stories and demonstrate the evolution of their artform, from Buck 'n Wing to Post Bebop. She'll discuss the important multidisciplinary nature of the field and her ideas for ensuring that the present pedagogy reflects this. This lecture demonstration can be presented in conjunction with the Workshop "Tap Dance is Inherently Multi-Disciplinary - Simple Techniques for Approaching Tap Improvisation Through Musicality".

Room 102

ID: 3203

Encouraging boys to movement in contemporary dance

Rosana Horvat
Krško Music School, *Slovenia*

The aim of presentation is to encourage different approach to teach boys in contemporary dance. The aim of my work was to keep boys engaged in dance in spite of negative influence from schoolmates specially in the time of puberty. I achieved results by creating a dance group only for boys. The study was carried out through tasks that included movement, body awareness, communication, and socialization. Every boy is something special and different. Due to unique hormone drives and structure, the challenges they are facing are entirely different from the girls. They like action and heroism. Boys had a chance to express what they are and what they feel through dance movement. Ideas and their deepest wishes would arise through verbal, written, and physical guidance of movement. The main results are that boys continued to dance when they arrived in puberty and they continue to dance in high school. At one point the group counted 9 boys. Today the group of boys have encouraged many boys to sign up for dance. They are not all included in boys' group, but they have developed the courage to dance with girls, with an approach for boys. Today we have 24 boys dancing. Addition result is that other dance teachers started successfully applying the same approach. The presentation will be conducted with power point and short video clip about my work with boys for the last 10 years. The participants will be encouraged to join example dance class through movement and improvisation.

Room 012

ID: 3152

An Introduction to Chinese Minority Dance Through Concept Driven Learning

Yabei Chen
Kimball Union Academy, *United States*

Cultural dances are vital in dance curricula at all levels and age groups. It's one of the best ways to introduce a foreign culture without the stereotype or biases that often accompany surface level cultural lessons. My session will

authentically and intentionally engage with Chinese cultural dances seeing it through the lens of storytelling and transferable concepts, rather than the elements that makes it "Chinese." If we recognize the similarities rather than focus on the differences, we might just begin to model for our students a future that is kindness, empathy, and mutual respect. My session will be in two parts. Part one of the session will consist of a presentation style that summarizes basic background information of the legends behind the Peacock Dance of the Dai ethnic minority of China. I will use the Learning Through Transfer framework by Julie Stern to recognize the concepts behind the dance and show how the dance form can be utilized as a starting point for other meaningful concepts of learning that connects to the stories of our own students. Part 2 is a movement workshop of the Dai Peacock dance. The experiential part of the session will expose attendees to simple yet approachable movements of the Dai Peacock Dance. It is my hope that my workshop is accessible to dance teachers in all contexts so that the workshop can spark lesson plans, unit ideas, and overall curricular inspiration in their own teaching contexts.

Movement Workshops

Small Gym

ID: 2984

Dance softly in Country

Name: Jo Clancy
Wagana Aboriginal Dancers, *Australia*

Aboriginal people live with the intergenerational trauma of our parents, our grandparents and our great grandparents being denied our languages, our songs, our dances, and ceremonies. The impact of colonisation is ongoing and as an Aboriginal woman born into this legacy I live with and am impacted by colonial trauma. It's often unseen, it's not always felt and I don't allow it to consume me, but it is present and I acknowledge its presence. In a world where we expect immediacy in so many ways, where we have access to new and ever-changing technology, connection to Country and to each other is vital. It allows us to slow down, to be patient, to understand ourselves and others more deeply. When I walk and dance softly in Country, place my bare feet on the ground and sit low in my hips I connect with a matriarchal strength, grace and perception that comes from an embodied knowing. I hold gestures and memories from my grandmothers, my great grandmothers and all of the great women who have come before me. I'm committed to making positive, real and lasting change to the lives of Aboriginal women and girls through dance and cultural connection. I didn't have opportunities to learn my language, my songs or cultural dances growing up. I was a painfully shy, self-doubting and socially awkward young person. I hated my fair skin, my thick thighs, my chubby cheeks and freckles. I wanted to be thin and brown like Jennifer Beals from Flashdance. Dance taught me discipline, made me stronger in spirit, body and mind and gave me confidence without having to speak. We all need to feel strong and safe in culture, to

know who we are and how we connect. Feeling and knowing this creates a sense of belonging, helps to form healthy relationships and builds self-esteem.

Gallery

ID: 2870

Consciously Connected Dance in the Classroom

Angela Juliette O'Brien

Canadian International School of Hong Kong, *Hong Kong*

At its heart, conscious dance is a holistic practice that facilitates the connection between the mind, body and spirit, using dance to promote physical and mental wellbeing. A form of guided improvisation, conscious dance allows participants to get out of their heads and into their bodies, exploring and becoming aware of every part, tissue, texture, and feeling. It is a practice that enables participants to get in touch with their bodies, tuning into their physical being through a specific set of awareness exercises that encourages and develops an appreciation of their body in motion, as well as an understanding of safe and healthy practice. Furthermore, through a variety of energetic cues set to carefully curated music, conscious dance enables participants to get in touch with their emotional bodies through mindful connection, often allowing the release of blocked energy and emotion, resulting in a greater sense of wellbeing. Focusing on the internal workings of the individual's body in motion, rather than a specific set of techniques, it is a practice that meets and celebrates each individual practitioner where they are at. This workshop offers a practical demonstration of the use of conscious dance in the classroom environment. It will take participants through the practice, using cues that can be adapted for a variety of age groups and ability or experience levels. Each participant will receive a written guide outlining the use of cues and rationale, and the workshop will be followed by a brief discussion.

Gym 1

ID: 3019

From Head to Toe: Investigating the visual-spatial capacities of movement stimulating learning in the English and Maths curriculum for young people

Sarah Hall

Blue Moose Dance Company, *United Kingdom*

Sarah Gough

Blue Moose Dance Company, *United Kingdom*

Sally Astbury

Primary school teacher, *United Kingdom*

From Head to Toe is a research project working with teachers and pupils to explore potential enhancements in learning opportunities within the Key Stage 2 Curriculum: English and Maths. Through the development of collaborative practices between Dance Artists and School Teachers a range of bespoke, investigatory approaches developed with the aim to produce memorable learning

experiences for young people that can be embedded into the everyday practice of a Primary School and promote movement as a means of self-expression, of cultural awareness and of physical and psychological health. The project benefited from the use of specialist curriculum and facilitation knowledge of Teachers blended with the creative, choreographic attributes of Dance Artists. Forging a shared investigation, we devised explorative workshops and lesson content, supporting pupils to independently recall rhythms, patterns, movements, and visualisations, forging further associations with learning in written tasks. Our work is participant-led, with young people's voices at the heart of our decision making. Through ongoing reflective monitoring and refinement, we now recognise key features of our flexible classroom and workshop style, evolved through a foundation of trust between all partners. Through the movement workshop we will share examples of practical tasks and strategies from the project attending to Artistic and Educational perspective to critically examine the collaborative, reflective and pedagogical approaches that underpin our practice. Funded: Paul Hamlyn Foundation.

Gym 2

ID: 3054

Come fly with me, dance practical workshop

Sue Cheesman

University of Waikato, *New Zealand*

In come fly with me dance workshop participants will explore a series of dance ideas for 6 to 10 years old around imaginative dancing kites. This workshop is underpinned by the inclusive premise that everyone can dance. These ideas have been honed over several years from the dual perspective: firstly, my own observations and critical reflection of teacher trainee responses to these ideas from both pedagogical and content perspectives, and the anecdotal responses from the teacher trainees experience of teaching these dance ideas, in the form of a lesson structured in relation to a range of ages they teach, in their respective schools in New Zealand. The delivery of these ideas is underpinned by the following: be curious, embrace challenge, step outside the square, embrace your own ideas, trial and error-embrace mis takes, learn to dance play, tolerate messiness and the courage to preserve. All these are woven together in an elaborate kite tail in order to celebrate the successes of the dancing kite swooping, darting, rising and dipping high on the sky as well as embracing the challenges of taking off and landing.

16.00–17.30

Panel discussions**Room 048**

ID: 2924

Court Dance Transition to Community Dance: Pedagogical Implications

Muhammad Fazli Taib Saearani
Sultan Idris Education University, *Malaysia*

Susan R. Koff
NYU School of Culture, Education and Human
Development, *United States*

What happens to a traditional court dance form when it is moved beyond the palace walls? When there is a closed form of dance education that is now open to more young people in the community, what happens to the community and to the dance form? Is the manner of dance education changed when the setting is changed? Is there a long-term effect as to how the form is perceived when it is available to the larger community? Does the form change? Does the community change? Is inclusion achieved? This paper explores the historical trajectory of the Yogyakarta Classical Court dance, a Javanese dance known as 'adi luhung', as it moved from an exclusive aristocratic tradition to a more inclusive platform for non-formal education, accessible to the wider community. The history of the dance will be introduced, and the transition from a closed court dance to one that is available to the community is an aspect of that history. The aim of this presentation is to examine the sociocultural growth of non-formal educational establishments referred to as 'sanggar' of Yogyakarta's Classical Court dance. The impact of non-formal education could significantly be seen in the preservation of cultural tradition, creating community spirit, and cultivating an appreciation and support of the arts outside conventional learning settings within this dance form; and those learnings can be considered in other settings around the world.

Paper presentations**Room 016**

ID: 3590

Movement as a form of first-person experience enables an intense relationship with reality

Darja Štirn
Institute PETIDA, *Slovenia*

Petra Štirn Janota
Institute PETIDA, *Slovenia*

Katja Kosi
Self-employed in culture, *Slovenia*

Žigan Kranjčan
Self-employed in culture, *Slovenia*

Education through the arts has great potential in education. Not (only) because of the usefulness that art can bring to the development of linguistic, mathematical and scientific competences, as well as empathy, morality, creativity, critical thinking, perseverance, brain development, but above all because art as a poesis, as a form of first-person experience, encourages the experience and the search for meaning and sense in the phenomena we explore, enables an intense relationship with reality, encourages expression through our own creativity and does not put things into rigid categories. In the four-year project Developing Communication Skills through Cultural and Arts Education - SKUM, we have introduced the concept of art education as a first-person experience to the whole school vertical. In doing so, we have been careful to systematically establish a model of cooperation between educators, artists and cultural institutions; to look for ways in which children and young people can experience the beautiful, to experience as observers in a personal and engaged way the content critically communicated by artists through different artistic languages, and at the same time to look for actual public spaces in which they can express their views of the world, their experience of the world through different artistic languages, and to establish a dialogue with the world, with others. In the first part of the lecture, we will present the theoretical framework of art as a first-person experience and its pedagogical potential. In the second part, we will present a model of a meaningful collaboration between an artist-dancer and pedagogical staff in a kindergarten/school and a secondary school in the framework of the SKUM project, where we worked together to develop creative and innovative teaching practices and to open a space for (co)action in the community. The presentation will be supported by concrete examples.

ID: 3188

Learning about Settlements Using Creative Movement in the Third Grade

Sabina Skarlovnik
Čopova ulica 6, 3310 Žalec, *Slovenia*

In third grade environmental studies, students learn about types of settlements in Slovenia. I have been teaching the third grade for four years and every year I notice that the students have a lot of problems recognising, naming and comparing settlements when they only hear the explanations while observing photos. Even after walking through the settlements in the immediate vicinity, they have no sense or idea of their shape and size. I have therefore incorporated creative movement into the lesson and this paper presents the results of my work in practice. First, I discussed photos of the settlements with the students and taught them terms and names. In groups, the students drew plans of the settlements on the boards and determined which institutions belonged to each settlement and why. We then went outside, where the students drew roads on the ground based on plans and photos. The

groups were encouraged to use their bodies to show buildings, institutions, bridges, etc. on their ground plans, which they then presented to the other groups. Through movement, they were able to show the differences between the settlements very well (height, shape, size, institutions, etc.). After this process, the students were able to compare the settlements much more easily. They remembered the names faster, as they associated them more easily with shape and size, and they were also able to enumerate the institutions well, as they associated them with the movement they imagined. In addition to achieving the goals set, the students also developed their imagination and were active and creative.

ID: 3174

The harmony of sound, movement and puppets

Mateja Jeler

Osnovna šola Vransko - Tabor, *Slovenia*

An interdisciplinary activity is presented in which four complementary art fields are interwoven. These are music, dance, visual arts and performing arts. Pupils from grades 1 to 3 participated in the two-year project in a primary school. The activities took place once a week before and after school in the home and branch schools. The aim of the activities was to link the four art areas, which are usually taught separately or individually in primary school, and to offer pupils activities where they could express their creativity through their own activity, reduce inner tensions, build positive relationships with each other and develop a harmonious relationship between their physical and mental abilities and themselves. The students explored sounds with different therapeutic vessels, created their own music and expressed themselves through movement. Each student made their own puppet from fabric scraps, with which they acted out scenes they had made up in groups, adding sound effects from musical instruments and dances. At the end of the school year, we also put on some performances for our classmates. At the end of the project, I did an evaluation with the students which showed the positive impact on the children's well-being.

ID: 2978

Creative Dance in Promoting a Healthy School

Luisa Alegre

Agupamento de Escolas São João do Estoril, *Portugal*

We present the results of the implementation of the Creative Dance Project at Basic School No. 1 in Galicia of the São João do Estoril School Group, in Cascais, Portugal. Through interviews with teachers participating in the project, we verified relevant aspects in promoting teacher wellbeing, such as personal satisfaction resulting from collaborative work, professional involvement, interdisciplinarity, student learning, a sense of achievement, and positive relationships with the community, particularly parents. Based on the results of artistic education assessment tests applied to all schools in the country and aimed at students in the second year of schooling, we verified positive results in learning in terms of psychomotor skills associated with excellent self-

confidence and self-esteem, contrary to the trends of post-pandemic mental health problems reported as a warning by health authorities. We therefore intend to share the benefits of the creative dance experience in promoting a healthy school with other school communities.

Room 209

ID: 3335

Hidden curriculum in classical ballet teaching

Ana Genzić

Art school Franjo Lučić, Velika Gorica, *Croatia*

"Where there is a culture of dependency and acceptance, self-reliance, autonomy and critical thinking cannot exist." (Tanasin, Dorcas, 2010. 148.) Ballet dancers are rarely exposed to critical thinking during their formal education. The classroom environment and the performance of those involved in the process shape expectations about what it means to dance and be a dancer. In the process, ballet body becomes a platform for inscribing the knowledge of values and meanings that a young person adopts as a norm. To access this art, physical predispositions are imperative. Later on, it is the body that carries and contains value, and as the body, that belongs to an individual, cannot exist independently of the culture and institution to which it belongs the "perpetual teaching methods" (Previšić, prema Vrgoč 1999.) are formed. The teaching methods that are passed down from generation to generation, especially in a countries like Croatia, where academic dance education is possible from 2013, explains, to some extent, how a person, who deeply believes that a certain relationship is not only acceptable but necessary for survival in this art "emerges". The aim of this presentation is to present the results of qualitative research, conducted for the purpose of writing a master's thesis, on implicit pedagogies and aesthetic requirements of the profession, among classical ballet teachers in Croatia and ask questions like; Is education enough to encourage an important change? There are, as always, some major problems that come to mind when thinking about changing everlasting "status quo" but as a pedagogue, working mainly with contemporary dance students, i will also offer some possible solutions. My motto is, if we can talk about it, we will find ways to change so that the goal stops being a reason to justify the means.

ID: 3062

Devised performance making with trainee dance teachers

Janine Streuli

Institution, Country: Royal Academy of Dance, *United Kingdom*

This paper critically appraises the opportunities and challenge associated with devised performance making by exploring its role in the education of final-year undergraduate students training to be ballet teachers. By challenging the traditional hierarchy between ballet choreographer and performer, the paper explores the complex role of the tutor as "choreographer", creative

facilitator, lecturer, assessor and teacher educator. The work also analyses the role of the students as performers, co-authors, creators, collaborators, critical peers and future teachers. I advocate for a creative process that sees choreographic and performance practices as interlinked. Driven by a desire to empower student agency through the provision of accessible yet challenging improvisation tasks, I work to challenge my students' imagination to promote intelligent dance making. The process gives students ownership of their choreographic contributions towards a devised performance piece in an inclusive and empowering manner. Placing trainee dance teachers at the heart of the performance making process aims to support the development of creativity in a manner that harnesses and showcases each individual's strengths. Pushing beyond a democratic process (Butterworth 2018), the paper considers the choreographic facilitator (tutor) and dancers to be co-owners. Particular attention is paid to the need for beginner teachers to not only perform to a high standard but also to enable them to create dance works that intelligently showcase their pupils' strengths. Ultimately, the paper wishes to empower others to explore the many educational benefits of a meaningful and collaborative performance making process.

ID: 2951

The challenges of ballet education in the 21st century

Ana Germ

Ballet teacher in Slovenia, *Slovenia*

While concepts like holism, inclusion, integration, awareness and reflection are long known concepts and approaches of teachers in contemporary dance field, the ballet education seems to still struggle with the traditional – autocratic, teacher-centred ways of teaching. Although various teachers use individual methods, the command style after Muska Mosston's and Sara Ashworth's (2002) taxonomy seems to still be mostly used among ballet teachers, especially in former socialist countries which according to their ideologies followed mere traditional forms and repertoires (Kunst in Kowal 2017). Nowadays, ballet companies around the globe require versatile ballet dancers with the capacities to adapt to different styles and working methods (improvisation, creative tasks, co-authorship) and accordingly, ballet teachers need to develop and apply teaching methods that prepare the dancers for the evolving modes of performance and choreographic practice in the field (Salosaari 2001). Additionally, ballet's negative reputation of dance teachers who (subconsciously) physically or mentally damaged their students by following the teaching patterns and practices of their former teachers (Sims and Erwin 2012) needs to be transformed through specific, reflective and constant pedagogical education of dance (ballet) teachers. Contemporary times namely require continuous learning abilities (an independent learner) and request contemporary teaching-learning approaches where the focus turns to the how instead of what the students will learn. My research will therefore base on if and to what extent Slovenian ballet teachers are familiar with the inclusive and holistic educational frames, e. g. Smith Autard's Midway model (2002) and if they use different

methods, approaches and teaching styles in their regular ballet classes.

Room 026

ID: 3079

Experiencing the Creative Process and Performance: A Case Study

Mojca Kasjak

Professional independent artist and dance teacher,
Department of contemporary dance, Laško-Radeče
School of Music, *Slovenia*

Alenka Vidrih

Faculty of Education, University of Ljubljana, *Slovenia*

Andreja Kopač

Professional independent artist and teacher, SVŠGUGL,
professor (Alma Mater Europaea), *Slovenia*

In the presentation the authors will present research where we followed the process of the creative process and the performance of the play *One night some girl is dying somewhere*, more precisely the chore poetry. The aim of the research was to find out how the participants, girls aged between 14 and 16, responded to the creative process with the help of creative movement, what artistic creation meant to the girls and how they experienced isolation during the Covid-19 epidemic in Slovenia. We will present the positive impact of the creative process on well-being, with an emphasis on the parameters of help with art such as dance movement improvisation, creative movement and authenticity of self-expression. In the empirical work, we investigated how four young girls responded to demanding artistic research within the framework of embodied poetry on the theme of trauma and abuse. We were interested in how young girls respond to problems without their own experience of this kind. In the research, we tried to find out how the performers (dancers), who were also co-creators of the dance performance, experienced the creative process and also the performance. What the therapeutic approaches of the creative process that was created during the Covid-19 period were? And what is the state of this experience 3 years later? The focus will be on improvisation, which was the main tool for the creative process and performance.

ID: 3128

Social and Emotional Health and Dancemaking for Youth in Detention: Identity, Expression, and Intelligence

Ilana Morgan

Texas Woman's University, *United States*

This presentation outlines the 2023-2024 National Endowment for the Arts-funded research on social and emotional health and dance learning for youth in detention at the post-adjudication detention center in Denton, Texas, United States. This research identifies dance learning and dancemaking as an avenue for covert acts of creative

freedom while under surveillance, presents specific teaching practices for youth in detention created during this study, discusses dance education practices as advocacy, and situates for the audience theoretical knowledge which undergirds this research and its teaching practices. To illuminate the possibilities of developing kinetic and emotional empathy through the practice of inclusive dance education, this presentation brings forward ideas such as Maxine Greene's theories of aesthetic education and meaning making as becoming "wide awake" to the world, John Dewey's questioning of "When is Art?", and Brian Massumi's approach to artistic expression as becoming via imagination and improvisation. Findings discussed arose from youth and staff interview data, ethnographic field notes, and a teacher self-study which assisted in developing and analyzing teaching practices and activities created.

ID: 3215

The way of flow state in dancing performance of children

Afroz Mousavi

PhD in sport psychology, *Iran, Islamic Republic*

This paper views state of flow in current psychological and artistic research and also introduces new perspective and mindset in children dancing. Based on Csikszentmihalyi's definition, flow is an integral "optimal experience", that makes people happier to be in Flow regularly. The flow state is achieved when a person's capacities are challenged by trying to meet a cherished goal. Dancing is perceived as a non-verbal way of knowing in children that involves more than specific movements and motor skills. Dancing is understood as a way to create relations to the dancer's body movements, being deeply engaged with the movements own form and dynamic in their communicative and aesthetic aspects. Further on, what children are capable of doing with their bodies offers them new perspectives on life that they bring into their daily life for getting a mindset of believing I can do more things than I think I can do. It can be understood that the experiences in dancing open up an awareness about something that already exists but is made accessible through a bodily and sensible engagement and awareness in dancing. Bodily and sensible awareness is understood as a shift in focus from daily life to a deeper level of consciousness. In conclusion it is important to consider some useful way for providing flow state, especially parents and coach should pay attention to a type of experience that supports awareness of flow characteristics in a dance environment.

Lecture demonstrations

Room 012

ID: 3011

Going back to move forward-implementation of movement as learning tool in school systems

Sunčica Bandić

Vrum performing arts collective, *Croatia*

With each day we are more confronted with new generations of pupils whose way of learning new content is unfamiliar to us. Society has extremely changed in the last few decades, but our methods of teaching haven't. I believe that incorporating the body as a learning medium and methods from creative dance education in everyday school practice is a solution for passivity and indifference growing in our classrooms. Instead of insisting on the development of new technologies and their usage in the educational environment, we should bring students' focus back to themselves, to their bodies. That is an answer for a more reflective, emphatical and creative society. This lecture is a summary of the workshops in which I worked with kindergarten and middle school teachers. During the workshops, I presented principles of creative dance and how to translate them into their practice. Explaining the solar system through movement or introducing natural numbers through bodily tasks were just some of the inspiring and exciting themes we covered. I believe that sharing this extraordinary experience will motivate you and enrich you with new fresh perspectives.

Room 102

ID: 3253

Weaving Identities: A critical dialogue of teacher experiences working with First Nations dance

Kerrin Rowlands

University of South Australia, *Australia*

In Australia teachers are expected to incorporate First Nations dance into classroom learning as a central element in the continuity of the cultures of First Nations Australians. Teachers arrive at this work with funds of knowledge historically dominated by Anglocentric dance pedagogies and practices. Tensions arise as teachers trouble their dance teacher identities to consider how to weave First Nations cultural knowledges and practices appropriately and respectfully into the dance classroom. This lecture demonstration shares current doctoral research, and a collaboration with Adrienne Semmens, Learning Manager for Australian Dance Theatre, and pre-service teachers that will illustrate approaches to equip pre-service teachers to appropriately integrate First Nations dance into classroom learning. This work calls for a substantive discourse among educators, teaching artists, and scholars, aiming to transform teaching practices through culturally responsive learning design and curriculum delivery. Additionally, the importance of relationships that form the heart of culturally responsive First Nations dance pedagogies, will be highlighted, to ensure that all Australian children have the opportunity to explore and engage with First Nations knowledges and cultures within the school environment.

Movement Workshops

Small Gym

ID: 3213

(Un)fold me

Igor Sviderski
Plesni Studi Intakt, *Slovenia*

The workshop is aimed at adults who work in the field of creative dance, dance improvisation, and performance, specifically those who teach or choreograph for young dancers aged 13-18 years old. During the workshop we will explore and apply different tools for creating choreographies or dance compositions in space and provide information in how to establish an environment where dancers can experiment, take risks, and explore their unique creativity. The workshop will present dance Improvisation methods and different creative approaches that can be incorporated into existing pedagogical work to expand teacher's abilities in helping young dancers to explore their Imagination, body awareness in space, performative skills and choreographic abilities. By using these tools and methods with young dancers, teachers can stimulate the creation of rhythmic and spatial movements and unique choreographic scores, promoting Individual and group creative research. The incorporation of literature and musical scores into dance compositions will cover the Interdisciplinary aspect of the workshop. The workshop will conclude with a discussion panel where participants can receive feedback and share their experiences and comments about the work they have done.

Gallery

ID: 2954

Embodied Learning: Moving, Investigating, Creating, and Contextualizing Pando the Largest Living Organism

Chara Huckins
University of Utah Tanner Dance, BTS Arts Learning Program, *United States*

In this movement workshop, participants will explore by connecting with the science core curriculum about Pando Populus. Pando is an aspen clone that originated from a single seed and spreads by sending up new shoots from the expanding root system. Pando is believed to be the largest, most dense organism ever found at 13 million pounds. Pando is located in central Utah on the Fishlake National Forest. Participants will use their kinetic imagination to connect with Pando through exquisite native images and movement. Improvisation will be a component for developing descriptive movement about the living organism. This inclusive workshop promotes movement exploration for all participants focusing on the science and language arts curriculum. Participants will explore through movement the physical and cognitive aspects of Pando. Movement exploration will also discover the interdisciplinary connection between dance, science,

language arts and visual arts. This workshop will culminate in a choreographic piece and visual art piece, created by the gathering of dancers, individuals, and participants. We will explore not only the external ecosystem, but also the intrinsic creative values and ideas generated through Pando, thereby creating ideas for movement inspiration. Participants will also be provided lesson plans and outlines for the specified workshop to guide them through creating their own creative movement on Pando.

Gym 1

ID: 3012

Building inclusion, imagination, identity, and interdisciplinarity: Indigenous Ugandan dances as archives of knowledge and meaning of being

Alfdaniels Mabingo
Makerere University, *Uganda*

This movement workshop will draw on archival research conducted on Indigenous communities in Uganda to immerse participants in selected dance material that navigates dance knowledge and ontologies as a frame for inclusivity, identity, and interdisciplinarity. The workshop will be anchored in the elements of improvisation, voice, rhythms, sounds, performative structures, and embodied experiences that underpin the dance practices in Indigenous communities in Uganda. The workshop will be guided by the following question: how can research on Indigenous Ugandan dances as embodied archives produce ideas that can facilitate experiential exploration and understanding of inclusion, identity, imagination, and interdisciplinarity? Through practical tasks and encounters, the participants will dive into dance and music material as a point of departure to question their worldviews, navigate interpersonal and intrapersonal connections, embrace Otherness, explore innovative ways of valuing Indigenous Ugandan dances, and construct new experiences through reimagination of the dance and music material. This workshop will reveal to participants how Indigenous dances are archives for rich and complex ideas that can be used to facilitate and advance diversity, equity, and inclusion (DEI) in dance education and practices. The experiences immersed into during the workshop will confront the longstanding stereotypical and objectifying notions that reduce dances and dancers from African communities to physical objects that offer only the movements aspects of dance cultures and experiences.

Gym 2

ID: 3331

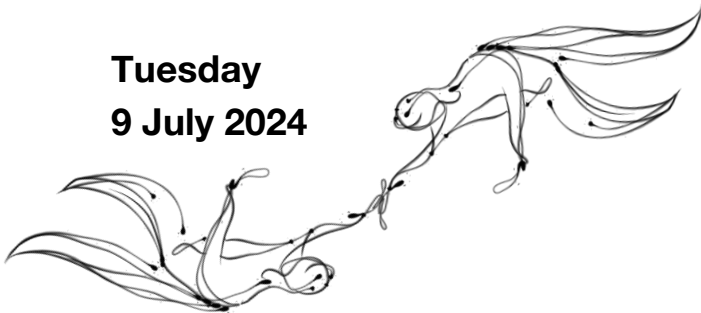
Images come alive!

Tadeja Mraz Novak
SDCO - Slovensko društvo Carla Orffa, *Slovenia*

Fine art in communication with classical music can be an excellent source of inspiration for movement creativity in the music classroom. Our research and creation will be based on connecting artwork with musical concepts and skills. We will explore how can visual arts, music, and

movement become dynamic tools for communication and developing social skills. Through creative movement activities, participants will discover how different art forms can communicate and encourage critical thinking and creativity. The main goals of the workshop: developing rhythm and movement; exploring creativity and improvisation; translating visual images into movement and sound and creating visual images with movement and sound. The workshop will guide participants in creating visual images inspired by the synergy of movement and sound, encouraging collaboration and transformation. Our goal is to transform static visual images into dynamic languages of dance and sound. The content of the workshop is primarily intended for primary school teachers, as well as for all those who enjoy visual, musical, and dance arts.

Tuesday
9 July 2024



11.15–11.40
Poster presentations

Faculty Hall

ID: 2953

Integrating Various Approaches in Early Childhood Education: Best Practices in Music and Dance Activities

Ana Tina Jurgec
University of Maribor, Faculty of Education, *Slovenia*

Maruša Laure
University of Maribor, Faculty of education, *Slovenia*

In today's world, there is a vital emphasis on actively fostering children's expression and experiences, as this facilitates their holistic growth and blossoming unique potentials. Rooted in humanistic-constructivist views, Montessori pedagogy focuses on the child as an individual, creating a nurturing environment tailored to their needs. A cornerstone of the Montessori environment is freedom, allowing spontaneous learning experiences. This freedom encompasses the exploration of a prepared environment, movement, activity choice, and time. This ensures children are mentally and emotionally engaged throughout the learning process. Combining music with movement cultivates a distinctive learning ambiance, promoting children's holistic development. It nourishes their creativity, independence, sensory awareness, and fosters an early love for music and movement. Through their bodies and movement, children develop cognitive, social,

emotional, and motor skills, enhancing their comprehensive understanding of the world. However, literature regarding music-dance activities in Montessori kindergartens remains scarce. There's a marked need to enrich this field in Montessori pedagogy. Our research aims to gain insights into the characteristics of executing music-dance activities within a Montessori early childhood education. We sought to ascertain observed impacts concerning expressed interests, creativity, autonomy, freedom, dance expression, and children's musical experiences. In our pursuit to improve methodologies, we highlighted the positives and points of attention when incorporating music-dance initiatives in Montessori preschool settings. Based on children's feedback, we will offer recommendations for future planning and implementation of these activities within Montessori kindergartens.

11.45–13.15
Panel discussions

Room 212

ID: 3073

Engaging the community in the creation and extensions of Suite Blackness: Black Dance in Cinema

Lynnette Young Overby
daCi USA, *United States*

A. T. Moffett
Delaware Institute for Arts in Education, *United States*

Tumi Nkomo
Artist Retreat, *South Africa*

The purpose of this panel is two describe the development, presentation and community engagement associated with the production of Suite Blackness: Black Dance in Cinema. The African American contribution and influence in the world of dance is profound, powerful, and undeniable. Amazingly gifted choreographers and dance artists such as Asada Dafora, Alvin Ailey, Katherine Dunham, Francesca Harper, Garth Fagan, Louis Johnson, Bill T. Jones, Pearl Primus, and Camille A. Brown just to name a few... have created an enduring, beautiful tapestry of Black Dance that is visible for the world to see. Suite Blackness: Black Dance in Cinema paid tribute to some of these brilliant dance artists whose gifts were recorded on the big screen. From 1929 to 1950, more than seventy musical movies were made that featured Black dancers and Black performers - this number is a testament to the power and artistry of Black talent. The production, co-directed by Lynnette Young Overby, and Hassan El-Amin, Professors in the Department of Theatre and Dance at the University of Delaware, involved community and university dancers, choreographers, singers, and poets. The dances were influenced by the content in the films that reflected many issues of race, while celebrating the wonderful contributions of African Americans to American Culture. The production began with a look back at the African

Influences, continued with dances represented in films like *Stormy Weather*, *The Wiz*, and *School Daze*, and concluded with the evolution of hip hop as performed in films such as *Beat Street* and *Rize*. Talented artists including Josephine Baker, Bill Bojangles Robinson and Lena Horne were showcased during the production. After the major performance, excerpts of the production were shared with teachers and students at Gateway Lab School an arts integrated school. In a collaboration between the Delaware Institute for Arts in Education and The University of Delaware, the classroom teachers of Gateway Lab School, were given lessons and experiences that they could share with their students.

Paper presentations

Room 016

ID: 2996

Dance and socialisation: An Australian study of arts learning online in primary schools

Jeff Meiners

University of South Australia, *Australia*

Linda Lorenza

Central Queensland University, *Australia*

Children develop their social skills and learn to socialize and work with others in a process largely considered a key role of schools (Brint et al., 2001). Their development of social, emotional and communication skills are recognized as 'Personal and social capability' in the 'General Capabilities' included in the Australian curriculum (ACARA, 2023). Learning in the arts facilitates student interaction, collaboration and engagement, playing an important role in their socialization and social development (Biesta, 2013; Carter, 2019; Eisner, 2008; Joseph & Lennox, 2021; Lorenza, 2018). The arts contribute to personal happiness, overcoming stress and anxiety and build social cohesion (Australia Council for the Arts, 2020). However, the COVID-19 lockdown periods of 2020 and 2021 limited children's socialisation with their peers. This recent national study explored Australian teacher, parent and student reflections of arts learning online to identify if and how arts learning contributed to well-being, engagement and socialisation. The study included a national survey, systematic literature review and digital examples of practice. This paper presentation outlines the study and focusses on the findings specific to dance within the online learning context.

ID: 3121

The Integration of Visual Art and Dance Experience into the Learning Process

Nuša Jurjevič

University of Ljubljana, Faculty of Education, *Slovenia*

The inclusion of various forms of expression from the field of art in the learning process encourages the development of students' imagination, creative and critical thinking. Children can expand their communication skills, find a way

to express their emotions, develop their expression, define themselves in relation to the surrounding society and find their place in the world. In this presentation we justify the need for different ways of expression in the field of art in the school space at several levels of the learning process, focusing on visual and dance art, which are related to each other in visual (spatial) forms of expression. As part of presented research we created a model of integration of art and dance experience, applied it to the learning process and evaluated its effects. We introduced art and dance experience into the learning process with the researcher as a researching artist according to the principle of arts based research (ABR), which includes artistic practices as part of scientific research. During the implementation we also developed our own research methods within the aforementioned research strategies. We monitored how the integration of the art and dance experience affects the experience of the learning process of the students, the teacher and the researcher, as well as the development of the students' artistic and dance expression, the expansion of the students' conceptual field and the teacher's pedagogical work, combining a qualitative and quantitative research approach. The results of the analysis shows expansion of students' conceptual field and creative development of their artistic and dance expression, as well as positive changes in other areas. The research thus contributes to the understanding of the importance of art and dance experience in the learning process and also sheds new light on the ABR approach.

ID: 3127

Cultivating Empathy, Environmental Connectivity, and Compassionate Action through Creative Movement Education in Hong Kong Primary Schools

Julianna Ho Yui Ting

Hong Kong Academy for Performing Arts, *Hong Kong*

This research paper presents a transformative approach to education: a creative movement program implemented in Hong Kong primary schools. Designed to cultivate students' abilities to act, feel, think, and experience compassion, our study focuses on fostering empathy and environmental connectivity. We highlight the power of embodied learning in creating profound connections between students, their peers, and the world around them. Our research demonstrates the power of embodied learning and how the program encourages children to explore the essence of life through empathy and compassion, stimulating connected thinking and promoting mindful choices. We present evidence of how this approach equips students with a holistic understanding of learning that encompasses cognitive, emotional, and physical dimensions. The paper details the practical methods and interactive exercises used in the program, providing concrete examples of how dance pedagogy can foster these skills. We discuss the outcomes observed in students, including increased empathy, heightened environmental awareness, and a more integrated approach to thinking and decision-making. We aim to contribute to the body of knowledge on the transformative potential of creative movement education. By sharing our experiences and findings, we

aim to inspire the integration of imaginative and interdisciplinary methods in pedagogical practices worldwide, fostering more empathetic, connected, and compassionate future generations.

ID: 3228

Is Something Better than Nothing? Specialists vs. Generalists in Dance Education

Ann Kipling Brown, Professor Emerita, Faculty of Education, University of Regina, *Canada*

Michelle Richter
Regina Catholic Schools, *Canada*

In this presentation, I examine how dance education is delivered within a school division. In recent years there has been a decline in hiring arts specialists. In consequence, the generalist classroom teacher is required to provide experiences in all arts areas including dance, a task that is daunting for many who have little or no experience teaching in the arts. In my writing, I will focus on dance education, acknowledging that some points are applicable to the other arts areas. In my roles as an arts educator and consultant, I have attempted to provide accessible experiences for generalist teachers to demonstrate that dance provokes imagination, self-expression and creativity while exploring issues of identity and equity. With the elimination of the Arts Education consultant, less time for arts education on professional development days and lack of experience of teachers, dance is offered infrequently. In response to school division initiatives, I wrote two interdisciplinary units to be used by generalist teachers. The unit themes were consistent through art, music, drama and dance which allowed for deeper connections and starting points for the exploration. I conclude that content without proper instruction is ineffective, and that the importance of the specialist dance educator cannot be denied. However, with the lack of specialists in the schools there needs to be effective support for the generalist educator if there is to be exceptional dance education.

Room 026

ID: 3081

Empowering student teachers in Denmark, South Africa and Finland to use embodied-artistic pedagogy for arts-integrated and intercultural processes in schools

Marelize van Heerden
Nelson Mandela University, *South Africa*

Charlotte Svendler Nielsen
University of Copenhagen, *Denmark*

Gerard M. Samuel
University of Cape Town, *South Africa*

As classrooms many places in the world become more diverse there is a need to find ways of teaching that can contribute to create experiences of meaning and belonging, and to use the differences of children and young

people as resources rather than to consider them as obstacles (Anttila, Martin & Svendler Nielsen, 2019). A way forward might be to emphasise the arts including dance as a base in curricula, both as subjects in their own right and as methods used to integrate different subjects and as teaching methods. Studies show that many schoolteachers find it challenging to teach the arts (Svendler Nielsen & Burridge, 2015) which makes it necessary to find ways to empower future teachers to work with the arts already while they are in the process of 'becoming-teachers' (Adams, 2021). In this paper an embodied-artistic pedagogy (Svendler Nielsen & Samuel, 2019) that was developed in a four-year project led by an intercultural group of a/r/tographers (Irwin, 2004) from Denmark and South Africa will be presented. The pedagogy was further explored with student teachers in Dance, Physical Education and language/classroom teacher programs in South Africa, Denmark and Finland respectively during 2022-2023. Based on a hermeneutic phenomenological analysis (van Manen, 1990) of material reflecting students' experiences in text and drawings, the focus of this paper is to cast light on how student teachers of these different programs and cultural contexts might be empowered to teach using this pedagogy for arts-integrated and intercultural processes in schools in the future.

ID: 3407

Empowering Early Childhood Educators: Teaching strategies & insights from a Creative Movement Workshop in Taiwan

Jia-wei Zhu
Independent teaching artist, *Australia*

Creative dance is a potent yet underrated medium for nurturing crucial skills vital for navigating a world alongside AI. This presentation will spotlight innovative teaching strategies and movement activities designed to seamlessly integrate movement into teaching curriculum. Drawing from a teachers' workshop conducted by the presenters, it will offer valuable insights into the impact and potential of these approaches on early childhood educators. Moreover, the presenters will share their reflections on creative dance practice in their respective countries Australia, Japan, and Estonia, providing diverse perspectives on its implementation and impact. A Q&A session will allow for queries to be addressed and further insights to be shared.

ID: 3140

Dimensions of Embodiment in the Students' Reflections of the Course Embodied Approaches to Creation and Education

Urša Rupnik
Freelancer, *Slovenia*

Pedagogical faculties in Slovenia teach methodical subjects on incorporating creative dance as a teaching approach in the kindergarten and primary school curriculum, in line with the numerous researches that validate the positive effects that creative dance has on all

areas of child development. Even though students learn how to use creative dance in the pedagogical processes, they are not exposed to the experience of creative dance as a holistic discipline themselves. At the Faculty of Education of the University of Ljubljana, we designed the elective course “Embodied approaches to creation and education” because, in our experience working with students, dance-didactic courses also significantly impact students' own perceptions. The course is intended for the student's personal experience; the key topics of this course include embodied learning, creation, interpersonal synchronization, and dance as a vehicle for (individual, communal, and group) experience. We present the results of a qualitative study that combined art-based and participatory research. We conducted a qualitative analysis. The course evaluations from students with different educational majors were qualitatively examined and categorized using Svendler Nielsen's (2015) six dimensions of embodiment as a framework. The findings provided insight into the significance of dance based coursework for students' higher education, not only for their career paths but also for their individual artistic creativity, expressiveness, and performativity, understanding and sensing how their bodies function when at rest and during movement, participating in group projects and forming relationships with others while challenging social norms and values.

Room 209

ID: 2967

A meta- analysis of inclusion pedagogies within community dance

Ralph Buck
The University of Auckland, *New Zealand*

Susan Koff
New York University, *United States*

Barbara Snook
University of Auckland, *New Zealand*

Dance is valued by diverse communities as a means to foster inclusion, imagination and identity. A European Commission report Culture, and Democracy: the evidence, noted that, “Cultural engagement [inclusive of arts education] can play a key role in strategies for the inclusion of communities at risk of exclusion” (2023, p. 30). Dance can be used as a means to support communities at risk. This paper offers a meta-analysis of how dance has been used in diverse communities as a strategy for fostering inclusion and identity. Specifically the research will focus on how dance has been taught in such a way as to foster inclusion and a sense of community and individual identity. This paper reports on the common pedagogical practices utilised in diverse community dance projects.

ID: 2952

Rivers of inclusion: the channels of participatory opportunities created through inclusive community dance practices

Serenity Wise

University of Auckland, Dance Studies department, *New Zealand*

Inclusive community dance practices can foster a sense of belonging for participants, creating a supportive environment for young dancers to explore additional channels of their own interests and creativity. Like a metaphorical river sprouting new waterways, the community dance space can nurture dancers' creativity in ways that expand beyond the activity of dance. This presentation will explore the roles of belonging and inclusion in fostering a sense of personal development for dancers that have participated in community dance groups from a young age, and how their group participation led to the discovery of additional creative and vocational interests, passions, and skill building. Through case studies and scholarship, we will consider the experiences of community dancers who joined as youths and grew their interests and capacities both within and outside the field of dance. We will also discuss the importance of inclusivity as an agent for fostering multifaceted participation and development amongst dance learners of all ages.

ID: 3102

The Intention of Dance in Higher Education: a community perspective

Joy Guarino
daCi USA, *United States*

Dance at Buffalo State University delivers a liberal arts education and embraces a civic and community engagement philosophy in all aspects of the program. Rather than matching current careers in dance to perceived community priorities, the community-engaged research purposely began with community voice. This process included investigating the possibility of dance having an impact and then considered the education and training that are essential for providing the required skills. Program leaders collected data on-site through observation and formal interviews, with questionnaires, and in conversation. This design comprises a community-based dance program that will fulfill our dance students' distinct aspirations and local and global societal concerns. Starting with this community dimension offered a fresh perspective of possible careers for students after graduation and the education and training necessary to cultivate these required skills. The results impacted the configuration of Buffalo State University's interdisciplinary dance program. We now consider community priorities through course content, capstone projects, choreography, and community service-learning projects. When considering the discipline of dance and its impact on our world, we believe everyone should dance and have access to quality dance education. Therefore, in addition to teaching technique courses, the role of the dance curricula is to connect students to an inner understanding, appreciation, insight, and curiosity, resulting in obtaining 21st century skills. The implied career options include not only artistic performance and choreography. They also include commercial dance, education, administration, therapy, community education, and health and wellness for a variety of populations.

Lecture demonstrations

Room 014

ID: 3885

Dance a book

Sophia Färilin-Månsson
Stockholm University of Arts, Sweden

Dance a Book is a teaching method to combine children's reading and language learning through creative Dance. The method promotes an artistic approach to use the body in dance and at the same time developing language and reading skills. By embodying the book, the children get a higher comprehension of language and reading, and reverse, the book is an inspiration for movement and dance. The method may be used with any book, adapted for the age group that you work with. The method has been created in a collaboration between Sophia Färilin-Månsson and the State Library of Uppsala, Sweden partially funded by the Swedish art council. The material includes a tutorial of the methodology and specially created music. The methodology has been taught at Stockholm University of the arts and at the University of Gothenburg. Since 2017 Dance a Book has been established in Pre-schools, Schools and Libraries all over Sweden and Sophia has held more than 300 Dance a Book-workshops for children in ages 2-9 years old. The lecture demonstration will start with an oral presentation and then the participants are invited to try to Dance a book physically. The workshop combines reading, discussion and dance improvisation.

Room 102

ID: 3033

The Power of Play - Creating Interactive Performances for Public Spaces

Annu Ronkainen
Dance teacher, Finland

This lecture demonstration tackles the subject of performances in public spaces with a focus on interactivity and how to engage the audience through playfulness. The pandemic forced all performing arts to find new concepts and venues outside the black box and I've noticed that the demand for arts in alternative places has been increasing ever since also in the field of dance. I want to share my experiences and the tools of the artistic approach that I have developed together with my colleagues over the last 12 years in the company called React Public Performances. In the company we are 6 artists from four different countries (Finland, Sweden, France and Portugal) with various backgrounds and educations. What unites us, is the interest in movement and dance - although we use also elements from circus and theater in our creation processes. The main topic I want to address in this lecture demonstration is how we in the company use play and playfulness as a choreographic tool to create both movement material and as a way to move the audience and connect with them. I will share some of our React's working

methods and then discuss the advantages and disadvantages of these tools together with the participants. The aim is that the participants will also get to try out a few exercises themselves and create material with a site specific approach.

12.15–13.45

Studio 4 - Art High School

ID: 3046

Roots and Wings: The Dance Life and Legacy of Virginia Tanner

Mary-Elizabeth Manley
Professor Emerita and Senior Scholar, Dance
Department, School of the Arts, Media, Performance & Design, York University, Canada

This lecture/demonstration will share the overall vision and key concepts of Virginia Tanner's (1915-1979) comprehensive dance teaching philosophy. Excerpts from the recently published biography, *Roots and Wings: The Dance Life and Legacy of Virginia Tanner*, will be presented by the author, Mary-Elizabeth Manley. Improvisational and choreographed components, danced by members of the Children's Dance Theatre (CDT) and arranged by Artistic Director, Mary Ann Lee, will be incorporated throughout the presentation to illustrate Tanner's dance teaching philosophy for children and youth. Beginning with Tanner's chief mentors, Evelyn Davis and Doris Humphrey, the session will reveal the figures, influences, junctures and discoveries that helped Virginia formulate her dance teaching methodology. While the Children's Dance Theatre will demonstrate some of the modern technique devised by Virginia that is still an enduring element of their training today, they will also illustrate how she helped youngsters navigate the transition from dance improvisation, to dance composition and finally into the realm of dance-making. Tanner recognized the aesthetic necessity of showing opposing strengths and possibilities in all her work with young people, and chose the stunning image, 'Roots and Wings,' to express her philosophy of children's dance. *Roots and Wings* (a dance work arranged by Tanner remaining in the Children's Dance Theatre's repertoire today) introduces the lecture/demonstration. To illustrate how Virginia Tanner's philosophy continues to inspire young people, teachers, choreographers and audiences to experience the art of dance, a performance piece, created by the CDT dancers and Tanner teacher and choreographer Joni Wilson, will complete the session.

Movement Workshops

Small Gym

ID: 2963

Create, Perform, Respond and Connect through Social Emotional Learning Literature

Chara Huckins
University of Utah Tanner Dance, BTS Arts Learning
Program, *United States*

In this movement workshop, participants will create, perform, respond, and connect with nature as well as social emotional learning, science and language arts curriculum. Participants will investigate through movement the physical and cognitive aspects of nature using the book, *Stick and Stone* (Ferry, 2015) as a springboard. This book will provide interdisciplinary opportunities for exploration of story characters, interconnecting with visual arts, emotions, science concepts, and vocabulary enrichment. *Stick and Stone* is about a lonely tree branch and rock that find friendship and strength together. *Stick and Stone* feel very alone. Isolated, their solitary figures appear downcast, until a chance encounter. Participants will improvise using images from the environment as well as literature. Using their kinetic imagination participants will connect and combine images, the springboard book, curriculum concepts, and movement to inspire new dance vocabulary. The workshop will culminate in a choreographic dance created by the gathering dancers, individuals, and participants, learning through each other's movement discoveries. Through the creative process, participants will explore not only the external interdisciplinary experiences but also the innate creative value and ideas generated through literature. Participants will be provided lesson plans and outlines for the specified workshop to guide them through creating their own creative movement experiences.

Gallery

ID: 2862

Rooted Jazz Dance and the 6 I's

Patrica Cohen
NYU/Steinhardt, *United States*

Rooted jazz dance, the intersection of the Africanist aesthetic, social dance, equity, creativity and African Americans' lived experience, incorporates and insists upon daCi's 6 I's. This movement workshop will explore Imagination, which may be revisited endlessly through seeing and performing movement differently with each friendly challenge. Improvisation is the heart of rooted jazz dance, without which jazz disappears. Inclusion: vernacular movement is accessible to all people regardless of ability, skin color, or dance background because it is based in social dance and community. Identity: jazz dance is a Black art form shared with and adopted by people around the world. Community is manifested in the circle in West African cultures, the Ring Shout of enslaved people, the Big Apple from the Swing Era, and the cipher in Hip Hop. Intelligence is ingrained in jazz conversations, i.e., call and response, performer-spectator interactions. Interdisciplinarity: jazz music is essential to jazz dance. Through movement, discussion and visual aids, we will explore rooted jazz dance's traditional steps developed in gathering places like clubs and jook joints, create phrases generated from group improvisations, and relate this vibrant and evolving art form to American history and

global acceptance. Target audiences: Understanding rooted jazz dance is essential for dance educators who wish to decolonize and visibilize the social and kinetic elements of this evolving art form. Through embodied practice, students of Secondary School age and older will gain embodied knowledge and respect for jazz dance as an authentic Black American art form.

Gym 1

ID: 2968

LET'S make a DANCE – using Laban based material to facilitate choreographic processes

Sabine Kaross
University of Education Freiburg, Germany

Stefi Schmid
Independent dance entrepreneur, Germany

To become literate in dance, four competencies are required: creating, performing, observing and viewing, as well as reflecting. As a dance educator, your task is to facilitate the achievement of those goals by providing comprehensible structures, e.g., with the Laban dance concept applicable within every dance technique (e.g., ballet, modern, urban). It offers six categories (body, space, effort, shape, phrasing, and relationship) with various elements. They can be depicted with graphic symbols. Motif writing, the "small sister" to the very complex but accurate and detailed labanotation, is a basic tool that allows for the development of the above-mentioned competencies in young dancers. Laban based teaching materials that use motif writing are inclusive: dancers of all ages (from 3 to 99) with different abilities can notate their dances, even if they are not (yet) able to write. The use of motif writing addresses several sensory (learning) channels: bodily-kinesthetic, auditory, and visual. – Young dancers sometimes call motif writing a secret language: "Labanesian". In this workshop for dance educators, we will focus on motif writing for dance making. We will make use of Laban based teaching materials (posters and cards). First, we introduce the categories and their elements (posters). Then horizontal and vertical motifs (using individual cards) are the starting point for the dance making process: the dance educators will try out, observe, combine, vary, discard and discuss its benefits (multisensory learning, multiple intelligences) and limitations (are there any?).

Gym 2

ID: 2997

Decolonizing Laban Movement Analysis, a Practical Application

Jill Pribyl
University of Kisubi, *Uganda*

Grace Ibanda Flavia
University of Kisubi, *Uganda*

"Decolonize Laban Movement Analysis: A Practical Workshop" offers a transformative exploration of movement analysis within a decolonial framework. This workshop challenges conventional paradigms by acknowledging the diverse cultural expressions and perspectives that inform human movement. Participants engage in a dynamic learning experience, reevaluating traditional interpretations of Laban's work through a lens of inclusivity and cultural sensitivity. Through interactive sessions, attendees delve into the historical context of movement analysis, recognizing its Eurocentric origins and the need for a more global perspective. Emphasis is placed on dismantling colonial biases and recognizing the rich movement traditions of non-Western cultures. Practical exercises guide participants in integrating these insights into their own movement practices and pedagogies. The workshop fosters a collaborative environment, encouraging open dialogue and shared experiences. Participants gain practical tools for adapting Laban Movement Analysis to diverse cultural contexts, ensuring its relevance and accessibility across communities. This includes strategies for acknowledging and respecting different movement vocabularies and expressions. Furthermore, the workshop addresses power dynamics within movement analysis, promoting ethical practices that empower individuals and communities rather than reinforcing hierarchical structures. Participants leave with a renewed understanding of movement analysis as a dynamic and evolving discipline that can be harnessed for cultural exchange, social justice, and personal growth. This workshop will provide a vital step toward a more inclusive and culturally sensitive approach to understanding and interpreting human movement. By recognizing the plurality of movement experiences, participants can apply movement analysis in ways that honor and celebrate the diversity of human expression worldwide.

14.15–15.45

Panel discussions

Room 048

ID: 3076

Research and the Dancing I-Body: What the evidence says about Inclusion, Intelligence, Improvisation and Identity in children's dance

Miriam Giguere
Drexel University, *United States*

Monica Frichtel
University of Delaware, *United States*

Matthew Henley
Teachers College, Columbia University, *United States*

Christian Kronsted
Merrimack College, *United States*

This panel of dance researchers will look at the benefits and impact of dance education on inclusion, intelligence, improvisation, and identity, in children. Each panelist will

look at one of these aspects from their unique research lens. The panel will conclude with a discussion by all panelists on the connections of these areas to one another in the dancing child, and the implications of this research for pedagogical design and advocacy for dance. Educational researcher Dr. Monica Frichtel (University of Delaware, USA) will explore democratic, collaborative, and phenomenological teaching/learning processes in dance with undergraduate college students as a way to illuminate how to foster inclusion in dance. Dr. Frichtel's work involves in depth qualitative research, highlighting voices of students participating in a general education course examining diversity through the lens of dance, as well as elementary aged students participating in a school based dance program employing similar democratic and collaborative teaching/learning strategies. Findings of this study suggest the feelings of "belonging" are central to students' experiences of engagement and relate to notions of identity. Also examining the collaborative nature of dance instruction, Dr. Miriam Giguere (Drexel University, USA) will look at the cognitive benefits of dance study which includes attention to the group creative process. Based on her research with elementary aged children, Dr. Giguere will share a comparison of cognitive strategies used in dance creation with thinking and reasoning methods documented in other areas of academic study. Dr. Christian Kronsted (Merrimack College, USA) will look at improvisation in dance as it impacts identity from a cognitive science and philosophical perspective. A researcher in 4-E cognition (embodied, embedded, enactive and extended) Dr. Kronsted will look at the cognitive processes that unfold during participation in group dance improvisation; Moving together can lead to the formation of emergent joint selves which is intimately tied to experiences of collective effervescence. Collective effervescence in turn is tied to the formation of identity. Finally, Dr. Matthew Henley, (Teachers College, Columbia University, USA) will present the results of a qualitative research project which explores how intelligence manifests across physical, cognitive, social, and affective domains during the process of learning in a dance technique class. He will expand on the 4E cognitive perspective by describing how dancing together develops individual and group identities through culturally situated ways of knowing and being.

Paper presentations

Room 026

ID: 2861

How Does materiality matter in dance education?

Petra Hultenius
Stockholm School of the Arts, *Sweden*

The study research the teaching process of making a dance show within the Community School of Arts from a posthuman perspective. The research material for the study was generated from the Community School of Arts in Stockholm (Stockholm School of the Arts). The study identifies matter that is making a difference for the dance

teaching and learning in a process towards making a dance show at the Community School of Arts of Stockholm. The study investigates and articulates performative force between human and non-human matter. The subject areas Body, Music/Sound, Clothes, Light and Space was identified as materiality's of importance. The study discusses how dance teaching and learning can benefit from a more reflective use of matter and argues that knowledge-making in the Community School of Arts can be seen from a rhizomatic perspective. That implies that the Community School of Arts can give students the opportunity to experience art and dance education from their different points of interest. I argue that a more reflective and conscious use of matter can positively transform the dance teaching and learning of today to be more including and make it possible to more and different students to take part and develop. In a wider perspective the matter of matter in dance teaching and learning is a question that fosters environmental consciousness building on the sense that we share and are part of the same world, where matter matters.

ID: 3023

Once Upon a Time: A Movement Dialogue

Elisabete Monteiro

Faculdade de Motricidade Humana – ULisboa (FMH-ULisboa). INET-md | polo FMH e FMH – ULisboa, Portugal

Paula Lebre

Faculdade de Motricidade Humana, Portugal

We chose this title in the context of the project Story Makers: Many Voices Many Lives (2021–2022), co-funded by the European Union's Erasmus+ Programme, in a partnership with agencies from the UK (Hammersmith and Fulham), Poland (Teatr Grodzki), Portugal (Faculdade de Motricidade Humana) and Cyprus (Sintese). The focus is on developing creative and innovative materials used not only for young workers, education professionals and socially excluded youth, but also to enhance the professional practice of anyone working in all age groups and with different abilities. We intend to present: a) a brief conceptual framework regarding story making, social exclusion, social inclusion and young workers, b) a short video about the Story Makers partnership: <https://youtu.be/zbVeGa172aE>; c) the main results of the project implementation, especially some of the multiplier events; and d) a portal with free tools and materials for everyone to use on STORYMAKERS (storymakersportal.com). We will briefly mention the digital guide (long and short), which has four constitutive modules: Puppets and Objects, Creative Movement (sharing some of our experiences with our dance students), Creative Writing and Art, and Creative Narratives. Each module has six session proposals. Finally, we want to emphasise that the promotion of methodological, social, personal and entrepreneurial skills is the first step of an ongoing process, followed by the development of a career plan as a desirable impact of the future results of this project.

ID: 3048

It's all about dance - effects of intervention programme on different aspects of development in children and adolescents with intellectual disabilities

Katja Bucik

Centre for rehabilitation and education Vipava - CIRIUS Vipava, Slovenia

Therapeutic treatment of children and adolescents, including those with intellectual disabilities (ID), is more effective when carried out using movement and various sensory processes. The main intent of the presented study in this article was to analyze the effects of a dance-movement intervention programme on different aspects of development (communication, movement and social interaction) in children and adolescents with ID. We were particularly interested in the characteristics shown by the children and adolescents with ID in the selected areas of development (e.g. establishing and maintaining eye contact, level of social inclusion, movement repertoire, quality of mirroring and imitation of movement patterns of other people) prior to the dance-movement programme, immediately after its completion, and six months later. The results show that all five children and adolescents with ID had difficulties in all of the selected areas that were the subject of research. After the programme was completed, all five children and adolescents with ID demonstrated improvement in all examined aspects. Six months after the programme, the results for the five programme participants in the programme's effects, but overall, the individuals performed better than before the programme. The model for designing a dance-movement programme for people with ID and ways to measure its effects on various areas of an individual's functioning is also presented in the article.

ID: 3211

Empowerment through Dance and Movement among female Asylum seekers: Researcher's Reflective practice

Hana Alhadi

Independent Practitioner researcher (at the moment of applying), Slovenia

The paper presents the situation of female Asylum seekers who were accommodated in the Asylum Centre in Ljubljana, and how they deal with feelings of vulnerability, passivity, uncertainty, and the tensions by not being in control of their lives. The author facilitated Dance and Movement workshops in the Asylum Centre, and by using Freire's concept of "critical consciousness" she examined how these women through engaging in those activities, transformed their status from being "an object" under other people's control to becoming "a subject" using their own narration. The main focus of this paper is the researcher's reflective practice in the above described research process, within which she examines how this process was influenced by prospective and retrospective reflexivity and also how the researcher was affected by it. Besides repositioning her power relationships and building trust with research participants through encouraging mutual

learning, the author also positioned herself in physically vulnerable positions during the workshops (f.e. moving with closed eyes, letting her body fall). In that way she exposed herself to similar process as that of the participants, and entered the vulnerable position of the researcher, transforming also herself from being an “object” within the role of the researcher to being a “subject” with her own personal narration. The findings of the research present approaches and practical tools that are useful for educators working with children and youth and are applicable to their work.

Room 016 – Faculty of Education

ID: 3222

Teaching dance to support language development in young children

Saskia Sap

Amsterdamse Hogeschool voor de Kunsten, *Netherlands*

Children like to move, especially young children. But moving our body is also a good way to learn cognitive tasks, like learning language. We call this embodied learning and, in my research, I used this in dance classes for 4 to 6 year olds in primary schools in Amsterdam. For my research, I tested a teaching model in three primary schools. As is the case in many cities, Amsterdam has a population that is very multicultural. Around 30% of the children in Amsterdam have a migration background. For them, Dutch is the second language. We call these children 'NT2 preschoolers'. When they are 4 years old and come to school, their level of Dutch is in many cases not sufficient to keep up with the learning material. With three preservice dance teachers of the Amsterdam University of the Arts, I used dance to support the language development of NT2 preschoolers. We worked together with the school teacher and designed our lessons in the same 'theme' the children were learning about in the classroom, e.g. 'Spring', 'Traffic' or 'Art'. In the school gym, we represented the new words within the subject, together with the children. We used our bodies to learn new words and concepts. Through a rich learning environment (the classroom as a theater), meaningful dance activities and a lot of interaction, we supported the children. Dance teachers and primary school teachers were very positive about the teaching model. For the full research and the model (in Dutch): <https://www.ahk.nl/onderzoek/research-profile/publicaties/publicatie/dansend-nederlands-leren-voor-nt2-kleuters/>

ID: 3191

Discourses on dance collaborations- challenges for a holistic education

Martha Maria Pastorek Gripson
Halmstad University, *Sweden*

Anna Lindqvist
Institution, Country: Umeå University, *Sweden*

Torun Mattsson
Malmö University, *Sweden*

The marginalized role of dance in the educational sector is worldwide highlighted by dance researchers and educators (Parviainen 2002; Sansom 2011; Smith Autard, 2002). In collaboration between dance educators and the educational sector, different goals, perspectives and conditions are articulated, molded together and sometimes involve tensions and opposite agendas. This brings possibilities as well as challenges into collaborations. This presentation problematizes the experiences of collaboration between preschools, afterschool educare centers and visiting dance educator or dance associations. From a discourse analytical perspective (Potter and Wetherell, 2007; Potter, 2008) the article investigates the understanding, ideas and norms different educators within dance associations, cultural-school and the early childhood educational field express when describing their experiences of shorter or long-lasting collaborations. During semi structured group interviews the respondents describe their experiences of collaborations related to dance in early childhood education. The variety of discourses relates to the inclusion of children's perspectives and ideas, the role of the educator, framework- factors and different perspectives on learning in, about, with and through dance emerge. Discourses are described and discussed from a didactical perspective (Prämling Samuelsson & Johansson, 2007, Selander, 2017; Stinson, 2005). In addition, how dance and gender intersect are mentioned by the respondents, and the awareness on how to overcome gender stereotypical positions are part of the result. Dance teachers need to improve their knowledge about the context and didactical tools to reach out to all children. Dance collaborations may be very suited to develop children in a holistic educational landscape.

ID: 3329

Taking a Chanz on Arts Education - Building Literacy Through the Arts

Chanz Perry
Freckled Face Entertainment Inc., *Canada*

Sophia Yannitsos
Freckled Face Entertainment Inc., *Canada*

Some teachers consider the arts to be just an extension of education, an enrichment for students. Sophia Yannitsos and Chanz Perry wanted to change that. Both believed that the arts are a way of knowing through teaching, so they collaborated to provide diverse dance and music programming to kindergarten students at St. Kateri Tekakwitha School in Regina, with the goal of supporting literacy outcomes. They created a short video of the process and will present aspects of how self-expression through dance and music transfers to students' vocabulary development. They show that students learned literacy outcomes through kinesthetic awareness, music, alongside story. The aim of the project was to provide five modules; a cultural awareness and sensitivity workshop for teachers; creative dance; First Nations hoop dance;

Ghanaian dance and drumming; and international Orff Pedagogy barred instruments. In addition to learning about dance and music, students and teachers were exposed to cultures and customs from around the world. As a result, students were completely engaged and built confidence over the course of the program. The programming made a lasting impression on the students as students were bringing what Sophia and Chancé had shared with them back into the classroom and taking the knowledge they learned in the project into their everyday lives. They arrived at the results by not teaching students to be actors or singers or dancers or hoop dancers, but by using art forms as a vehicle for physical expression, for building social relationships, for gaining knowledge and understanding.

ID: 3105

Implementation of Multi-sensory Activity by Teachers in Early Childhood Education

Abdul Halim Masnan
Universiti Pendidikan Sultan Idris, *Malaysia*

Syazwani Aniyah Manja
Universiti Pendidikan Sultan Idris, *Malaysia*

The purpose of this study was to survey the barriers to implementation of multi-sensory activities by teachers. Perception among early childhood education teachers is seen based on teachers' responds toward the barriers in implementing multi-sensory activities in their teaching and learning process. This study is a survey study using a questionnaire and the questions were evaluated based on frequency, percentage, one-way ANOVA and T-Test. The respondents involved in this study are teachers of early childhood education in Muallim District, Perak Malaysia. The total number of respondents involved is 30 teachers. The findings of the study found that the greatest barrier for teacher in the implementation of multi-sensory activities in early childhood education is lack of equipment while the least barrier faced by teacher is in term of parent opposition. Other than that, even there are not significant, but by mean score, a teacher with bachelor's degree and master's Degree more likely facing a barrier to implementation of multi-sensory activities. The findings also found that teachers who did not attend any courses related to multi-sensory activities faced more barrier with ($M=20.85$) compared to teachers who have attended related courses with ($M=18.90$).

Room 209

ID: 2945

The Contribution of Creative Dance in Students' Social Competence Development

Senka Žižanović
Assistant Professor, *Croatia*

Antonija Blažević
univ. spec. art. therap., *Croatia*

The pedagogical approach to social competence puts focus on following and developing children's social

competence treating it as one of the fundamental educational values. In that regard, it is important to focus on applying suitable teaching strategies and methods that have a positive developmental impact. In the educational context, creative dance focuses on the child and its personal and social development. Therefore, the aim of this paper is to examine the ways in which creative dance contributes to students' social competence development. Taking interactive communication and the components of social competence as the starting point, creative dance activities were developed with a focus on the development of communication, cooperation, kinesthetic empathy, and collective problem solving. Creative dance activities were conducted during homeroom classes at the contemporary dance department of an art school. The activities were conducted during 10 sessions spread across a period of 3 months. The participants were 11 students from 7 to 11 years of age. The collected data obtained using interviews, video recording of the creative dance activity and a collective drawing activity at the beginning and in the end of the research were qualitatively analyzed. The results of the analysis indicate that there are positive changes in the students' display of their social competences. The paper also discusses the effects of creative dance on the development of specific components of social competence.

ID: 3066

Come fly with me dance ideas underpinned by a triangulation of imagination, inclusion and improvisation critically reflected upon

Name: Sue Cheesman
University of Waikato, *New Zealand*

This presentation unpacks and critically reflects on the Come fly with me dance ideas workshop. Underpinned by a triangulation of imagination, inclusion and improvisation how does this applied dance practice, using the context of a series of dance ideas around flying kites, reflect the process of dance teaching and learning. Through semi narrative auto ethnographic methodology has allowed for me to reflect on my own practice honed over several years, with a piecing lens to shine a light on the ups and downs of kite flying topped off with the occasional crash landing. Both pedagogical and content perspectives are investigated in this particular context of working with primary school focused teacher trainees. The specific challenges this project raised in terms of the turbulence between specific dance steps and creative tasks. Possibility thinking coupled with the question 'what if' are in full flight weaving in and out of being curious, embracing challenge, stepping outside the square, incorporate your own ideas, trial and error, dance play, tolerating messiness and developing the courage to preserver. How do these dance ideas give the participants agency? With reference to current research these complexities and pluralities are considered culminating in the celebratory success of dancing human kites.

ID: 3210

Movement-dance activity in the forest

Tina Koscak
Primary School Gradec, *Slovenia*

My presentation introduces a movement-dance activity in the forest with multi-layered objectives. Among others, these are: emotional aspects (calming, self-awareness, concentration ...), movement goals (motor skills stimulations, incorporating elements of BrainDance), and cognitive aspects (learning specific content) of students. The paper presents an example of a school group (students from grades 1 to 3) engaging in creative movement within forest settings. We explore the evolutionary development of movement patterns through the animal kingdom, which parallels the movement patterns of infants in the first year of age. By practicing specific movement patterns in the forest, we include the approach of BrainDance. Research shows that such exercises improve cognitive abilities and contribute to the reduction of dementia, promote flexibility, improve the physical core, reduce fatigue and stress, and contribute to improving attention and focus. BrainDance exercises promote reflex integration, the foundation for healthy brain development. The activity includes the exploration of movement concepts (space, time, force, body), uniquely facilitated by the forest environment, fostering an aesthetic development process. Students are exposed to various stimuli, such as air, water, animals, plants, and soil, creating a space for connecting with nature. It is currently the second year that I am gradually implementing movement activities in the forest. I've observed students establishing a stronger relationship with nature, easily grasping the content, and exhibiting greater relaxation and self-awareness, which is reflected in good cooperation with classmates.

ID: 2971

Generative Dance: Crafting the 'We' through Relational Ontology

Ana Leitão
INET-md Institute of Ethnomusicology - Center for the Study of Music and Dance, Faculty of Human Motricity (FMH), Lisbon University, *Portugal*

Generative art involves artists creating their work through predefined rules, establishing a system that self-organizes (Galanter, 2003). In generative dance, compositions adhere to organizational principles (Leste, 2014). Similar to non-high-tech Generative Art, generative dance is intertwined with choreography, where dance emerges from intricate performer relationships, akin to a rhizomatic system. Performers collaborate to shape shared space-time, achieve group cohesion, and co-create a dynamic dance, involving bodily states like suspension, attention, and impulsion (Parra, 2020). Choreographers catalyze this process, striving for structural balance and encouraging emergent collective behaviors while providing interaction rules. Generative dance emphasizes a relational ontology and sensory awareness, promoting self-organization of bodies, group cohesion, a shared identity as 'We,' and

Together – a physiological unity sensation. This case study explores the practice of generative dance and subjective experiences related to shared space-time and Together. Part of a doctoral research project at the Faculty of Human Kinetics, University of Lisbon, funded by the FCT - Foundation for Science and Technology, this research examines the interplay between generative art, dance, and the creation of a collective, evolving choreographic experience.

Lecture demonstrations**Room 014**

ID: 3014

The Gift of the Forest: Te Koha a Tāne

Liz Melchior
N/A, New Zealand

Priya Gain
University of Auckland, *New Zealand*

The proposed lecture demonstration will share a resource developed in creative collaboration between indigenous (Māori) and non-indigenous dance and music educators in Aotearoa New Zealand. The dance and rhythmic material developed through this bicultural partnership build on te ao Māori (Māori worldviews). These include the rhythm of te reo Māori (Māori language), pūrākau (oral storytelling), waiata (song), and whataktaukī (proverbs). The resource aims to support learning in a way that explores the wairua (spirit), mauri (life force and energies) of a language practice that is steeped in the use of word play, metaphor and symbolism. The material is combined with creative learning processes that invite improvisation, imagination and interdisciplinary engagement. Participants will engage in structured improvisational dance and rhythmic activities, to develop ideas around themes of sustainability and ecology that sit at the heart of this resource. The collaborative process will be discussed within the context of current research. As part of this discussion, examples of the resource in action will be shared from both English language (mainstream) and kura Māori (Māori immersion) schooling contexts. Participants will be encouraged to consider how the exemplar supported relational engagement between indigenous and non-indigenous dance and music educators. It is hoped that they will find their own relevance and connection with both the themes of environmental sustainability and creative dance learning grounded in improvisation, imagination, interdisciplinarity and identity.

Room 102

ID: 3230

Goodness, Gracious! Australia's Hidden Connection to the Origins of the Educational Folk Dance Movement for Schools & Playgrounds

Erica Okamura
Independent Researcher, *Australia*

In schools across Australia, the use of folk dances for physical education and recreation can be traced easily to the 1930s. A popular notion that folk dancing first entered Australian schools in this era, however, is incongruent with the history of the broader educational folk dance movement when considering certain trends in educational and social reform that happened concurrently in the UK, USA, and Australia. These trends -- to include the Muscular Christianity, Arts and Crafts, and New Education movements -- laid the groundwork for a well-orchestrated educational Folk Dance movement to blossom in British and American schools and playgrounds by 1909. The parallel history for folk dancing in Australian schools and playgrounds at this time has yet to be written. In 2023, dance historian Erica Nielsen Okamura was researching the first known folk dance resources used in British and American schools when she came across a 1912 Australian edition of Grace McMillan's "Swedish Recreative Exercises for School & Playground," originally published in the UK c.1905. This discovery prompted a year-long journey to uncover the story of Grace McMillan, which is now summarised on the website www.SwedishCastle.com. In "Goodness, Gracious," Erica will describe her research process and contextualise Miss McMillan in light of the broader educational folk dance movement, recognising her as the first known Australian-born person to have a direct influence on its early development in the UK and USA. Attendees will also be invited to participate in children's singing-games/dances that McMillan collected in Sweden in 1904.

Room 012

ID: 3250
Master Thesis: Ballet as The Content of Dance Extracurricular Activity in Primary Education

Kleo Marinič-Žunič
Primary school teacher, *Slovenia*

In the master's thesis, the research focused on the idea of ballet being the content of dancing extracurricular activity in one of the primary schools in Ljubljana. The research not only covered how ballet as an extracurricular activity influenced children's opinions and knowledge about ballet; before and after ballet lessons, but also which dance genres are being taught and the reason behind it. The aim was to research how students and teachers in primary education see ballet as an extracurricular content. For the qualitative research the prime research subjects were one group of children and three dance teachers. The examination was constructed of seven ballet lessons for the students during which their wellbeing was being monitored and each of the three teachers were interviewed. The conclusion was that teaching ballet in primary education depends on an individual teacher if they know the basics of ballet and if they have the interest to. It also showed that students before starting ballet lessons did not have much knowledge about ballet, the prevailing opinion was that ballet is beautiful, but quite difficult. The

desire to dance ballet increased by the lesson and after the lessons, the student's knowledge was broadened, and their opinion changed. Students' general well-being improved after the ballet lessons. The presentation will be conducted as a 15 minute lecture about the thesis' theme and followed by a 30 minute ballet activity where the participants will be encouraged to experience ballet in a way that students of primary education would.

Movement Workshops

Small Gym

ID: 3317
Body Landscape workshop with dance, voice, creative drawing and writing

Jelena Oleami
Kulturno izobraževalno društvo Plesonoga, *Slovenia*

In the somatic artistic workshop "Body Landscape" we will explore the inner map of our body and become aware of the physical, emotional and mental landscape of our body through our artistic expression and therapeutic methods. We will use various art modalities to embody artistic expressions through movement, dance, voice, creative drawing and writing to create a map of our inner and outer view that reveals where we are in life. This workshop is intended for people who wish to incorporate the embodied creativity of the arts into their personal lives and professional practices. In this workshop we will use methods of improvisation, visualization, experiential anatomy, body mapping, experiential anatomy, aesthetic response. Some of the principals are unique to The Tamalpa Life/Art Process®, also referred to as the Halprin Life/Art Process®.

Gym 1

ID: 3025
Re-connect your Identity by Biodanza

Jana Berčič
Biodanza Rolando Toro, *Slovenia*

Simona Škorja
Biodanza Rolando Toro System, *Slovenia*

Biodanza is the induction of integrative experience through music, voice, movement and dance through group work. Embodied knowledge through experience is methodology of Biodanza. It can be applied to people of any age and condition, for different groups with similar needs or interests. Biodanza was created by Rolando Toro Araneda from Chile, who was psychologist, anthropologist and a teacher of primary education and he developed innovative teaching methodologies through art, which later gave rise

to Biocentric Education. In biodanza workshop we use the integrating vivencias, experiences lived with great intensity, here and now, to stimulate the human potentials. The workshop creates a space for discovering the authentic expression of the individual in a safe and accepting environment. The participant gets positive experience which leads to the empowerment of identity, which in any case begins with emotional contact and is discovered in the presence of the other. A fundamental benefit of biodanza is the rehabilitation of the participant identities. Identity is the center from which we experience the world and we differ from it. It is the awareness and the experience of being. Research shows that biodanza reduces the effects of stress and psychosomatic disorders and increases psycho-social abilities. It is especially suitable for professions that require a lot of creativity, activities of social support and working with groups in the field of education and artistic creation. Biodanza is a method to re-learn, re-innovate, re-connect and re-feel enjoyment of life.

Gym 2

ID: 3122

Improvisation in the frame of methodology of creative dance for children and young dancers

Markéta Pucová
NIPOS ARTAMA, *Czech Republic*

This workshop is designed especially for dance educators who work with children and young dancers and want to explore the role of improvisation in creative dance pedagogy. It will look at dance improvisation as a method, a learning process and a way of creative expression. We will be interested in these questions: what is the place of dance improvisation within the methodology of creative dance pedagogy? How does creativity develop in dance improvisation if I have complete freedom? If I have complete freedom, how quickly will I exhaust my ideas? How quickly I can get lost? How to leave children and young dancers enough space to explore their own spontaneous dance/movement expression, while nourishing and supporting their dance skills? Is focusing attention on a specific topic in dance improvisation, on exploring and finding solutions within a specific assignment a way that stimulates and encourage creativity?

16.00–17.30

Panel discussions

Room 048

ID: 3108

Movers and Shakers: how dance can lead to active citizenship

Lynnette Young Overby
daCi USA, *United States*

Nicole Flinn-Culver
daCi USA, *United States*

Joy Guarino
daCi USA, *United States*

Universities have a long history of making meaningful contributions to their surrounding communities. Now more than ever, developing students as active citizens through civic engagement (CE) experiences is critical. Research has shown connecting academic program learning outcomes with opportunities to address local and global community priorities is a high impact, applied learning practice. Civic engaged dance practices require creative curricula, quality design, and events that benefit students and local, national, and international community organizations. Dance as a movement language has the power to create accessibility and inclusion across diverse student and community groups. When paired with the opportunity for students to recognize active citizenship through service-learning courses, independent study experiences, and choreography projects at home and abroad, practical life skills can be developed in a safe environment guided by an experienced educator. Having coordinated dozens of projects connecting students to dance course content and cultural and community-engaged learning opportunities, the panelists provide in-depth background information and promising practices and discuss ways they intentionally incorporate civic engagement into the dance experience for their students. Students are often unaware of the fact that they can make a difference in the world. Community engagement programs provide a lens into this reality. These models successfully support student participants and deepen respect and appreciation for diverse communities. By utilizing student-centered pedagogical practices such as storytelling, creating cultural awareness, and utilizing integrated applications adaptable for in-person and virtual settings, the panelist challenge students to explore opportunities to connect the dance discipline to civic priorities. The community-based projects have engaged toddlers to senior citizens and refugees to special needs populations. They have taken the form of participatory workshops, lecture demonstrations, lesson plan guidebooks, and dance performances and have occurred in the classroom, dance studio, theatre, community, and virtually. We have experienced how global and civic engagement fosters emotional intelligence while offering a pre-professional dance experience. Graduates credit their critical analysis and problem-solving skills to participating in study abroad and community engagement programs. These skills serve graduates well as researchers, practitioners, and educators. One Example involves a trip to South Africa in 2017, where the University students performed a multidisciplinary production that focused on racial issues in the US and in South Africa. The university students guided school age students to create dances about becoming resilient. After the trip, several students indicated a goal of working in communities near and far, to provide dance experiences for children. Another dancer is now in the Peace Corps and credits her decision to the many opportunities to share her talents with individuals of all ages. Students are prepared to make a difference in the

world by sharing their gifts in collaboration with groups external to the university. When they can expand their knowledge by applying their skills outside of the classroom, possibilities for future teaching, performance and service are broadened.

Paper presentations

Room 016

ID: 2962

Dance and Children's Literature in Arts Education: Forwarding Aesthetic Discourses with the Help of Student Teachers in a Faculty of Education

Barbara McNeil
University of Regina, *Canada*

In a compelling article on "Dance in Arts Education" Maclean informs us that, "[d]ance can take a variety of forms from simple spontaneous activity to formalised art or from a social gathering to a theatrical performance – [dramatic performance]. In this presentation, I describe working with student teachers to respond imaginatively and aesthetically, to carefully chosen multicultural, and imaginatively-abundant children's literature via dance and movement—languages of the body: tongue, heart, mind, and the page-- as ways of exploring and forwarding aesthetic discourses in the interest of understanding self, other, the human condition, and enlivened, inclusive, multicultural classroom spaces where all children are included and valued. During the presentation I will showcase examples of children's literature that lend/have lent themselves well to emotive/emotional articulations through dance by drawing attention to the power and beauty of words, ideas and images and, how together, they tell stories that are enhanced via imagination-filled articulations through dance. In addition, I will share video of student teachers engaged in creatively and performatively translating literature into dance. Furthermore, I will discuss the value of such culturally rich, literary/imaginative, bodily translations for children who have difficulty speaking and for those who are new comers, learning the dominant language of schools. For such and other children, and student teachers, I will illustrate the cultural and pedagogical value of storytelling through dance in Arts Education, and schools in general.

ID: 3255

The Diary of Anne Frank as Dance Storytelling in Children's Theatre

Milena Mileva Blažič
Faculty of Education, University of Ljubljana, *Slovenia*

The article presents the topic of the Holocaust in the Slovenian curricula in three social systems (1984, 1998, 2019). It is based on a literary analysis of children's writings (diaries, poems and memorial books) during the Holocaust. Special attention is paid to the diary of 13-year-old Anne Frank (1942–1944). The Museum of Contemporary History in Celje collects the diaries and memorial books of the so-

called stolen children (the diary of Slavka Preložnik and the memorial book of Pepce Medved), as well as the Pesmarica (Songbook) of Justine Marolt (NUK). The Diary of Anne Frank is on the UNESCO World Heritage List alongside the Bible and Grimms' Fairy Tales. The removal of Anne Frank's diary from the Slovenian Language Arts Curriculum is an unethical gesture by the Slovenian government (2018/2019) and is contrary to the spirit of respect for children and the humanist message "what has happened cannot be undone, but it can be prevented from happening again". The Diary of Anne Frank has been performed several times in Slovenia since 1958, and it appears in the 2023/24 programme at Teatro Koper (Capodistria) as children's theatre and dance storytelling. In the play, the first character, the literary Anne Frank, reads an extract from The Diary, while a second character, an imaginary friend (Dear Kitty) appears as her alter ego. The imaginary friend is a dancing figure whose movements reflect or mirror Anne Frank's thoughts. Other characters with choreography are dancers who use modern dance to illustrate the most important events and thoughts. The play is also multimodal, with a video projection showing a broader picture of the Second World War, including allusions to the wars of today. How to teach, learn and represent the Holocaust, or children in wartime more generally, is a complex topic in education and culture, ranging from the Children's Crusades (1284), through the Hamelin Children's Tale (1816), to the present day. Anne Frank wrote: "How wonderful it is that no one has to wait even a moment before starting to make the world a better place". It is little known that Anne Frank had a Slovenian friend (Anica Mislej) in Bergen Belsen (from 23 to 31 March 1945) and that Anne died in Anica's arms. In an interview from 2009, Anica talks about her encounter with Anne Frank. Perhaps this would be an inspiration for the theatre to perform the second part of the dance story of Anne and Anica.

ID: 3201

Water Journey, an interactive guided tour of the museum exhibition with a dance and movement workshop and experiment for groups of children from 4 to 9 years of age

Ema Marinčič
Museum and Galleries of Ljubljana, *Slovenia*

The presentation aims to demonstrate how a natural science topic, such as water, can be presented in a museum environment through dance or creative movement to younger children. My wish is for the exhibition about water to be suitable for the youngest children, aged 4 to 9. Thus, I have been thinking about how to engage the whole body in exploring this natural resource, which is so crucial in our lives. Alongside visual material, sound, theatre objects, actual contact with water, and experimenting with the functioning of a fountain, I have also included a water cycle dance in the practical part. Accompanied by music and the story of the journey of a water droplet, each child transforms into a water droplet and dances their water cycle. The feedback from children and teachers has been exceptional and encouraging, as they do not expect anything like this in a museum. Children

easily followed the interactive museum tour, which concluded in the museum's classroom, where they all danced the water cycle together. They were focused and participative, and all of them were active, from the youngest to the oldest.

ID: 3039

FORMA VIVA – an interdisciplinary project connecting dance and visual arts involving pupils of contemporary dance at music school

Sandra Koren
GLASBENA ŠOLA CELJE, *Slovenia*

The contribution presents an interdisciplinary project engaging contemporary dance pupils (ages 12-15) at Celje Music School. The field of dance was intertwined with the field of sculpting. The pupils were introduced to the concept of FORMA VIVA, which refers to outdoor sculpture collections. They've explored it extensively with the help of their teacher, which led them to interesting starting points of the dance creative process. Their research culminated in the creation of a group choreography. The project's design followed dance pedagogical approaches that emphasise the insufficiency of using a direct method of teaching and advocate for the implementation of diverse themes and methods in dance education practice. The integration of sculpture with dance proved to be meaningful, as selected sculpture concepts were applied in a new dancing context. They significantly shaped and enriched both the dance creative process as well as the group choreography. Through their participation in the project, the pupils developed their imagination, creativity, and aesthetic sensibility, as well as honed their collaborative and group creative skills. The interdisciplinary nature of the project introduced them to new concepts in the field of visual arts and provided insights into the interconnectedness of various artistic disciplines. Project work has proven to be an efficient approach when organizing interdisciplinary collaborations. It encourages in-depth learning and an active role of the participants. Interdisciplinary collaboration within a music school is usually limited to the fields of music and dance. In the future, it would be intriguing to cooperate with external individuals and institutions.

Room 209

ID: 2871

Introducing the UN Sustainable Development Goals to Children and Youth

Norma Sue Fisher-Stitt
York University, *Canada*

The process of creating the United Nations Sustainable Development Goals (SDGs) began at the 1992 Earth Summit held in Brazil, with 178 countries adopting a plan of action in response to global concerns around the quality of life for people and the need to protect the environment. The work continued for over twenty years, eventually culminating in 2015 with the adoption by all 193 United Nations Member States of 17 UN SDGs. These 17 goals

constitute a key component of the 2030 Agenda for Sustainable Development and are intended as a blueprint for peace and prosperity for all people on the planet (<https://sdgs.un.org/goals#history>). This presentation will examine the daily workshops for children and youth, titled "Exploring Our Futures", that were held during the daCi 2022 virtual conference. These sessions focused on the UN SDGs. The participants were divided into 6 groups organized by age, with 3 groups 8-12 years of age and 3 groups 13-18 years of age. Each group included participants from a minimum of two countries; for example, one group encompassed youth from Canada, the United States and Uganda. The presentation will describe the process through which these sessions were planned and the subsequent curriculum that was developed, augmented by personal reflections of some of the "Exploring Our Futures" leaders/facilitators. The goal of this presentation is to share how the SDGs were incorporated into sessions for children and youth, to encourage others to employ the SDGs in their teaching, and to offer information on materials to support these efforts.

ID: 3080

Exploring the Link Between Dance and UNESCO's Sustainable Development Goals – The Case of Barbados

Aisha Comissiong
Dancin' Africa, *Barbados*

Dance, as an art form, embodies cultural expressions, transcends boundaries, and fosters social cohesion. This study delves into the intricate relationship between dance and UNESCO's Sustainable Development Goals (SDGs) within the unique context of Barbados. With a focus on this Caribbean Island nation, renowned for its rich cultural heritage and vibrant dance traditions, the research investigates how dance practices contribute to the advancement of various SDGs, particularly those related to cultural preservation, education, gender equality, and social inclusion. By employing a multi-faceted research approach, this study uncovers the ways in which dance serves as a vehicle for community engagement and empowerment. It explores how local dance initiatives and institutions in Barbados play an essential role in preserving the nation's cultural heritage while promoting inclusivity and equality. Additionally, the research investigates the educational impact of dance programs on youth and adults, shedding light on the potential for enhancing quality education and lifelong learning as outlined in the SDGs. Ultimately, this research underscores the significance of supporting and integrating dance as a means to foster cultural sustainability, education, gender equality, and social inclusion, highlighting its potential to drive progress toward the achievement of the SDGs and offering valuable lessons for the international community.

ID: 2873

"Leaving it all on the floor!": Student perspectives of a dance-at-home course

Marelize van Heerden
Nelson Mandela University, *South Africa*

In 2020, the Covid-19 pandemic struck South Africa and the dance education course for pre-service student teachers had to be re-imagined for distance learning. Globally, many dance educators moved to synchronous learning platforms, but in South Africa students struggled with internet access, data, devices and the lack of appropriate physical space to work synchronously. Hence, I designed an asynchronous teaching method that facilitated dance experiences to my vastly diverse students, at home. Students were provided with instructions for dance-making activities that they could do either by themselves or with their family members. Unlike other dance education methods, students could share the actual dance experience with family members, bringing the dance into the home and community environments. Students had to provide evidence of participation in these activities by means of video recordings, photos or writing a short reflection and received weekly individual feedback via WhatsApp voice notes. A reflective analysis of my personal experiences as designer and facilitator of this course, found that this method of teaching creative dance seemed to create spaces for decolonisation, since many students explored their own indigenous movement vocabulary with their family or community members in the dance-making activities. Students also seemed to experience connection in times of isolation, which for these students lasted almost three years – until December 2022. I also observed that students experienced moments of healing and joy as they engaged in the dance activities, in times of trauma. This paper investigates the impact of this dance-at-home course from the perspective of the student.

ID: 2943

Dance first in the plant playground – and think later

Sinead O'Connor
Open University, *Ireland*

This presentation will re-imagine the planetary boundaries of the dance and child discourse – through alignments with the what and how of social and therapeutic horticultural dance (STHD-0) as an ally practice. STHD-0 is a direct intra-active, emergent, immediate way of tapping into sustainable earth system dynamics. This nurturant practice is based primarily on the synergies between plant-child encounters – acts of love, play and care – and non-prescriptive dance processes. For context: The “green care” sensory properties and “more than human” conventions of this non-linear body-led approach will first be illustrated. This re-grounding mother flow of reconciliatory movement and agency dwells within and is conceived out of the cracks of human illusion: landscape degradation and disruptive global states of eco-anxiety. The movement embraces the “feminine living body” vortex – a space for expanding vision and perceiving degraded landscape as a “plant playground”. A review of recent STHD-0 experiential learning plant-child play encounters and collaborations, outside different corners of the Irish landscape will be shared, to illuminate the “inner-

gardening” transformative work of social and emotional learning that is unearthed, the dance. To conclude: The future dance gaze- like a plant with a child – will then be innovatively illuminated and questioned from the insights of moving within a “plant playground” process, with the aim of extending the liberative and co-creative potentials of achieving meaningful sustainable goals.

Room 026

ID: 3085

Nurturing perception of dance students: embracing imagery in somatic movement explorations

Rita Rato
Faculty of Human Kinetics, University of Lisbon; Institute of Ethnomusicology - Music and Dance Studies Center - INET-md., *Portugal*

Maria João Alves
Faculty of Human Kinetics, University of Lisbon; Institute of Ethnomusicology - Music and Dance Studies Center - INET-md., *Portugal*

This paper will present some findings of a study from the faculty of Human Kinetics, University of Lisbon, which was conducted with a group of 10 students from a higher education institution in Portugal, Escola Superior de Dança - Instituto Politécnico de Lisboa, with the purpose to observe, analyze, and understand the process experienced during a somatic movement course (SMC). Specifically, it will be addressed the role of imagery to foster awareness on the living and sensing body and how it can inform and participate in the body perceptive processes, when it is experienced and embodied by the dance student. Based on the underlying common principles of somatic education: Breath, Sensing, Connection, Imagery, Initiation, and Intention, the SMC was designed to develop sensitivity and self-awareness in motion. It also aimed to facilitate self-reflection and the appropriation of the sensations experimented by the dance students. Data were collected throughout the process, and included student journals, group discussions and in-depth interviews. By exploring movement through metaphors and images, the students investigated and discovered new ways to move and to feel. The use of imagery enhanced greater spontaneity and creativity in movement experiences, and in some cases, changes emerged in the perception of self and involvement that were felt to be especially transformative.

ID: 3093

Understanding Assessment: Exploring Visual Images as Metaphors

Marissa Nesbit
University of North Carolina at Charlotte, *United States*

Assessment in dance education is a complex process wherein teachers negotiate their own pedagogical values and the expectations of various stakeholders to make meaning with and through the information they gather about student learning. As experts in curriculum and

pedagogy, dance educators demonstrate how intelligence is actualized in teaching as they integrate movement, observation, planning, dialogue, and analysis to understand student learning and further develop their curricula. Dance assessment becomes understood as far more than simple recording and reporting; it is an ongoing endeavor of making meaning across interactions to support students' development. Metaphors, in the form of visual images, provide one means for exploring and understanding the multitude of ways that dance educators conceptualize assessment as part of their curricular practices. In this qualitative study, experienced middle and high school dance educators teaching in public schools in the United States were asked to reflect on a series of visual images and describe how the images relate to their experiences with assessment. Metaphors show the diverse ways that dance educators approach this aspect of their curriculum, including understanding assessment as hiking a trail, assembling a patchwork quilt, and solving a puzzle, among others. Such metaphoric thinking reveals the imagination at play in the assessment process and invites us to consider ways that we, in turn, can imagine other possibilities for assessment in dance curriculum. This presentation will provide an overview of the study, share visual images, relate excerpts from the interviews, and discuss implications for understanding curricular process through metaphor.

ID: 3212

From an idea to a dance performance with young people- case study

Grozdana Lajić Horvat
Zagrebačko kazalište mladih, *Croatia*

Marija Bitunjac
Dance pedagogy, *Croatia*

In this paper presentation, we will present the challenges and the process of the creation of the dance performance "The dressing room" performed by the dance studio of Zagreb Youth Theatre. The performance was made in collaboration of dance and theatre pedagogues who attributed their own perspective to the creative process (story, mood, relations, dramaturgy, movement, improvisation) with a group of young dancers aged 13 to 23. The chosen topic of questioning identity through clothes and movement improvisation, which corresponded to the ideas of the young dancers, were two basic starting points for creating a performance. The paper will examine the entire work process, the role of drama and dance pedagogues and the general connection between improvised and set performative material.

Lecture demonstrations

Room 014

ID: 2992

School as a performative and creative community

Normela Krešić – Vrkljan

Teacher, *Croatia*

Eni Vesović
Teacher, *Croatia*

The Ana Maletic Contemporary Dance School is a place that includes specific knowledge in contemporary dance, improvisation and music. With its long tradition, and recognized School curriculum, it is a place of creativity and inclusion, where children and young people have the chance to learn new skills, gain new experiences and evolve as individuals which are part of their own community. Among many school subjects, there are some of them where emphasis is on improvisation, composition and performance (improvisation as an educational tool was kept, from the very beginning, as the first, essential method in School). The idea is for students to develop imagination, creativity, body and mind awareness, along with their identity. In their final years, within the subject "Performing/stage practices", students participate in professional dance projects with renowned local and foreign dance artist. This frame of work is an opportunity to get out of their comfort zone and to learn about different practices in different environments, which are the key for them to develop as individuals in the community. Although young people are educated to become dance artists or educated through art of dance, they all are encouraged to be mindful of their moving bodies to ensure health and well-being as they move through life. This lecture demonstration is focused on the value of mentioned approach that results with performative and creative community through the whole educational process, with the emphasis on the Performing/stage practices as a school subject at the end of their education.

Room 012

ID: 3340

me/now/on stage

Petra Hraščanec
Academy of Dramatic Arts, dance department, full time professor, *Croatia*

The aim of this presentation is to revise the notion of professional contemporary dancer on stage and to open possibilities of bringing these values back in the vertical line of art education system. That original something that bypasses and goes beyond pure form and that differentiates us from others is probably the thing that will get us a job in dance. This notion of something special that we bring on stage is often hard to pull out of a dance student cause most of the time we are dealing with what we are doing instead of what we already are in this precious moment of exchange on dance classes and while performing. This especially comes out through teaching dance technique where even the most innovative practices are suggesting something more to achieve. Throughout the ten years of working on the dance department of the Academy of Dramatic Arts in Zagreb I started to collect some insights on the development of a performer artist that can still remember the joy of sharing and the beautiful risk taking experience that the presence on stage reveals. The

results that came out talk about the freedom that contemporary dance technique offers so that the creative potential of the performer can play and grow. Lecture demonstration will also invite the audience to try out how are we working on our presence and how we can nurture that special something in our performative skills.

Movement Workshops

Gallery

ID: 3047

Tap Dance is Inherently Multi-Disciplinary - Simple Techniques for Approaching Tap Improvisation Through Musicality

Heather Cornell
Hope College, *United States*

The great jazz pianist Barry Harris used to say “if you can’t dance to it, it ain’t jazz”. Well, often today that very music that defines our artform of Tap Dance has been lost in the passing forward of the dance. Improvisation is the foundation of all jazz, and Tap Dance is one of the most influential branches of Vernacular Jazz Dance. The dance and music practices of this rich North American folkloric artform have a combined history of evolution and collaboration. Ms. Cornell has worked with live music for over 4 decades. She has created 100+ new compositions, arrangements and choreographies in collaboration with generations of musicians, and co-teaches with them at her annual “Tap Labs”, first created in NYC in 1990. She will discuss the multidisciplinary nature of Tap Dance and demonstrate how musical practices can be employed in the foundation and basics of the pedagogy. She’ll talk about the connections that existed between dancers and musicians and pass on tips for bringing the music back to the dance. This workshop can be presented in conjunction with the Lecture Demonstration “Tap’s Music and Dance History - Practitioners and Pedagogy”.

Small Gym

ID: 2902

Dancing My Teacher’s Heart- A Dance Education Laboratory (DEL) Workshop

Ann Biddle
Dance Education Laboratory (DEL), *United States*

This interactive movement-based workshop for adults shares the Dance Education Laboratory (DEL) model of dance teacher training presented by Ann Biddle, Director, DEL Institute. Participants will explore the DEL pedagogy model as applied to one’s own dance educator identity and engage in self-reflective learning, collaborative dance-making, and collective meaning-making with the intention of increasing cultural competency, and self-actualization. Participants will be guided through an integrated poetry and dance activity that models different aspects of the DEL model and leads participants to access and share their

unique Teacher’s Hearts in an embodied, transformative, and multidisciplinary manner. Jody Gottfried Arnhold founded the Dance Education Laboratory (DEL) in 1995 at the 92nd Street Y in NYC, with Joan Finkelstein as Founding Director and Ann Biddle as Founding Faculty. Since its inception, DEL has provided a welcoming and inclusive community that nurtures and supports professional learning across the lifespan. DEL’s comprehensive curriculum equips dance educators with the tools they need to succeed in the dance classroom. Anchored in a creative movement and dance-making approach, DEL’s mission: “inspires dance educators to engage in creative, transformational, and ongoing professional learning centered in the artistry of teaching and focused on humanistic principles of equity and justice. DEL provides an inclusive, nurturing, and dynamic laboratory where dancers and educators from diverse communities gather to experience embodied exploration and discovery, collaborative dance-making, culturally responsive practices, and collective self-reflection.” DEL...art at the heart of teaching™ The workshop will include active movement exploration, collaborative dance-making, self-reflection, and group discussion.

Gym 1

ID: 3162

i-improvise: Exploring Dance through Viewpoints training

Fatima Wachowicz
Federal University of Bahia, *Brazil*

The Viewpoints principles were first articulated by choreographer Mary Overlie and expanded by directors Anne Bogart and Tina Landau in New York/US. The training consists of awakening a consciousness of specific qualities of presence in time and space, usually in a more improvisatory way. Most of the exercises are done in groups and seek to enhance the practice of “listening with the whole body”. It develops the senses to respond quickly to surrounding stimuli, highlighting attention and awareness, building the perceptual awareness of self and the connection with others around, improving the sense of aliveness on stage, developing the responsibility to create a group dynamic, and increasing the sense of Kinesthetic Response that leads to experiencing the connections created with others in the room. Participants can experience an exciting and versatile ensemble exploring different ways of dance improvisation, creating dance engagements between the body in Space and Time, and experiencing dance through modes and lenses that allow the group to function together spontaneously and intuitively. This workshop is for dancers, choreographers and artists, and it is not required previous knowledge of Viewpoints.

Thursday
11 July 2024



11.45–13.15

Panel discussions

Room 048

ID: 3087

A Journey into Dance and Complexity with DAST (Dancing Simply Together)

Maria João Alves

University of Lisbon, Faculty of Human Kinetics, Inet-md,
Portugal

Adriana Gehres

University of Pernambuco - Brazil, *Brazil*

Ana Leitão

University of Lisbon, Faculty of Human Kinetics, *Portugal*

Carla Fernandes

Universidade Nova de Lisboa, FCSH, *Portugal*

Fatima Wachowicz

Federal University of Bahia, *Brazil*

In dance production and education, there is a growing interest in improvisation that involves both trained and untrained individuals across various domains, including art, education, health, and leisure. DAST (Dancing Simply Together) is an interdisciplinary research project that analyzes the intricate movement relationships and distinctions within contemporary dance, which are shaped by the interplay between humans and Agent-Based Models (ABM), resulting in the creation of shared experiences. In today's dance scene, the creative process within a collaborative context is significantly guided by organizational principles, fostering an environment that explores the diversity of bodies. This approach encourages the generation of dance patterns and compositions, which are shaped by the interaction of dancers with generative principles, ultimately leading to the creation of generative dances. This unfolds on multiple levels, embodying the concept of 'unitas multiplex' (Morin, 2005), creating a network of connections among performers. Performers engage in co-creating a collective dance that is constantly evolving, grounded in the establishment of relationships, 'Othering,' and dynamic intricacies. 'Othering' prompts participants to activate body states like Suspension, Attention, and Impulse (Parra, 2020), fostering an intersubjective exchange. This interaction shapes a shared

space-time, leading to group cohesion and the emergence of collective spatial-temporal patterns. As outlined by Susi & Ziemke (2001), collective behavior often demonstrates a phenomenon referred to as the 'coordination paradox.' In this context, individual ants, for instance, although not overtly cooperating or communicating, engage in implicit collaboration at the social level, resulting in the emergence of cooperative behavior without the need for central coordination. Furthermore, in generative dance, the choreographer acts as a catalyst for a collective decision-making process, that transcends their individual vision. It promotes the exploration of 'movement spaces' by employing simple interaction rules, acting as a System Creator to attain a more synergistic and balanced choreographic creation. Our research promotes a choreographic composition rooted in a relational ontology that emphasizes sensory awareness, self-organization, and the act of composing the collective 'We'. This 'We' flourishes through contagion, transmission, affection, and an openness to differences, following a complex arithmetic. On the other hand, studies on neural processes in dance have given rise to the field of neuro-aesthetics, shedding light on the intricate relationship between our brains and the art of movement. Our goal is to nurture an ethical framework through diverse interactions and a politics that prioritizes consensus, not based in verbal reasoning, but within the dynamic equilibrium of a relational ontology. This exploration is rooted in complex processes, a strong sense of togetherness, and neuro-aesthetics, aiming to understand the dynamics of generative dance within a range of groups and populations, by employing Agent-Based Models (ABM) as a guiding framework. Our goal is to extend beyond conventional choreography to encompass the narratives, perceptions and cognitive signatures (EEG) of those involved. In doing so, we enhance our understanding of this transformative and inclusive dance form and its significant influence on the human experience.

Paper presentations

Room 016

ID: 3198

Aesthetics of teaching

Anita Godler

OŠ Trnovo, Karunova 14a, Ljubljana, *Slovenia*

One of the contemporary approaches to creative learning is the integration of different art forms into the teaching process. In this presentation I would like to show the implementation of artistic creativity and formative way of learning/ teaching, as part of an international Erasmus project Two Sides of Beauty and the River between. The project was carried out with 5th grade students and in cooperation with Nuša Jurjevič, an artist and illustrator whose expertise was integrated into the teaching process, once, a week from January to June. The activities were planned in a way to emphasize the illustrator's professional perspective which enriched the learning content and forms of work. Through a variety of activities such as creative movement, painting, illustrations, designing, and exploring,

the students were introduced to difficult concepts such as architecture and construction, showing strength, precision, aesthetics, and usability on one hand and the influence of architecture on the natural and built environment on the other. In addition, the written word of art, was incorporated which enabled the students to drift into the world of imagination and holistic knowledge building. In the final evaluation of the work, it became evident that integrating creative movement and other artistic elements into the learning process brings many benefits to the students and the teachers. It has proved that the approach of integrating different art forms into teaching process enhances creative learning, promotes the acquisition of new skills and competences, influences personal growth and helps with building a positive self-image.

ID: 3221

The Power of Art in Inclusion

Petra Iskra

OŠ Trnovo, Karunova 14a, Ljubljana, *Slovenia*

Inclusive education is a key effort to integrate children with disabilities into the school system, based on the belief that all children have the right to develop their potential to the optimum. Educators attempt to provide a supportive environment that enables successful inclusion and equal opportunities for all while considering the diversity of learners. In the framework of the international Erasmus+ project "Two Sides of Beauty and the River between them", I will present my experience on the integration of creative movement and visual arts especially with pupils with special needs. The project proved that inclusion is possible in practice. The pupils I have dealt with have got different kinds of special needs such as: pupils with impaired hearing - using cochlear implants, pupils with learning disabilities, pupils with other minor disabilities and a pupil with ADHD. The approach has proved that involving art in the teaching process, as a tool for inclusion, encourages collaboration between pupils with different abilities. When creating together, pupils learn to accept diversity and develop empathy. Moreover, they develop the skills for cooperation and communication. Art not only allows pupils with disabilities to express their talents, but also creates bridges between people of different abilities. It fosters understanding differences and creates a community that strives for an inclusive society.

ID: 3218

Art in a digital world

Robertina Dugar

OŠ Trnovo, Karunova 14a, Ljubljana, *Slovenia*

Digitalization in the lower grades of primary school plays an important role in preparing students for the modern learning environment, where digital skills are indispensable. One of the strategies for easier understanding and adoption of new content is the inclusion of a creative movement, which is meaningfully connected with technology. This approach has proven to be an effective motivator. I would like to demonstrate the integration of different digital content in the Erasmus+

project "Two Sides of Beauty and the River Between Them", where I participated as a teacher of mathematics and computer science. In this project, the students gained experience with different tools for editing texts, images, digital illustrations, videos and other media elements, and they also tried their hand at creating animations based on their creative movement. They used a variety of technology in their work, including computers, mobile devices and, finally, the use of drones. With my support, they documented all the activities with photos and videos, from which we ended up creating several documentary videos. These were published on the project website and other channels. The activities are based on the STEAM (Science, Technology, Engineering, Arts, Mathematics) approach, which is a great way to emphasise the links between different disciplines and promote interdisciplinary learning. I believe that the link between STEAM and the arts allows for a broader and deeper view of the world and encourages students to explore and develop their creative abilities. I believe that by participating in the project and working as a team, the students have demonstrated creativity, responsibility, logical thinking, the ability to make connections between different subjects and have developed an appreciation for the use of different technologies.

Room 209

ID: 2956

Becoming an Engaged Dance Scholar

Lynnette Young Overby

daCi USA, *United States*

Dance has always been very connected to the community through studio classes, performances, recreational opportunities and K-12 programs. In recent years, many professional dance companies have included a community engagement approach as an extension of the work of the company. Secondary schools often include a service learning/volunteer requirement and Universities promote academic service learning, and community based research in the curriculum. The purpose of this presentation is to share strategies required to become an engaged dance scholar. Engaged Scholars create, implement and disseminate mutually beneficial projects with community partners that address public issues. The scholar's work may be in teaching, research/creative activity, or service. The engaged scholar's goal is to apply their disciplinary knowledge in collaboration with community partners to benefit local, regional, and/or global communities, and their own scholarship. Definitions and examples of scholarship and engagement will be presented, and the audience members will receive guidance in designing, implementing and assessing their own community engaged projects. At the conclusion of the presentation, the audience members will be able to share their discoveries with others. A workgroup of interested dance professionals may continue to meet virtually throughout the next academic year to receive guidance as they implement their engaged scholarly dance projects.

ID: 3018

Teacher-researcher intelligence: driving imaginative change through inclusive learning opportunities for students

Lee Davall
Royal Academy of Dance, *United Kingdom*

Developing an inclusive dance studio or classroom is a vital driver for dance educators in supporting their students' successful growth, inclusion and development in dance. Dance educators must be imaginative, open-minded and utilise their intelligence in order to be responsive to inclusive learning opportunities. The intelligent dance teacher-researcher plays a critical role in including all students towards the greater good of dance education by making dance accessible. Being able to sense and understand students' needs in order to act upon these in teaching can be driven through imaginative change. This paper shares insight into how the dance teacher-researcher develops and drives imaginative change through research and reflection on their dance teaching practice. This reflection propels the teacher-researcher to consider how to develop an inclusive learning environment for children and young people. The impact of this inclusive practice leads to the imaginative development of teaching delivery to enhance learning opportunities in dance. A key driver in the case studies shared is the consideration of how to make dance more inclusive and accessible for learners through a range of imaginative strategies. This imaginative development of the dance teacher-researcher is driven by the interdisciplinary lens of dance and education. Through transformational and imaginative change the teacher-researchers are able to design inclusive learning opportunities for their students. Thus, providing new insights into their dance teaching.

ID: 2941
Negotiating meanings of Inclusion and Diversity

Bronte Jones
The University of Auckland, *New Zealand*

Ralph Buck
The University of Auckland, *New Zealand*

Presentation by Bronte Jones and Professor Ralph Buck. A report by The International Commission on the Futures of Education UNESCO 2020 states that "Teachers need to be more recognized and more highly valued; they are essential participants in defining the futures of education" (UNESCO, 2020, p.13). Further to this however, my research paper notes that schools and classrooms in Aotearoa, New Zealand are becoming increasingly diverse, resulting in learning environments that present more individual differences than similarities. In this presentation, I will outline the findings of my PhD thesis, which is guided by the research question; What are Early Career Secondary School Dance teacher's meanings of teaching diverse learners in Aotearoa, New Zealand? Through a qualitative, constructivist lens, I used semi-structured interviews to explore Early Career Secondary School Dance teacher's meanings of diversity. This paper reports on the negotiation of the terms Diversity, Inclusion, Pluralism, and

Difference and analyses how these terms are used within a dance classroom context in Aotearoa, New Zealand. UNESCO. (2020). International Commission on the Futures of Education. Education in a post-COVID world: Nine ideas for public action. Paris, UNESCO.

ID: 3192
No Body, No Mind!

Carmelina Martin
Ontario College of Teachers, *Canada*

This multi-media presentation will introduce participants to "Chalk Moves", an arts-based research project which centralizes body-led research endeavors. The intention of Chalk Moves is to spark dialogue about the mind/body dualism that permeates the Western-Liberal education system. This research-creation project (presented in film, text, and dialogue) pushes against the Cartesian view of the brain which reinforces the mind/body fracture, privileges mind-intellect and invalidates bodily-processes for meaning making. If the education system continues to position the arts and their inherent embodied practices as unreliable, then what chance do the arts and the bodies that create them have in terms of being perceived as cognitively robust, educationally relevant and legitimate? "When your body ceases to function as a living, organic whole of coordinated activities and processes, you lose your mind" (Johnson, 2008). Participants will be invited to engage in focused conversation throughout the presentation.

Lecture demonstrations

Room 014 – Faculty of Education

ID: 2972
OPEN DRAWERS _ interdisciplinary approach in performing arts for young audiences

Ajda Tomazin
Slovenian, *Slovenia*

In the lecture demonstration we will present the interdisciplinary art works (mostly combining dance-visual-intermedia arts) which are focusing on toddlers, kids and also making intergenerational collaborations with elderly people. We will share glimpses of our methodologies of interactive performances in order to get an idea what kind of values and experiences of performing arts we are trying to give from the very first visits of theatre. Our range of dance performances are from 1+ with dance-visual-tactile performance YELLOW DOT IN THE SKY, 3+ interactive performance FROM DROPLETS TO THE OCEAN, "silence disco" ecological dance performance GIANTS _ plastic landscapes and intergenerational project of social choreography FLCK OF EXPERIENCED BIRDS from 6 - 99+. All the performances have active spectator, who on one point of the performance become co-creators of it.

Room 102

ID: 2933

Integrating the Dance Curriculum: Facilitating interdisciplinary projects to encourage creative dance making, promote student agency and build community

Pam Vlach

Spence School, *United States*

Dance is an effective method for interdisciplinary practice among educators. Its multifaceted nature creates a conducive atmosphere for curriculum integration that encourages creativity and promotes student agency. In practice, effective interdisciplinary integration serves as a medium for engaged and measurable student learning. It's an inclusive and responsive model for diverse learners with differentiating needs and various interests. Loepp (1999) states that "...an integrated curriculum can result in greater intellectual curiosity, improved attitude toward schooling, enhanced problem-solving skills, and higher achievement in college" (p.21). This presentation explores replicable examples of curriculum integration projects, facilitated by an American dance educator in a New York City elementary school, in collaboration with homeroom teachers and discipline specialists. Improvisation, cooperative learning, imagination and creative process are emphasized, as students research and discover answers to guiding questions from their Social Studies curricula using movement as the central medium. Themes like mapping/geography, transportation, city systems and immigration are explored through projects in the dance curriculum and supported by activities in literacy, technology and art. Throughout the presentation, a blueprint will emerge for facilitating curriculum integration in various educational environments.

Room 012

ID: 3141

Trauma-informed, culturally responsive-sustaining approaches to teaching creative movement

Michelle (Chell) Parkins

University of Wisconsin Madison, *United States*

This lecture demonstration investigates trauma-informed and culturally responsive-sustaining approaches to teaching creative movement. United States classrooms increasingly represent global, non-homogenous communities, and students and schools are requesting more diverse dance genre offerings. How can we meet student needs to engage with material relevant to their diverse cultural identities while advocating for creative movement in the dance room? As a past scholar-in-residence and consultant at Ballet Hispánico, I witnessed and defined the utilization of trauma-informed and culturally responsive-sustaining dance teaching practices that spoke specifically to the needs of Latinx and Afro-Caribbean students in New York City public schools. As the Arnold Director of Dance Education at the University of Wisconsin-Madison, I am taking what I learned at Ballet

Hispánico to develop a dance education program that promotes trauma-informed and culturally responsive-sustaining dance teaching practices reflective of Madison's complex and diverse student populations. Working with local teaching artists, I promote urban and folkloric dance forms representative of Madison's Latinx, Black, and Hmong student populations while embracing non-BIPOC students evolving cultural identities in the classroom through creative movement explorations of various cultural dance forms. In this lecture, I will share research findings from my work with Ballet Hispánico's Community Arts Partnership Teaching Artists to define culturally responsive-sustaining dance pedagogy. Participants in this session will embody these pedagogical approaches together as we dance, share, and explore our cultural practices and identities.

Movement Workshops**Small Gym**

ID: 2917

Examining the discourse and roles of the artist-teacher and teacher-artist

Ann Kipling Brown

Ann Kipling Brown is Professor Emerita in dance education in the Arts Education Program in the Faculty of Education at the University of Regina in Canada., *Canada*

Jeff Meiners

University of South Australia, *Australia*

In many teaching contexts dance teachers position themselves as artist-teacher or teacher-artist and are responsible for the experiences of students in education and community settings. They both enter teaching from a different locus and face identifiable challenges and obstacles. For instance, the artist-teacher perceive themselves as artist first and enter teaching with little or no experience in teaching practice, creating tensions in managing their teaching selves alongside their artistic selves. On the other hand, the teacher-artist focuses on the pedagogy and curriculum requirements in teaching dance and may not have the depth of artistic experience. This workshop will explore the commonalities and differences between the insights and understandings of the artist-teacher and teacher-artist and the roles they play in various dance teaching contexts. Additionally, the broader issues of current education curriculum policy will be examined and questioned whether the dance artist-teacher or teacher-artist are recognised and valued.

Room 302

ID: 2969

The Orff-Schulwerk Approach to Arts for the Development of Social and Emotional Skills

Petra Brdnik Juhart

Faculty of Education University of Ljubljana, *Slovenia*

Andreja Blimen Majcen
Elementary School Pod Goro Slovenske Konjice, Slovenia

In this Movement Workshop, we will present an activity that combines creative movement, and musical and visual creation with the Orff-Schulwerk approach, a holistic music and movement education that emphasizes creativity through elemental music experiences using voice, percussion instruments, and body percussion. Through a music and art activity linked to the approach, we will observe how participants develop emotionally and socially and in what ways they release tension, thereby improving their ability to express emotions. In doing so, we assume that becoming aware of one's own emotional and social competencies can help strengthen one's understanding and handling of emotions, establishing empathic connections with others, and building and maintaining positive relationships. The activity was conducted as a part of a study aimed at evaluating the effectiveness of the Orff-Schulwerk approach in early adolescence. The research was conducted with two randomly selected classrooms of ninth grade at an elementary school in Slovenia (14–15-year-olds). Through triangulation of data sources, we found that a key factor in the development of social and emotional skills is authentic teaching through Music, Movement, and Art that fosters a supportive learning environment, collaboration with peers, and mutual trusting communication. We will complement the present findings with a pilot study that will be conducted during the upcoming school year in Music and Arts workshops using the Orff-Schulwerk approach, targeting three age groups: children, adolescents, and adults. The main goal of the study will be to build on current findings and explore how social and emotional skills manifest in conjunction with movement and artistic tasks.

Gym 1

ID: 3160

Leadership Embodied: How to raise leadership competences to a higher level through movement/dance improvisation

Aleš Kranjc Kušlan
Ekvilb inštitut, *Slovenia*

The process was designed by professional dancer, psychologist, and sociologist as an interdisciplinary collaboration in 2014/2015 and has been developed in practice since then. Background: Leadership is becoming increasingly complex activity that demands whole personality. Quality leadership is a competitive advantage and is a prerequisite for an innovative and creative environment that enables long-term success of a team/organization. Optimal leadership development is based on a personal and professional development, so we need an integrated approach which encompasses bodily, emotional, rational, and spiritual level. Almost by rule, it is our physicality that is neglected even though it presents most primal, "inner" and natural level. Therefore, conventional leadership education is most often inadequate/incomplete and not sustainable. Participants of the workshop will experience how quickly set a safe

environment for team members to open up, experience of a team dynamics through movement in space – how to feel myself and my group with my body, getting to know basic principles of leading through bodily experience, emphasized empathy, ability to understand others and accepting differences and dynamic ability to lead and be led – a crucial element for creative and innovative process. Important part will be also how can a team establishes optimal relations that are based on respect, understanding, listening and open communication and how get to know oneself and one's emotions in different relations and situations and how to enhance positive relation to one's body and bodily dimension as well as awareness of oneself and borders of oneself and others. The workshop will use and connect all six "I" with emphasis on improvisation, inclusion and interdisciplinary. It is applicable to different teams and leaders-young, adult and for different environments – educational, creative, and professional.

Gym 2

ID: 3172

R.E.A.L. Method and The Trail Towards Peace

Jillian Harris
Temple University Department of Dance, *United States*

This experiential workshop first introduces a new visual model and method for generating and transforming movement material. R.E.A.L. represents Relational Embodied Active Learning. Informed by research in interpersonal neurobiology, cognitive science, and learning theory, this model comes to life through a process that involves improvisation and collaborative choreography. The approach is highly adaptable to a wide range of populations and settings. It is grounded in the belief that learning is a creative act, involving problem-solving, choice-making, and enhanced awareness. Focused upon challenging habitual movement behaviors and expanding personal agency, the method illuminates the enactive nature of consciousness. R.E.A.L. also uncovers our capacity for change, within our own bodies, our lives and our interactions with others. Imagination is central to harnessing our ability to manifest what does not yet exist. The workshop's second half thus introduces my future project, "Dancing the Trail Towards Peace", a form of interactive embodied cartography in which I invite both educators and high school dance students to draw inspiration from my journey along Slovenia's Walk of Peace, a 500 km trail that traces the former WWI Isonzo Front. Once a site of unspeakable brutality, the trail carries visitors from the Julian Alps to the Adriatic Sea, providing opportunities for reflection at sites of remembrance. By documenting my journey via an interactive, multi-media website, I hope to generate a kinetic dialogue between dancers around the globe about mistakes of the past and the potential to work collaboratively towards the UNESCO goals of cultivating peace and cooperation.

14.15–15.45

Panel discussions**Room 048**

ID: 2955

Intercultural cooperation for educating sustainable, embodied early childhood teachers

Martha Maria Pastorek Gripson
Institution, Country: Halmstad University, Sweden

Universities around the globe strive to cooperate and connect by reaching out to partners for exchange programs and other activities. By doing so intercultural understanding can be facilitated and developed. International cooperation between universities that educate Early Childhood Teachers can benefit from bringing dance into the center of such partnerships. As Daci's vision is that all children and young people should be able to express themselves through dance, university teachers around the globe could be united to share knowledge valuable for Early Childhood Education Students. By focusing on dance in Early Childhood Teacher Education, and more precisely the work on connecting the Global agenda, embodied learning and dance, Early Childhood Teacher Education can take action to make a change. During this round table discussion university teachers from around the globe discuss and exchange ideas on possibilities and challenges related to digital cooperation within courses in Early Childhood Teacher Education. Following questions will be addressed; 1. Can we find overarching aspect to address in dance education for Early Childhood Teacher Students, that we can cooperate to put into practice? 2. Can digital resources be used to develop online seminars and lecturers for our Early Childhood Teacher Students, so that they can connect and expand their own embodied capacity informed by early Childhood Teacher Students in another country? 3. Can Early Childhood Teacher Educators, by bringing critical reflection into the center of our discussion, problematize different aspects on how to dance can or cannot be related to sustainable development? 4. Do we need a shift in our own understanding of dance and what would facilitate an even more sustainable dance education for Early Childhood Teacher Students, and for the children they will meet in their future professional life?

Paper presentations**Room 209**

ID: 2986

Traditional Dance Practices in the Community: Between Tradition and Innovation

Maria João Alves
University of Lisbon, Faculty of Human Kinetics, Inet-md, Portugal

Margarida Moura
Faculty of Human Kinetics, University of Lisbon, Portugal

According to Fink et al. (2021), despite the cultural diversity in dance movements and contexts, the primary communicative functions of dance may be the same across societies. Cultural diversity, understood as a dynamic process of transcultural exchange and constant re-articulation of tradition, results in the persistence of certain cultural practices (Cocks, 2006). We intend to report on teaching and choreographic creation practices grounded in traditional dances, drawing from experiential learning, contextual observations, and a review of the literature. We conducted an analysis of semi-structured interviews with teachers and choreographers who have specialized in traditional dance for over a decade. These professionals combine the teaching of traditional dance repertoires with choreographic creations based on contemporary principles of dance, including knowledge of traditional repertoire, style fusion, personal expression, organic movement, improvisation, interdisciplinary collaboration, abstraction, challenging norms, and experimentation. This approach allows us to explore the intersection between tradition and innovation within the context of traditional dance practices in the community. In conclusion, we find that there are specific aspects filled with cultural significance that hold great importance and meaning for these teachers and choreographers. These aspects encompass the recognition of traditional dance as a collective practice that unites bodies through physical contact; the simplification of language to facilitate dance transmission, seamlessly integrating motor memory and musical memory; and the capacity to reinvent dances within a simple and pre-established structure, enabling the exploration of variations at the level of movement factors such as tempo, space, dynamics, weight, and energy.

ID: 2988

Caring for Country & Kin: Critical Dance Pedagogy in Australian Tertiary Education

Carol Brown
University of Melbourne, Australia

How do we build and sustain anti-racist praxis towards an inclusive pedagogy within tertiary dance education in Australia? In the wake of the Australian Referendum on an Indigenous Voice to parliament many questions are being asked about the 'cemented racism' in the body politic of Australia (Langton 2023). Efforts to decolonise the dance curriculum often start with acknowledging the role of First Nations peoples as the traditional custodians of the land on which we dance. But beyond this more fundamental change demands undoing cultural assumptions and hierarchies embedded in the dance techniques we teach, and the choreographies we learn and perform. Inclusive approaches to youth dance education in Australia increasingly seek to recognise and value non-Western dance knowledges by incorporating these into their curricular and commissioning artists from diverse cultural heritages to work with students. But how do these shifts avoid the charge of 'tokenism'? In this paper, I discuss recent curriculum developments at the Victorian College of

Arts that foreground 'Stories of Place' through interdisciplinary and collective learning on Boonwurrung Lands. I discuss what it means to teach on lands that are part of a continent with the oldest surviving culture in the world. Through critical, collective and caring dance pedagogy, I relate efforts to engage in allyship, 'walking-with' First Nations dancers towards addressing the unique challenges we encounter in the wake of colonial violence.

ID: 3139

The Role of Embodiment in Civic and Social Engagement

Allison Trotta

I am a doctoral student at Teachers College, Columbia University and a Faculty member of the Nightingale-Bamford School, *United States*

This paper presentation looks at a qualitative phenomenological case study that explored relationships between embodied learning and civic and social engagement from the perspective of the five students who participated in the study. This pilot study presents empirical evidence that reveals how students learn and think in movement. The study was conducted at an independent kindergarten through twelfth-grade school in Manhattan. Using interviews and the reflections of student participants, data were collected and coded according to the themes and patterns that emerged. These themes aided the researcher in understanding the connections between students' embodied experiences and civic and social engagement. Although student reflections were written and collected post-movement exploration, these are documentation of the reflection the students were doing while moving. Findings address students' ability to synthesize their embodied learning when provided with reflective time and its potential impact on their social and civic engagement.

Lecture demonstrations

Room 014 – Faculty of Education

ID: 2904

Dance and Movement dialogue with toddlers and young children

Neva Kralj
Slovenia

Urška Kljun
Slovenia

A lecture demonstration focusses on dance and movement dialogue with young children from one to three years of age, as a way of expression, non-verbal communication and forms of movement. The author understands dance in an interdisciplinary way, as integration of physical, emotional, cognitive and social development, which overcome and outgrows the usual, functional forms of movements and has effects on the child's development as

a complete person. The programme enables the possibility of early detection of developmental issues and enables the inclusion of children with special needs. With adaptations, it is also suitable for preschool and school children as well as the elderly. The author will also represent the results of the research, which aim was to investigate the suitability of a dance program, adapted for toddlers, focusing on the development of toddlers' motor, social and communicative skills. It makes an important contribution to understanding the importance of a dance program for early development and to extend existing approaches of working with toddlers. A part of a lecture demonstration will be presented with theoretical background, according to the lecturer's experiences in practice, and some personal experiences of preschool teacher, who was included in the research. Our own experiences are very important after that. During active participation, the participants acquire new knowledge, understanding, experiences and competencies that can be transferred to their work. There will be also time for discussion. The dance program provides further guidance for the inclusion of dance and movement as a way of communication and expression.

Room 102

ID: 2959

Terpsichorean Sonics: a system of education for dance improvisation through music

Ivan Mijačević

Dijaški dom Ivana Cankarja, Ljubljana, *Slovenia*

Lecture demonstration will be a presentation of some of the theory and practice of Terpsichorean Sonics (TS), a system of creative education in the theory of music put into dance improvisation practice. TS has been informed by western music theory, post-modern dance improvisation methods, Laban/Bartenieff Movement System and somatic movement education, and facilitated in a range of international contexts. It is approachable for students of all ages and levels of experience. It doesn't discriminate against dance or music styles. You do not have to be an expert in music and dance to facilitate this work, as it draws from principles that create conditions for play and exploration. If you are a musician, dance artist and/or teacher of these practices, TS shares a framework to synthesize connections between them. Lecture demonstration will include a simple but complex task that supports dancers' discoveries of the undisputable units in music theory, alongside their subjective and divergent experiences of them. Connecting with the DACI community is an exciting opportunity to share the work more widely, enrich the understanding of TS by collaborating with other dance, music and pedagogy experts, as well as consider further possibilities of this pedagogy with children/young people of different ages, cultures and needs.

Room 012

ID: 2989

Embodying Identities: Excavating personal and political body intersections through critical and creative research

Julianne O'Brien

Chapman University, *United States*

What are the rhythms and gestures of your childhood? How might they be tied to your ancestors and cultural history? What are the movements of your adolescence and sexuality? What was revealed or concealed? How does your racial identity show up in physical ways of resisting, restoring, and rejoicing? As you are now young adults in a new college culture, what is disrupted? How is/is your embodied identity changing? These are questions I asked college students in a course I taught that centered around the famous choreographer Camille A. Brown and her personal exploration of black identity. Through improvisation and imagination, students in the course engaged in their own personal exploration to create dances that responded to these and other questions on identity. This creative movement research was supported and inspired by critical research in the class. The critical research included multiple readings and lectures on identity, writing assignments based on Brown's choreography within social and historic context, and even the opportunity to share their choreography with Brown for feedback and wonderfully relevant discussion. I propose a lecture demonstration for daCi that discusses the challenges and successes of the class; shows student work; offers improvisations for participants that lead them in similar creative research and dance making; and concludes with strategies for those interested in offering similar educational experiences at their schools.

Movement Workshops**Small Gym**

ID: 3098

Re-Create through Dance and Movement: encouraging Trust building, Tension release and Empowerment

Hana Alhadi

Independent Practitioner researcher (at the moment of applying), *Slovenia*

This workshop has been developing over the last six years by continuously identifying its good practice, by being inspired by the participants themselves and through integrating their feedback and ideas. Initially, the workshop was created for and with Asylum seekers in Asylum Centre Ljubljana Vič, where the author also conducted academic research about its impact on female Asylum seekers. This workshop was then further implemented in culturally mixed groups, afterwards for local and international youth, and later for educators, researchers and students in educational institutions. The workshop aims at

encouraging Trust building, Tension release and Empowerment among participants - the Empowerment being defined as encouraging self-expression and raising self-confidence. It consists of exercises in which participants engage at individual level, in pairs and in a group. It combines movement methods stemming from improvisational dance methods, tension release exercises, street theatre movement exercises and somatic methods. Through raising assertiveness in a safe environment participants are stimulated to express their own narratives and encourage engagement towards self-actualization. Through raising kinesthetic empathy the exercises also build supportive and inclusive group dynamic bringing awareness to the relationship between the individual and the group/community. The workshop joins unique knowledge and experience of the author and supports strong participatory practice that is based on embodied and experiential learning. It offers easily applicable practical tools that conference participants - educators, researchers, students and young dancers - can then apply to their teachings, work and to their everyday life.

Gallery

ID: 3197

MOVEMENT IMPROVISATION AS INTUITIVE FLOW to arise POTENTIAL of creative PROCESS with the help of yogic tools

Nataša Tovirac

PLESNI STUDI INTAKT (Dance Studio Intakt), SVŠGUGL, *Slovenia*

MOVEMENT IMPROVISATION AS INTUITIVE FLOW to arise POTENTIAL of creative PROCESS with the help of yogic tools. The purpose of the workshop is to explore mindfulness, slowing down, and breath in movement, aiming to surrender to spontaneous, intuitive dance—a practice that unfolds authentic and unpredictable movement material. In the realm of artistic exploration, Movement Improvisation emerges as an intuitive flow—a dance where the authentic language of 'I body' intertwines with the vivid tapestry of imagination. This dynamic interplay, guided by yogic tools (opening physical, mental, energy, and emotional bodies), becomes a conduit for unlocking the latent potential within the creative process. As the body moves in spontaneous movement, fueled by intuition and authenticity, the dance of self-discovery gains depth. The rhythmic breath and fluid postures in movement, influenced by yogic principles of Shakti -the yoga of dance (body-mind-soul awareness), harmonize with the artist's imagination, creating a vibrant synergy. This alchemical blend transforms the artistic journey into a boundless landscape where intuition, authenticity, and yogic wisdom converge, giving rise to the limitless possibilities inherent in the creative process of a dancer. The workshop begins with a brief theoretical introduction, followed by a hands-on experience where participants actively engage in a guided dance-movement process.

Gym 1

ID: 3050

I for imagination, I-creative dance, I-dance with '8', I-dance with 'water', I-dance with 'thank you', I for interdisciplinarity: Let's dance!

Elisabete Monteiro

Faculdade de Motricidade Humana -ULisboa (FMH-ULisboa). INET-md | polo FMH e FMH -ULisboa, *Portugal*

Cristina Rebelo Leandro

Education School - Polytechnic Institute of Coimbra. INET-md - polo FMH, *Portugal*

With Dance, students develop the expressive-communicative-creative dimension by exploring different ways of communicating with the body and movement. This Creative Dance Workshop aims to get participants to experience dance exercises, understanding the concept of the Expressive Body - as a vehicle for messages, feelings and emotions. But also, for example dance with the 'legs in the air', the '8', the 'water', the 'thank you', participants will experience dance exercises in an interdisciplinary practice, developed in the doctoral study, thus discovering this empowering side of dance in the interconnection of knowledge between contents. This workshop aims to: 1) To experience dance exercises, developed with dance elements of movement: Body, Space, Time, Dynamics / quality of movement, Relationships from the domains of Interpreting / Creating / Appreciating. 2) To analyze interdisciplinary practice the creative dance in learning, that interconnect the contents of Dance (elements of movement) with those of Mathematics and Social Studies disciplines. Target groups: children 7-10 year old

Gym 2

ID: 3166

Magical forest - Workshop for kids 8-10 years old

Aleksandra Lončar
Slovenia

This workshop is meant for dance teachers who work in the field of creative dance with young kids. On the workshop participants will be introduced to the Saša's unique approach to dance teaching. First participants will create movement using the principle of layering. Through the imaginative world, they will construct a path that leads to intriguing visual materials allowed by the magical forest. All visual images will be translated into movement materials with which each individual will navigate their own dance journey. Depending on the materials created, through the evolving story, each will develop their own selectivity and guide others through the magical forest on a different path with varying movement sequences, shaped by the momentary decision. There is no end to the imagination as we stroll through the groves of crazy hats, taking a dip in the magical well that transforms our shape, and the giant eyes of the swinging COO-Cuckoos alter the flow of thoughts. The workshop main goal is to awake movement imaginations, to free participant creative inside

and to playfully explore movement. The workshop requires a great deal of childlike curiosity.

16.00–17.30**Lecture demonstrations****Gallery**

ID: 3308

A Body of Work: A Dance Practitioner's Retrospective

Clare Battersby
New Zealand

This lecture demonstration presents a retrospective of dance projects by Aotearoa/NZ dance educator Clare Battersby, aligning with the conference theme I Body – I Dance. Clare and co-presenter Youth Dance Artist Cassidy Scoones share innovative and interdisciplinary approaches explored with children as illustrated through various dance experiences utilising video footage developed by Videographer Jasper Putt alongside visual images garnered over time. Each project illustrates how children are empowered to express their ideas and identity through dance. The projects have been considered with a focus on the environment, connection to place, reciprocity, and embodied and empathetic connections that contribute to the children's sense of belonging and well-being. The agentic nature of children's personal and collective knowledge, their interests and curiosity, and a willingness to enter the unknown are prominent features in Clare's dance experiences nurturing children's creative dance possibilities and honoring children as the creators of their dance. Furthermore, conversations and documented responses from children engaged in Clare's dance classes over many years provide inspirational insights into what these dance experiences meant to those involved. Following the presentation participants will be invited to move, developing responses in situ to the local environment. This drawing on embodied knowledge, shaped by specific urban and environmental places, with the visual imagery and site-specific tasks illustrated in the video footage, will enable a visceral experience for participants of the themes illustrated of identity and sense of inclusion through intercultural connections. This will be suitable for all ages and abilities.

Room 102

ID: 2939

Physical conditioning for dancers to reduce the risk of injury and improve dance performance

Nina Ogrinc
Conservatory for Music and Ballet Ljubljana, Ballet College, *Slovenia*

Monika Pavlović
University of Ljubljana, Faculty of Health Sciences, Ljubljana, and University of Primorska, Faculty of Health Sciences, Izola, *Slovenia*

Basic movement skills (balance and stability, strength and power, flexibility and mobility, coordination and agility, and functional skills) are essential for dancers. These must be properly developed to successfully perform dance elements and avoid musculoskeletal injuries. Just as a house cannot stand without a good foundation, the body needs a well laid foundation for successful dance training. Despite the increasing awareness of appropriate and healthy training methods, the incidence of both acute and chronic musculoskeletal injuries in dancers remains high. There are several reasons for the occurrence of musculoskeletal injuries in dancers, as it is influenced by various factors. However, we have a great influence on some factors, such as physical condition. The purpose of this lecture demonstration is to familiarize dancers and (dance) teachers with appropriate exercises and physical conditioning for dancers, which are essential to meet the needs of a good and healthy dancer during daily dance training. The demonstration lecture includes theoretical part explaining the importance of properly developed movement skills (balance and stability, muscle strength and power, flexibility and mobility, coordination and agility, and functional skills); practical implementation of exercises to reduce the risk of injury and improve dance performance.

Movement Workshops

Small Gym

ID: 3161

From urban schools to refugee camps: how integrating trauma-informed strategies can benefit the dance educational experience.

Kimberly Gower
DC Public Schools, *United States*

The term "trauma" has greatly increased in usage within the educational world over the last few years. More than ever, students are coming into classrooms carrying trauma in their minds and bodies. That trauma is affecting behavior, communication skills, engagement, attendance, and mostly importantly their physical and mental health needs. Many psychologists have conducted research in how humans hold trauma in the body just as much as they do in the mind. Therefore, it is vital that dance educators are aware and informed on how to integrate trauma-informed practices into their dance classes. What if dance educators could create an opportunity for those with trauma to be able to learn how to function and cope with it in a healthy way? I am proposing a movement workshop in which I will present best practices in utilizing trauma-informed strategies within the dance class. These will include the integration of mindfulness, yoga, breathing exercises, mind/body connection and choreographic tools such as Language of Dance. I will share research that informs the participants of how trauma affects the brain and body. I will also share from my own experience using these strategies both in urban education and also my work overseas in refugee camps. In addition, I will provide movement and choreography opportunities for

participants to engage in these practices. Participants will leave the session with knowledge and hands-on strategies to take back to their classroom and educational settings.

Gym 1

ID: 3189

Inclusion for Adaptive Needs Dance in Children and Adults

Ashley Boyack
University of Utah Tanner Danc, *United States*

Joni Wilson
University of Utah Children's Dance Theatre, *United States*

For 75 years the University of Utah Tanner dance program has offered dance classes to include all students. The LEADD Program (Learning and Engaging through Arts Discipline and Development) is Tanner Dance's art and dance program for children and adults with disabilities. This Presentation will discuss how we use inclusion and interdisciplinarity to encourage participants through sharing tools, philosophy, lessons, and best practices on how to approach a dance class for students with adaptive needs. We will walk through what a class looks like from start to finish as well as share videos of students in our program and how they are excelling and growing. We will discuss ways we have grown to meet the needs of students with intellectual and physical disabilities. Tools will include what we use to help students move by way of incentive and purpose. The lessons shared will help participants see how we help students move their bodies with intent and support as well as students becoming co-creators in making dances rather than dances being layered on them. Last, we will share what we have learned as best practices in starting a program with students with adaptive needs. This will include how we determine if a student is right for our program as well as how we handle difficult circumstances when they arise.

Gym 2

ID: 3129

An artistic and salutogenic perspective on sexuality, consent and relations.

Teresia Vigil Lundahl
Fryshuset gymnasium, *Sweden*

How can we work with sexuality, consent, and relations in an inclusive, creative, salutogenic and democratic way in school? The area of this knowledge field lies in the tension between the school's mission of knowledge and values, and this is clearly stated in the new curriculum for both primary and secondary school in Sweden. #metoo opened our awareness to power, aesthetic, and interplay in relationship to artistic processes. The embodiment of all kinds of artforms can help us to understand borders, sexuality and communication and hopefully make artistic and aesthetic processes more democratic for all participants. In this workshop we will explore different

possibilities of working with consent in artistic and aesthetic processes with A/R/Tography as a methodology. This means that A, Art, and R, Research and T, Teaching tightly are intertwined. All artistic expressions have a bodily practice connected to them, and when the body is activated with imagination and creativity, we come more easily in touch with ourselves. Art and sexuality are what Maslov (1964) call “peak experiences” and since they create state of consciousness characterized by euphoria and blissfulness, they are great ways to explore our identity. Interdisciplinary studies show that artistic practices and expressions will play a greater role in creating sustainable societies that are experienced as meaningful and developmental for all. Professor Eva Boijer Horwitz writes in an article from 2021 that we strengthen our self-esteem and competence in different ways when we explore our identity through emotions, play and creativity.

Friday 12 July 2024



11.45–13.15 Poster presentations

Faculty Hall

ID: 3158

Dance education as a connection between school and society: a culturally responsive approach to dance in primary education

Eva-Luca Pouwer
Amsterdam University of Applied Sciences, *Netherlands*

The aim of this presentation is to inform about the preliminary research for a PhD project that will explore the potential of dance education as a way of connecting school and society. Dance education bridges the gap between the arts and physical education and is a form of (self)expression practiced in many cultures. When dance education is offered in Dutch primary schools and after-school care, it is often approached from a Western perspective. To prepare students for lifelong physical activity and cultural expression, it is essential to align lessons with the culturally diverse student population. This research explores how a culturally responsive dance pedagogy can be used to reduce the cultural gap between the school's staff, children, and their families, as well as enhance the wellbeing of students and staff in the school. The research methods include desk research and participatory action research, involving teachers, students, and dance professionals.

ID: 4280

Intersection of Art and Modern Technologies

Vesna Geršak
Faculty of Education, University of Ljubljana, *Slovenia*

Helena Korošec
Faculty of Education, University of Ljubljana, *Slovenia*

Petra Brdnik Juhart
Faculty of Education, University of Ljubljana, *Slovenia*

Nuša Jurjevič
Faculty of Education, University of Ljubljana, *Slovenia*

Urša Rupnik
Faculty of Education, University of Ljubljana, *Slovenia*

The poster presents the working process and evaluation of the elective course 'Intersection of Arts and Modern Technologies', which we conducted as a pilot project at the Faculty of Education of the University of Ljubljana in the academic year 2023/24. The aim of the course was to explore and connect different artistic practices with the help of modern technologies. Various tools and applications from the fields of dance, puppet theater, music and visual arts were used, which eventually resulted in short, animated films. We looked for inspiration for the theme in our surroundings, in our own bodies, in the objects and materials that surround us and in the sounds that are part of our existence. In the creative workshops, we explored the inner nature and metamorphosis of animation materials through creative dance movements, in the theatre part we explored the movement of materials and objects in creating stories, and in the music part, through various creative tasks, students explored how we can use new technologies to create music as the basis for an animation. The creative process resulted in six stop-motion animations. During the implementation of the course and at the end of the creative process, students wrote down their positive experiences of combining different artistic genres using different applications and software programs. It is clear from the notes that participants not only developed digital skills during the course, but also developed other professional skills in art and transferred these into their practice. We invite you to see the process of our work, some conclusions from the reflections and screenshots of the final animations on this poster. Project ULTRA NOO 5.02. Environmental and digital literacy (the project is co-financed by the Republic of Slovenia, the Ministry of Higher Education, Science and Innovation and the European Union - NextGenerationEU).

ID: 3349

Teaching art history by creative movement

Vid Lenard
Professor, *Slovenia*

The research monitors the use of creative movement in students of visual arts and design. The aim was to determine whether creative movement is a useful tool for learning and memorizing art history concepts. The aim of

my work was to expand the range of learning of my students. Students translated concepts into movement and used dance elements. My goal was also to make their learning more fun and collaborative, improve their social intelligence and help them be more engaged. Than it was checked on the exam how much they remembered those concepts that they showed in movement and dance. It turned out that everyone remembered at least material information about the pieces they tested with movement, more than half also knew stylistic features and stories, or possible interpretations of early Renaissance artifacts. We can conclude that the creative movement is a useful means of acquiring information and concepts in art history.

ID: 3196

Making Space for Artistic Movement

Jaime Pavlicevic
KittedNZ, *New Zealand*

A case study about 'Making Space for Artistic Movement' with imagery to inspire conversations about identity and gendered spaces, examining a relationship with inequity in investment in spaces for artistic movement. The images aim to challenge the structural inequalities and institutional norms in the masculinist subcultures found in recreational placemaking and sports facility design and development. The exhibition features New Zealand dancers collaborating with gymnasts. It centers strong girls 'claiming space'. They use their friendships and physicality to improvise, play, and dance to promote inclusion. They reimagine spaces designed specifically for their needs.

ID: 3075

Emotions to Dance: Digital Artistic Educational Project

Ana Silva Marques
Escola Superior de Dança and CESEM, *Portugal*

The aim of this work is to present the project Emotions to Dance: Digital Educational Artistic, which the main goal is to use Creative Dance as an educational tool to approach the emotions of children between 6 and 10 years old, which corresponds to the 1st Cycle of Basic Education, in Portugal. The aim is to develop emotional intelligence and improve children's socio-emotional skills by combining artistic activities with digital education. Specific activities will be integrated to promote emotional competences such as self-awareness, self-regulation, empathy and social skills. Digital education is very important since digital resources are used, such as digital educational platforms and resources, to extend and to enrich the experience of the subject in question. Children are encouraged in dance class to use digital environments, using an interactive screen and tablets, in order to take part in interactive activities that stimulate the development of emotional intelligence. Thus, an interdisciplinary perspective is promoted between Artistic Education (Creative Dance) and other curricular components (Portuguese Language, Citizenship, Visual Arts and ICT - Information and Communication Technologies). The inclusion of concepts such as emotion, reason and imagination, are present in

the act of feeling, in the act of creating, in the act of communicating (verbalizing, the communicative sense of the act of dancing in line with typographic content, images and drawings and other stimuli), in which the correspondence and ability to use digital instruments and resources in the development of activities take place, in correspondence with dance. Acknowledge: The author gratefully acknowledges the support of CESEM - UIDB/00693/2020, IN2PAST (LA/P/0132/2020).

ID: 3111

AMBIFOTO

Ana Vovk Pezdir
Slovenia

The main purpose was to get the students to think about composition during the summer (when they don't have regular practice), about the relationship between the environment and their own bodies, and to avoid superficial movement in the environment. The photos were displayed in an exhibition alongside the winter production of the Harlequin Society for the Art of Dance. Not all photos were equally successful, but all students received diplomas for their participation. The focus of the project was to encourage students to be aware of their surroundings, and the holiday season provides many opportunities for this type of exploration. Another aim of the project was for the students to socialize during the summer and experience being independent in their work. The future plan is to link our dance students with students from another dance centre and build friendships rather than competition. The AMBIFOTO campaign also aims to facilitate cross-border cooperation.

ID: 3144

Plečnik's Ljubljana – The City as a stage

Vesna Geršak
University of Ljubljana, Faculty of Education, *Slovenia*

Ema Marinčič
Museum and Galleries of Ljubljana, *Slovenia*

Nuša Jurjevič
University of Ljubljana Faculty of Education, *Slovenia*

Helena Korošec
University of Ljubljana, Faculty of Education, *Slovenia*

Urša Rupnik
University of Ljubljana Faculty of Education, *Slovenia*

The poster presents an artistic dance and puppetry (research) approach to the life and work of the extraordinary Slovenian architect Jože Plečnik. His work was an invitation and a challenge for research and creativity in the elective subjects of dance theatre and puppetry, which are taught in the third year of the preschool education at the Faculty of Education in Ljubljana. We collaborated with the Museum and Galleries of Ljubljana, which led us on the trail of Plečnik's Ljubljana and his life. There we developed ideas, created stories and

music, were inspired by movement, line and word, played with light and shadow, object theatre, created figures and brought them to life. Plečnik's innovative ideas in creating his works encouraged us to boldly search for approaches and unusual solutions for stories and creations in dance and puppetry. Plečnik's invaluable legacy has not only enriched our knowledge of his works and life, but also led us to connect with each other and find our own voice in the world here and now through the expressive means of dance and puppetry. Who are we, where are we going, why are we here? Our project entitled "Plečnik's Ljubljana – The City as Stage" was concluded with an event in the garden of the Plečnik House, where we presented selected chapters from Plečnik's life and work through a series of dance and puppet theatre miniatures. With this poster, we invite you to take a walk with us and perhaps relive a fragment of what the designers and creators of this project experienced.

ID: 3145

Puppet Atelier – Transforming visual art into a puppet theatre performance

Helena Korošec
University of Ljubljana Faculty of Education, *Slovenia*

Nuša Jurjevič
University of Ljubljana Faculty of Education, *Slovenia*

The poster is an artistic way of using a work of visual art (Atelje by Gabriel Stupica) as inspiration for the creation of new movement stories and transforming them into a puppet performance. The project took place in the semester of the academic year 2022/2023 as a cooperation between the Faculty of Education, Department of Preschool Education (University of Ljubljana), the Academy of Fine Arts and Design (University of Ljubljana) and the Modern Gallery. We have joined forces in the project Puppet Atelier – from Atelier to puppet theatre performance. One of the exhibited artworks in the exhibition Up close: Conservation, Protection and Restoration of Modern and Contemporary Art at the Modern Gallery (the exhibition was on view from December 22 to April 16, 2023), was the painting Atelier (Atelje) by Gabriel Stupica. The painting served as a starting point for the students of the elective subject Puppetry to conduct artistic research with the aim of deepening their understanding of (puppetry) art and discovering its impact. The research and artistic process led to the creation of three puppet miniatures based on an original painting. The students experimented with different styles and approaches to puppetry. They also explored movement and visual art as important components of a puppet theatre performance. They created three different performances with unique aesthetics and creative storylines. We invite you to discover the process of artistic development and take a look at the final performances by following the timeline on our poster series.

ID: 3246

Interactive Dance Theatre – Take the picture book play of what the moon tastes like as an example

LiChing Huang
Music Fairy Studio, *Taiwan*

In recent years, "interactive dance theatre" has played a positive role in the art world, just like another term, "art crossover". This kind of additive dance expression adds various elements other than dance to the creative teaching of dance and becomes an integrated art activity that integrates various elements such as music, instrumental improvisation, creative dance, creative drama, and light and shadow stage. Based on the perspectives of "Basic Theory of Laban Dance" and "Basic Theory of Music and Drama of Karl Orff", this research method guides students to combine music, rhythm, and Dance and drama activities and encourages students to experience the charm of interactive dance theatre in an immersive way. The purpose of this study: enhance students' cognitive abilities in interdisciplinary areas; develop students' ability to design aesthetic courses in interdisciplinary fields. Results of this study: illustrated book can be used as an art medium for interdisciplinary curriculum design in interactive dance theater; through the setting of various keywords, helps to develop students' curriculum design skills in interdisciplinary fields.

13.00–14.30

Panel discussions

Room 048

ID: 3146

Teaching Engineering Students using Dance, Drama and Puppetry

Helena Korošec
University of Ljubljana Faculty of Education, *Slovenia*

Vesna Geršak
University of Ljubljana Faculty of Education, *Slovenia*

Gregor Geršak
University of Ljubljana Faculty of Electrical Engineering, *Slovenia*

Nuša Jurjevič
University of Ljubljana Faculty of Education, *Slovenia*

Urša Rupnik
University of Ljubljana Faculty of Education, *Slovenia*

Tina Skalar
Faculty of Chemistry and Chemical Technology University of Ljubljana, *Slovenia*

The panel presents the integration of artistic experiences into engineering education at the university on the topic of the green transition. 90 University of Ljubljana engineering undergraduate students (from the Faculty of Chemistry and

Chemical Technology, the Faculty of Electrical Engineering and the Faculty of Maritime Studies and Transport) were introduced to innovative approaches to learning through arts – dance, drama, and puppetry. The presentations were given by artists – a dancer and choreographer, a dramaturge, a visual artist, and a puppet technologist. Topics included sustainable issues for a low-carbon transition and environmental issues. Student reactions to this type of teaching were sought through two questionnaires – on engineering students' attitudes and beliefs towards this type of teaching and learning before and after the lesson, and on their experiences of learning through an artistic experience. In addition to other measurements, psychophysiological measurements were also carried out. These were used as an objective measure of the activity of the students' autonomic nervous system during lectures. Using non-intrusive wearables in form of rings students' electrodermal activity, skin temperature and heart rate were acquired. In this panel, we share their views and beliefs, such as whether learning engineering content through an artistic experience stimulates students' creativity, contributes to a positive atmosphere in the group, promotes students' well-being during lectures and enables a better understanding of the subject matter. We also analyzed how they understood the material, whether they found the way the material was presented interesting, whether they were physically active during the lesson, whether they used their imagination and whether they would like to experience this type of lesson more often. In addition to this analysis, we will also present the study using videos from the lectures. We will present our vision of this type of teaching for engineering students through the eyes of engineering professors, artists and professors of dance and puppets education. The integration of embodied learning, drama and puppets is proving to be a successful teaching approach not only for young children, but also for engineering students who are not normally exposed to the arts as part of their studies. In this way, we have given them the opportunity to experience innovative approaches to learning and to foster a sensitivity to the artistic fields. The project entitled "Promoting innovative learning environments in teaching and learning for engineering students on green transition topics" is co-financed by the Republic of Slovenia, the Ministry of Higher Education, Science and Innovation and the European Union - NextGenerationEU.

Paper presentations

Room 016

ID: 3179

Systemic challenges faced by children's hip-hop dance education in China

Yuxiao Shen

University of Auckland, *New Zealand*

Abstract: Children's dance education in China has undergone significant change in the last decade, along with broader education reforms and economic growth, enabling broader investment in children's leisure activities (Lin, 2019; Yang, 2019). Hip-hop dance classes, among a

wide range of dances that provide diverse choices for children and their parents, have experienced a rapid rise in popularity (Chen, 2022). However, this expansion has led to systemic challenges for teachers and schools of children's hip-hop. This paper, therefore, explores the key question: How do teachers experience systemic challenges within the teaching of children's hip-hop dance education in China? Following a qualitative and phenomenological approach, this research draws on semi-structured interviews and analyzes emerging themes. These include the adequacy of teacher training for hip-hop and children, the diminished professional status of teachers of children and hip-hop dance, and the resource limitations presented by dance studios. These emerging issues suggest that for dance education for children to advance in China, diverse stakeholders need to be included in the development.

ID: 3103

Digging Deep: Exploring student/dancer identity within choreographic collaboration

Sarah Knox

Dance Studies, The University of Auckland, *New Zealand*

Dance-making has been argued as a pertinent space for identity construction and affirmation to take place. Both dancers and choreographers (and those who occupy both roles simultaneously) can be invited to inject the choreographic process with their individuality and uniqueness in order to create a dance work, explore thematic ideas, and to infuse the performance with artistry. As such, it can be proposed that through making a dance, we are simultaneously making and remaking ourselves. However, the ways in which this might take place can be covertly buried within creative processes, and the choreographic journey may also prove troubling for students' identities as they work collaboratively and bring their 'full selves' into the work. This qualitative constructivist research draws on the narratives of high school dance teachers in Aotearoa New Zealand. This paper explores the ways in which student identity can be invited into the dance-making process and identifies how personal stories, questions and aspirations may safely become fuel for choreographic themes. The paper also considers the moments in which educators must inherently negotiate students' personal challenges, and at times trauma, as it can become evident in this context. This research will be of interest to those who teach dance-making as well as those involved in other art forms.

ID: 2958

Delaware Institute for the Arts in Education: Administering Multidisciplinary School-Based Arts Programs for Children and Teachers

A. T. Moffett

Delaware Institute for Arts in Education, *United States*

Ashley SK Davis

Delaware Institute for the Arts in Education & Pieces of a Dream, Inc, *United States*

This paper presentation will focus on the role of non-profit arts organizations in supporting access to high-quality, multidisciplinary arts experiences for children and teens. Special emphasis will be placed on the opportunities and challenges of administering programs and services during the school day. These include fundraising, advocacy, community engagement, and stewarding relationships with school and community-based partners for mutual benefit. The paper will ground these key topics within the three program areas of the Delaware Institute for the Arts in Education (DiAE): K-12 artist in residency modeled after The Lincoln Center Institute for Aesthetic Education, Wolf Trap Early Learning through the Arts, and teacher professional development. Conference themes of interdisciplinarity and identity will be highlighted as they relate to the unique arts policy context of the United States and the nuances of Delaware's arts education ecosystem.

ID: 3013

"I am becoming..." through creative dance teaching

Ziyan Zhou

The University of Auckland, *New Zealand*

Teacher identity and creativity are impeded by the authoritarian pedagogy and an examination-oriented assessment system that are hegemonic in educational system in China (Rowe et al., 2020). Under the context of disjunction between creative policies issued and creative pedagogy applied, creative dance teachers' professionalism and teaching practice are under surveillance. That is, creative dance teachers are required to teach for technical proficiency in isolated activity, rather than positioning dance teaching in a flexible and creative context. It results in a lack of development of identity through creativity. Therefore, my research question is: How do creative dance teachers experience developing identity through creativity in Mainland China? It aims to explore the relationship between dance teachers' experiences of creativity and identity through creative dance teaching. This qualitative research is based on an ongoing doctoral study that delves into creative dance teachers' sense of becoming through creativity when teaching creative dance in Mainland China. Data is gathered from semi-structured interviews with six participants who are experienced creative dance teachers from public schools in Mainland China. Using the Wise Humanizing Creativity theory (Chappell et al., 2016) as a lens for a narrative inquiry analysis, I analyze teacher's perspectives on the reciprocal relationship between creativity and dance teacher identity. This study critically examines the meanings of experiencing creativity for teachers in teaching creative dance, the potential mismatch between dance teachers' values and wider educational discourses in Mainland China, and the main factors that support and inhibit teachers from constructing their professional identity through creativity.

Room 209

ID: 3084

In-Pulsar Culture for all: process and outcomes of an inclusive dance and arts project

Paula Lebre

Faculdade de Motricidade Humana, *Portugal*

Ana Caridade

Musa Associação Artística e de Intervenção Social, *Portugal*

Rui Dória

INOVENTOS/MUSA, *Portugal*

InPulsar, a project developed by the Platform for inclusive artistic and educational projects MOSAICO and MUSA - Associação Artística de Intervenção Social, under NORTE 2020 "Culture for All in Cávado" Program of the Cávado Intermunicipal Community (CIM), took place between May 2021 and December 2022 (<https://in-pulsar.pt/sobre-inpulsar/>). Using artistic practices based on a space for experimentation, through dance, music, video dance, photography, cultural traditions the project involved participants with and without disabilities with the aim to inform, bring together, facilitate inclusion and mutual understanding through and in the arts, giving priority to artistic co-creation, promoting personal, social and artistic skills and creating moments of awareness for diversity and the development of quality artistic paths. In total, 30 community entities were involved in the project, 2 training actions for staff (130 hours) and 160 participants. Dance workshops involved 120 participants (150 hours of sessions held in six groups in six municipalities and partner institutions). A video dance inspired by the traditional patrimony was produced "The whisper of the waters of Cávado" involving the participation of 138 participants with and without disabilities. The presentation will include data retrieved from the quality assessment conducted, showing the main project outcomes, that corresponded to the objectives outlined, highlighting: the partnership dynamics, adherence to the activities exceeding initial expectations, the high satisfaction from the participants and audiences regarding the artistic outcomes as well as the personal development achievements.

ID: 3171

MeetShareDance international inclusive dance festival

Monika Požek

Asociación MeetShareDance, *Spain*

The MeetShareDance international inclusive dance festival aims to promote best practices in the field of inclusive arts practices and foster an International Dance Network for individuals and groups working with dance and disability. The festival offers those interested in dance, movement, and inclusive art practices the opportunity to experience, support, and contribute to this emerging field of dance arts practice. Since 2012, eleven editions were organized, and more than 700 professionals, choreographers, and dancers from 22 countries participated. So far, it has been held in Spain, Slovenia, Ireland, Finland, Germany,

Portugal, Northern Ireland, the USA, and Bosnia and Herzegovina. The festival was recognized as a best inclusive practice in 2017 when it won the EU BelInclusive Sports Award. Each year after the festival, the evaluation is done, and it shows that the festival provides numerous benefits for the participants and the local community where the festival is held. The positive social impacts on local communities include adapting different sports and cultural activities to become more inclusive, the social sustainability of the festival, and the recognition of people with disabilities in professional dance pedagogy. The festival shows the lack of choreographers and dance teachers with disabilities, which results from the absence of chances for disabled professionals to work in the performing arts. In both formal and informal dance education, it is essential to expose inclusion in dance and provide ways to make the art form more accessible to a larger audience.

ID: 3187

School enrichment with Biodanza for children

Nataša Babič

Gustav Šilih Center for Education, Training, and Counseling in Maribor., *Slovenia*

At elementary school Angel Besednjak Maribor from school year 2015/16 until end of school year 2021/22 we were conducting a project With music and movement towards better relations with assistance of musical and motion system biodanza for children in the form of interdisciplinary courses of music, sport and learning about the environment. Sessions are named Music and movement. Classes are conducted by class teachers and special pedagogue, who is educated biodanza facilitator. By definition biodanza is music and movement-based system of integration of individual with herself, with others and with environment. It is a system to revitalize and renew emotions. It is based on carefully selected and empirically tested exercises with vast theoretical background knowledge in psychology, biology, sociology, and neurology. Exercises with selected music are inclusive, pupils develop body coordination, emotional and motoric integration, creativity, emotivity, and compassion. Exercises are performed individually, in pairs or in a group. Many exercises reminisce of dance. With the above-mentioned method we develop foremost nonverbal communication, motion development, emotional development, and social integration. Method as such is exceptionally connecting and provides opportunity for inclusiveness of all pupils into the processes of improving emotional, social and motion development. Method provides for each pupil their optimal development at all mentioned levels of development. In general, we have noticed that pupils included in program mostly develop social integration, inclusion, expressiveness, coordination, sensitivity with each other, caring for others, expressing of gentleness, empathy and self-consciousness.

ID: 2879

Dance and Sign Language

Ruping Wang

University of Taipei, *Taiwan*

Dance conveys meanings and feelings, and so does Sign Language. Both Dance and Sign Language are expressions of movement. However, each one of them represents its cultural significance and requires specific set of training to cultivate its rule of abilities. This research stemmed from the curiosity of finding the commonalities between Dance and Sign Language since both are movements created by human beings. Creative dance is one way of facilitating spontaneous movement for creating dances, and this research utilize methods of mirroring and flocking in creative dance activities to bridge teenage dancers and teenage deaf students for collaborating a performing work. This paper shows findings from the creative process of a work entitled Embrace, which is performed by 2 teenage dancers, 4 teenage Deaf students, and a college dance major. Not only is this the process of creating a dance work, but practicing creative dance is one way of getting to know how deaf people comprehend and express their world through movements. By comparing or contrasting the way dancers and deaf people utilize their movement, this process of creativity becomes a profound experience of cultural exchange. As the result, we would appreciate the similarities as well as embrace the differences.

Lecture demonstrations

Room 102

ID: 3110

Celebrating Literacy Through Dance: Unlocking Inclusion, Imagination and Community

Nicole Flinn-Culver

daCi USA, *United States*

Good stories don't remain just words on a page. They are entered into, felt, lived, and even danced. In this session, we will describe StrikeTime Dance Theatre's "Dancing Through the Pages", a pre-professional dance company program that connects literacy, community, and dance. The purpose of this program is to show how physical expression can be a way of entering into and supporting literacy, cultural awareness, and positive social engagement. Drawing on perspectives from all stakeholders involved in the program (i.e., young audience members, dancer, director, and community members), we will discuss the logistics of the program, our community impact over the years, success stories, and challenges. We will also share recommended steps for initiating similar programs that build on community engagement and social responsibility.

Movement Workshops

Small Gym

ID: 2925

Let's Dance with Quanta! An interdisciplinary exploration of dance and quantum physics. (Adult movement workshop)

Paola Maria Bassignana
Ed.D. Dance Education Program, Teachers College,
Columbia University, New York, U.S.A., *Italy*

Inspired by the successful fusion of dance and quantum physics in an Italian 5th-grade class, this interdisciplinary movement workshop will explore the creative integration between dance and quantum physics concepts. Participants will experiment with breaking down complex ideas into smaller, manageable parts through dance, conveying accurate scientific information. Some of the physics elements explored will be the movement of the electrons, the different behavior of particles like fermions and bosons, and quanta's corpuscular and oscillatory nature. Dance becomes the vehicle to embody and understand the complex scientific processes of quantum physics. What may seem unknown or difficult to understand will become malleable material through an embodied creative process. This approach to teaching physics has gained recognition from the Italian Quantum Weeks contest "Suggestioni Quantistiche" 2022, acknowledging the scientific reliability of this dance experience to foster a deeper understanding of complex scientific concepts through artistic expression. This educational and artistic workshop will progress from an introduction to quantum concepts, to movement explorations, creative group compositions, and a final sharing of participants' work, allowing attendees time to reflect on possible applications of this interdisciplinary approach to their teaching. The interdisciplinary approach presented aims to demonstrate how dance can facilitate and reinforce the comprehension of theoretical subjects in an educational setting, highlighting the power of movement and creative expression.

Gallery

ID: 3217

Body monologuing - A Three-Part Series

Chancz Perry
Freckled Face Entertainment Inc., *Canada*

BODY MONOLOGUING (WORKSHOP) The aim of the guided movement workshop is to expose participants to a 3-step process of exploring visual art, narrative, and movement, in an interdisciplinary fashion. Using their imagination, participants will trace their bodies on a large piece of paper and fill that canvas with metaphors and similes in relation to their bodies and things found in nature. The next part of the process includes creating words, narratives, or poems based on the art piece just created. And lastly, the words just created are transformed

into movement phrases through a series of improvisational prompts and supports. The process allows for exploration of one's identity, intelligence, and capacity, in a shared space that promotes and encourages inclusion. The workshop is designed for people over the age of 18 and may be adapted for those requiring accommodations.

Gym 1

ID: 3190

A Focus on Dance Integration Through an Interdisciplinarity Experience Using Core Subjects as Inspiration

Ashley Boyack
University of Utah Tanner Danc, *United States*

Tristana Black
University of Utah Tanner Dance, *United States*

Tanner Dance has been a pioneer organization in dance education for over 75 years. This movement workshop will show how the elements of dance can be used as instruments for interdisciplinary skills to explore core subjects: math, language arts, and science. We will also share how dance can be used as a best practice for teachers to explore inquiry-based learning using imagination and improvisational skills. Participants will be able to observe how this is done in a model class with students as part of the presentation. Participants will observe students from our program engaged in a science-based lesson about energy transfers and we will show how students engaged in this lesson are using interdisciplinarity skills to explore the world in which they live. We will then have all participants engage in a model math lesson about fractions and a language arts lesson about storytelling. We will use these lessons to discuss traditional educational concepts and methods to arrive at new approaches or solutions.



Movement Workshops for Young Dancers

**Tuesday
9 July 2024**



10.30-12.00

Studio 2 – Art High School

ID: 3184

Elements of Folk Form Movements as Vocabulary

Carolyn Russell-Smith
Director, *Jamaica*

The objective is to use these folk form elements to teach a technique that has a Caribbean base, allowing participants to enrich their dance vocabulary. The music used is simple drumming music, which then changes to modern contemporary music in order to show that the movements taught can adjust to use any idiom. The movements are broken down for all to learn. The students then have an opportunity to apply what they have learned in groups to make their own movement phrase. Our key phrase is 'Learn to Dance to Learn'. The age of the participants is 10–13 years.

Studio 3 – Art High School

ID: 3104

Making Dance Maps – Mining the source: Develop unique movement vocabulary and find the 'dance' in the memories and stories inside ourselves

Yvonne Ng
www.princessproductions.ca, *Canada*

Participants will be guided in an improvisational setting and using imagery as a tool to weaving together various ways to warm the body and the imagination into a ready state of physicality. This will allow the participants to uncover and originate movement focusing and building on their impulses and personal histories found in their physical self. Using the choreographic vocabulary that each participant has generated, Yvonne will guide the participants with strategies to development of their choreographic voice, and with a practiced eye will gently mitigate the natural tendencies to fall back on learned or derivative choreography. This work celebrates diversity, collaboration, and individual creative empowerment: free of inhibition, accessing intuitive knowing, and inviting the mind to collaborate. A remarkably effective and revolutionary way of learning, the Open Source Forms approach can catalyze learning and transformation in many kinds of practices, in movement as well as voice,

acting, and other fields of learning and creation. These workshops will use imagery as a tool for weaving together various ways to warm the body and the imagination into a ready state of physicality. Dancers will also learn to create and write choreographic scores and employ them in the creation of spontaneous composition.

Studio 4 – Art High School

ID: 2931

Smile and Look at Me: Biodanza for Children

Nataša Babič
Gustav Šilih Center for Education, Training and Counselling, Maribor, Slovenia

This musical movement workshop for children is based on the Biodanza method for children. With the help of a story and selected music, the children will make movements. The exercises will be performed individually, in pairs or in a group. The participating children should be aged 7–12 years. With the stimulation of music and movement, we will primarily focus on nonverbal communication development, motion development and emotional development, as well as social integration. Nonverbal communication will enable children to communicate with each other using looks, movements, bodily expressions and touch. In the field of motion development, we will develop rhythm, synergy, flexibility, balance and coordination. The area of emotional development will include the enhancement of emotional intelligence with an emphasis on empathy, caring for others, gentleness, respect for others, self-respect and self-confidence, while social integration will focus on developing inclusiveness, acceptance and respect. The exercises that we will perform are based on natural human movement such as walking, walking in pairs, rhythmic and melodic synchronisation in pairs (rhythmic and melodic dance in couples), trains, dance in a circle, relaxation in a group, hugs, caressing, liberation of movement, expressive (rhythmic and melodic) dance, dances of light movement, animal dances, and so on. If there are more than 12 children at the workshop, their teachers or parents should be present.

Studio 5 – Art High School

ID: 3176

Creativity connects the seemingly incompatible concepts of thinking and productivity

Natasa Jurisic
Ana Maletić school of contemporary dance, Croatia

At this workshop the focus will be on the individual creative atmosphere in which the participants will use objects in different, innovative way, repurpose them and integrate with voice and movement. The goal of the workshop: Individuals will create short dance piece, dance composition, and convert literalness into metaphorically and abstractedly using three unconnected elements. Creativity connects the seemingly incompatible concepts of thinking and productivity. It helps us to materialize Imagination, thoughts, feelings to the audience in a more

or less comprehensible way. It helps to embody all our Identities through a creative, innovative, creative, choreographically shaped work. Methods/forms of work: oral presentation, leading free and set improvisation, encouraging and monitoring the work process independently. Workshop is intended for young people, twelve years and older. Duration of workshop: 90 minutes

Studio 6 – Art High School

ID: 2998

“Free”, an Afro Fusion and Modern Dance Movement

Cathy Bradley
Kingdom Dancers, South Africa

“Free” is a dance piece choreographed to be taught in a dance movement workshop. The dance genre combines elements of Afro fusion with modern dance. It is aimed at teenagers over 13 years of age but can include adults at an intermediate level of dance. It is a high-paced dance that is uplifting and hopeful, bringing both dancer and audience a sense of joy and happiness. The dance is linked to the identity and inclusion themes of the conference, as it is about being free as an individual to live the life you want and find your identity, enabling you to forget about your past and be free to hope, dream and love. It considers God’s love for humankind and how it is inclusive of everyone.

Studio 7 – Art High School

ID: 3205

From an Idea to a Dance Performance with Young People: A Case Study

Grozdana Lajić Horvat
Zagrebačko kazalište mladih, Croatia

Marija Bitunjac
Dance pedagogue, Croatia

The workshop is for young people (15+) and dance teachers. The work is based on the process of creating the dance performance “The Dressing Room” by the Zagreb Youth Theatre, which examines identity through clothing. The participants will be given tasks on which to improvise. The improvised material will then be reflected on by workshop leaders with the aim of questioning the possibilities of the improvisation-performance relationship, bearing in mind the dance and drama aspects of stage performance (story, metaphor, mood, relations, characters, movement, space etc.). The workshop will examine ways of collaboration between dancers, a dance pedagogue and a drama pedagogue.

Studio 9 – Art High School

ID: 3318

Dancing Kamishibai

Ana Vovk Pezdir
Slovenia

Kamishibai is a form of Japanese paper theatre. After decades of teaching dance and choreographing, Ana Vovk Pezdir discovered kamishibai and developed an interest in the connection of kamishibai with dance. It turns out that this connection provides new incentives for children’s creativity. In the process of working with children, other talents of the students, who mainly attend dance lessons, were revealed. Connecting the two media enables dance students (in dance studios, schools and kindergartens) to demonstrate their affinity for artistic, verbal and musical creation. There are countless topics for connecting the two media, depending on the goals we are pursuing in education. The workshop offered relates to environmental awareness through children’s perception. The text of the story for kamishibai has been prepared and written by a 12-year-old pupil. The participants in the workshop will look for suitable movement material and an appropriate sound image (several small and improvised musical instruments will be available). As the workshop is for children (aged 10+) and adults, the work process promotes mutual cooperation and tolerance, while at the same time enabling control over the selected movement and sound material. The slogan of diversity in nature can become the slogan of the workshop: everyone depends on others, and everyone contributes to the survival of others. Together, we form a huge network of connections.



**Thursday
11 July 2024**

10.30-12.00



Studio 2 – Art High School

ID: 2869

Inclusive, Intelligent and Imaginative Dance Making with Brain-Compatible Dance Education

Anna Mansbridge
Freelance, *United States*

In this fun and engaging workshop participants will experience an inter-generational Modern Dance Class using the pedagogy developed by internationally recognized American dance education pioneer, Anne Green Gilbert. This class is for adults and children age 8 and above and is inclusive regardless of dance experience. We will use our imaginations to make creative connections through Gilbert's conceptual five-part lesson plan structure: Warming-Up with the BrainDance (based on the developmental movement patterns that babies naturally move through in the first year of life that integrates the mind and the body); Exploration, Developing Skills, Creating, Sharing and Responding. We will use our imaginations to better understand another person's perspective, and to solve problems, by alternating between teacher-directed and student-centered activities. This approach gives participants opportunities to take charge of their own learning through self-discovery and improvisation, problem-solving, and peer collaboration and reflection. We will use our imaginations to create mixed age dances integrating the lesson concept and generating new ideas. We will conclude with sharing and reflecting on what we experienced and witnessed, thereby deepening our knowledge through connecting with our thoughts and feelings, and through social engagement. Throughout the workshop activities will encourage mixed ages dancing together and will be inclusive of different abilities and diverse learners, supporting the success of all participants.

Studio 3 – Art High School

ID: 3094

Rhythmic Play: Exploring Timing, Duration, and Accent through Improvisation and Motif Notation

Marissa Nesbit
University of North Carolina at Charlotte, *United States*

The interrelationship between dance and music provides fruitful ground for exploration and creativity. At the same time, understanding music and working creatively within musical structures can be intimidating for some dancers. Making aspects of music, such as rhythm, explicit through a holistic approach of visual, aural, vocal, and kinesthetic

modalities can empower dancers to engage confidently and playfully in improvisational scores based on rhythm. In this workshop, we will move to a steady pulse, explore ways to subdivide that pulse with actions of long and short durations, and create rhythmic patterns through combinations of these subdivisions. Alongside our danced explorations, we will read and write simple scores of motif notation using the symbols for action, stillness, and accent to visualize our rhythmic patterns. We then use these scores as the basis for a playful improvisation, exchanging rhythms with a partner in an inclusive conversation integrating music and dance. This workshop serves middle and high school students, college dancers, and dance educators.

Studio 4 – Art High School

ID: 2926

Dancing together for a better world: A civics engagement dance workshop for kids

Paola Maria Bassignana
Ed.D. Dance Education Program, Teachers College,
Columbia University, New York, U.S.A., *Italy*

In this workshop, the children will experience the interdisciplinary connection between dance and civic education in an engaging escalation of joy and fun. The two disciplines will be combined to create a unique embodied learning experience that will leave a lasting impact on the participants. This workshop arises from Citizens in Action! an interdisciplinary dance and civic education project active in Genoa, Italy, since 2022 that has proven to be very popular with students due to its focus on embodied learning and creative processes. This embodied approach to education aims to foster a generation of active, informed, and socially responsible citizens who will make meaningful contributions to their communities and society. Civic education values like inclusion, cooperation, respect, and empathy will be approached through creative movement. In this workshop, children will engage in full-group warm-up experiences and pair and small-group explorations designed to reinforce the civic values of inclusion, cooperation, respect, and empathy. Short verbal exchanges will allow the children to reflect and apply their insights in creative movement, building greater social awareness of themselves and their peers. The workshop is designed to promote a new way to teach civic engagement through dance

Studio 5 – Art High School

ID: 3057

Dance in Nature and with Nature

Sabina Schwenner
Plesni studio Intakt, Slovenia

The workshop "Dance Hour in Nature: Dancing in and with Nature" for young dancers (aged 13–18 years) is designed in a performance space that primarily connects with nature through sound. A pre-prepared sound backdrop acts as

the pulse of nature, serving as support/inspiration/encouragement for creating and exploring new dance movements and impulses. This allows adolescents to bring a fragment of nature's dance into their everyday lives. The workshop is conceived as a blend of pre-prepared dance sequences (provided by the mentor) and improvisation by the participants. The connection between pre-structured dance steps and spontaneity, as free expression of the individual to the sounds of nature, can give rise to new, unique movement material. The combination of pre-prepared dance sequences and improvisation aims to create a safe space for dance expression, with imagination being a key element. Imagination becomes a crucial element in shaping and creating new dance interpretations both at the individual level and within the group. The purpose of the workshop is to embody nature, while also answering the question: What does nature "do" to the body and how does it influence the shaping of movement? The workshop aims to discover a different type of connection and collaboration between individuals and nature (through the sound backdrop), involving participants in a deeper and more holistic way.

Studio 6 – Art High School

ID: 3040

Improvisation workshop: Applying different movement vocabularies to your body

Lea Oroz

Dancer, teacher, choreographer, *United Kingdom*

Lea mainly brings together a variety of contemporary dance techniques, however, she tries to move away from labelling the movement into a particular style. Her class aims to play, research and expand physical and cognitive possibilities, starting with leading the body and mind into present, available and alert state. In the workshop we will delve deeper into the improvisation tasks and explore the diversity of movement qualities, such as working with the contrast of the conscious separation and isolation of body parts, and totality of the whole body as well as allowing fluidity and spirals to be broken with sudden dynamic changes or pauses that might be inspired in the circumstance, musicality or playfulness that triggers us in the moment. In Lea's workshop the participants are encouraged to be curious and approach the movement in a versatile and androgynous way. She has a deep admiration for the human body and its infinite potential for exploration that goes far beyond conventional expectations. In her workshop she hopes to bring participants more confidence to their uniqueness, broader perspective to movement choices and artistic individuality.

Studio 9 – Art High School

ID: 3083

Tune, Adjust, Modulate

Maja Kalafatić

Dance scholar, dance maker, dance pedagogue, *Slovenia*

In this movement proposal, I would like to work with young dancers (12–18 years old). The aim of the workshop is to explore with the participants how to work collectively, to identify what is happening in one's surroundings, to adjust to possible changes (in the space, in dynamics, in the group) and then to modulate and create new possibilities of relating to the group. The proposal creates space for experimenting and developing performing skills. We will explore how to be together and how can we create certain landscapes or feelings together. The workshop offers playful tools to raise awareness and build connections between participants. These soft tools can be used to learn how to follow/lead the group, develop peripheral vision, trust your group, develop a sense of how to touch others with direct and clear information, move through the space with confidence and understanding, and support others. While working with the group, each participant has a space to work on their own performing expression and ways of dance making.

Friday 12 July 2024

10.00-11.30

Studio 2 – Art High School

ID: 3254

Ska to Dancehall: Jamaican Popular Dance Exploration

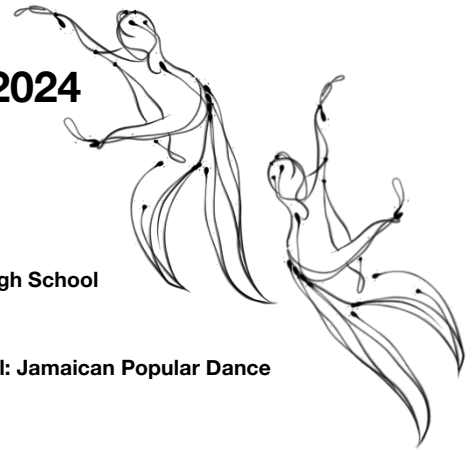
Sophia McKain

Edna Manley College of the Visual & Performing Arts - Junior Academy Dance, *Jamaica*

Liane Williams

Le Wi Dance Jamaica, *Jamaica*

"One Good Thing About Music ...When it Hits You Feel No Pain" Bob Marley. What is this "hit"? Exploring the impact of the "hit" of Jamaican music in the body through movement, cultural expression and identity. This undeniable force of movement is embraced in our limbs, waist, rhythm/timing and feet. Jamaican music has had a direct connection with Jamaican dance; the pace, fluidity and characterization has helped to propel the production of dance moves across generations. From Ska to Rocksteady to Reggae and Dancehall, Jamaican music evolution has been propelled by the dances of the people. For many years, dance in our little island, embodies our music effortlessly and is now a key feature of our identity. Dance, specifically popular dance, functions as a means of socialization, enjoyment and self-expression, among other things. This movement workshop is open to all age groups and will allow participants to: identify and examine various Jamaican musical genres and the dances associated; explore varying types of movements commonly used in Jamaican popular forms (grounded movement, jumps, body isolations, etc.);



explore the impact of social media on the development and reach of new Jamaican dance moves or choreography.

Studio 3 – Art High School

ID: 2906

The Situated Body as Meaning-Maker

Carmelina Martin
Ontario College of Teachers, *Canada*

In this movement workshop, participants will engage in a body-led (embodied inquiry) related to memories of home(land). Participants will engage in a variety of somatic, improvisational, and imaginative exercises to generate new insights into the choreographies of place, geography and identity. The body will be centered as the primary investigator, perceiver, interpreter, and scribe. The workshop will invite participants to [re]shape meaning when the memory of everyday choreographies of the built and natural environments of home are [re]called, [re]appropriated and [re]located in a new context. The individual and the common body will have opportunities to share, interact and weave their “bodied” home/place stories into a collective movement tapestry that invites connection, community and resilience. The workshop is intended for participants ages 15 and up.

Studio 4 – Art High School

ID: 2966

“Same same but different” – how to embody uniqueness in unison

Sabine Kaross
University of Education Freiburg, *Germany*

Stefi Schmid
Independent dance entrepreneur, *Germany*

To warm up, we introduce the very basics of motif writing while moving to familiarize the dancers with the material we will be working with. We will advance with the SAME vertical motif developed with Laban based dance cards (with picture, motif writing symbol, and explanation) to make a dance. Each dancer will then create their own solution based on their DIFFERENT ideas. Now, we are ready to move in UNISON with the UNIQUE motif solutions developed by the dancers in small groups: they observe, combine, vary, try out, discard and discuss the choreographic possibilities to come up with a decision. Finally, the dances that were designed will be presented and appreciated by the other dancers. Laban based creative dance provides the tools needed to embody the uniqueness of each dancer within the group community: it needs imagination to find a solution to a movement problem through improvisation. Appreciation of one’s ideas fosters identity and is inclusive. Interpersonal intelligence is improved in the decision-making processes of creating, performing, observing, and reflecting. All in all, participating in all steps of the process allows the dancer

to feel self-efficacious, build up confidence, and thus promote identity development. The aim is for each child to become literate in dance in their own unique way.

Studio 5 – Art High School

ID: 2909

An Introduction to English Country Dancing

Anna Mansbridge
Freelance, *United States*

This movement workshop is for everyone! Come and learn some fun and easy social dances from jolly old England! In 1651 John Playford published “The English Dancing Master,” a collection of 105 traditional English country dances and tunes. It proved so successful that 18 more editions of the book (titled “The Dancing Master”) were published until 1728. These dances are very inclusive and were enjoyed by people from all levels of society, from the cottage to the court. In the First Edition a personal note from John Playford praised the benefits of dancing, saying that it had “much to commend it to be Excellent for Recreation, after more serious study, making the body active and strong, graceful in deportment.” So let’s come together as a community from around the globe, kick up our heels, and dance!

Studio 9 – Art High School

ID: 3082

The Curious Body

Sonja Karoliina Aaltonen
Dance scholar, dance pedagogue, movement practitioner, *Finland*



The Curious Body is a 60-minute movement workshop that plays with decentralising the verticality of a moving body through generating movements with all of the different parts of the body, while focusing attention specifically on rhythms. The aim of the movement workshop is to recognise patterns in a dancer’s practice and open up curiosity towards multiplicity in the ways of moving. The Curious Body thus plays with dynamics and coordination, as well as musicality. First, the workshop guides participants to approach the intelligent curious body through a common physical warm-up on the floor, which focuses attention on several volumes of the dancing body. The participants are then guided through scores that are worked both individually and collectively. Finally, the workshop seeks to recognise the group as moving together through listening and playing with moving interactions, by visiting the scores that have been introduced during the movement workshop. The working method is based strongly on improvisation and is targeted especially at young dance students and dance professionals. The Curious Body seeks to create a space for active consciousness within the dancer’s practice and to play with bending patterns and verticality in dancing.

Studio 1 – Art High School

ID: 3185

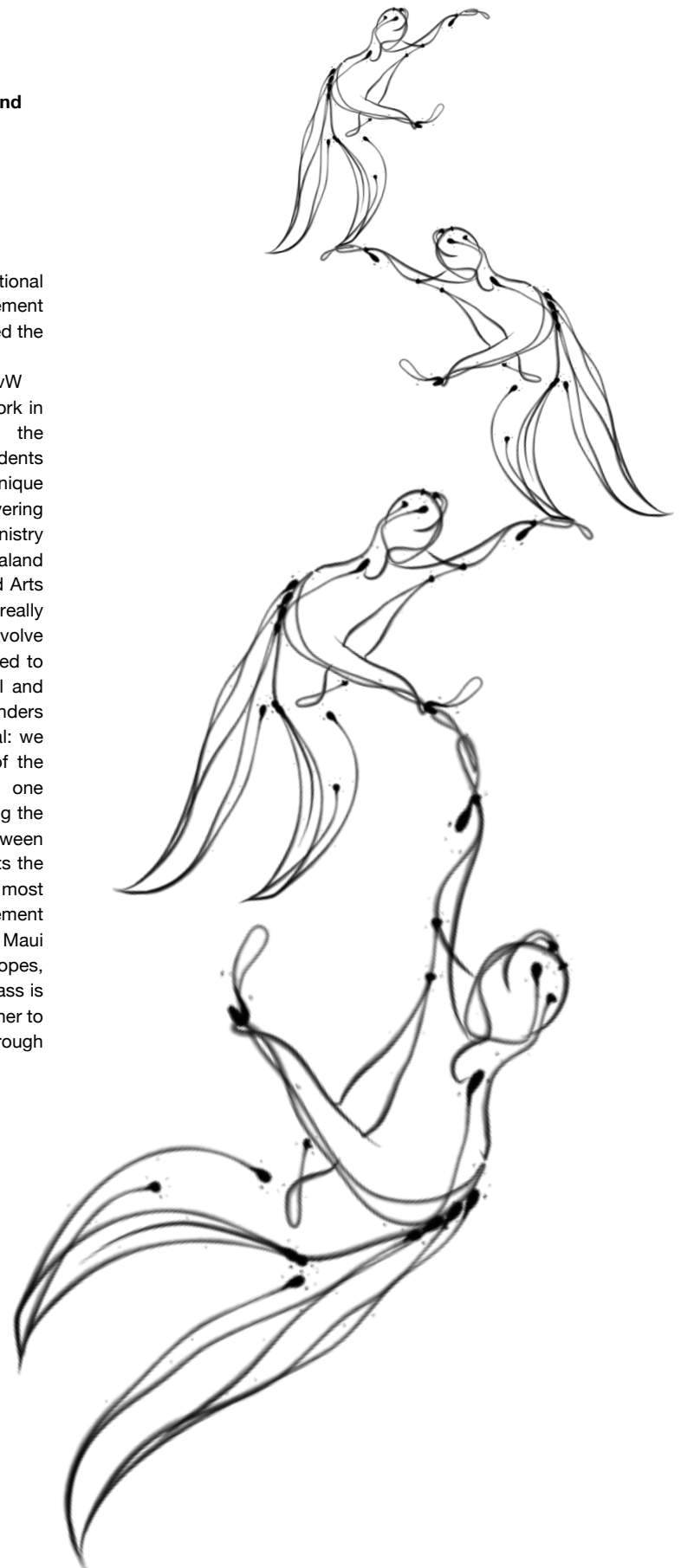
**Green, Inclusive Educational Enrichment through
‘Flying Dance’: Exploring Movement with Ropes and
Harnesses**

Linda Parker-Wendt
Arohanui Specialist School & Outreach Service, New
Zealand

Intergenerational workshop Green, Inclusive Educational Enrichment through ‘Flying Dance’: Exploring Movement with Ropes and Harnesses. Theme: How Maui Slowed the Sun:

<https://youtu.be/jbM3PwcGi0g?si=OV5JylgpEXEr9BvW>

Aim: to discover how we engage in creative teamwork in Aotearoa New Zealand to provide training in the education/arts sectors for teachers, dancers and students at all levels. Flying Dance Te Kanikani Rere is a unique process that features on the educational DVD ‘Discovering Dance’ produced by Unitec for the New Zealand Ministry of Education, which was released to all New Zealand education organisations to support the New Zealand Arts Curriculum. We started by discovering that what really made people happy was something that can involve everyone at whatever level they are at. Teams wanted to be able to cater for professional, semi-professional and beginning performers of different ages, cultures, genders and abilities. Our combined philosophy is ecological: we think ‘green’ and seek to celebrate the diversity of the Earth, acknowledging that we are all part of one ecosystem. We will open further discussion regarding the idea that when society celebrates diversity between cultures, genders, abilities, species and environments the Earth can flourish. After outlining their use of their most recent processes, the presenter will facilitate movement exploration based on the traditional Maori story ‘How Maui Slowed the Sun’. Participants will make use of ropes, mountain climbing harnesses and karabiners. The class is inclusive, i.e., neurodiverse students can come together to experience the joy and freedom of movement through creative processes.



BIOGRAPHIES

Aaltonen Sonja Karoliina

Dance scholar, dance pedagogue, movement practitioner, *Finland*

Sonja (they/she) is a dance maker, dancer/performer and facilitator/dance teacher currently located in Helsinki, Finland. They hold Master's Degree in Arts (Dance) from Theatre Academy of the University of the Arts Helsinki (TeaK, 2023). Besides, they hold a Bachelor's Degree of Fine Arts in Dance Performance from Stockholm University of the Arts (former DOCH, 2021), and have graduated as professional dancer from Tampere Conservatoire (2019). Previously, they have worked with Amanda Piña, DACE - Dance Art Critical Ecology, Cristina Caprioli, Isabel Lewis, and Salva Sanchis. Sonja works with dance and performance practices through queer lenses.

Alegre Luisa

Agupamento de Escolas São João do Estoril, *Portugal*

Luisa Alegre is a Physical Education teacher. She has been teaching for 31 years in Portugal. She completed her master's degree in human Movement Pedagogy in Brazil and completed her PhD in Human Motricity-Dance at the University of Lisbon in 2015. Over the years she has been involved in Creative Dance projects in public schools, among other projects. She believes in Dance as a mobilizing element for the person and the community.

Alhadi Hana

Independent Practitioner researcher (at the moment of applying), *Slovenia*

Hana Alhadi works interdisciplinary - she merges artistic field with academic field and practical work in Intercultural education. She holds an MSc in Migration and Ethnic studies from University of Amsterdam, and she worked directly with vulnerable groups as a project coordinator in Institute for African Studies and as an Associate Expert for Unaccompanied Minors in Postojna. As a published Practitioner researcher, she is committed to developing bottom-up effective practices using dance and movement methods in empowerment and promoting social cohesion. She has more than 20 years of experience in the field of dance (especially contemporary dance), movement, performative arts.

Alves Maria João

University of Lisbon, Faculty of Human Kinetics, Inet-md, *Portugal*

Dance Teacher at the Human Kinetics Faculty, Department of Education, Social Sciences and Humanities, in the University of Lisbon. BA in Dance, Master in Artistic Performance - Dance and PhD in Human Kinetics, Dance specialty, she teaches Dance Technique (Modern and Classical Dance), Social Dance (International Dances), Dance Pedagogy, Dance Methodology, Dance Laboratory. Regularly, she organizes courses open to the community. Scientific Advisor of MSc and PhD studies in Practice Based Research in Dance, and in Dance Education.

Astbury Sally

Primary school teacher, *United Kingdom*

Sally's background is in 3D design (ceramics) and the visual arts. After her degree, she had a ceramic exhibition before taking time out to raise my family. She retrained as a Primary School teacher in 2012 and has worked in that role for the last 12 years. Sally works with children aged between 7 and 11 and teaches all subjects from English and Maths, Geography and History, to Art, Music and PE. Sally states, "Children are all different and so my approach to teaching and learning has to be flexible. My creative background allows me to think 'outside of the box' and over the years I have seen the positive responses that children have to music and movement. It has been a privilege to work with the Head to Toe team and this has allowed me to explore the concept of movement and its role in learning.

Babič Nataša

Gustav Šilih Center for Education, Training, and Counseling in Maribor, *Slovenia*

Nataša Babič is a special pedagogue and Biodanza facilitator. She currently works as a mobile special pedagogue at the Gustav Šilih Center for Education, Training, and Counseling in Maribor. She has been involved in Biodanza for Children since 2014. For eight years, she intensively conducted Biodanza for Children lessons, in the presence of class teachers, at the Angel Besednjak Primary School in Maribor, where she was employed as a special pedagogue. In this way the classes were enriched, and the movement, emotional and social development of pupils was encouraged through movement and music.

Bandić Sunčica

Vrum performing arts collective, *Croatia*

Sunčica Bandić started her dance journey in Ballet school of National Theatre in Split where she started performing in its repertoire. She graduated contemporary dance and dance pedagogy at Academy of dramatic arts in Zagreb where she was rewarded with Rector's award. During her studies she is collecting further professional experiences as a dancer performer and teacher. Currently she is finishing her master's in arts pedagogy at MUK conservatory in Vienna. As a dance artist she is interested in transmediation, theatre for young audiences and integration of different art forms in societal systems.

Bashaw Barbara

Teachers College, Columbia University, *United States*

Barbara Bashaw (EdD) is the Arnhold Professor of Practice in the doctoral program in Dance Education and Executive Director of the Arnhold Institute for Dance Education Research, Policy & Leadership at Teachers College, Columbia University. Her research interests in youth artistic development, teacher education, and leadership are informed by her early career as a PK-12 dance educator and directing several collegiate dance teacher

preparation programs. A certified Laban movement analyst, she earned her MA and EdD degrees at Teachers College. She is a recipient of the NYU Distinguished Teaching Award, NDEO Emerging Visionary Award, and an honorary doctorate from SUNY.

Bassignana Paola Maria

Ed.D. Dance Education Program, Teachers College, Columbia University, New York, U.S.A., *Italy*

Paola Maria Bassignana is a dance educator born and raised in Italy. She is an elementary public school teacher at the Istituto Comprensivo Albaro in Genova, Italy, and a doctoral student in the Ed.D. Dance Education Program at Teachers College, Columbia University, USA. Bassignana is also a teaching artist for the non-profit international organization Mus-e Italia, founded by the famous violinist Yehudi Menuhin. Bassignana is committed to giving dance a more prominent position within the public school curriculum through innovative activities inspired by an interdisciplinary and transdisciplinary teaching approach.

Battersby Clare

daCi New Zealand, *New Zealand*

Clare Battersby, Graduate Diploma Movement and Dance (University of Melbourne); DipTchg (ECE). Clare is known across New Zealand for her expertise in young children's dance. She teaches dance classes at TAPAC Performing Arts School and in early childhood centers, kindergartens and primary schools. Clare has been involved in daCi since 1994 and has presented both research projects and teacher and children's workshops at subsequent conferences e.g. 1997 Finland; 2015 Denmark; 2018 Adelaide; 2022 Toronto. In addition, Clare has played a central role in supporting the daCi initiative One Billion Rising from its inception in 2012.

Berčić Jana

Biodanza Rolando Toro, *Slovenia*

Jana Berčić encountered Biodanza 16 years ago. Since then, Biodanza has become an important part of her life. After completing her training as a facilitator at the School of Biodanza (Roland Toro System), she has been sharing her passion and joy with her participants on weekly group in Ljubljana for already 11 years. She received a tutor degree and she is specialized in following classes: Identity and 4 elements, Biodanza with children, Biodanza in nature and Biodanza and neoshamanism. She is finishing her studies as Gestalt Psychotherapist.

Biddle Ann

Dance Education Laboratory (DEL), *United States*

M.A., Dance Ed, TC, Columbia Univ., B.A., English, Kenyon College and Fulbright Scholar. Ms. Biddle is the Director of the DEL Institute, Director of DEL at Jacob's Pillow, and teaches at UMASS/Amherst. She has written numerous curricula including New York Export: Opus Jazz, Jerome Robbins: The Essence of Cool, Dance Making & Langston Hughes Poetry, The Essence of Pearl Primus, Reimagining D-Man in the Water and Into Sunlight. Ms. Biddle is in the EdD Dance Education program at TC, Columbia University focusing on transformative learning and teacher education and is the recipient of the NDEO 2023.

Bitunjac Marija

Dance pedagogue, *Croatia*

Born in Zagreb, Marija Bitunjac graduated from the Mathematics High School and the School for Classical Ballet (2003), before gaining a degree in preschool education from the Faculty of Teachers (2010). From 2003 to 2006, she danced as a member of the ballet ensemble of the Croatian National Theatre in Zagreb (Bajadera, The Nutcracker, Swan Lake, etc.) Since 2007, she has worked as a dance pedagogue and choreographer at the Zagreb Youth Theatre, where she has choreographed numerous performances with children and youth. In addition, she conducts workshops for students and educators.

Black Tristana

University of Utah Tanner Dance, *United States*

Tristana Black is originally from Colorado, where she had the privilege to study many forms of dance from a young age. She graduated from the University of Utah with a Bachelor of Fine Arts in Ballet and a Bachelor of Science in Economics, where she was awarded the Etta Keith Merit Scholarship. She has taught and danced all over the Salt Lake Valley, and currently teaches for the Tanner Dance Arts in Education Side by Side Residency Program and ballet for the Tanner Dance studio program.

Blažević Antonija

univ. spec. art. therap., *Croatia*

Antonija Blažević, univ. spec. art. therap. graduated from the Faculty of Law in Osijek. She became a certified dance instructor by finishing a course, at the Public Open University in Zagreb. She enrolled a postgraduate study programme at the Academy of Arts and Culture in Osijek and became the first university specialist of the Specialist Study of Creative Therapies majoring in Dance movement therapy. She is the cofounder of the Broadway Dance Studio in Osijek where she works as a dance teacher and choreographer. She is employed as a classical ballet teacher at the Art School in Beli Manastir.

Milena Mileva Blažić

Faculty of Education, University of Ljubljana, *Slovenia*

Prof. Dr Milena Mileva Blažić, Faculty of Education, University of Ljubljana, Slovenia: humanities, literary science, children's literature, picture books, folk and fairy tales, The Diary of Anne Frank etc.

Blimen - Majcen Andreja

Elementary School Pod Goro Slovenske Konjice, *Slovenia*

Andreja Blimen Majcen is an art teacher at an elementary school. She researches how to combine visual arts with creative movement in order to strengthen emotional and social skills. Her master's thesis in Creative Arts Therapy is titled Strengthening Emotional and Social Skills in Art Lessons for Students with intellectual disabilities.

Boyack Ashley

University of Utah Tanner Danc, *United States*

Ashley Boyack received her BFA from the University of Utah and MAT from the University of Northern Colorado. She joined the Lawrence Arts Center in 2010, where she was Artistic Director of the Youth Dance Theater. While at LAC she created the modern dance curriculum and served

as the LAC Dance Education Specialist. In 2015 she received the Sorenson Legacy Award for Excellence in Elementary Dance Instruction. In 2017 Ashley returned to the University of Utah Tanner Dance program to become the Director of Professional Development as well as work in all areas of the program.

Bradley Cathy Heather

Kingdom Dancers, South Africa

With over 30 years of dance experience, Cathy Bradley has been the owner, director and choreographer of Kingdom Dancers for the past 15 years. The dance studio teaches modern, contemporary and hip hop dance to children starting from the age of 5 all the way up to a lady's class. The dancers take part in the studio's dance productions, modern medal tests and hip hop exams as well as many guest performances. Cathy has also choreographed dances for a local high school's musicals, Grease and Fame. Cathy also runs body conditioning classes.

Brdnik - Juhart Petra

Faculty of Education University of Ljubljana, Slovenia

Petra Brdnik Juhart is a teaching assistant in Music Didactics at the Faculty of Education, University of Ljubljana, Slovenia. Her research interests include the holistic approach to music education at all stages, especially the Orff-Schulwerk Approach, and the development of experience and understanding of music in all years of education. She participates in congresses and seminars in Slovenia and abroad and publishes professional and artistic articles.

Brown Carol

University of Melbourne, Australia

Carol Brown is an internationally established choreographer, artist-scholar and director from Aotearoa New Zealand. After completing one of the first practice-led PhDs in Dance at the University of Surrey, UK in 1995, Carol was invited to become The Place Theatre London's Choreographer in Residence. Together with composer Russell Scoones she founded Carol Brown Dances, a company renowned for the transdisciplinary reach of its collaborations and for choreographies that take place in unexpected places. Carol's work has been acknowledged through a NESTA Dream Time Fellowship, the Jerwood Choreography Prize, and the Ludwig Forum International Prize.

Bucik Katja

Centre for rehabilitation and education Vipava - CIRIUS Vipava, Slovenia

She works intensively in connection of DMT in SLT. She started development of dance technique on wheelchair in Slovenia and connecting therapy with stage performance. In past years she regularly organized several international wheelchair dance workshops, lectures of DMT and development of holistic communication through movement and play. She received the price for the best dance performance on International Festival in Portugal. The highest national price for dance achievement was given to her and she received the highest national price for special education and SLT for her professional work and realization of inclusion dance project "Rdeči čevljički".

Buck Ralph

The University of Auckland, New Zealand

Professor Ralph Buck (PhD) is Head of Dance Studies, and Associate Dean International, University of Auckland, New Zealand. His research and teaching focuses on dance education curriculum, dance pedagogy and community dance. Ralph is the UNESCO Co-Chair on Dance and Social Inclusion, and currently working within several international dance research and service organizations such as, World Alliance for Arts Education (WAAE). Ralph's teaching and leadership has been recognized by: The University of Auckland Distinguished Teaching Award, 2008; Award for Leadership, 2010; Excellence Award for Equal Opportunities 2006; and, Creative Arts and Industries Research Excellence Award, 2016.

Camper - Moore Christi

Ohio University, United States

Dr. Christi Camper Moore is an Assistant Professor of Dance and Head of the Master of Arts Administration program at Ohio University. She teaches a range of courses including undergraduate technique and composition and graduate dance pedagogy and arts management courses. Her research explores how dance training, curriculum, and community shape students' identity. She is published in various outlets including Research in Dance Education, Journal of Dance Education, Dance Teacher, and the American Journal of Arts Management. She has received two 1804 Endowment Grants for her research (2020-2024) and recently received the prestigious University Professor Award (2022-2023).

Caridade Ana

Musa Associação Artística e de Intervenção Social, Portugal

Graduated in Religious Sciences, postgraduate in Special Education and master's degree in Artistic Education. Creator of MOSAICO – Platform for inclusive artistic and educational projects and president of Musa – Artistic and Social Intervention Association. Artistic director of Art with the Community and Inclusive Art projects, particularly in Dance. Creator of artistic education projects implemented in numerous schools in national and international level. Researcher and writer of several books and scientific articles. Artistic training in Dance, namely Danceability, specialized courses in dance movement therapy and dance for the community, Theatre, Oral Narration and Music. Psychotherapist and Yoga teacher, Aerial Yoga, meditation etc.

Cheesman Sue

University of Waikato, New Zealand

Sue Cheesman works in Dance Education in the Division of Education at the University of Waikato, Hamilton, New Zealand within teacher education. She has been for many years a teacher, researcher and choreographer both in New Zealand and the United Kingdom. Her research has centred on critical dance pedagogy in education, dance and disability and her applied choreographic practice particularly in relation to site-specific work. Her dance research has been published in several articles and chapters in edited collections.

Chen Yabei

Kimball Union Academy, *United States*

Yabei has been a dance educator for over 14 years. She received her B.A. from Bucknell University and M.A. in Dance Education from the University of Northern Colorado. She has taught dance at boarding schools in the USA, Leiden University in the Netherlands. She created a K-12 dance program at Northbridge International School of Phnom Penh, Cambodia in collaboration with the Juilliard School and most recently directed the dance program at Western Academy of Beijing in China. As a champion on dance literacy and the arts, Yabei has presented both domestically and internationally at conferences.

Clancy Jo

Wagana Aboriginal Dancers, *Australia*

A descendant of the Wiradjuri people of Western NSW, Jo Clancy is a First Nations choreographer, dancer, mentor and teacher who lives in Gundungurra and Dharug Country in the Blue Mountains. Jo commenced her full-time dance training at NAISDA Dance College in 1990 and then went on to Western Sydney University where she became the first Aboriginal person to gain a Bachelor of Arts in Dance in NSW. Jo was Head of Dance at NAISDA Dance College from 2005-2007 and Head of Cultural Practice from 2020-2023. She founded her company Wagana Aboriginal Dancers in 2007.

Cohen Patricia

NYU/Steinhardt, *United States*

Patricia Cohen, adjunct faculty member, NYU/Steinhardt MA dance education program. Developed and teaches courses promoting equity in rooted jazz dance, professional development and culminating internships. Develops and teaches courses for NDEO's Online Professional Development Institute, including Dance History: Furthering Equity Through Cultural Awareness. Presents regularly at national and international conferences. Contributed chapters to *Jazz Dance: A History of Roots and Branches*, and *Rooted Jazz Dance: Africanist Aesthetic and Equity in the 21st Century*. Editorial board of NDEO's DEiP journal. NDEO's Board of Directors. NDEO's Leadership Award.

Colliander Tuire

University of the Arts Helsinki /Theatre Academy
/Performing Arts Research Centre Tutke, *Finland*

Tuire Colliander is a dancer, dance pedagogue, and PhD candidate at the University of the Arts Helsinki Finland. Her dance pedagogic background is in the context of basic dance education and Tuire also works as a freelance dance artist. Her doctoral thesis focuses on early years dance pedagogy with the questions of ethical and respectful encounters through dance. Her research is inspired and guided by play, as well as collaboration with children, within the context of artistic research. Furthermore, the study aims to investigate how the post-humanist and new materialist theories could influence her practices as a dance pedagogue.

Comissiong Aisha

Dancin' Africa, *Barbados*

Aisha Comissiong is a Barbadian multiple award-winning dancer and choreographer. In developing her creative voice Aisha found her niche in what may be termed 'dance edutainment'. An important aspect of her mission is to utilize dance to educate. She is known for executing projects that play a vital role in enriching the educational experiences of the wider community by effectively and creatively using choreography, dance photography, videography, site-specific dance-works and social media to illustrate and share important and empowering lessons about our history and culture. Aisha is currently a lecturer at the University of the West Indies.

Cooper Jacqueline

Macquarie University, Sydney Dance Company, *Australia*

Jacqueline Cooper holds a Master of Research from Macquarie University and is the Learning Coordinator for Sydney Dance Company, Australia's leading contemporary dance company. She was a Macquarie University scholarship recipient and presented a paper on integrated dance practice at the university's Research Frontiers Conference. Jacqueline also holds a Bachelor of Arts, with a double major in Dance and Performance and Creative and Non-Fiction Writing. In January 2024, she was elected as the Australian Co-Representative for Dance and the Child International (daCi). Her expertise and interests span primary dance, integrated arts practice, and the delivery of large-scale educational outreach.

Cornell Heather

Hope College, *United States*

Heather Cornell is a mover and shaker in the world of tap dance with a career that has spanned four decades. She is director of the acclaimed Manhattan Tap, is an international solo artist, choreographer, director and producer. She was mentored by giants of the tap dance genre, and the iconic bassist Ray Brown. Her 10 hour oral history is housed in the NYC Library for the Performing Arts at Lincoln Center. She teaches at Hope College and has initiated the Heather Cornell Legacy Project where she is continuing her work in reconnecting the music and dance in North America.

Davall Lee

Royal Academy of Dance, *United Kingdom*

Lee is currently Head of Learning and Teaching, and the Master of Arts (Dance Teaching) Programme Manager at the Royal Academy of Dance. Lee is on the Executive Committee for the Society for Dance Research in honorary role as Secretary. Lee is completing the DBA in Higher Education Management programme, University of Bath. Lee has extensive experience of delivering the secondary dance curriculum and quality assurance of assessment. Previously, Lee worked as Director of Dance for a selective Performing Arts Academy for students aged 14-19 years, with an aptitude for Dance, and worked in the private dance sector.

Davis Ashley SK

Delaware Institute for the Arts in Education & Pieces of a Dream, Inc, *United States*

Ashley SK Davis is a dancer, choreographer, actor, teaching artist, and activist who finds great joy in encouraging individuals to discover their inner artist. Ashley is the Executive & Artistic Director of Pieces of a Dream, Inc., a Delaware (USA)-based dance company that explores socially meaningful and culturally relevant topics. POAD Academy of Dance, the company's training arm, provides instruction to students ages two through adult. As Artistic Director for Delaware Institute for the Arts in Education, Ashley trains teaching artists and classroom teachers to incorporate arts integrated practices for students.

Devan Saranya

University of Cape Town, *South Africa*

Saranya Devan holds a Masters in Bharathanatyam from the University of Madras and a master's in dance from the University of Cape Town (UCT). Born and raised in Durban, South Africa, Saranya Devan is recognized for her versatility in drama, dance performance and choreography. Devan is a guest lecturer in theatre and dance at UCT. She is currently registered for a PhD in Dance at UCT that looks into the obliteration of Indian performing arts and culture through the Classical Indian Dance form of Bharathanatyam in South Africa as result of political disparity.

Dória Rui

INOVENTOS/MUSA, *Portugal*

In-pulsar Project manager, Founder of Musa - Artistic and Social Intervention Association and member of the direction board. Founder and developer of INOVENTOS - private company for events managing. Has been involved in social and community projects in the community, for vulnerable groups.

Dugar Robertina

OŠ Trnovo, Karunova 14a, Ljubljana, *Slovenia*

Robertina Dugar is a teacher of mathematics and computer science at Trnovo Primary School in Ljubljana. Since the beginning of her professional development, she has been involved in various educational projects introducing digital content, which is an important aspect of education in the 21st century. Through her activity in various projects and participation in various training courses, she is constantly striving to improve her own knowledge and gain valuable experience, which she then passes on to other professionals and students.

Färlin-Månsson Sophia

Stockholm University of Arts, *Sweden*

Bio: Sophia Färlin-Månsson is an Assistant Professor in Dance for Children and Youth at Stockholm University of the Arts. Beside working at the University Sophia Färlin-Månsson works with the pedagogical method Dance a book, which is a method that combines creative dance with children's language learning. She has also held lectures and workshops in Finland, Czech Republic, Hong Kong and Colombia.

Fernandes Carla

Universidade Nova de Lisboa, FCSH, *Portugal*

Carla Fernandes is currently Principal Investigator and Professor at Universidade Nova de Lisboa, FCSH, where she is Head of the 'BlackBox - Arts&Cognition Lab', funded by the European Research Council, since 2014. She directs the Performance & Cognition group at ICNOVA since 2021. She has been designing and leading interdisciplinary research projects funded by the EU for over 12 years. At present her research focus is the intersection of Dance Data, Cognition, and Multimodal Communication, particularly concerning the analysis of bodily behavior in creative and collaborative settings.

Fisher - Stitt Norma Sue

York University, *Canada*

Norma Sue Fisher-Stitt is a graduate of Canada's National Ballet School and a former dancer with the National Ballet of Canada. She is a Full Professor in the Department of Dance at York University in Toronto, where she has taught in the studio as well as theory courses in dance education and dance history. Dr. Fisher-Stitt is the author of *The Ballet Class: A History of Canada's National Ballet School 1959-2009* and she has presented papers at numerous international conferences. She co-chaired the 2022 daCi virtual conference and sits on the daCi Executive Committee.

Flavia Grace Ibanda

University of Kisubi, *Uganda*

Grace, a seasoned dance educator and facilitator brings nearly two decades of global experience in empowering children, youth, and adults. A performer, trainer, and choreographer, she co-founded Okulamba Dance Theater Company, known for its cross-cultural productions. As Creative Artistic Director of House of Talent East Africa, Grace leads a cultural consultancy and dance troupe performing worldwide. Grace oversees operations for the non-profit Tap Uganda, Inc., fostering exchanges between children in Uganda and the United States. She's on track to graduate as a Certified Movement Analyst (CMA) in December 2023 while pursuing an MA in Dance Education.

Flinn-Culver Nicole (Nicki)

daCi USA, *United States*

Nicki Flinn is an Associate Professor of Dance at Hope College. She specializes in and advocates for dance pedagogy, curriculum development, arts integration, assessment, and dance for all ages. She developed a K-12 dance program and taught for 15 years. Nicole directs StrikeTime Dance Theatre and is a board member for several organizations including daCi USA, SHAPE Michigan, and Michigan Dance Council. Nicole was a leading member in the dance portion of Michigan's Arts Education Instruction and Assessment Project. She presents national and internationally and her publications include articles in JODE, daCi USA publications, and SHAPE Michigan Journal.

Frichtel Monica

University of Delaware, *United States*

Dr. Monica J. Cameron Frichtel graduated with a BA in Dance and a minor in Spanish from the University of

California, Irvine. She earned an EdM (dual emphasis in culture and education) and a PhD in dance from Temple University, where she was awarded the Promising Dance Educator and Emerging Scholar Awards. Her dissertation research investigated student engagement through critical and phenomenological pedagogical practices. She continues to study teaching and learning in and through dance, with a particular focus on socially-just practices. Dr. Frichtel is the treasurer and chair of the advocacy committee for the Pennsylvania Dance Education Organization.

Gain Priya

University of Auckland, New Zealand

Priya Gain is a New Zealander with bicultural heritage, identifying as Pākehā New Zealander and Gujarati Indian. Priya worked in primary schools as a classroom teacher and music specialist. She currently works in initial teacher education at the School of Education, University of Wellington, where she teaches music, dance, and drama education. She is an education facilitator for Orff New Zealand and recent board member of Music Education New Zealand. Priya is a doctoral candidate at the University of Auckland School of Māori and Indigenous Education. Her research includes ongoing engagement with Māori led arts education initiatives.

Gehres Adriana

University of Pernambuco, Brazil

Adriana de Faria Gehres, currently Professor at University of Pernambuco (Brazil) and Researcher at INET-MD/Portugal and GESEF-UPE/Brazil. Doctoral Degree in Human Kinetics/Dance at University of Lisbon and Postdoctoral Studies at University of São Paulo, professional experience as Independent Producer and Public Administration in Dance Field. Several articles and books published about Dance, Dance Education and Dance and Complex Systems.

Genzić Ana

Art school Franjo Lučić, Velika Gorica, Croatia

Ana Genzić is a classical ballet teacher, pedagogue and most of all an enthusiast when it comes to new pedagogical approaches to teaching classical ballet. In her work she combines knowledge of contemporary dance techniques, classical ballet education and knowledge from the field of dance science. For the past sixteen years she is employed at the Art school Franjo Lučić in Croatia, during which time her students won numerous awards at state and international competitions, she wrote and presented a few papers about pedagogy and methodology and overcome her fear of public speaking.

Germ Ana

Ballet teacher in Slovenia, Slovenia

Ballet and dance teacher Ana Germ was educated in the field of classical ballet at the Maribor Conservatory of Music and Ballet. She continued her studies in the field of modern and contemporary dance at the Music and Arts University of the City of Vienna (Ba of Arts, 2011). Her professional dance experiences reach from collaborations with SNG Maribor ballet ensemble to independent contemporary projects. She started her teaching career in

2012 at Music School of Slavka Osterca Ljutomer and is currently completing her postgraduate studies in the field of Dance Pedagogy at Alma Mater Europaea.

Geršak Gregor

University of Ljubljana Faculty of Electrical Engineering, Slovenia

Gregor Geršak received his doctorate in electrical engineering from the University of Ljubljana in 2003. His research interests include measurement theory, precision measurement of magnetic flux density, pressure, thermometry and metrology of biomedical instrumentation. In recent years, he has been working in the field of physiological measurements, with a focus on devices for non-invasive blood pressure measurement, thermal imaging cameras in biomedicine and devices for psychophysiology.

Geršak Vesna

University of Ljubljana, Faculty of Education, Slovenia

Vesna Geršak (PhD) is an assistant professor at the Faculty of Education, University of Ljubljana, where she teaches creative movement and dance in early childhood, primary school teacher education and special education. Her pedagogical and scientific work includes embodied approaches to learning and teaching, dance pedagogy and the integration of the arts in the learning process. She has published numerous scholarly articles and books in this field. She is currently developing a model for collaboration between students, teachers and artists in arts and cultural education projects and is Chair Elect of Dance and the Child International.

Giguere Miriam

Drexel University, United States

Miriam Giguere holds a BA in psychology and an MS in Education from the University of Pennsylvania and a PhD in dance from Temple University. Dr. Giguere is a full professor of dance and the Department Head for Performing Arts at Drexel University. She is the founding President of the Pennsylvania Dance Education Organization and the associate editor of the journal *Dance Education in Practice*. She is author of the textbook, *Beginning Modern Dance*, as well as numerous book chapters including in *Ethical Dilemmas in Dance Education: Case Studies on Humanizing Dance Pedagogy*, and *Milestones of Dance in the USA*.

Godler Anita

Primary School Trnovo, Ljubljana, Slovenia

Anita Godler is a teacher at Trnovo primary school in Ljubljana. She has been teaching for 21 years. During this time, she has attended various training courses on creative movement. Over the past ten years, she has regularly integrated creative movement methods into all areas of teaching. As a teacher, she is involved in various projects at national and international level. She has presented her examples of good teaching practice at various training courses. She believes that students use all their senses and skills in different ways while learning through dance, painting, music, practical work, experiments, etc.

Gough Sarah

Blue Moose Dance Company, *United Kingdom*

Sarah delivers on the Blue Moose Dance education programme and is a co-lead Artist on the Paul Hamlyn Foundation-funded Arts-Based Learning Project 'from HEAD to TOE'. Sarah gained a BA (Hons) degree in Dance in 2004; graduating from York St. John College UK & State University of New York: Potsdam, USA. Sarah specialises in contemporary and creative dance and in writing and delivering creative curriculum for primary settings. She works passionately to deliver high quality and engaging dance with organisations including Ludus Dance, The Lowry Centre for Advanced Training and The Royal Ballet School.

Gower Kimberly

DC Public Schools, *United States*

Kimberly Gower, from the Washington, DC metro area graduated from James Madison University (BA, Dance) in 2006 and New York University (MA, Dance Education) in 2011. She has been teaching dance for 15 years in schools in NYC, LA and DC. In addition, she has taught overseas utilizing research she has done with dance and trauma, working with refugees in Lebanon and the West Bank. Currently, she is the dance teacher DC Public Schools. Kimberly is passionate about bringing access to dance education for all and using dance as a tool for academic and socio-emotional growth.

Guarino Joy

daCi USA, *United States*

Joy Guarino is the Director of Global Engagement and a Professor of Dance at Buffalo State University. Joy coordinates experiences that bring creative curricula and engaging opportunities to benefit faculty, staff, students, and local, national, and international community organizations with the goal of forming meaningful collaborations. She presents and publishes on kinesthetic learning, global learning for all, service-learning, and civic-engagement nationally and internationally. She impresses upon her students that a culture's values are embodied in its dance forms and guides them to embrace dance as a conduit to cultural humility and an empathetic global perspective.

Hall Sarah

Blue Moose Dance Company, *United Kingdom*

Sarah is Creative Director of Blue Moose Dance Company with 14 years' experience working in community and education settings, leading and developing creative dance provision that inspires, challenges and connects. Sarah's research interests lie in developing creative dance practice with young people's voice at the forefront of their creative journeys, predominantly in Primary School settings and in the field of Youth Dance, and currently as co-led Artist on the PHF funded Arts-Based Learning project 'From Head to Toe'. Sarah is also Co-Course Leader/Senior Lecturer for BA (Hons) Dance at the University of Central Lancashire.

Harris Jillian

Temple University Department of Dance, *United States*

An Associate Professor of Dance at Temple University, Jillian Harris researches both new models and platforms for dance-based collaborations. Her most recent project, Mud: Bodies of History, is an interactive dance experience accessed at www.mudbodies.com. Previously she produced and co-choreographed Red Earth Calling, a short dance film that won numerous awards, including Best Narrative Short at the Maui Film Festival. She has had a distinguished performance career, touring nationally and internationally, performing with the Metropolitan Opera and collaborating with notable artists like composer Ola Gjeilo. Currently, she is developing new works for both stage and screen.

Heerden van Marelize

Nelson Mandela University, *South Africa*

Dr Marelize van Heerden lectures Dance education, Music education and Philosophy of Education at the Faculty of Education, Nelson Mandela University, South Africa. She holds a Master's Degree in Music and a Doctorate in Education. Her doctorate regarded the potential of dance education to promote social cohesion in South Africa. She also studied Cultural Sociology at Masaryk University in Czech Republic for 18 months. Her research interests include creative dance, training teachers for the multicultural classroom, decolonisation, ideas of Self in relation to the Other, recognition of dignity, nation building and peace education.

Henley Matthew

Teachers College, Columbia University, *United States*

Matthew Henley, PhD, is Arnhold Associate Professor of Dance Education at Teachers College, Columbia University. He earned a PhD in Educational Psychology, Learning Sciences and Human Development from the University of Washington, where he also earned his MFA in Dance, following his BFA in Dance and BA in Religious Studies from the University of Arizona. His research interests include embodied, embedded, extended, and enactive approaches to cognition in dance; dance as a cultural technology for developing situated ways of being and thinking, kinetic research methods; and pedagogy of research methods. He co-edited Dance Research Methodologies: Ethics, Orientations, and Practices.

Ho Yui Ting Julianna

Hong Kong Academy for Performing Arts, *Hong Kong*

Lecturer in Dance Pedagogy at Hong Kong Academy for Performing Arts (HKAPA) and an artistic director of Rice Journey Studio & Production, focusing on contemporary dance production for young audiences. Graduated from the University of Hong Kong with a master's in education (MEd) and a bachelor's degree in Contemporary Dance and dance education from HKAPA. A former lecturer at the Chinese University of Hong Kong and the Hong Kong Metropolitan University focusing on dance curriculum design and early childhood education. Equipped with the qualification in International Orff Certificate and completion of Montessori Teacher Education Program.

Horvat Rosana*Krško Music School, Slovenia*

Rosana Horvat completed the Alvin Ailey American Dance Academy in NY. She choreographed ten full-length dance performances and two children's performances. She gained pedagogical and andragogical knowledge at Faculty of Education in Ljubljana. She completed a two-year teacher training called STIK, organized by JSKD. For the last 23 years she has been teaching dancers of different ages and currently she is employed as a dance teacher in a music school in Krško at the Department for Contemporary Dance. She lectured at the Academy for Dance in Ljubljana and is the founder of a dance society Imani.

Hrašćanec Petra*Academy of Dramatic Arts, dance department, full time professor, Croatia*

Petra Hrašćanec, founder and artistic director of the organization 21:21. Dancer, choreographer, associate professor at the Dance Department of the Academy of Dramatic Art in Zagreb. Petra Hrašćanec works in the field of performing arts as a dancer, choreographer and pedagogue. From 2009 to 2020, she was the artistic director of the Monoplay solo festival in Zadar. She presented her work at renowned European dance festivals and theater institutions.

Huang LiChing*Music Fairy Studio, Taiwan*

Doctor of Education, National Taiwan Normal University Founder and Music Director of Music Fairy Studio Music and dance therapist at Yilan Zhulin Nursing Home in Taiwan Scope of Expertise: Carl Orff Schulwerk, Creative Picture Book Music and Drama Creative Dance, African Drum Circle and Percussion, Music and Dance Therapy.

Huang Wen Jen*Tainan University of Technology, Taiwan*

Wen-Jen Huang is an Associate Professor in the Department of Dance at Tainan University of Technology in Taiwan, specializing in contemporary dance technique, improvisation and choreography. She received her MFA in Dance from New York University's Tisch School of the Arts, and a BA in Dance from Tainan University of Technology in Taiwan. She is currently the artistic director of the Seed Dance Company.

Huckins Chara*University of Utah Tanner Dance, BTS Arts Learning Program, United States*

Chara Huckins is a master instructor, choreographer, and artist. She has over 25 years of teaching experience and developing curricula for all ages and abilities. Chara has taught for several Universities across the U.S. She currently teaches and choreographs for the University of Utah Tanner Dance as well as for the BTS Arts Learning Program where she inspires hundreds of students to learn, create, and perform through the art form of dance. Chara was honored with the Sorenson Legacy Award for excellence in teaching dance education. She serves on

daCi-USA board as Membership Relations and creates monthly daCi-Delights.

Hultenius Petra*Stockholm School of the Arts, Sweden*

Petra Hultenius Dance teacher educated at Danshögskolan, Stockholm (1994) orientation contemporary dance and children's dance. Master of Fine Arts in Choreography with Specialization in dance didactics at Stockholm University of the Arts, Stockholm (2019). Dance teacher at Stockholm School of the Arts (a Municipal school of the Arts) for children and youth 6-22 years old – teaching children's dance, contemporary dance, and musical/dance theater. Educational leader preschool with focus on develop the dance in line with the curriculum. Since January 2022 in the position as Lead Business Developer of Dance at Stockholm School of the Arts.

Iskra Petra*Primary School Trnovo, Ljubljana, Slovenia*

Petra Iskra is an experienced professor of defectology with more than 20 years of experience in the field of OPP education. Since 2001, she has been working as a DSP teacher at the Trnovo Primary School in Ljubljana, where she is also actively involved in school and international projects. In addition, she shares her wealth of experience in various seminars and workshops, where she passes on her knowledge to both pupils and teachers. Her efforts are focused on creating a professionally autonomous, supportive and inclusive environment that promotes the inclusion and development of each individual, whatever their specific needs.

Janota Štirn Petra*Institute PETIDA, Slovenia*

Doctor of Education. Director of the PETIDA Institute. She also works at the Faculty of Education and Philosophy at the University of Maribor. For many years she has been researching in the field of moral education, the importance of the inductive approach as a model for promoting prosocial and moral development. Another special area of research is the importance of art in education and the search for and exploration of concepts that address the field of inclusion.

Jeler Mateja*Osnovna šola Vransko - Tabor, Slovenia*

Mateja Jeler is a primary school teacher at Vransko-Tabor Elementary School. In addition to her work in the classroom with students, she has a special mission in the development and implementation of dance art. For several years, she has been teaching the elective subject of dance and dance extracurricular activities. Her professional path is shaped by regular education in the field of creative movement. In the last three years, she has also been involved in puppetry, movement, and therapeutic musical instruments. She has successfully presented examples of good practices in the field of dance art at several international conferences.

Jones Brontë

The University of Auckland, *New Zealand*

Bronte Jones is an emerging dance educator, researcher, and performer based in Aotearoa, New Zealand. She is currently a PhD candidate in Dance Studies at Waipapa Taumata Rau (The University of Auckland), exploring Early Career Teachers' meanings of Diversity, Inclusion, and Difference in the context of Secondary Schools in Aotearoa. Bronte holds a Bachelor of Dance Studies (Honours) and has received a Doctoral Scholarship from Waipapa Taumata Rau (The University of Auckland). Bronte is also a Graduate Teaching Assistant in The University of Auckland, where she teaches both Undergraduate and Postgraduate Dance Education papers.

Jurjec Ana Tina

University of Maribor, Faculty of Education, *Slovenia*

Ana Tina Jurjec lectures in Dance Education Didactics at the University of Maribor's Faculty of Education. Formerly a ballet ensemble member at the Slovenian National Theatre Maribor, she studied pedagogy and Slovenian language at the University's Faculty of Arts. With years of experience teaching ballet to children in music schools, she now imparts this knowledge to her students. Additionally, she's pursuing a PhD in Educational Sciences at the same university, specializing in preschool dance research.

Jurišić Nataša

Ana Maletić school of contemporary dance, *Croatia*

Graduated the three-year study program at the Experimental Salzburg Academy for Dance and obtaining the professional title of BA choreographer and professional dancer of contemporary dance. Since 2003, she is a teacher of contemporary dance and rhythm in Ana Maletić school of contemporary dance in which she taught/is teaching seven subjects through the system of primary and secondary school programs. She is president of the expert council for dance at Croatian culture association, umbrella organization for amateur arts in Croatia, and also a selector for the national amateur Dance Festival.

Jurjevič Nuša

University of Ljubljana, Faculty of Education, *Slovenia*

Nuša Jurjevič is a researcher on the Faculty of Education (University of Ljubljana) and a freelance visual artist - illustrator. Her research field is integrating visual art and dance experience into the learning process. She is also interested in holistic artistic art experience and art based research (ABR) in education. She is currently working on her PhD.

Kalafatić Maja

Dance Scholar, dance maker, dance pedagogue, *Slovenia*

Maja Kalafatić (Slovenia/Serbia) is a dance maker and pedagogue who lives and works between Finland, Slovenia and Serbia. She is very much interested in the relation of movement and music and trying out new possible formats of collaboration and performing. She wishes to distribute dance outside of dance and theater context and share it with locality. Maja has a Masters of Dance performance (The Theatre Academy Uniarts, Helsinki), Master of Arts in

Dance Dissemination from University of Music and Dance Cologne, Germany and Bachelor in Dance from Salzburg Experimental Academy of Dance.

Kaross Sabine

University of Education Freiburg, *Germany*

Sabine Karoß (Dipl.-Sportlehrerin), studied at the German Sport University Cologne with a focus on "Elementarer Tanz". Since 1997 she has been working as a member of the academic staff at the Freiburg University of Education (Department of Sports Science and Sports Education). She trains physical education teachers for the primary and secondary level in practice and theory. She continuously participates in relevant conferences, congresses, continuing education and training to expand her knowledge and skills. She is a long-standing member of the German Society for Dance Research. When time permits, she publishes articles and books.

Kasjak Mojca

Professional independent artist and dance teacher,
Department of contemporary dance, Laško-Radeče
School of Music, *Slovenia*

Mojca Kasjak is a professional dance teacher, choreographer, dancer and artistic director of international dance festival (The Platform of Contemporary Dance festival, Slovenia). She is the author of numerous projects, dance performances, creative movement workshops and professional seminars. In 2020, she received a state plaque for her pedagogical work and artistic achievements, as well as for her indispensable contribution to the shaping of Slovenian dance culture. She is also a national dance selector at the Public Fund of the Republic of Slovenia for cultural activities. She is currently completing her master's degree in Arts Therapy.

King Hetty

Institution, Country: Teachers College, Columbia
University, *United States*

Hetty King, a native New Yorker, is a dancer, choreographer, dance educator, and scholar. She danced for, most notably, Ralph Lemon and David Dorfman and has worked as a dance educator in public and private institutions. A student of the late somatic movement pioneer Nancy Topf, Hetty completed Nancy's posthumous manuscript – A Guide to a Somatic Movement Practice the Anatomy of Center, in 2022. A Doctoral Candidate in Dance Education at Teachers College, Columbia University, her research interests are the intersection of somatic and dance education in early childhood. She is the PreK3-5 dance educator at PS 145.

Kipling - Brown Ann

Professor Emerita, Faculty of Education, University of
Regina, *Canada*

Ann Kipling Brown is Professor Emerita in dance education at the University of Regina in Canada. She has worked extensively with children, youth and adults in teacher preparation, creative/modern dance, composition, and notation. Her philosophy focuses on incorporating movement in education for a complete understanding of self. Research, presentations, and publications focus on dance pedagogy and curriculum, the history and impact of

early pioneers of creative/modern dance and the organization "Dance and the Child International" (daCi), and the role of dance in the child's and adult's lived world and learning and teaching of dance in intergenerational groups.

Urška Kljun

Slovenia

Urška Kljun is passionate about art and dance. For the last ten years, she has been dancing mostly flamenco and tango, and she currently works as a kindergarten teacher in the Šentvid Kindergarten in Ljubljana. For the last three years, she has been cooperating and working with dance pedagogues and dance-movement therapist Neva Kralj. Their aim in working together is to study and investigate a dance programme adapted for toddlers age 1–3 years focused on encouraging and developing toddlers' motor, social and communicative skills through non-verbal communication and dance activities.

Knox Sarah

Dance Studies, The University of Auckland, New Zealand

Dr Sarah Knox is a Lecturer in Dance Studies at The University of Auckland. Sarah is a former professional contemporary dancer. Her research explores choreographic collaboration within professional and educational contexts and most recently her Doctoral study investigated dance educators' experiences of teaching choreography in tertiary education. Outside the University she regularly works as a teacher, adjudicator and mentor for young dancers, including making choreographic works with youth. Sarah is also the Co-Chair of the World Dance Alliance Asia Pacific Education and Training Network.

Koff Susan R

NYU School of Culture, Education and Human Development., United States

Susan R. Koff, Clinical Professor, Dance Education Program, NYU/Steinhardt. Past positions: Louisiana State University; Teachers College, Columbia University; University of Denver; Pennsylvania State University. Currently at NYU chair of TEC (Teacher Education Council) achieving 7-year accreditation for all certification teacher education programs. Academic and service activities are in the area of Dance Education, USA and internationally, including Keynote, RAD Australia; Side event, UNESCO World Conference on Culture and Arts Education. Recently Chair of the Board daCi, Fulbright Scholarship recipient. Publications: *Journal of Dance Education*, *Research in Dance Education*, *Childhood Education*. Book: *Dance Education, A Redefinition* Methuen/Bloomsbury, London.

Kopač Andreja

Professional independent artist and teacher, SVŠGUGL, professor (Alma Mater Europaea), Slovenia

Andreja Kopač is a publicist, editor, pedagogue, mentor and dramaturge. She is holding an M.A. in the Linguistics of Speech and Theory of Social Communication at the ISH, Ljubljana Graduate School of the Humanities, and also a PhD of Sociology of Culture at the Faculty of Art at University of Ljubljana. Since January 2013 she is temporary a guest teacher on SEAD (Salzburg

Experimental Academy of Dance) and she works as a guest teacher on High school in Ljubljana (drama & theater department). In 2016 she obtained a national reward for pedagogical and dramaturgical work in contemporary dance – Ksenija Hribar.

Koren Sandra

Glasbena šola Celje, Slovenia

Sandra Koren, based in Celje (Slovenia), attended Artistic High School for Contemporary Dance in Ljubljana, and later obtained MA in French language and History of Art. Since 2008, she works as a dance pedagogue. Currently she is active in Music school Celje and Music school Laško-Radeče, where she teaches contemporary dance to children between ages of 4 and 15. The broadness of her formal education enables her to link different disciplines in new, creative ways.

Korošec Helena

University of Ljubljana, Faculty of Education, Slovenia

Helena Korošec (PhD) is an assistant professor at the Faculty of Education, University of Ljubljana, Slovenia, where she teaches creative drama and puppetry in preschool, primary, and special education programmes. Her educational and research work includes the role of puppets and drama in learning and teaching and in child and adolescent development. In recent years she has also been involved in the use of therapeutic sounds with individuals and in group work in different settings. She is a member of the international UNIMA commission "Puppets in Education and Therapy" and a member of IDEA - International Drama in Education Association.

Kosi Katja

Self-employed in culture, Slovenia

She studied English and contemporary dance in Slovenia and abroad. In addition to many years of translating in the field of contemporary performing and visual arts, she has collaborated with numerous choreographers in the field of contemporary dance and has created two original performances and one co-authored, co-developed a series of performative actions and gestures in public space. She has collaborated with numerous kindergartens, primary and secondary schools in developing didactic approaches and new forms of integrating educational work with art. She is currently working on an interactive performance for toddlers and parents.

Koščak Tina

Primary School Gradec, Slovenia

Tina Koščak, a culturologist, pedagogue and dancer, has been guiding children through various creative processes for many years. She is interested in somatic approaches (BMC, Embodiment in education - Susan Bauer), the discipline Authentic Movement and dance improvisation. She regularly attends diverse training and workshops, this year she attended Introduction to Creative Dance for Early Childhood, conducted by NDEO. She participated in the performance Exit (2023) by contemporary dance pioneer Deborah Hay.

Kralj Neva
Slovenia

Neva Kralj is an experienced dance pedagogue and choreographer, specialized in assistance through art, working as a self-employed in the culture. She received her MA in dance-movement therapy in Slovenia and holds a WOS (Ways of Seeing, Suzi Tortora) certificate for working with children and families. Neva is currently a PhD student at Faculty of Education in Ljubljana in the field of preschool pedagogy. Her dissertation is focusing on toddlers' motor, social and communicative skills through a dance program. Her work has been increasingly moving also in the direction of individual and group dance therapy for children and adults.

Kranjčan Žigan
Self-employed in culture, Slovenia

Žigan has thus far directed several performances, choreographed over a dozen theatre, contemporary and urban dance performances, co-created and performed in international productions as well as taught hip hop, popping and contact improvisation. He has been developing the idea of integral creativity with a focus on expanding, fusing and pushing the limits of the genres and styles he is working with. His latest work is a multigenre music album "Fusion Reactor" where he presented himself as a songwriter and singer.

Krešić - Vrkljan Normela
Teacher, Croatia

Normela Krešić-Vrkljan is a dance educator, dance history teacher and longtime former headmaster of the Ana Maletic Contemporary Dance School. She graduated from the School of Rhythm and Dance and graduated in Comparative Literature and Art History at the University of Zagreb. She initiated and attended international education Movement Analysis and Somatic Practice in Zagreb. She actively participates at all levels of the educational and performance vertical in dance art through initiatives, documents, workshops and EU projects: Empowering Dance1/2 and Beyond Front@: Bridging Periphery at the moment (as a member of Croatian Institute for Movement and Dance).

Kronsted Christian
Merrimack College, United States

Christian Kronsted is Assistant Professor of Practice in the honors program at Merrimack College. He has a PhD. in philosophy and cognitive science from the University of Memphis. His research specializes in the philosophy of mind with an emphasis on embodied cognition and the philosophy of dance. He researches the cognition and benefits of dance, artificial intelligence, agency, emergence, and large crowd cognition. Dr. Kronsted is co-editor of Dance Philosophers Network, and co-artistic director for the artist collective Stylin'Out Network. He is from Copenhagen, Denmark and for nearly two decades, has been a competitive break dancer.

Ku LingJui
Tainan University of Technology, Taiwan

Ling-Jui Ku is an Assistant Professor in the Department of Dance at Tainan University of Technology. She received

her MFA in Dance Performance from Taipei National University of the Arts, and BS in Physical Education from National Taiwan Sports University, with a major in Contemporary Dance. She specializes in Chinese Opera Martial Arts, Modern Dance, and has directed cross-disciplinary performances through collaboration with traditional Taiwanese art troupes, such as Jiutian Folk Art Troupe, and with musical by Yunlin Philharmonic Chamber Chorus and Taipei Philharmonic. Ling-Jui is not just a dancer but also a performing artist and educator.

Kušlan Kranjc Aleš
Ekvilb inštitut, Slovenia

Aleš Kranjc Kušlan is director of Ekvilb Institute, non-profit consultancy for HR and sustainable leadership. His basic education is philosophy and sociology with addition education in business administration and arts therapy. He is also Relationship and Jungian Coach, HR Consultant, leadership and team developer. In recent years he has been intensively practicing movement and somatic processes, with an emphasis on contact improvisation, dance improvisation and somatic practices and developed processes and workshops how to use movement/dance improvisation in context of leadership and team development.

Lajić - Horvat Grozdana
Zagrebačko kazalište mladih, Croatia

She was born in Zagreb where she graduated from the Faculty of Philosophy of the University of Zagreb with a degree in French language and literature, Information sciences and Theatre studies. In 2015 attended Summer institut program "Activating learning through the arts" at the University of Texas at Austin, US. Since 2000. employed in Zagreb Youth Theatre as Theater pedagogue; Head of Drama studio department (Educational department of Zagreb Youth Theater) where she created, authored and staged more than 70 plays with children and youth. Attended numerous workshops for directors, actors, theatre. Regularly conducts workshops for students, teachers and educators.

Laure Maruša
University of Maribor, Faculty of education, Slovenia

Maruša Laure holds master's degrees from the University of Ljubljana's Academy of Music and the University of Maribor's Faculty of Education, specializing in music and instrumental pedagogy. She is pursuing a PhD in Educational Sciences at the University of Maribor, focusing on music psychology and music didactics, particularly child-centered approaches like Montessori and Suzuki approach. She works as a teaching assistant at the University of Maribor's Faculty of Education.

Leandro Cristina Rebelo
*Education School - Polytechnic Institute of Coimbra.
INET-md | polo FMH, Portugal*

Degree in Dance and Ph.D. in Human Kinetics on Dance specialty of Human Kinetics Faculty - University of Lisbon. Dance Professor in the Education School - Polytechnic Institute of Coimbra at the different Undergraduate and master's levels. Co Author of a Creative Dance Manual: an

interdisciplinary approach in the Primary Education. Researcher at Institute of Ethnomusicology – Center for studies in music and dance – INET-MD/polo FMH. Dance teacher of the Aesthetic and Artistic Education Program (PEEA - Programa de Educação Estética e Artística). Member of daCi (Dance and the Child International).

Leben Mojca

Self-employed, Slovenia

Mojca Leben is an art-historian and a specialist in non-verbal communication through creative movement. She applies a multisensory and interactive approach in educating/learning through arts. Besides being a guest educator in various art & dance projects in schools and kindergartens, she also collaborates with many Slovene galleries/museums where dance and body expression are brought into the exhibition space to connect visual arts with creativity and experiential embodied learning. She participated in many projects dealing with the role of art and dance in the educational process (amongst them the 2017-2022 SKUM national project).

Lebre Paula

Faculdade de Motricidade Humana, Portugal

Assistant Professor in Psychomotor Rehabilitation 1st and 2nd cycle studies at Faculdade de Motricidade Humana-Lisbon University. Integrated researcher Instituto de Etnomusicologia - Centro de Estudos em Música e Dança (INET-md)-Dance studies. Participates in research projects and community outreach in the field of health promotion, resilience, psychomotor intervention and assessment, dance and expressive therapies. Participation in International projects i(MARA-outcomes framework, movement assessment and reporting tool MARA; Promehs- Promoting Mental Health at Schools; Story Makers Project, Rescur – European resilience curriculum, Rescur in Action, Be ready-Life skills and career development helping young people progress into success.

Leitão Ana

INET-md Institute of Ethnomusicology - Center for the Study of Music and Dance, Faculty of Human Motricity (FMH), Lisbon University, Portugal

Ana Leitão is a dancer, choreographer, researcher, director, and project creator. She holds a postgraduate degree in Community Dance from the ULisboa at FMH and is currently pursuing a doctorate, specialization in Dance at the same institution. Ana's background includes training in Contemporary Dance at Porto's Professional School of Balletteatro. She also holds a degree in mathematics and applied physics for Astronomy from the UPorto and a master's in origin and evolution of life, UMinho.

Lenard Vid

Professor, Slovenia

Vid Lenard completed studies in art history, sociology of culture and preschool pedagogy. He has worked in kindergartens for over ten years using dance activities and creative movement. Now he is employed at the faculty of pedagogy in Koper, where he teaches dance activities for preschool education and art history for students of visual arts and design. He enrolled in a PhD with the topic of an interdisciplinary approach in movement and dance to

promote creative thinking. At the university, he leads a dance group and publishes art reviews in the newspaper Dnevnik.

Lindqvist Anna

Umeå University, Sweden

Anna Lindqvist, PhD in Educational work, senior lecturer at the Department of Applied Educational Science, Umeå University, Sweden. Her research focuses on dance in preschool and primary school. She combines research with the appointment as an Assistant/ Deputy Director at Umeå School of Education, Umeå University. She is a board member of The Swedish National Dance in Schools Institute and TEPE, Teacher Education Policy in Europe. She is a participating researcher in the project "STEAM in early childhood education: An opportunity to traverse gender norms connected to Arts and STEM?" (Research Project Grant, The Swedish Research Council, 2023-2026).

Lončar Aleksandra

Slovenia

Saša Lončar is a dance pedagogue and choreographer, the founder, and artistic director of the Cultural Association Qulenium in Kranj. She serves as the director of the Kaleidoscope Festival in Kranj and Ljubljana and leads the creative camp Mašun. Her mission is to foster dance creativity among children and teenagers. She showcases her work at festivals both nationally and internationally. She has been honored with awards such as the Mete Vidmar Plaque, the Prešeren Plaque from the Municipality of Kranj, and the Ksenija Hribar Award.

Lorenza Linda

Central Queensland University, Australia

Dr Linda Lorenza researches arts education and applied arts. She is Head of the Bachelor of Theatre and teaches theatre, acting and drama. Her professional career spans arts industry management, education policy development, research and academia. Her interdisciplinary research is predominantly associated with applied arts cutting across social innovation and change, regionality, rehabilitation and youth. She is Chief Investigator of the Emerging Priorities Program research, an examination of primary student, teacher and parent experiences of arts learning online during COVID-19 lockdown.

Lundahl Vigil Teresia

Fryshusets gymnasium, Sweden

Teresia holds a master in choreography with focus on contemporary didactics from SKH, Stockholm University of the Arts (2021). Her primary work is dance teacher at Fryshusets gymnasium, Stockholm since 22 years. The last two years she has been a senior teacher in the knowledge field sexuality, consent and relations. Beside the teaching she is a freelance dance artist, and she is constantly busy creating new forms of expressions in different spaces and contexts. She currently has a residence on the theme "Herbs, sexuality and some ballroom dancing" at Hägerstensåsens medborgarhus, Stockholm.

Mabingo Alfdaniels**Makerere University, Uganda**

Alfdaniels Mabingo is a Ugandan dance researcher, scholar, performer, educator, Afro-optimist and co-founder of AFRIKA SPEAKS. Born and raised in his ancestral village, Mbuukiro, on the shores of Lake Victoria in central Uganda, East Africa, he holds Ph.D. in Dance Studies from the University of Auckland. A recipient of the prestigious Fulbright scholarship, Mabingo also holds an MA in Dance Education from New York University, and an MA in Performing Arts and a BA in Dance degree, both from Makerere University in Uganda. He has taught and conducted research on dance worldwide.

Manja Syazwani Aniyah**Universiti Pendidikan Sultan Idris, Malaysia**

An Early Childhood Teacher from the National Child Development Research Centre, Universiti Pendidikan Sultan Idris (UPSII), Tanjung Malim, Perak, Malaysia. She was actively involved in the development of early childhood education activities, an early childhood educator who has been teaching and conducting research.

Manley Mary-Elizabeth**Professor Emerita and Senior Scholar, Dance Department, School of the Arts, Media, Performance & Design, York University, Canada**

Mary-Elizabeth Manley is professor emerita and senior scholar in York University's Department of Dance. Selected research appears in the Congress on Research in Dance (CORD), Dance Education Around the World and in Dance and the Child: International (daCi) conference proceedings. She was the chief editor for daCi's First 30 Years: Rich Returns and is author of "Roots and Wings: Virginia Tanner's Dance Life and Legacy" with Robert Bruce Bennett and Mary Ann Lee. Mary-Elizabeth directed ArtStart, an innovative children's community dance and arts program at York University and a daCi member since 1978.

Mansbridge Anna**Freelance, United States**

Anna Mansbridge is originally from Australia and the UK and now resides in Seattle, Washington, USA. She holds a First Class Honours Degree in Dance and Education from Bedford College, UK, and an MFA in Choreography and Performance from Mills College, California, USA. Anna has a long history of teaching English Country Dancing. In 2000 she founded Seattle Early Dance, dedicated to recreating dances from the European Renaissance and Baroque periods. Anna has choreographed and directed Early Opera productions in Europe and the USA, has taught at a number of universities, and on prestigious early music courses.

Marinčič Ema**Museum and Galleries of Ljubljana, Slovenia**

Ema Marinčič is an art historian who has been working for 15 years as a curator/educator at the Museum and Galleries of Ljubljana. Her work entails the preparation of interactive programmes for preschool and elementary school children as well as families. She includes costumed tours, puppets and object theatre, creative movement and

dance, and meditation stories accompanied by various sounds in her diverse programmes. She has also authored the story of the picture book *Sivko na potepu po Plečnikovi Ljubljani*. She's active in the education of new museum guides, both in terms of content and in the field of didactics.

Marinič - Žunič Kleo**Primary school teacher, Slovenia**

Kleo Marinič-Žunič currently employed as a second grade primary teacher in Ljubljana. She went to university, where she studied Primary Education at the Faculty of Education of University of Ljubljana. She has been dancing ballet at Ballet School Saša for most of her life and that is where the interest in ballet grew each year more and more and there she found the inspiration to include ballet in her master's thesis. In October of 2023 she got her master's degree in researching how ballet is included in primary education and how it affects student's overall wellbeing.

Marques Ana Silva**Escola Superior de Dança and CESEM, Portugal**

Postgraduate in Digital Education, Lisbon School of Education, Polytechnic Institute of Lisbon (2023); PhD in Educational Sciences, specializing in Educational Psychology, Universidade Nova de Lisboa (2016); Specialist Degree in Dance, Polytechnics Institutes of Lisbon, Porto and Leiria (2014); Master in Artistic Performance-Dance, Faculty of Human Motricity, University of Lisbon (2007); Degree in Dance, Education (1999), Escola Superior de Dança (Higher School of Dance), Polytechnic Institute of Lisbon; Professor with Escola Superior de Dança, since 2000; Member of Centre for the study of the sociology and aesthetics of music (CESEM), at Universidade NOVA de Lisboa.

Martin Carmelina**Ontario College of Teachers, Canada**

In the last three decades my professional, creative and pedagogical activities have mostly taken place in educational contexts. My educational activities include working with children, youth, educators and artists from diverse populations and communities, where I advocate and model innovative pedagogical practices in dance education. I have contributed in various capacities to the development of dance curriculum policy, guidelines and resources for Ontario teachers. I am the founder of Pulse Ontario Dance Conference that hosts a provincial gathering for dance educators, youth, emerging and established dance artists. My graduate work in 2020 focused on centralizing the body in research endeavors.

Masnan Abdul Halim**Universiti Pendidikan Sultan Idris, Malaysia**

Abdul Halim bin Masnan (PhD) is the Assoc. Professor of Department of Early Childhood Education, Faculty of Human Development at Universiti Pendidikan Sultan Idris. He is an Adjunct Professor at UNITAR (2020 – 2024) and visiting professor at UNNES, Semarang, Indonesia. He also received an Erasmus grant in March 2022 for a 3 week teaching mobility program at Trnava University, Slovakia. He specializes in Early Childhood Education and his expertise in Pedagogy in Early Childhood Education made

him to be a team member in conducting research projects and advisory boards in Malaysia and oversea.

Mattsson Torun

Malmö University, Sweden

Torun Mattsson, PhD in Sport Sciences, associate professor Sport Science in pedagogy at the Department of Sport Sciences, Malmö University. She is also Vice dean for education at the Faculty of Education and Society, Malmö university, Sweden. Her research focuses on dance in Physical Education (PE) and in Physical Education Teacher Education (PETE). She also investigates dance in preschools and in School Age Educare. Her research also focuses on gender perspectives, embodiment and meaning making in educational settings.

McKain Sophia

Edna Manley College of the Visual & Performing Arts - Junior Academy Dance, Jamaica

Sophia McKain has been teaching children dance for over 10 years. She is a firm believer that dance is more than the learning of steps and based on its myriads of benefits, everyone should be allowed the experience of dance. She holds a BFA in Performance and Choreography from the Edna Manley College of the Visual & Performing Arts (EMCVPA) and an MA in Dance Education from the University of North Carolina Greensboro (UNCG). Sophia is currently the Head of Department of Dance Education at the EMCVPA. She is committed to dance education, research, performance, choreography.

McNeil Barbara

University of Regina, Canada

Dr Barbara McNeil is an Associate Professor, in the Faculty of Education, University of Regina (Canada). She teaches in the areas of Arts Education and Language and Literacies. She is committed to using arts-based approaches to work collaboratively, compassionately, and ethically with children and youth of underserved /marginalized communities in the interest of imagining and creating better worlds for self and all planetary others. Overall, Barbara's research orients toward justice, collective well-being, and the 'not yet' of our positive potentialities as human beings.

Meiners Jeff

University of South Australia, Australia

Dr Jeff Meiners (EdD) is an adjunct lecturer and researcher at the University of South Australia and current Chair of dance and the Child international. He has worked widely in schools, with artists, education organizations, dance companies and international projects (Norway, Papua New Guinea, Portugal, Singapore, Switzerland, UK) to support dance development. Jeff was Australia Council Dance Board's Community Representative (2002-7), 2009 Australian Dance Award winner for Outstanding Services to Dance Education, and dance writer for the new Australian curriculum's Arts Shape paper.

Melchior Elizabeth

N/A, New Zealand

Liz taught dance in initial teacher education programmes at Victoria University of Wellington for many years. She

recently returned to the primary classroom and was dance facilitator in a Creatives in Schools project, funded by the Ministry of Education. She is a contributing author for dance in a series of resources being developed by Poutokomanawa, a bicultural arts education collective. Liz was awarded a life time membership of DSANZ (Dance Subject Association New Zealand) for her contributions to dance education. She served on the Executive Committee of daCi as Member at Large, responsible for the SpringBoard.

Mijačević Ivan

Dijaški dom Ivana Cankarja, Ljubljana, Slovenia

Ivan Mijačević (1979, SFRY), a maker, performer and educator in the fields of music, performing and visual arts, holds an MA in dance dissemination from the Cologne Academy of Music and Dance in Germany. He facilitated Terpsichorean Sonics at the Salzburg Experimental Academy of Dance, Cologne Academy of Music and Dance, School for New Dance Development Amsterdam, Frankfurt University of Music and Performing Arts, National Dance Academy Rome, Jerusalem Academy of Music and Dance, Zagreb Academy of Dramatic Art, Alma Mater Europaea – ECM, Tanzfabrik Berlin, Yasmeen Godder Studio and World DanceSport Federation, amongst others.

Moffett A.T.

Delaware Institute for Arts in Education, United States

A. T. Moffett has had a varied career as a dance teacher, teaching artist and now Executive Director of the Delaware Institute for Arts in Education. She has degrees in dance and Public Policy and currently resides in Wilmington, DE with her 11 year old twins and husband Ryan.

Monteiro Elisabete

Faculdade de Motricidade Humana - ULisboa (FMH-ULisboa). INET-md | polo FMH, Portugal

Assistant Professor in Dance 1st and 3rd cycle studies at Faculdade de Motricidade Humana-Lisbon University. Researcher and Coordinator of the research group at INET-MD/polo FMH, Institute of Ethnomusicology - Centre for studies in music and dance. Foreigner invited researcher collaborator at 'Núcleo de Estudos e Pesquisa Arte em Movimento '(NEPAM - Brazil). Coordinator of PhD Dance Studies. Participation in International projects, namely Story Makers and in the implementation of MARA with the 2nd year dance students. Since 2007 working with some inclusive dance Projects (Portugal, Brazil). DanceAbility-Lisbon2017 Teacher Certification Course. DaCi National representative.

Morgan Ilana

Texas Woman's University, United States

Ilana Morgan, Associate Professor of Dance at Texas Woman's University, researches dance education as a catalyst for social justice within the context of incarcerated and detained youth. Her focus centers on dance experiences and choreography as expressive and restorative practice. Her research delves into issues of confinement, freedom, governmental rehabilitation approaches, juvenile justice, and the intersection of social and emotional learning with dance. She has contributed to publications and peer-reviewed, dance education journals.

In addition to her research, she instructs courses in dance pedagogy and theory and serves as the coordinator for the MA and BA in Dance.

Moura Margarida

Faculty of Human Kinetics, University of Lisbon, Portugal
Margarida Moura, PhD in Human Kinetics – Dance (Portuguese Traditional Dance), and Master in Educational Sciences. Teacher of Dance at Faculdade de Motricidade Humana – Universidade de Lisboa – FMH – Ullisboa (Faculty of Human Kinetics - University of Lisbon) Portugal. She is researcher (2003 to the present) in INET-md, Portugal, and an expert in Dance didactics and Expressions recognized by the Scientific-Pedagogic Council of Continuous Training (1998 to the present). She is responsible for studies in master's and doctoral degree in Performance Art / Dance and Dance in Education.

Mousavi Afrooz

PhD in sport psychology, Iran, Islamic Republic

Afrooz Mousavi is a sport psychologist and also mental skills coach of dancing performers. She studied general psychology and sport psychology at the University of Iran. She began dancing performance after finding a nice dancing group called Vashtan art group in Tehran. She is proud to say that she is a first psychologist that have two famous performance as ritual movements with Vashtan group in Niavaran artistic cultural complex. Additionally, she worked with children and young performer as a mental skills coach. She loves writing on her experiences with performers. she is a university lecturer in psychology.

Mraz - Novak Tadeja

SDCO - Slovensko društvo Carla Orffa, Slovenia

Tadeja Mraz Novak dedicates her professional development to the Orff Schulwerk approach in music education. In her professional work, she explores various forms of active teaching in the field of musical arts at the elementary school level. She is the author and co-author of various educational materials for music from 1st to 5th grade and is a lecturer at seminars and workshops for elementary school teachers, preschool educators, and music educators. The guiding principle of her work is that learning takes place through movement and awareness of one's own body in communication with others.

Nesbit Marissa

University of North Carolina at Charlotte, United States

Marissa Nesbit, PhD, MFA (she/her) is Assistant Professor and Dance Education Coordinator at UNC Charlotte, where she supports aspiring dance educators to craft rigorous and engaging learning experiences that immerse their students in the creative process. Her research projects investigate aspects of dance curriculum and pedagogy in K12 contexts.

Ng Yvonne

www.princessproductions.ca, Canada

Yvonne Ng|黄碧琬, is a choreographer, arts educator, artistic director of princess productions (since 1996): tiger princess dance projects (tpdp) and dance: made in Canada Festival. tpdp umbrellas Yvonne's artistic activities. Yvonne is a certified Open Source Forms, C-I Training™,

Ashtanga Yoga teacher. Yvonne is recipient of 2022 Walter Carsen Prize for Excellence (Canada Council), Muriel Sherrin Award, Jacqueline Lemieux Prize, K.M. Hunter Artist Award, the New Pioneers Arts Award, Chalmers Arts Fellowship and a Dora Mavor Moore Award for best performance (ensemble) and in 2007, the Ontario Premier's Award for Excellence in the Arts – New Talent.

Nielsen Svendler Charlotte

University of Copenhagen, Denmark

Charlotte Svendler Nielsen, PhD, is Associate Professor in Education, Program Director at the Department of Nutrition, Exercise and Sports, and part of the research group "Embodiment, Learning and Social Change," University of Copenhagen (DK). She is Co-Editor of the Routledge book series "Dance, Young People and Change" (2015, 2018 and 2020). She was Executive Board member of Dance and the Child International from 2009-2022, and from 2019 she has been Chair of the European Network of Observatories in the Field of Arts and Cultural Education (ENO), from 2023 in official partnership with UNESCO.

Nielsen - Okamura Erica

Independent Researcher, Australia

Erica Nielsen Okamura holds a Master's of Fine Arts degree in Dance from Arizona State University and is the author of the reference book "Folk Dancing" (2011), part of the American Dance Floor Series by Bloomsbury Publishing. Erica is an American expat in Australia and was the organiser of the 2023 Albury-Wodonga Dance Exchange, a multicultural workshop series featuring diverse local community groups, with a lightly ethnochoreographic flavour. Her current research is around the origins of the educational folk dance movement in the early 1900s for schools and playgrounds in Australia, the UK, and USA.

Nkomo Reitumetse

Artist Retreat, South Africa

Tumi Nkomo is a multidisciplinary dance artist with a master's degree in dance from the University of Cape Town. She is currently serving as a teaching artist and co-owner of an artist retreat in Hartbeespoort, South Africa.

O'Brien Julianne

Chapman University, United States

Julianne O'Brien has a background in dance as a performer, choreographer, and academic leader. She holds a BA from Connecticut College, an MFA from the Ohio State University and is a certified yoga instructor and Laban/Bartenieff Movement Analyst. She is the Chair of Dance at Chapman University, where she teaches modern technique, pedagogy, dance history, yoga, improvisation, and dance education and outreach. For more than two decades she has worked with all ages and abilities, from underserved youth to nursing home residents to integrate movement into the school and institutional curriculum to improve quality of life and learning.

O'Brien Angela Juliette

Canadian International School of Hong Kong, *Hong Kong*

Juliette has a PhD in Dance from the University of Hong Kong and a master's in performance studies from the University of Manchester. A widely experienced dancer, and teacher of dance, theatre and yoga, her work focuses on examining how the body is engaged in different dance forms as a way to understand dance phenomena, and connect the dancer, body and form. She has published papers and presented at conferences of the WDA, ICTM, IMS and DaCI.

O'Connor Sinead

Open University, *Ireland*

Sinead O'Connor (PhD, FHEA) – Based in Ireland. Associate Lecturer (Open University) and consultant in eco-creative dance, social and therapeutic horticulture and sustainable trails (including walking practice) and transdisciplinary methodologies. As a facilitator, she has trained as an artist, Sufi-whirler and Kunda-dancer. Her intervention work creates space for communities to re-imagine and re-engage in sustainable decision-making processes internationally. Currently, she somatically co-creates with Festina Lente, as Head of Horticulture and Sustainability Services - a charity that helps people, especially children experiencing difficulties in life, to reach their potential through the medium of plants.

Ogrinc Nina

Conservatory for Music and Ballet Ljubljana, Ballet College, *Slovenia*

Nina graduated in Professional Dance and Performance at the University of Kent. She was a demi soloist in SNG Opera and Ballet Ljubljana since 2005 to 2020. After 15 years, she ended her active dance career and started teaching at the Conservatory for Music and Ballet Ljubljana. She is also a lecturer at the Ballet College. During her dance career she obtained a Master's degree in Kinesiology from the Faculty of Health Sciences, University of Primorska. In her work she combines knowledge of kinesiology and dance, focusing on helping dancers prevent musculoskeletal injuries and support dance performance.

Oleami Jelena

Kulturno izobraževalno društvo Plesonoga, *Slovenia*

Jelena Oleami (1976) has a Bachelor's Degree in Cultural studies. In the past 25 years she has been teaching youth in marginalized communities creative movement and contemporary dance. Somatic movement, awareness, metaphor and ritual practice has been central to her work that she is offering to the community in the form of expressive art workshops, cacao circles, performances and experiential events. She is currently a student and ArtCorps scholar at Tamalpa Institute – Level 3, institute for unique approach to movement, dance, and expressive arts therapy and education.

Orož Lea

Dancer, teacher, choreographer, *United Kingdom*

I am a London-based freelance contemporary dancer of Slovenian and Serbian descent. I graduated from London Studio Centre with a First Class BA Hons Degree in

Performing Arts (2017). For the past 6 years I have worked with various choreographers, artists, institutions and fashion projects, such as Holly Blakey, Benjamin Jonsson, Maxine Doyle, Jose Agudo, Giannis Haroulis, Temper Theatre, Royal Opera House, Issey Miyake, Roksanda, Barbour and Another Magazine to name a few. Currently, I am part of an artistic research group at the Doctoral Forum ARTiculation in Graz. I choreographed a film Born of Violence, represented on Nowness.

Overby Young Lynnette

daCi USA, *United States*

Lynnette Young Overby, Ph.D. is an Adjunct Professor at Teachers College, Columbia University and a Fellow in the Arnhold Institute for Dance Education Research, Policy, and Leadership. She is also a founder of the Dance Minor, and the Community Engagement Initiative at the University of Delaware (Retired). She is author or editor of over 60 publications including 14 books. Overby serves as artistic director of the Sharing our Legacy Dance Theatre. In 2018 she received the Lifetime Achievement Award from the National Dance Education Organization and in 2021, she was appointed to serve on the National Council on the Humanities.

Panetta Alexandria

Learning Associate (Sydney Dance Company) / Academic lecturer (Australian College of Physical Education), *Australia*

Alexandria Panetta (Lexy) is a Sydney-based artist, choreographer and academic with a strong interest in dance performance, improvisation, writing and film. She is the Learning Associate and Teaching Artist for the Sydney Dance Company and is an Academic at the Australian College of Physical Education lecturing in Dance and Education. Her research contributes to the educational sphere in NSW and Australia and analyses the core of improvisation, supporting the creative value and potential of choreographic development through improvisational skills.

Parker - Wendt Linda

Arohanui Specialist School & Outreach Service, *New Zealand*

Linda Parker-Wendt (she/they) (MCPA, B. Ed) currently serves as National Executive Representative for Inclusion and Specialist Education for the Dance Subject Association of New Zealand. Linda is collaborating with Touch Compass Dance Trust as an ally, to forge a disability-led future, exploring disability aesthetics as a creative lens for art making and social action. She works as an Arts Enrichment educator in West Auckland and lives in Oratia in a rainforest, where their family run an ongoing eco-art project, Whakahou Regener8. This complements her Splash Flying Dance program at Arohanui School & Specialist Outreach Centre.

Parkins Michelle (Chell)

University of Wisconsin Madison, *United States*

Chell Parkins (EdD) is the Arnold director of dance education at the University of Wisconsin-Madison, where she promotes equitable access to diverse dance education by credentialed dance teachers. Her ongoing research

supports a call for culturally responsive-sustaining dance pedagogical practices responsive to students' complex cultural identities. Her documentary, *WanderlustDance: Puerto Rico*, invites audiences to look at the culture, politics, and people of post-Maria Puerto Rico through interviews set against footage of solo dancing at historical sites across the archipelago.

Pastorek - Gripson Martha Maria
Halmstad University, Sweden

Martha Pastorek Gripson, Ph.D. in Arts Education" is an associated professor in aesthetics and innovation as well as the international advisor at the School of Education, Humanities and Social Sciences, Halmstad University. She works with teaching, supervising at the preschool teacher education and primary teacher education. Her research focus on teaching and learning dance, gender, special education, and early childhood education. She is a former dance teacher and principal. As a dance teacher she has worked in diverse educational contexts. She is a member of the board for the Swedish Network for Aesthetic Subjects in Teacher Education.

Pavlicevic Jaime
KittedNZ, New Zealand

Jaime Pavlicevic is a proactive governance leader. Serving as a gymnastics Club President and Chair for the past four years, Jaime has been instrumental in championing gender equity in artistic sports. Her collaborations extend beyond the sport of gymnastics with a broadened scope to include dancing, through reaching local government and regional sports organisations. Her drive to center participant wellbeing is evident through initiatives like Making Space for Gymnasts and Dancers.

Pavlović Monika
University of Ljubljana, Faculty of Health Sciences, Ljubljana, Slovenia and University of Primorska, Faculty of Health Sciences, Izola, Slovenia

Monika graduated in Orthotics and Prosthetics at the Faculty of Health Sciences, University of Ljubljana, where she is currently working as an assistant lecturer. She holds a Master's degree in Kinesiology from the Faculty of Health Sciences, University of Primorska, on the topic of body asymmetries as one of the risk factors for musculoskeletal injuries in dancers. With a great passion for research in sport, she is expanding her knowledge at a doctoral programme in kinesiology.

Perry Chancz
Freckled Face Entertainment Inc., Canada

Chancz Perry is an award-winning, multi-faceted producer, choreographer, triple-threat performer, and teacher. He has spent more than 30 years in the entertainment industry – on stage, screen and behind the scenes. Chancz is certified in Early Childhood Education from Saskatchewan Polytech, has a BFA in Dance and a BA in Criminology from Simon Fraser University and was pursuing graduate studies at the University of Regina. He has served as an artist in residence in Regina Public Schools and as a sessional instructor at the University of Regina, as well as in several roles at the Globe Theatre and Dance Saskatchewan.

Pouwer Eva-Luca
Amsterdam University of Applied Sciences, Netherlands

Eva-Luca Pouwer is a lecturer and researcher at the Academy for Physical Education at the Amsterdam University of Applied Sciences. In the past, Eva-Luca worked with people with intellectual disabilities, children in shelter locations, youth in Mexican suburbs, the elderly in care and nursing homes, and students in Amsterdam's (special) primary education. In 2015, Eva-Luca completed her Bachelor's degree in Dance Education at ArtEZ University of the Arts. Following her Bachelor's, she pursued a Master's in Arts & Society at Utrecht University.

Požek Monika
Asociación MeetShareDance, Spain

Monika Požek, choreographer, teacher, inclusive dance specialist, and founder of the MeetShareDance Association in Madrid. She has long experience leading artistic and educational projects that have to do with the performing arts, contemporary dance, different bodies, untrained dancers, and accessibility. Her field of work is constantly changing, intertwining sectors, and using video and poetry as another performing arts language. She organizes international inclusive dance festival and choreograph works for her dance company MAD Kolektiv. Recipient of an ArtsLink Grant (San Francisco) in 2021 and a Fulbright Schumann Fellowship (Atlanta) in 2014.

Pribyl Jill
University of Kisubi, Uganda

Jill Pribyl, a former Fulbright Scholar at Makerere University, devoted over a decade to teaching in the Department of Performing Arts and Film. She pioneered a post-graduate certificate program at the University of Kisubi in Uganda and established a successful New York University study abroad program in its fifteenth year. She earned a master's degree in choreography from the University of New Mexico and holds a Certified Movement Analyst (CMA) credential from the Laban/Barteniff Institute of Movement Studies. She is pursuing a PhD at the University of Cape Town, furthering her contributions to academia and the arts.

Pucová Markéta
NIPOS ARTAMA, Czech Republic

A dance teacher, performer and choreographer from Czech Republic. She studied dance at the Academy of Performing Arts in Bratislava (SK) and choreography at Dartington College of Arts (UK). Her focus is on contemporary dance art, instant composition (improvisation) and creative dance. She works for Laban Atelier Bratislava, and NIPOS ARTAMA, an organization representing non-professional artistic activities of adults, children and youth. She has been involved in educational projects for dance teachers. She is co-author of the methodology book *Creative Dance* (2016, Bratislava). She creates dance projects, interdisciplinary projects, site specific and artistic community projects.

Rato Rita

Faculty of Human Kinetics, University of Lisbon; Institute of Ethnomusicology - Music and Dance Studies Center - INET-md., *Portugal*

Rita Rato has a PhD in Human Kinetics/Dance from the University of Lisbon. She is an invited auxiliary professor at the Faculty of Human Kinetics - UL, teaching Dance Technique, Dance Laboratory and Somatic practices in the Department of Education, Social Sciences and Humanities. She is also a researcher at the Institute of Ethnomusicology - Music and Dance Studies Center - INET-md.

Richter Michelle

Regina Catholic Schools, *Canada*

Michelle Richter (MA), recipient of the Margaret Messer Arts Education scholarship in both 1998 and 2020, is a passionate and experienced arts educator and grade 8 teacher. She served as the arts education consultant for her school division for five years, working with teachers and students to actualize curriculum while modeling various arts strategies. Recently, Michelle was diagnosed with breast cancer. She has used her love of belly dance to deal with her diagnosis and also formed a group for other survivors to use dance as part of their healing. She intends to pursue doctoral studies in the near future.

Ronkainen Annu

Dance teacher, *Finland*

Annu graduated Bachelor of Arts from Stockholm University of Dance and Circus in 2010. Since then she has worked both as a teacher, dancer and choreographer both in Finland and Sweden. In 2016 she supplemented her studies with a master's degree in dance pedagogy at the Theater Academy in Helsinki, Finland. Annu has experience in teaching various ages from beginners to skilled movers and she has been working with several community dance projects. Since 2012 her artistic work has been focused on the Swedish company called React Public Performances. React is specialized in creating performances for public spaces.

Rowlands Kerrin

University of South Australia, *Australia*

Kerrin is a Lecturer in Arts Education at the University of South Australia, Education Futures where she works with pre-service teachers in arts education, dance and Creative Body-based Learning (CBL) across early childhood, primary and secondary education programs. Kerrin is involved in the development of teacher professional learning programs for the South Australian Department for Education and Carclew. Her PhD research investigates teacher experiences working with First Nations dance in the Australian Curriculum in South Australian primary schools.

Rupnik Urša

Freelancer, *Slovenia*

Urša Rupnik is a freelance dancer, choreographer and pedagogue. She has collaborated with the majority of renowned Slovenian choreographers. Her work encompasses artistic creation, staging and performing, as well as teaching and mentoring. She is an artistic director

of Ursus Dancers collective, gathering young dancers in semi-professional field. As a choreographer and pedagogue, she collaborates with several formal dance education institutions, as well as different dance studios, festivals, companies and theatres in Slovenia and abroad. She is currently a PhD candidate at the Faculty of Education, University of Ljubljana, focusing on the integration of contemporary dance principles into higher education.

Russell - Smith Carolyn

Khulcha Theatre School of Dance, *Jamaica*

Carolyn Russell-Smith is the founder and Artistic Director of Khulcha Theatre School of Dance. As a dance educator, choreographer, consultant and adjudicator for the Jamaica Festival of Arts annual competition. She is the Jamaica National representative for Dance and the Child International (daCi), a member of the Jamaica Association of Dance and Drama Educators (JADDE) and one of the pioneer teachers of the Caribbean Examination Council's (CXC) Theatre Arts (dance) examination. Trained in dance education at Jamaica School of Dance (The Edna Manley College of the Visual and Performing Arts), she also studied at the Laban Centre, Goldsmith College, London. She has conducted dance workshops for teachers in Grand Cayman and Cayman Brac. Her activities also include Conducted workshops and presentations at various daCi conferences, contribution to two books 'Creative Dance Around The World and Dance, Access and Inclusion'. She is also a member of C.I.D. She continues to be held in high regard for her perspectives on Dance and its positive influence on Young People. She has received numerous awards in this field.

Saearani Muhammad Fazli Taib

Sultan Idris Education University, *Malaysia*

Associate Professor Dr. Muhammad Fazli Taib Bin Saearani (Fazli), graduated summa cum laude from Universitas Gadjah Mada, Indonesia with a Doctorate in Performing Arts and Visual Art Studies. The research was on dance education in the classical court dance heritage of Yogyakarta. He received his master's degree (Drama & Theater) in creative movement education at Universiti Sains Malaysia, Penang in 2014, bachelor's degree in creative arts with dance concentration at University Malaysia Sabah in 2007, and Diploma in Performing Arts (Acting) in 2004 at Universiti Teknologi Mara. His research focuses on dance education and dance heritage through non-formal education.

Samuel Gerard M.

University of Cape Town, *South Africa*

Gerard is an Associate Professor: University of Cape Town and former Director of the School of Dance. His PhD examined Contemporary Dance in South Africa and the nexus it offers for reimagining notions of Other and Body. Through post-colonial and phenomenological readings, he continues to investigate subfields of Dance discourse such as ballet, children's dance theatre, dance as social healing, and performativity of the archive. He is Editor: *South African Dance Journal*, and Chair of *Confluences* a biennial, international dance conference hosted by

UCT. He has several publications in Education, Disability, Ballet and South African Dance Histories.

Sap Saskia

Amsterdamse Hogeschool voor de Kunsten, Netherlands
Dance teacher (Nel Roos Academy Amsterdam, 1987), Educator (Vrije Universiteit Amsterdam, 1994). Teacher and coach of students who are studying to become a dance teacher (Amsterdamse Hogeschool voor de Kunsten, 1994 - now). Owner of a ballet school (2003 - 2019). Dance journalist (Kunstzone. Dansdocent.nu). Researcher of dance education (Lectorate Amsterdamse Hogeschool voor de Kunsten).

Schmid Stefi

Independent dance entrepreneur, Germany

Stefi Schmid, CLMA (Certified Laban Movement Analyst), musical performer and anthroposophical special needs educator. One term is not enough to describe her: Educator in dance education for children. A bit of Mary Poppins, Pippi Longstocking and Ronja Robber's Daughter. A highlight when it comes to uniqueness in dance education for children. Opportunities instead of difficulties. What drives her most: the absolute development of one's own potential. She developed a training program for adults in children's dance pedagogy with a holistic approach and unique methodology, which she has been offering for 10 years, currently at Lake Constance, Germany.

Schwenner Sabina

Plesni studio Intakt, Slovenia

As a dancer, Sabina Schwenner, collaborated with various authors in the field of performing arts. She worked as a regional dance selector in cooperation with JSKD for ten years. She taught at KGBL, in the department of contemporary dance. As a teacher, she regularly works at PS Intakt, Plesni Epicenter and Montessori Academy. She also works as an external evaluator at the matriculation exam for the subject of contemporary dance at SVŠGUGL in Ljubljana. She is a mentor to many award-winning choreographic miniatures, participated in award-winning plays and short films, and received the certificate of Meta Vidmar.

Shen Yuxiao

University of Auckland, New Zealand

Yuxiao Shen is a student at the University of Auckland, majoring in Dance Studies. She is in the third year of her PhD programme. Her current research topic is formal and non-formal dance education in China. She has previously completed a Master's degree in Dance Studies at Beijing Dance Academy and another Master's degree in Community Dance at the University of Auckland. The research project, which she joined, includes "The Meaning of Chinese Classical Dance in World Coordinates and Multiple Methods", "Frontier Research on Dance Body Linguistics" and "Pedagogy of Korean Traditional Dance".

Shu - Lien Huang

Tainan University of Technology, Taiwan

Shu-Lien is an Assistant Professor in the Department of Dance at Tainan University of Technology. She received

her PhD from the Taipei National University of the Arts, and M.Ed. in Dance from the Graduate Program of Dance Department of Taipei Physical Education College. She is a board member of the Taiwan Dance Research Society. Shu-Lien has taught at the Cloud Gate Dance School for young children before current position. She is a certified teacher for Progressing Ballet Technique, Master Stretch, Labanotation Elementary and LMA. Her teaching and research interests include Ballet, Creative Dance Pedagogy etc.

Skalar Tina

Faculty of Chemistry and Chemical Technology University of Ljubljana, Slovenia

Tina Skalar, Ph.D., is an assistant professor at the Faculty of Chemistry and Chemical Technology. She is currently involved in teaching at the institution in the field of materials. Her research interests include are currently focused on the characterization of microplastics (she has been a member of a project group called Planterastics, partner in the EU H2020 project Papillons). In addition, she is working on the preparation and characterization of high-entropy materials using rare earth elements. Currently, she is leading a student project studying the behavior and properties of phase change materials as composite in building materials.

Skarlovnik Sabina

Čopova ulica 6, 3310 Žalec, Slovenia

Sabina Skarlovnik lives in Žalec and is a primary school teacher at Griže Primary School. She holds a master's degree in Primary School Teacher Education from the University of Ljubljana, Faculty of Education. She has been teaching 3rd grade for four years and leading dance classes for 3 different age groups of students for three years. Every year they have at least three dance school performances. She loves incorporating creative movement into her teaching and is also interested in other innovative practices, especially teaching and learning with technology.

Slattery Eilidh

Royal Conservatoire of Scotland, United Kingdom

Eilidh Slattery is a Lecturer in Arts Education at the Royal Conservatoire of Scotland. Eilidh originally trained as a dancer and dance teacher working in studio setting, formal education and community contexts. Eilidh later qualified as a primary school teacher and went on to hold positions of classroom teacher, principal teacher, and acting headteacher, before moving into Teacher Education as a Lecturer on Initial Teacher Education programmes at the University of Dundee. Eilidh has always continued to focus on dance in primary education using her expertise to support teachers, and this is now Eilidh's main focus as a researcher.

Snook Barbara

University of Auckland, New Zealand

Dr. Barbara Snook is a Professional Teaching Fellow and Professional Research Fellow at the University of Auckland. Barbara was the Caroline Plummer Fellow in Community Dance at the University of Otago in 2008. She is a successful author of dance textbooks widely used in

Australia and New Zealand, the most recently being 'Using the arts across the Curriculum: Integrated Lesson Plans'. She was the recipient of an Osmotherly Award for services toward the development of dance education in Queensland Australia in 2007. Her teaching areas are in Dance Education and Community Dance. E-mail b.snook@auckland.ac.nz

Streuli Janine

Institution, Country: Royal Academy of Dance, *United Kingdom*

Janine is the Dean of the Faculty of Education at the Royal Academy of Dance (RAD). Her extensive academic career has seen her progress from Lecturer to Programme Manager, Head of Learning and Teaching, and Dean. She has tutored a wide spectrum of content across a range of undergraduate, postgraduate and professional programmes with specific focus on dance teacher education. As Dean, she supports the Director of Education with the academic, administrative and strategic development of the Faculty of Education. Prior to joining the RAD, Janine had an extensive freelance career, teaching dance in private, community and state sector education.

Sviderski Igor

Plesni Studi Intakt, Slovenia

Contemporary dancer, dance teacher, choreographer and performer, exploring and researching areas of contemporary dance, dance improvisation, theatre and performative arts since 1989. Cooperating with many domestic and international artists, choreographers, dancers, directors and theoreticians as well as taking part in different national and international acclaimed dance and performative festivals. He was awarded several awards on the field of contemporary dance, performance and education. Achieved BA and MA degree in dance, choreography and pedagogy. Since 1995 he holds and organises contemporary dance classes and creative dance improvisation workshops at the beginner, advanced and professional level. Currently living in Slovenia.

Škorja Simona

Biodanza Rolando Toro System, Slovenia

Simona Škorja started dancing in Goga's Erjavec Plesni Forum Studio in her early age. Since then, is active participant in different somatic dance/movement practice, such as Chi Gong, Ficho Ballet, Body Mind Centering, 5 Rhythm Method, AiQ Method, Contact Improvisation and Biodanza since 2004... Currently is finishing her Biodanza Studies in School of Biodanza in Slovenia. At the same time works as a professor assistant in Academy of Fine Arts, Ljubljana University.

Štirn Darja

Institute PETIDA, Slovenia

Graduated in Pedagogy and History at the Faculty of Arts, University of Ljubljana. She is employed at the PETIDA Institute, where she researches and development pedagogical and cultural-artistic practice and the promotion of creativity. She involves educators, artists and cultural institutions in her work. She has led several development projects on education through or with art in

the whole vertical of education. In the framework of research and development projects, she collaborates intensively with educational institutions across the entire vertical, where theoretical developments in the above-mentioned fields are systematically monitored and researched in pedagogical practice.

Tai JuanAnn

Department of Dance/Tainan University of Technology, Taiwan

JuanAnn TAI (Ann Hayward) is a Professor of the Department of Dance at Tainan University of Technology in Taiwan. She holds a PhD in Dance Studies from the University of Surrey, an MA in Dance Education from NYU, and a BA in Dance from Hunter College, CUNY. She is currently the national representative of daCi Taiwan and is also a board member of the Taiwan Dance Research Society. The major areas of her research and teaching include Dance Pedagogy, Dance History, Dance Composition, Creative Dance for All and Cross-cultural Dance Studies.

Tomazin Ajda

Slovenian, Slovenia

Ajda Tomazin graduated from the Academy of Fine Arts and Design in Ljubljana and received her MA in Choreography and Performance from the University of Giessen in Germany. She works interdisciplinary as a choreographer and designer. Since 2014, her artistic focus is on two target groups: dance performances for children and young people, as well as artistic - andragogical processes with elder people, with a series of social choreography study projects, and intergenerational exchanges. She is the author of many projects and performances, a creative collaborator in many creative processes, as well as a pedagogue.

Tovirac Nataša

PLESNI STUDI INTAKT (Dance Studio Intakt), SVŠGUGL, Slovenia

Nataša Tovirac, an exceptional artist in contemporary dance, choreography, and dance pedagogy, stands as one of the most prominent figures in the Slovenian contemporary dance scene. As the artistic and program director of INTAKT Dance Studio and co-founder of the association of contemporary dance creators, she excels in shaping the contemporary dance landscape. Her pedagogical and choreographic work encompasses collaborations with children, adolescents, and adults. Works as full-time dance teacher at SVŠGUGL - Artistic Gymnasium for Contemporary Dance. As a yoga teacher she imparts her rich understanding and experiences in dance field.

Trotta Allison

Doctoral student at Teachers College, Columbia University and a Faculty member of the Nightingale-Bamford School, United States

Allison Trotta is the Associate Head of Upper School and a Performing Arts faculty member at The Nightingale-Bamford School, where she teaches and develops curriculum and programming. Trotta regularly choreographs at Nightingale for student concerts and

mentors both student choreographers and Seniors pursuing Independent Study Projects in dance. Trotta has connected the Nightingale Dance Department to many local arts institutions. She has worked closely with the educational directors of museums such as the Museum of Modern Art and the Metropolitan Museum of Art to facilitate regular class visits.

Vermeulen Chante

University of Cape Town, South Africa

Chanté Vermeulen is studying Theatre and Performance Studies at the University of Cape Town. She majors in Applied Dance and Psychology. Her love for dance began at the age of seven when she began dance training at Jacqueline's Academy of Dance. She is a performer and creator who gets inspiration from breaking traditional artistic boundaries between acting and dancing. Since a young age, Chanté has been fully immersed in the arts and uses her performances to create meaningful messages and narratives that speak to our humanity.

Vesović Eni

Teacher, Croatia

Eni Vesović started her dance education at the Ana Maletić Contemporary Dance School. After graduating psychology in Zagreb, she completed her dance education at the Academy of Contemporary Dance in Ljubljana. In addition to performing, after graduating from the Academy, she started working as a dance teacher and choreographer and held classes and workshops in Slovenia and Croatia. In addition to her own choreographic projects, she also participates as a choreographer in drama performances. Since 2020, she has been working as a teacher of contemporary dance and psychology at the Ana Maletić Contemporary Dance School.

Vidrih Alenka

Faculty of Education, University of Ljubljana, Slovenia

Alenka Vidrih is an assistant professor with the Faculty of Education at the University of Ljubljana, Slovenia, where she completed her postgraduate study in Creative Arts Therapy. Currently, she is head of the Master Study of Creative Arts Therapy and is a coordinator of ECARTE. She is also a lecturer of Performing Arts in Therapy and in Education. For the last few years, she was part of the National Research on Creativity and Gifted Education. In the 1990s, she established the drama performative model AV (Ars Vitae: Art of Living). It is still used across Europe within a group-tuning.

Vilane Lwandile

University of Cape Town, South Africa

Lwandile Vilane is currently in her 3rd year at the University of Cape Town (UCT) pursuing a BA in Theatre and Dance Performance majoring in Applied Dance Pedagogy and Psychology. She is from the Kingdom of Eswatini formerly known as Swaziland in Southern Africa. She has a keen interest in using dance to stimulate cognitive, emotional and physical development in children and has created a "Groovy Moovers" early childhood movement program centered around using creative dance to enhance these forms of development. She works as an Extra Curriculum dance facilitator at the UCT Educare centre.

Vlach Pam

Spence School, United States

Pam Vlach is a New York based dance educator and curriculum design specialist. She is the founder of Tap Uganda, Inc., a non-profit organization using dance and movement to facilitate intercultural learning between children in New York and Uganda. Internationally, Pam has taught in Portugal, South Africa and Uganda. Pam holds an MA in Dance Education from New York University and was recently recognized as a 2023 Recipient from Dance Education Laboratory for her work facilitating creative dance making and cooperative learning. Pam is a dance specialist at the Spence School in New York City.

Vovk - Pezdir Ana

Slovenia

She is a retired choreographer and dance teacher. She is still President and Artistic Director of the Harlequin Association for the Art of Dance. She has received numerous national and international awards for her work in dance over the past 49 years. She works mainly with young dancers and children. She has also choreographed for a theatre and a symphony orchestra.

Wachowicz Fatima

Federal University of Bahia, Brazil

Passionate dancer, researcher, and teacher. She completed her Post-Doctorate at Western Sydney University – The MARCS Institute, Australia (CAPES scholarship/2015), where she developed experimental research with methods from cognitive psychology to investigate the cognitive processes that act intensely during Viewpoints training. She has a Ph.D. in Performing Arts from Federal University of Bahia – UFBA, works with Contact Improvisation and Viewpoints techniques, and investigates the cognitive processes of attention, perception, and memory in dance. She is currently an Associate Professor at the School of Dance/UFBA and leader of the research group ARTE: Dance, Cognition, and Creation.

Wang Ruping

University of Taipei, Taiwan

WANG, Ruping is a native of Taiwan. She has been teaching full-time at the Department of Dance, University of Taipei since 2010. Wang received her MFA from the University of Utah Modern Dance Department and BFA from the Taipei National University of the Arts. She had been a member of the José Limón Dance Company, the Metropolitan Opera Ballet, and the Mary Anthony Dance Theatre... among others. Wang continues dancing, teaching, performing, and creating dance to comprehend this world.

Williams Liane

Le Wi Dance Jamaica, Jamaica

Liane Williams began her professional journey in dance 13 years ago, as a choreographer and dance educator. Currently, she is the resident choreographer for the Jamaica Musical Theatre Company productions. From 2014-2019, Williams taught modern dance technique at Edna Manley College of the Visual & Performing Arts, School of Dance Junior Department. Liane is the founder

and modern dance teacher at Le Wi Dance Jamaica. Le Wi Dance Jamaica (LWDance JA) provides creative dance classes for young dancers ages 3-18 years, with focus on modern dance technique.

Wilson Joni

University of Utah Children's Dance Theatre, United States

Joni Urry Wilson began dancing with Virginia Tanner and later received the Hayes scholarship in dance and her Honors Bachelor of Fine Arts degree from the University of Utah. Ms. Wilson also has a terminal MFA in performance and choreography from Mills College, California. Joni has taught at several Universities and has performed throughout the United States, as well as internationally. Currently, Joni is the Studio Director for the Virginia Tanner Creative Dance Program, which brings her teaching opportunities that include all ages and abilities. Joni has served on the daCi USA National board, UDEO board and daCi Utah chair.

Wilson Lisa

University of Cape Town, South Africa

Lisa Wilson is Senior lecturer and Head of dance in the Centre for Theatre, Dance and Performance Studies, University of Cape Town, South Africa. Her research interests are located in the fields of dance education, dance pedagogy, dance teacher training and decolonial dance practices. She is the daCi national representative of South Africa. She is a creative artist whose research aims to meaningfully connect her professional identities and social relationships as sister, mother, wife & human. She has published multiple book chapters and journal articles and serves as Editorial Board Member for several leading dance journals.

Wise Serenity

University of Auckland, Dance Studies department, New Zealand

Serenity Wise is a PhD candidate in Dance Studies at University of Auckland. Her background spans dance and visual art, as a scholar/practitioner in community-based dance and a curator/educator in art and object-based learning. Her current research explores social and community dance practices, sustainability, and policy. Serenity holds a Master of Community Dance degree from University of Auckland, and a Master of Art History degree from University of London (SOAS).

Yannitsos Sophia

Freckled Face Entertainment Inc., Canada

Sophia Yannitsos holds a Bachelor of Education and a Master of Education in Curriculum and Instruction at the University of Regina. She spent 40 years as Arts Educator, teaching students from Pre-Kindergarten to Post-Secondary, and worked as an Arts Education Consultant for Regina Catholic Schools before retiring. In her capacity, she built Art programming to support teachers and students in classrooms, encouraged professional artists to work alongside teachers to bring diverse and genuine experiences to students, and provided opportunities for students of varying abilities to engage in art, culture, and performance. Sophia enjoys participating within her Greek heritage in her community.

Zhou Ziyang

The University of Auckland, New Zealand

Ziyang Zhou is a PhD candidate in Dance Studies at the University of Auckland. She holds a master's degree from the University of Edinburgh. Her research interests include dance education, creativity, creative dance, and teacher identity.

Zhu Jia-wei

Independent teaching artist, Australia

Jia-Wei is a movement artist & educator based in Sydney, Australia. She has showcased her choreography and visual art in Japan, New York and Australia (portfolio: www.jwdanceproject.com). Jia-wei began her movement training while studying anthropology. After attaining advanced vocational certification in ballet (Royal Academy of Dance), she trained at the renowned Martha Graham School of Contemporary Dance in New York (2015-17) and Trinity Laban Conservatoire of Dance in London (2019). Concurrently, Jiawei has led inclusion projects in the state education department. She is a strong advocate for dance in education.

Žižanović Senka

Assistant Professor, Croatia

Dr. sc. Senka Žižanović is an assistant professor at the Department of Pedagogy of the Faculty of Humanities and Social Sciences in Osijek. The area of her scientific research can be narrowed down to active learning, contemporary teaching strategies, multimodality, as well as creative dance and movement in teaching which is the focus of her work. She participated at many dance conventions and competitions and is continually updating her knowledge at dance seminars and workshops in Croatia and abroad. She is a member of daCi Croatia, the Croatian Pedagogical Society, and ATEE – Association for Teacher Education in Europe.

I – declare



Dance and the Child international (daCi) Ljubljana Declaration

1. **We the delegates and national representatives of Dance and the Child international (daCi), meeting in Ljubljana, 7 to 12 July 2024, propose this Ljubljana Declaration as per the following statutes:**
 - 1.1 We recall the UNESCO Constitution affirming that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of humanity. We also recall Article 27 of the Universal Declaration of Human Rights, asserting that “everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.”
 - 1.2 We note commitments made by the international community for culture and arts education, notably enshrined in relevant UNESCO international Conventions, Recommendations, Declarations and initiatives in the fields of education and of culture, as well as the three World Conferences on Arts Education in Lisbon in 2006 in Seoul in 2010 and in Abu Dhabi in 2024 whose respective documents, the Road Map for Arts Education, the Seoul Agenda: Goals for the Development of Arts Education and the UNESCO Framework for Culture and Arts Education (CLT-ED/WCCAE2024/1) laid the foundations for addressing challenges and articulating shared and evolving understandings of culture and education and fostering policy and dialogue.
 - 1.3 We recognize that education systems must be strengthened and transformed by taking decisive steps in order to rethink the purpose, content and delivery of education to promote equity and inclusion, quality and relevance, as echoed in United Nations efforts, such as the Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal (SDG) 4 and the Transforming Education Summit (2022).
 - 1.4 We also recognize that culture and the arts are integral to the holistic and inclusive development, resilience, and overall well-being of individuals and societies. Culture is at the heart of what makes us human, and provides the foundation of our values, choices and relationships with one another and with nature, endowing us with critical thinking, a sense of identity, and the ability to respect and embrace otherness. We further recognize that the arts play a vital role in the flourishing of human imagination, creativity and self-expression, which nurtures exploration, curiosity, and expands the possibilities of creation, while opening up social and economic prospects for all learners, particularly in the cultural and creative industries.
 - 1.5 We recall that on 10 July, 2015, the occasion of the Dance and the Child International conference, ‘Twist and Twin: Exploring Identities in Dance’, the daCi Executive Council, Congress participants, and with respect to the Danish National Commission for UNESCO 2014-2017 Strategy, adopted ‘The Copenhagen Declaration’ providing a dance agenda for young people and educators across the globe; that on 12 July 2018, the occasion of the World Joint Dance Congress between Dance and the Child International and the World Dance Alliance, ‘Panpapanpalya: Dance, Gathering Generations, Learning,’ the daCi and WDA Executive Councils, with Congress participants, youth delegates of the congress, and with respect to the Australian National Commission for UNESCO 2016-2020 Strategy adopted ‘The Adelaide Declaration’ providing strategies for accessible and inclusive dance education across the globe.
 - 1.6 We endorse the UNESCO Framework for Culture and Arts Education grounded on a humanistic and empowering vision of culture and education, and we support the implementation of the Framework by its Member States and Associate Members, notably by providing operational guidance, as relevant; undertaking advocacy and facilitating policy dialogue, knowledge sharing and standard setting, as relevant; convening global, regional, national and civil society stakeholders for the implementation of the Framework; and monitoring progress towards the strategic goals.
 - 1.7 Recognizing the shared responsibility of researchers, practitioners, learners, policy makers in arts education and education for sustainable development and the capacity of arts education to effect social and cultural change.

2. Dance and the Child International (daCi):

- 2.1 Calls upon dance and all educators to foster learners' inclusion and equity in and through dance education in formal, informal and non-formal contexts;
- 2.2 Calls upon dance and all educators to be guided by human rights, be responsive to global challenges, and foster global and local citizenship;
- 2.3 Calls for dance education curriculum and pedagogies that respect diverse cultures and a plurality of identities and cultural expressions;
- 2.4 Calls for dance and all educators to promote intercultural and intergenerational dialogue for lifewide and lifelong learning;
- 2.5 Calls upon dance educators and all educators to provide dynamic, creative, safe spaces and opportunities for all learners to engage in, about and through dance, developing skills to shape resilient, just and sustainable futures;
- 2.6 Calls upon dance and all educators to promote interdisciplinarity through the integration of creative movement as a learning approach for teaching academic subjects;
- 2.7 Calls upon dance and all educators to broaden concepts of dance learning environments and to develop partnerships with museums, galleries, dance companies, and local community organizations;
- 2.8 Calls upon dance and all educators to advocate for all learners to be taught by professional, competent, committed, and well supported teachers at all levels of education who are able to respond to diverse learning needs;
- 2.9 Calls upon dance and all educators to promote peer-to-peer learning.
- 2.10 Calls upon dance and all educators to support the creative, ethical, and critical use of digital technologies that respects diversity and that enables participation;
- 2.11 Calls for research that may empower teachers at all levels of education to better provide dance education and support evidence-based policy making, implementation and advocacy;
- 2.12 Declares its intention to actively promote the shared goals of arts education and education for sustainable development in cooperation with UNESCO.

Proclaimed in Ljubljana, 12 July 2024, on the occasion of the Dance and the Child International Conference 'I-body I-dance' in consultation with the daCi Executive Council, Conference participants and with respect to the Slovenian National Commission for UNESCO's support for the UNESCO Framework for Culture and Arts Education.

UNESCO and daCi

In February 2024, daCi was represented at the **UNESCO Abu Dhabi Conference on Culture and Arts Education** by daCi Chair Jeff Meiners, former Chair Susan Koff and Malaysian National Representative Muhammad Fazli Taib Bin Saearani. Presentations were made with **World Alliance for Arts Education** colleagues to ensure dance for young people had a voice at this influential global event: https://www.waae.online/waae_wccae2024.html

The event brought together Culture and Education Ministers from around the world and united relevant UN agencies, intergovernmental-organizations, and UNESCO partners in the field of culture and education to share practices and innovative ideas, as well as strengthen a global alliance for culture and arts education. Jeff, Susan and Fazli met the Slovenian delegation which was led by Asta Vrečko the Minister for Culture.

As a result of the conference, UNESCO Member States adopted the new UNESCO Framework on Culture and Arts Education. <https://www.unesco.org/en/articles/unesco-member-states-adopt-global-framework-strengthen-culture-and-arts-education> This guidance document provides a set of principles all stakeholders can follow for shaping and further institutionalizing culture and arts education. It outlines specific goals such education should pursue and concrete dimensions where synergetic links between culture and education should be fostered for the benefit of all learners. <https://www.unesco.org/en/articles/what-you-need-know-about-culture-and-arts-education> Following the UNESCO Abu Dhabi conference, daCi members have developed a draft daCi Ljubljana Declaration with a consultative process that will include opportunities for feedback at the daCi Slovenia 2024 conference. The daCi Ljubljana Declaration will provide a framework for dance education and inform daCi's Strategic Plan for 2024-2027. The signing of the Ljubljana Declaration will take place at a special UNESCO forum.

In addition, we are delighted that "the Slovenian National Commission for UNESCO has accepted the honorary patronage of the 16th international conference "Dance and the Child International".

The Slovenia conference provides us with an important opportunity to discuss daCi's work with UNESCO as part of the Strategic Plan for 2024-2027.

I – perform



Young dancers' performances

Program 1

Monday, 8th of July 2024 at 6.30 pm

1. Music School Celje (Slovenia)

FORMA VIVA

Choreographer / Director of the performance: Sandra Koren

Dancers: Zala Janc, Julija Godnik, Hana Kolar, Jona Lisac, Živa Leban, Ana Hladnik, Barbara Pešec, Iliana Dukadinowska Petrovska, Neža Jenko, Neža Klincov, Bina Rosa Peperko

The idea of the choreography was to intertwine the field of dance with the field of visual arts, particularly with sculpture. The dancers started by embodying the forms of different sculptures, and then tried to revive their static poses by setting them in motion. In time, the movement material was upgraded with a dance story, which significantly enhanced the creation process. Through their participation in the project, the pupils developed their imagination, creativity and aesthetic sensibility, as well as honing their collaborative and group creative skills. The interdisciplinary nature of the project introduced them to new concepts in the field of visual arts and provided insights into the interconnectedness of various artistic disciplines.

2. Vantaa Dance Institute (Finland)

BARKCREEPERS

Choreographers / Directors of the performance: Laila Nousiainen and Anna-Maria Vairio

Music author: Mickey Hart and Zakir Hussain

Costumes: Laila Nousiainen and Anna-Maria Vairio

Dancers: Veera Kankainen, Sonja Kähkönen, Iisa Talonen, Milja Holopainen, Viola Aalto, Nella Luntinen, Manuela Müller Hämäläinen Gama, Emilia Niemi, Anni Vainikka, Sofia Valento, Leo Ylä-Havanka, Frida Åstrand

The performance is about curious imaginary characters who live inside the bark of a tree. Imagination and improvisation were an essential part of the work process, facilitating the search for the atmosphere and characters. The principle of inclusion was especially evident in the teaching method, as the dancers' own creative way was respected.

3. Wagana Aboriginal Dancers & Raven Spirit Dance (Australia & Canada)

GARRABA WAYU

Choreographers / Directors of the performance: Jo Clancy and Starr Muranko

Sound designer: Jo Clancy

Costumes: Bella Stubbs and Charlotte Jackson

Dancers and cocreators: Charlotte Jackson, Bella Stubbs, Taylor Webb, Sami Alvarez



4. Pazaz Dance Studio (Barbados)

THIS IS THE WAY

Choreographer / Director of the performance: Geraldine Lynch

Light designer: Shama Harding

Costumes: Scheanny Taitt

Dancers: Zaria Waithe, Amarissa Stoute, Jade Harris, Chelsie Chandler, Katelyn Jessamy, Abigail Alleyne, Cuzarah Batson, Shay-Li Hurley

5. Espoon Tanssiopisto (Finland)

SINCERELY

Choreographer / Director of the performance: Sanni Saarilahti

Music author: Garth Stevenson: Flying

Costumes: Sanni Saarilahti

Dancers and cocreators: Eerika Ahonen, Ana Borg Hedley, Katalin Fülöp, Agustina Hernandez, Roosa Holopainen, Ella Jauhiainen, Mimosa Levola, Hilla Lindberg, Amelie Logtmeijer, Sanni Malmivuo, Veera Martamo, Sanni Rönqvist, Jonna Währn, Oona Ylä-Rautio

Sincerely is a choreography about the inner world of young people written in letters. The letters provide a platform for the current thoughts and themes of the young dancers. What is going on right now? What is on the surface? Through letters, the dancers tell each other things about themselves and the world around them that they might not dare to say out loud. Who am I? What do I dream about? What do I fear? What do I regret? What do I rejoice in? What does my own world consist of and what does it look like? The dancers do not know which letter they will receive and which revelations and tasks they will read and execute. The choreography is a little different every time and forces both the dancers and the audience to be present and open to each other, sincerely.

6. Contemporary Dance Intensive Class/ Vantaa Dance Institute (Finland)

THE WATER SPIRITS

Choreographer / Director of the performance: Susanna Veijalainen-Sipilä

Music author: Christophe Filippi

Dancers: Matilda Himberg, Milja Holopainen, Veera Kankainen, Sonja Kähkönen, Vilma Nylander, Iisa Talonen

The inspiration for this choreography comes from Finnish folk stories about water spirits, especially the character Vellamo. She was respected because her job was to create waves, which affects sailing weather. The beautiful Vellamo was said to have mermaid-like characteristics.

7. Kingdom Dancers (South Africa)

RESCUE

Choreographer / Director of the performance: Cathy Bradley

Other cocreators: Rebecca Bennetts - co-choreographer

Dancers: Rebecca Bennetts, Jessica Marais, Keira Knight, Jessie Beaton, Adalyn Walker, Gabriella Campbell, Hannah Porter

Are you in need of rescue today? Not from a superhero (although that sounds exciting). Everyone at some point in their lives has needed to be rescued, either literally or spiritually. We humans just aren't made to handle issues on our own. We desperately need God's rescue when we feel overwhelmed by life's problems. Ask God to provide the peace that passes all understanding, even if He does not immediately remove the trouble. Call out to Him as your rescuer and rest in His strong yet gentle embrace.

8. Northern Lights School Of Dance (NLSO) (Canada)

I-PAINT

Choreographer / Director of the performance: Julian Beirsto

Costumes: Christina Buckle

Dancers: Brooklyn Balmforth, Gwen Elliott-Stamp, Vada Kireti, Emma Edwards, Sophie Stuart, Peighten Mah, Aurora Bagnell-Craig, Aila Massie, Ember Johnson, Laila Mason, Avery Woodford, Sabrina Hartland, Liza Wickham, Eloise Haselmayer, Stella Skoke-Burns, Janelle Boucher, Iris Tremblay

Program 2

Monday, 8th of July 2024 at 8 pm

1. Khulcha Theatre School of Dance (Jamaica)

I BODY SPEAK

Choreographer / Director of the performance: Keana Thomas Hailey, Carolyn Russell-Smith

Music author: Afrobeat Praise By DJ Kelehi

Costumes: Carolyn Russell-Smith

Dancers and cocreators: Hailey Archibald, Gianna Archibald, Makayla Campbell, Keana Thomas, De'La-Rai Dwyer, Ethiopia McAnuff

This is an abstract dance fusing elements of Jamaican dance forms with other forms. It is an expression of youthful energy.

2. Vantaa Dance Institute / Ballet intensive class (Finland)

TIME ZONE

Choreographer / Director of the performance: Leena Koskiahde and Marina Tirkkonen

Music authors: Nathan Barr, Martin Phipps, Max Richter, Hans Zimmer



Dancers: Aurora Aerts, Ester Eerola, Isabella Ellison, Aino Hamina, Maisa Helo, Miranda Hoviniemi, Iisa Immonen, Cecilie Junkkari, Aada Kankaanpää, Kirika Karppinen, Saana Kiiskinen, Helinä Kokko, Helmiina Kokko, Iris Kuokka, Camilla Kämppe, Enna Lehtinen, Iina Lehtinen, Varpu Nuortimo, Nelli Saarelainen

Time Zone is a choreography that takes the audience to two worlds in which reality fades. The performance invites the viewer to dive deep into the interface between two different realities and raises the question of who we actually are. Time Zone combines traditional and neoclassical ballet, creating a powerful and intense atmosphere. The group of 19 advanced ballet students create a fascinating combination of movement and emotion.

3. South Savo Dance Institute (Finland)

IN THE MIDDLE OF ...

Choreographer / Director of the performance: Annu Ronkainen

Dancers: Silja Ahvenranta, Roosa Jääskeläinen, Siiri Kauppinen, Senja Naskali, Sofia Pesonen, Tilda Simula, Siiri Särkkä, Anna Hokkanen, Nella-Sofia Leskinen, Neea Parkkinen

4. ZKM – Učilište (Croatia)

DRESSING ROOM

Director of the performance: Marija Bitunjac, Grozdana Lajić Horvat

Sound designer: Milorad Stranić

Music author: Milorad Stranić

Dancers: Fana Durlen, Roza Gašpić, Lina Šojat, Ivana Maurović, Ema Jonak, Mirej Đurović, Elena Čičak, Ema Sorić, Tora Balta, Lucija Oroz, Hana Stranić



5. Kajaani Dance (Finland)

ALICES IN WONDERLAND

Choreographer / Director of the performance: Heidi Naakka

Music author: Andrea "Ethnic Female Vocal", Rafael Krux "Prelude for Cellos", Moriarty "Battle Demo"

Costumes: Heidi Naakka

Dancers: Irene Summanen, Seela Summanen, Ella Kela

These three really skilled dancers and charming young women worked intensively with professional dancer and choreographer Heidi Naakka. From that, this miniature work was born, where life flows.

6. New Education for Contemporary Dance (Slovenia)

SHOES SEEKING STRIPES

Choreographer / Director of the performance: Rebeka Marinšek Počivavšek

Music author: Sreča na vrhovi - Dečo Žgur

Dancer: Rebeka Marinšek Počivavšek

7. Youth Ballet of Saskatchewan (Canada)

SAM STUDY #1

Choreographer / Director of the performance: Kathryn Ricketts / Michelle McMillan

Music author: Michael Nyman

Dancers and cocreators: Madeline Clincke, Anna Pepper, Amanda Rincker-Tarry, Kate Rincker-Tarry

This piece was developed in collaboration with the dancers, inspired by both their personal experiences and the unconventional exploration of a typical overcoat. This process created movement that ranges from play to struggle, from the supportive to the insecure.

8. UT Viljandi Culture Academy (Estonia)

IN PROCESS ...

Choreographer / Director of the performance: Co-creation by students, masterclass mentor: Karl Saks

Sound designer: Co-creation by students

Music author: Co-creation by students

Dancers and creators: Gretten Vaga, Kärt Kokkoto, Elina Soosaar, Keiti Leon, Tuuli Torop, Ria Ranniku, Kristin Kalam

The performance IN PROCESS grew out of an intensive masterclass in January 2024. The theme of the masterclass was improvisation inspired by the concept of the non-player character in video games. The performance creates a fictional world where the undergraduate dancers explore the feeling of being moved and led by someone controlling the situation. It consists of gestures based on the characters in this fictional world.

Program 3

Tuesday, 9th of July 2024 at 6.30 pm



1. Tanner Dance (USA)

DIVERGENT HARMONIC

Choreographer / Director of the performance: Joni Wilson

Sound designer: Tristan Moore

Music author: Tristan Moore

Costumes: Rachel Hayes

Dancers: Gabrielle Hatton, Isla Homer, Charlotte Bean, Mabel Bean, Milly Bean, Isla Wilking, Gracie Knubel, Isabel Madsen, Scarlett Snow, Madeleine Miller, Foss Goodwin, Annabelle Christensen, Chloe Toth, Emily Spencer, Fernando Ortiz, Kit Pearce, Margaret Pearce, Nellie Pearce, Pippa-Wren Lee, Tabitha Lee, Frances Mandle-Paret, Haley Hemingway

"Divergent Harmonic" explores the profound depths of inclusivity, imagination, individuality and collaboration. Performed by the University of Utah Children's Dance Theatre, this piece celebrates the 75th anniversary of Tanner Dance and honours the philosophy of valuing each individual and their unique contribution to our human experience, while appreciating connection and unity with those around us.

2. Conservatory of Music and Ballet - Departement for contemporary dance (Slovenia)

HOBGOBLINS - THE NAUGHTY ELVES

Choreographer / Director of the performance: Jana Kovač Valdes

Sound designer: Jana Kovač Valdes

Music author: Putumayo Kids- La Mramotteusse

Costumes: Mojca Janželj Tomažič

Dancers: Jonatan Piškur, Erazem Pogačnik, Jaro Zorc, Zahi Khan, Ruben Gombač, Urban Žagar, Voranc Žagar, Fedja Kandare, Mark Pirc, Indi Tej Accetto Korošec

Hobgoblin myths and legends vary widely, with many folklore traditions having their own different versions, which can sometimes be a bit confusing. For example, in some legends, hobgoblins are seen as harmful, but in other traditions they are said to be very friendly. Scottish Hobgoblins are mischievous spirits of the home hearth. According to folklore, they belong to mischievous house elves. They love to hide keys, but they are happy to return them in exchange for a homemade piece of cake.

3. Dancin' Africa (Barbados)

TRIBUTE TO THE SPIRITUAL BAPTIST

Choreographer / Director of the performance: Keisha Amory-Lewis

Music author: Devon Matthews and Ella Andall Video

Light designer: Keisha Amory-Lewis

Costumes: Keisha Amory-Lewis/Jennifer Sealy

Dancers: Jade Gooding, Trinity Alleyne, Chioma Hunte, Saran Chapman, Gabrielle Best, Saniyyah Lascelles-Shepherd, Zindzi Nyhathu, Saniya Graham, Dwanisha Yearwood

4. KUD Qulenium Ljubljana / Pionirski dom - Center za kulturo mladih (Slovenia)

IN THE EMBRACE OF REFLECTION

Choreographer / Director of the performance: Saša Lončar

Music author: Kiasmos »Blurred«

Costumes: Milanka Mavrin

Dancers and cocreators: Mina Jelkić, Mila Vute

I search for you in every possible way, through pores and mirrors, raindrops and an icy surface. When you approach me, I feel the energy flowing into me, but in the very next moment, you bounce off and reveal me stumbling, buried in darkness, loving with great happiness...you remind me that I am here...

5. Ana Maletić school of contemporary dance (Croatia)

START ME

Choreographer / Director of the performance: Katarina Đurđević

Music author: D.Domitrović; Humoresque No. 1 in G minor

Dancers: Lucija Fresl, Marta Barac, Maja Rajab, Nora Kadović, Ema Matijašević, Nina Trcin

The choreography "Start Me" is about what moves us, how we move others and how others move us. We have always had a need to belong and be part of a collective. Through various experiences, we build our place within it. We acquire these experiences all of our lives through play, friendship, love...

6. La jeune troupe DansEncorps (Canada)

I DANCE FOR CONFIDENCE

Choreographer / Director of the performance: Chantal Cadieux

Dancers: Emilie Hewitt, Ophélie Chiasson, Eve Clément, Christina Mamelona, Pénélope McIntyre, Léora Imbeault, Sophie Léger, Olivia Pedneault-Doucet



7. Cassidy Scoones (NZ/Aus)

KAITIAKI

Dancer & Choreographer: Cassidy Scoones

Music: Russell Scoones

Mentor: Clare Battersby

Thanks to: Carol Brown, Phillip Adams, Nicole Corea & Silke Grabinger for choreographic feedback.

This piece is about growing up as a boy in a dance world and evolving through groups and communities. A teenager performs his life through dance; the stages of changing countries and schools and the struggles with everything that plays in his life. The choreography was made to show Cassidy's first dance teacher, Clare Battersby, and the impact she can have on the lives of others, carrying them through thick and thin. In the soundtrack, young Cassidy talks about the "Kaitiaki of the sea". Kaitiaki is a Māori word that means guardian of the sky, sea and land. When a person dances in a specific location, they become more connected to that location, which gives them a sense of care for that place. This care is woven in with the kaitiaki of that area.

8. Edna Manley College of the Visual & Performing Arts & Le Wi Dance (Jamaica)

ONE LOVE

Choreographer / Director of the performance: Sophia McKain & Liane Williams

Sound designer: Sophia McKain & Liane Williams

Music author: Bob Marley

Light designer: Sophia McKain & Liane Williams

Costumes: Sophia McKain & Liane Williams

Dancers: Kenya Harvey, Els Rennals, Kailee Manmohan, Naomi Neil, Donyelle Mignott, Janae Deslandes, Janessa Iton, Zuri Sang-Prescott, Cassidy Cato, Amara McNaughton, Milah Bourne, Alex Baxter

Program 4

Tuesday, 9th of July 2024 at 8 pm

1. Kaleidoscope Dance Company/Creative Dance Center (USA)

"WE WILL SEE ..."

Choreographer: Tshedzom Tingkye

Director: Bronwen Houck

Music author: Mica Levi, Alexandre Desplat, Salvia Plath

Light designer: Peter Sommer

Costumes: Tshedzom Tingkye/Anna Mansbridge

Dancers: Hannah Barnes, Geneva Betnel, Alison Clary, Evelyn Cousins, Lucia DeWitt, Mycah Dossick, Zoë Fanaras, Madeline Feeman, Calder Houck, Kaija Houck, Sofia Koenig, Makayla Myers, Marlaina Polidori, Amelia Skuja-Larson, Elaine Speer, Rosalie Tucker, Viv Tynes, Stronner Vigdor, Ezra Zeichner



*This piece follows a group of people who start as one, split into two, and struggle to come back together. As the dancers spread, grab, shake, fall and suspend, two individuals attempt to unite again despite the barriers that are formed. Inspired by Dr. Seuss's *The Butter Battle Book*, "We will see..." reflects on how greed often results in division and inequality.*

2. Carousel Dance Company (Canada)

ILLUMINATIONS OF IDENTITY

Choreographer / Director of the performance: Bea Benian

Dancers: Avrya Churchill, Claire de Koning, Nikki Dion, Charlotte Gilson-Deer, Rachel Hill, Valerie Hill, Evangeline Hurd, Delaney Jespersen, Brooklyn Labreche, Theo McKinnon, Faye Miller, Danica Pawagi, Tayla Pawagi, Clara Schiedel, Heidi Schmid, Addison Tauer, Samantha Teeter, Sydney Vuong

Peeling back the layers of their own identity by focusing on culture/ethnicity, gender, values and interests, the dancers explore movement vocabulary to express their unique individuality. This exploration of their individual identities coalesces into a collective

presentation. The dancers illuminate the stage using flashlights to represent their individual identity. They form a structured composition that represents all individuals undivided.

3. Vantaa Dance Institute / Educational theater Rikka (Finland)

EVERYTHING IN ITS RIGHT PLACE

Choreographer / Director of the performance: Sanni Giordani & Oskari Turpeinen

Sound designer: collage by Sanni Giordani and Oskari Turpeinen

Music author: Jiony, Vladimir Cosma

Costumes: Niina Huovinen

Scenography: Sanni Giordani & Oskari Turpeinen

Dancers and cocreators: Hulda Limnell, Elsa Mallat, Emma Mikkonen, Jannalina Porkka, Milma Tammikorpi



Everything in its right place is a playground for objects, beings and movement. It is based on the constant rearrangement and composition of oneself, others and various objects. The dancers play with the difference of being an independent subject and then placing themselves in the space as movable objects.

4. Umjetnička škola Franje Lučića (Croatia)

HOT CONCRETE UNDER THE STREET LIGHTS

Choreographer / Director of the performance: Mia Zalukar and Danijela Renić

Music author: Balans- Dežuje, Sam naprej

Dancers: Tena Jurišić, Antea Cebin, Laura Horvat, Marta Gregurović, Dina Dudašek, Lana Prijčić, Marta Tokić, Mihaela Cvetnić, Karla Ciprić, Sara Elizabeth Kovač

Hot concrete under the streetlights is a choreography that explores the complexity of relationships between dancers and how that complexity can be created from the imagination of individuals. The dancers imagine their feelings on a rainy day that is unstoppable and has no end. They walk through the drabness of streetlights and never look back; they want to go forward, only forward. They want the support of a community that gives them strength, motivation, a sense of belonging, inclusion and joy. The choreography examines who we are as individuals, what we feel and how we can build a strong community that gives us the support and motivation to move forward and not look back.

5. Hope College Dance Department (USA)

ANDAMENTO

Choreographer / Director of the performance: William Crowley

Music: "Istanbul Dream " by DJ Kambo

Dancers: Sarra LaCour, Calla Vandehaar-Johnsen, Kaleigh Estby, Makayla Henline, Jacqueline Rivera

"Andamento" is a dance for five female dancers, inspired by mosaic artwork. The title, Andamento, is derived from a term used to describe the flow and movement of tesserae tiles within a mosaic.

6. New Education for Contemporary Dance (Slovenia)

STUCKFEET-FEETSTUCK

Choreographer / Director of the performance: Lana Tivadar

Dancer: Lana Tivadar

Stuckfeet-Feetstuck is a solo performance based on improvisation. In the piece, I play with the imagination of the moving body and the audiences' perception of it, combined with exploring my curiosity about the space. I constantly question "being stuck" and try to find ways to move and discover more freedom within the limitations.

7. Ana Maletić school of contemporary dance (Croatia)

WATCH, VIDI, VICI

Choreographer / Director of the performance: Adrijana Barbarić Pevek

Music author: P.I.Tchaikovsky; Valse sentimentale

Dancers: Hanna Kocijančić, Larisa Radanec, Nathalie Nujster, Marta Barac

Watch, vidi (look), vici is a poetic story about togetherness. It began where the previous one ended and continues its journey considering the past in order to make the present and the future possible. Its equation is sustainable only if it is exposed to continuous change. Along the way, we contribute to the growth of others by tirelessly engaging in personal growth. And so, the story continues somewhere where this one leaves off.

I – colour dance



Young dancers' workshops

These workshops are an opportunity for participating young dancers to explore a creative dance process within a community context, with their peers from all over the world, led by professional dance artists and dance teachers.

IMAGINATION + INTELLIGENCE: I – ORANGE

1. Tina Valentan: I – ORANGE S (small)
2. Alicia Ocadiz: I – ORANGE M (medium)
3. Milan Tomašik: I – ORANGE L (large)

Everyone has **IMAGINATION** and imagination is very important both in teaching dance and in creating and observing dance. Imagination is the ability to connect and combine images, stories, concepts and movements to obtain a different “reading” than how they were first perceived and received. Kinetic imagination inspires movement and kinetic empathy can lead the mind to imaginative realms.

There is an innate **INTELLIGENCE** in our body-mind. With creative dance, we can improve interpersonal intelligence, that is, the ability to deal with the feelings of others, which is characterized by sociability and empathy.

IMPROVISATION + INTERDISCIPLINARITY: I – GREEN

1. Ana Romih: I – GREEN s (small)
2. Vita Osojnik: I – GREEN M (medium)
3. Gregor Luštek: I – GREEN L (large)

IMPROVISATION is a central component of contemporary dance, both as a way of creating movement and as a stage form. Dance improvisation is not only about creating new movements, but also about freeing the body from habitual patterns of movement. By emphasizing the instinctive, unpredictable and free movement that is the focus of improvisation, the dancer can explore authentic feelings and inspirations.

INTERDISCIPLINARY practices integrate thinking and knowledge from two or more disciplines, giving rise to new insights through the connections. Interdisciplinarity removes boundaries between disciplines and supports the principle that knowledge is interconnected, providing horizontal and vertical integration of knowledge, content and skills.

INCLUSION + IDENTITY: I – BLUE

1. Mojca Kasjak: I – BLUE S (small)
2. Sabina Schwenner: I – BLUE M (medium)
3. Igor Sviderski: I – BLUE L (large)

Creative dance is **INCLUSIVE**. It promotes participation opportunities for people of all abilities and has many benefits for psychomotor, cognitive, affective and social development. The inclusion of creative dance in the curriculum is multifaceted in terms of its value as art, as movement, as therapy and as a teaching approach.

Creative dance has always been a reflection of **IDENTITY** and the culture of those who practice it. Creative dance builds bridges and embodies meaning; it has social value and serves as a means of intercultural communication.



Tina Valentan; choreographer, dancer, performer, dance pedagogue

Tina Valentan graduated from the School for New Dance Development in Amsterdam in 2007 and has been working as a freelance dancer ever since. Her solo and group works have been supported by different production houses. Tina often works as a choreographer in theatre and music productions. She gained a lot of teaching experience, and she teaches technique classes at the contemporary dance program of the Pre-school Education, Grammar and Art Grammar School in Ljubljana. In her work she is focusing on integrating the body and the mind, an approach which in relation to time and space allows her to create material on the spot and allows the work to reveal itself. Tina is recognized by the audiences and critics alike as a performer with a distinct artistic sensibility and presence.



Alicia Ocadiz; choreographer, dancer, performer, dance pedagogue

Alicia Ocadiz has a master's degree in dance and movement arts from the Universitat Catolica de San Antonio de Murcia in Spain. She graduated from the Escuela Nacional de Danza Clasica y Contemporanea in Mexico City. Among others, she studied at the Rotterdam Dance Academy (CODARTS) and the Beijing International Arts School in Beijing, China. During her career, she performed as a dancer, choreographer and circus artist on various stages, theaters and festivals in countries such as Mexico, the Netherlands, France, Germany, Slovenia, China, Panama, Costa Rica, Indonesia and Spain. In 2009, she received the Mexico City Young Artist Award, and in 2010, the Nieuwe Maan Award in Rotterdam. Since 2018, Alicija has been living in Slovenia, where she choreographed and danced some performances in the production of the Ljubljana Dance Theater.



Milan Tomášik; dancer, choreographer, dance pedagogue

Dancer, choreographer and pedagogue Milan Tomášik has been living and working in Slovenia since 2004. He studied dance at the J. L. Bellu Conservatory in Banská Bystrica and at the Academy of Performing Arts in Bratislava and in 2004 graduated from P.A.R.T.S. in Brussels. In 2001 he received the DanceWeb scholarship, granted by the ImpulsTanz Festival in Vienna. Also, one of the co-founders of the acclaimed dance company Les SlovaKs, Milan has co-created three of the company's evening. In his choreographic practice and movement research, he explores the different modalities of movement and 'where it comes from'. In 2014 he founded Milan Tomášik & Co and created three dance works. Besides his own company, Milan works as freelance choreographer and created several commissioned works for different companies, theatres and schools. An experienced dance teacher, Milan has taught contemporary dance in Slovenia and abroad.



Ana Romih; dancer, choreographer, dance pedagogue

Ana Romih is a choreographer, dance teacher, dancer and president of KUD Quenium Ljubljana. She graduated from the SNDO dance academy in the Netherlands. In addition to dancing, she actively participates in the organization and performance of the Kalejdoskop festival in Kranj and Ljubljana, and also works as an independent creator (choreographer and dancer). As a dance teacher, throughout the year she trains 12 groups in the age groups of 7 - 50+ years. Dance miniatures in which she acts as a mentor at dance competitions in Slovenia receive gold medals. From 2019-2022, it is part of the European project Young theater on the move. In 2022-2024, it is part of the European project Performing arts for next generations (PANG).



Vita Osojnik; dancer, choreographer, dance pedagogue

Vita Osojnik is a freelance artist, dancer, choreographer, dance teacher, and street artist. She graduated from ballet at The Ljubljana Music and Ballet Conservatory and completed her studies in contemporary dance and choreography at the Salzburg Experimental Academy of Dance (SEAD). During her employment as a dance teacher at the Performing Arts Grammar School Ljubljana, she obtained her pedagogical studies and passed the professional examination for teachers. She works as a dance pedagogue and mentor in many dance schools and is a visiting professor at SEAD. In October 2015, she was invited as a choreographer and pedagogue to the Tisch School of Arts (Broadway, New York) for a residency and work with group of postgraduate students. She is the author of several dance performances. Currently Vita focuses on developing educational program for dancers, mentoring young artists as well as constituting the artistic board in Dance Theatre Ljubljana.



Gregor Luštek; choreographer, dancer, theatre practitioner, pedagogue

Gregor Luštek studied at the Faculty of Sports in Ljubljana. He is trained in a variety of dance techniques, from classical ballet to contact improvisation. His artistic expression is based on soft and athletic movement, taking anatomical structure of the body as a basis for kinetic decision-making. Gregor works as a freelance dancer, choreographer and assistant director, occasionally also as an actor. He has worked with many acclaimed choreographers and dance artists at home and abroad as well as with a number of theatre directors. He has received many awards for his work. With over 20 years of teaching experience, Gregor has taught at countless seminars and workshops at home and internationally. Since 2016, he has been working as a choreographer, pedagogue and professional associate with the Exodos Ljubljana in various international projects. In his work he is following the maxim: the body speaks, it needs to be listened to.



Mojca Kasjak; dancer, choreographer, pedagogue, artistic director

Mojca Kasjak graduated first from geography and sociology at the Maribor University and in 1997 finished a specialization course at the London Contemporary Dance School. In her years-long career she created many performances, organized numerous projects and received many dance-related awards. Her creative and production work goes often hand in hand with working with children and young people; as a mentor she choreographed numerous performances for and with children and the young. In 2017, she founded the Institute for Contemporary Dance Art, Creativity and Art of Living MOJA KREACIJA. The institute focuses on promoting contemporary dance art, conducting professional seminars, dance workshops and workshops for the art of living. With the help of the creative arts, it develops artistic creations, produces dance performances and realizes art projects and deals with therapeutic approaches in the field of art.



Sabina Schwenner; dancer, dance pedagogue, choreographer

Sabina Schwenner is a dancer, teacher and choreographer. As a dancer, she collaborated with various authors in the field of performing arts. From 2007 to 2015, she taught at the Ljubljana Conservatory of Music and Ballet, in the department of contemporary dance. As a choreographer, pedagogue and mentor to children aged 6-15, she regularly works at Dance Studio Intakt, Dance Epicenter and Montessori Academy. Since April 2016, she has also been working as an external evaluator at the matriculation exam for the subject of contemporary dance at SVŠGUJL in Ljubljana. She is the mentor of many award-winning choreographic miniatures, participated in award-winning performances and short films. In 2012 received the Meta Vidmar award for creative achievements in the field of contemporary dance. Since 2007, she has been self-employed in culture as a dancer, choreographer and teacher.

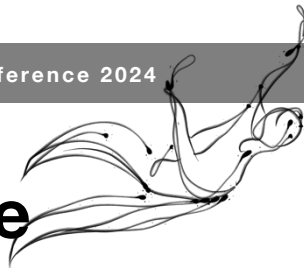


Igor Sviderski; dancer, choreographer, dance pedagogue

Igor Sviderski started dancing at the age of thirteen and later trained under numerous acclaimed dance artists and teachers at home and abroad. He has been a visible figure on the Slovenian contemporary dance and performance art scenes since 1989. In 1994 he graduated from the Ballet Academy in Stockholm and in 2012 from the Dance Academy in Ljubljana. Graduating with an MA from the art of movement at the Academy of Theatre, Radio, Film and Television, Igor was the first Slovenian dance pedagogue with the Master of Arts title. Besides creating his own work, he has worked with and performed for numerous national and international artists in the areas of dance, theatre and performance art. An experienced dance pedagogue, he has co-created the educational and artistic programs of numerous dance institutions and centers at home and abroad. He is the recipient of the ImpulsTanz Festival's DanceWeb scholarship and two dance related awards.



I – taste dance



Dance Flavors are daily morning dance sessions that offer a taste of different movement approaches.

Leon Marič

Painted Move

A movement class that leaves room for your own imagination through guided structured exercises. It is based on an illustrative movement motif and a sense of light and weightless in movement. A safe space is created where the individual is responsible for his/her own actions towards him/herself and towards the attitude of others in the space. A constant feeling of falling body and mind, a feeling with control over every action performed. It consists of warm-up/improvisation and basic technical exercises performed in the context of different dance principles.



Leon Marič is a dancer, performer and dance teacher who is active in the independent scene and collaborates with renowned dancers and choreographers. In his artistic practice, he is primarily concerned with creating, shaping and experiencing different communities within already established and consolidated structures.

Snježana Premuš

Meandering

We will meander through various principles such as breathing and stable and dynamic structures in the body and space. Where does the body end and space begin?



Snježana Premuš graduated from the London Contemporary Dance School in 1998, after which she continued to expand her knowledge and skills within various international choreographic and improvisation projects. In 2012, she completed a specialisation in Body Mind Centring, obtaining a certificate in embodied anatomy and yoga. Her artistic interests focus on the body and corporeal presence. In addition to her performance work, she has been involved in socially engaged projects and has worked regularly with young people and socially vulnerable groups.

Branko Potočan

Come to Move or You Will Regret It

Through a sparkling, lively and dynamic game, both individually and in pairs, we will play with the weight of the body in relation to the ground, objects and our partner. We will get to know different approaches to situations that we have already been a part of without being aware of it. We will face and get to know the already known and add it to the mosaic of experiences.

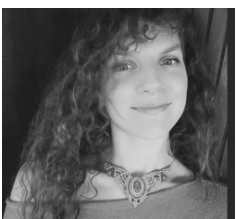


Branko Potočan started his professional career as a dancer in 1986, when he joined Dance Theatre Ljubljana. Between 1990 and 1993, he worked in Brussels with the renowned choreographer Wim Vandekeybus and performed in Ultima Vez performances all around the world. In 1994, he founded the non-profit cultural organisation Vitkar and the physical theatre group Fourklor. He also works as a choreographer and movement advisor in theatre performances and runs workshops with young people (modern circus, physical theatre, aerial silk, hoop, rope, etc.). In his prolific creative career as a choreographer and director, he has conceived over 40 original performances from 1994 until today.

Katarina Ferlin

Shakti Dance® – Yoga of Dance

Shakti dance® is the point where yoga and dance meet, where dance is transformed into yoga, bringing harmony between mind and body. This amazing gentle practice was created by Sara Avtar Oliver from the UK, who established eight particular phases that aim to deeply release your body and calm the mind, so we can spend a meditative moment at the end listening to the stillness inside. During practice, we stimulate the flow of life force – prana shakti – within, with a combination of slowing down the movement to rhythmic movement with breath and mental focus. This animates our body, gives us a new perspective and awakens our creativity.



Katarina Ferlin is a passionate Shakti dance teacher who has responded to the call of different dance styles throughout her life. She regularly teaches shakti dance classes and workshops in five different cities in Slovenia and feels more herself than ever before. Shakti dance has gently transformed her. It holds such power that one's inner true self can no longer remain unheard.

Helena Korošec

A Sound Bath for Relaxation and Well-Being

The sounds and vibrations of gongs, Himalayan bowls and other instruments have a beneficial effect on our bodies, thoughts and feelings. They invite us to relax, find inner peace and create balance. Harmonious sounds support us in harmony, renew our zest for life, stimulate creativity, help us to release blockages, let go and forgive what no longer serves us and open up possibilities for new paths and encounters. Lie down on the mat and let the sounds work their magic on you.

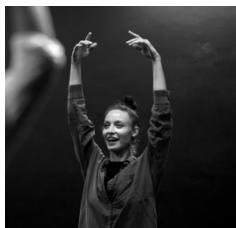


*For more than twenty years, Assist. Prof. **Helena Korošec**, PhD, has been creatively, pedagogically and scientifically engaged with the performing arts and their impact on individual development and relationships in society, as well as their role in the educational process. She is a certified practitioner of sound massage and sound communication with children and a certified sound therapist for individual and group sound art therapy. At the Faculty of Education of the University of Ljubljana, she is active in the field of puppetry and drama.*

Urška Centa

Contemporary Flamenco

The workshop is structured as a musical exploration of movement through rhythm. Through the pedagogue's method, we will initially meet the fundamental elements of flamenco through somatic and contemporary dance exercises, developing body awareness through isolations and anatomical movement research. We will continue with flamenco technical exercises, focusing on qualities such as control and responsiveness, clear initiation of movement, precision, direction and presence in the moment. The second part of the workshop will focus on the musicality of movement and developing an ear for the surrounding soundscape. We will learn techniques of body percussion and, through establishing rhythm, create the pulse of dance, energetic connection and receptiveness to the musical aspect of movement. In the final part of the workshop, we will learn short rhythmic dance compositions, accompanied by great music. Through these, we will explore weight transfer techniques and different types of "marcaje", playing with them and developing our own expressive language, fluidity and fuller dance performance. We will dance in sneakers or barefoot.



***Urška Centa** is a dancer, choreographer, musician, songwriter and dance teacher whose creative starting point is the art of flamenco. Between 2014 and 2017, she trained at flamenco academies in Madrid. In 2021, she graduated in contemporary dance and choreography from the Academy of Dance at AMEU in Ljubljana. She creates a unique creative world, developing a performative language that blends flamenco and contemporary dance in pursuit of an intercultural vision. As one of the few Slovenian dance creators, she is also active in the field of music. She collaborates with prominent Slovenian and international artists and performs on significant stages both domestically and internationally with various dance and music projects. She is the co-founder and artistic director of the multi-genre art institution NEST.*

Lea Onufrija

Just take me dancing – Slovenian folklore dances

We will take you dancing... on a journey through history and different regions of Slovenia. We will learn about the dance practice of the past, take a peek into the dance culture of the Slovenian regions, learn some of the most interesting Slovenian folk dances and, of course, have fun and spin. As you know, without love there is no dance, and those who love each other spin.



***Lea Onufrija** is a graduate in English and Russian studies. She first encountered folklore activities at the Oton Župančič Sora Cultural and Artistic Society, where she joined the Young Children's Folklore Group. During her schooling at Šentvid Grammar School, she was also involved in theatre, participating in the theatre group Curriculum Vitae. While studying at the Faculty of Arts of the University of Ljubljana, she joined the Ljubljana folklore group ŽKUD Tina Rožanc, where she was first active as a dancer and later as a member of the group's board of directors, as head of public relations and as the leader of the group for beginners. Despite joining the folklore group ŽKUD Tina Rožanc, she remained active in her local society, the Oton Župančič Sora Cultural and Artistic Society, where she initially led the Young Children's Folklore Group and later the Youth Folklore Group. Since 2020, she has served as the president of the society. Lea Onufrija continuously furthers her education at professional training programmes within the framework of the Republic of Slovenia Public Fund for Cultural Activities (JSKD). For several years, she has also been a professional assistant for meetings of children's folklore groups organised by JSKD.*

I – shoot dance



I – Shoot is a working space/studio for exploring video dance and leaving your own video message.

The room is facilitated by the award-winning Slovenian dance film maker Matjaž Mrak, who says that he is a dancer while shooting and choreographer while editing.

In the I-SHOOT studio, you can watch dance videos and create your own video by following the simple instructions. Your creations will be part of the closing event. The idea is to shoot a short video in which you perform your dance and then at the end state: **“I DANCE FOR CONFIDENCE!”**.



Matjaž Mrak founded Friendly Production in 2005. He is an awarded cinematographer with more than 20 years' experience in TV and film industry. Matjaž is a member of the Slovenian Cinematographers' Association ZFS and also the International Federation of Cinematographers IMAGO. He has worked with a lot of European broadcasters such as BBC, ARD (HR), Arte, EuroNews, Deutsche Welle, Al Jazeera, Al Jazeera Balkans, Malta-TV, HRT (Croatia), Telma TV (North-Macedonia) and with national and international production companies such as Tailored Media (UK), Fineline Media (USA-Japan), INS (Belgium), Vertigo (Slovenia) and the audiovisual departments of EU commission and EU parliament. His work has taken him all over Europe, the Caucasus, the United States and in Africa.

I – write dance



I – Write is a working space/studio for thinking dance through words.

It questions how to transform dance into words and invites you to express your dance through written text. The room is facilitated by Slovenian writer, critic and performing arts dramaturg Samo Oleami, who is also a performer and gamer.

Letters flow from rest into a sentence when stirred by the reader. Through the sequence of sentences the meanings of words are interwoven into meanings. This is not the only way to knead

verbal material.

At the time of reading

notched rhythmicity

breaking rows of strung stitches

can open up unplanned contacts between meaning

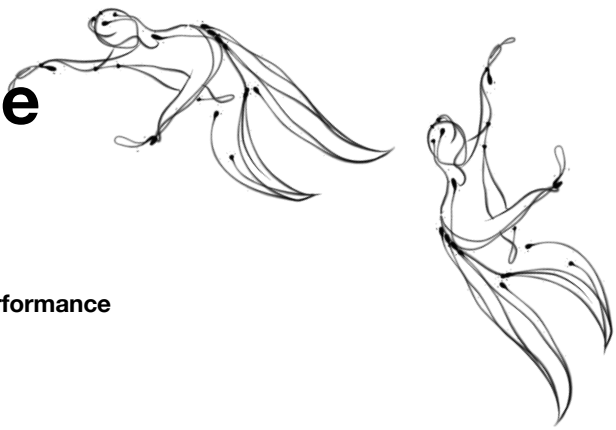
and verbal materiality,

which the reader co-creates.



Samo Oleami is a writer and practitioner in the area of performing arts. His work as a writer and critic includes a wide spectrum of performance practices, from dramatic theatre, contemporary performing arts, performance art to collaborations with intermedia artists and critics and festivals of improvisation and street theatre. Adopting different roles – as a director, assistant, dramaturge, performer, media spokesperson, or occasional technician – has given him a comprehensive insight into the different aspects of the creative process and its group dynamic (especially in the area of “contemporary theatre” and a contemporary dance).

I – dance for peace



Jelena Oleami: I – DANCE FOR PEACE
Planetary Dance – Inclusive/participatory dance performance

10 July at 19:00

Location: Ljubljana Castle Hill

The Planetary Dance is a ritual of healing and community renewal, not a theatrical performance. It is based on a simple dance that anyone can do. It is an invitation to people all over the world to join in a dance for peace in their own communities and for peace with the Earth. It brings people of all ages and abilities together to “dance for a purpose”, much as people in traditional cultures have danced for a bountiful harvest, a successful hunt or a happy marriage. The Planetary Dance is a participatory dance conceived by Anna Halprin and her community in 1980. Participants are invited to run, walk or simply stand in a series of concentric circles, creating a moving mandala. The dance is simple, so people of different ages and abilities can participate. As participants move to the steady heartbeat of the drums, they become one collective body. Each step upon the Earth becomes a prayer for healing. Anna Halprin said, “When enough people are moving to a common beat and with a common purpose, an incredible force takes over – a force that can renew, inspire, teach, create and heal.”



PLANETARY DANCE COURSE

1. Gathering and welcome. Explanation of the story of the Planetary Dance. Presentation of the theme, common intentions and description of the performance.
2. Warming up with breathing and connecting the rhythm of the group.
3. Artistic offerings - invited guest professional artists offer a performance as an offering, for example: a dance solo, a sung or played song, a story or poem.
4. Group dance performance.
5. Grounding and closing. Group breathing. Sharing.

Leader of the Planetary Dance: Jelena Oleami

Core Crew: Tina Valentan, Rea Vogrin, Luna Vogrin, Neža Jelinčič

Drummers/Musicians: Jan Pirc, Žiga Miklavc

Artistic Offerings

Vocal: Rebeka Hren Dragolič

Dancers: Katarina de Ventus

Poet elder: Ana Korošec

Production: Plesonoga Cultural and Educational Society

Photographer: Branko Gosarič



*The dance ritual is led by **Jelena Oleami** - a dance teacher and choreographer who has been teaching dance for more than 25 years. She found her teaching roots in contemporary dance, where she encourages authentic movement. Contemporary dance is seasoned with the wisdom of Anna Halprin and with shamanic practices that open up subtler levels of perception and expression.*

I – spring



The daCi SpringBoard is an initiative designed to bridge the gap between young people who participate in daCi conferences as dancers and adult daCi members who participate as presenters and facilitators. Dance graduates aged 18-25 with a special interest in dance education, have the opportunity to continue their involvement with daCi through the SpringBoard. Potential candidates from around the world are recommended by members of the daCi Executive Committee (EC). The first SpringBoard was formed in advance of the 2015 Copenhagen congress, with members from Denmark, the Netherlands and Australia. At the end of their 3-year term they shared their experiences with newly appointed members.

On this year conference 6 young SpringBorders will assist dance workshops for Young dancers as well give their own workshops in the mornings as part of Dance Flavors. In these workshops, young dancers will be working with the Springboard team to explore how their “I” for Identity relates to others. By using movement and spoken words in different ways through dancing and connecting with other daCi participants of all ages. These sessions will provide a space to explore their own identity and of the groups in which they exist.



Representing Canada - Dorothee Tölgyesi

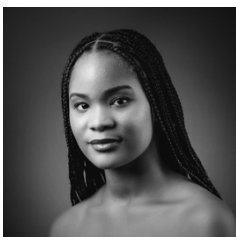
Dorothee Tölgyesi is a French-Canadian dancer from Whitehorse in the Yukon Territory. Following her high school graduation, she spent a year training at the Belin Dance Institute in Germany to then commence her university education in Calgary, Alberta. She is currently in her fourth year at the University of Calgary Majoring in both dance and education. Dorothee is very passionate about dance and all the benefits it can bring to a community and to children in particular. When she is not away at school, Dorothee teaches at her home studio in Whitehorse the Northern Light School of dance. Through dance, she has had the opportunity to travel, learn and grow. She wishes to bring these same opportunities to others passionate about dance.



Representing Canada - Ella Cumberland-Clark

Ella has been dancing since the age of 3 with exposure to broad dance experience and many different dance styles, guest teachers and performance opportunities. Ella attended the 2018 daCi Conference in Adelaide, Australia and is currently working as rehearsal assistant for a daCi twinning project with groups from Canada and Barbados, ahead of our virtual conference in July. Ella has always embraced modern dance, the creative process, and improvisation. She has participated in improvisation workshops, dance projects based on the creative process and composition. Ella has created several pieces of her own choreography with great success and has volunteered with our younger students throughout high school, taking special interest in a Dance for Everybody program,

which provides adapted dance programs to children, teens and adults with disabilities. Ella has volunteered with the group and assisted with their annual performances.



Representing Jamaica - Janae Gabrielle Elizabeth Deslandes

Janae (2004) commenced her dance journey under Miss Monica McGowan's tutelage at the Junior Department of the Edna Manley College of the Visual and Performing Arts (EMCVPA) at the age of three. In 2009 she was introduced to Dance and the Child International (daCi) by her aunt, who enrolled her in the conference hosted in Jamaica that year. This initiation marked the beginning of her active participation in daCi conferences worldwide, including those convened in Taiwan (2012), Denmark (2015), and Australia (2018). In 2022 and 2023 respectively, Janae had the privilege of joining the esteemed National Dance Theatre Company (NDTC) of Jamaica for the 60th and 61st seasons of dance. This experience provided invaluable insights into Jamaica's rich cultural heritage

through its cultural music including songs, and dances. Janae is currently enrolled and will be moving into her Junior year at the State University of New York (SUNY) at Binghamton, Binghamton, New York majoring in Environmental Studies and Geography.



Representing Jamaica - Geneille Williams

My name is Dr. Geneille K. Williams, and I am currently a junior resident in Obstetrics and Gynaecology at the University Hospital of the West Indies, Jamaica. Though I have not chosen a field in the creative arts, dance has always been my first love. I began dancing at the age of three in the Junior Department, School of Dance at the Edna Manley College of the Visual and Performing Arts (EMCVPA) and continued until I graduated at age 18 years. During my time, I was able to participate in three daCi conferences as well as to play the role of spokesperson for the 2009 Conference which was held in my home country. Following my work in the Junior Department, I became dance captain for my high school and went on to be producer and dance coordinator for a charity production done

by my medical class while in third year. Currently, my lengthy working hours are spent treating patients; however, whenever an opportunity arises to go back to my first love, I am quick to say yes and return to the dance floor like I never left.



Representing Slovenia - Patricija Crnkovič

Patricija Crnkovič (1997, Slovenia) finished Conservatory for Music and Ballet Ljubljana and after got her Bachelor in Dance Degree from Codarts, Rotterdam. During her studies in Holland she was an intern in ICK Amsterdam and Isabelle Beernaert Dance Company. After graduating in 2020 she did various projects in Slovenia and Spain. As a choreographer she did shorter solo pieces, as well as a longer work FOR YOU together with Tjaša Bucik that was presented in VR Format. In 2017, she won 2nd prize in Eurovision Young Dancers. Patricija has been teaching regularly modern and jazz classes in Slovenia, as well as giving workshops and choreographing short solo works in Bratislava, Slovakia.



Representing Slovenia - Brina Doki

Brina started to dance in her early childhood years. At first it was a hobby but with more and more interaction with movement and dance she became aware of what she could do with dancing. After starting to dance in her hometown dance organization Krokar, where she practiced ballet, contemporary, modern and hip hop for some time, as well as teaching kids dance in the same organization. Soon she became a student at Faculty of Ljubljana and found more and wider dance network. Brina took part in more and more dance classes, where she met teachers, pedagogues and expanded her movement vocabulary. She was part of Ursus dancers and took classes all around. Currently she is a student at Stockholm University of the Arts, just finishing her second year of

Bachelor in dance performance.





daCi International Initiatives

Many daCi members around the world seek the opportunity to attend a daCi international conference in order to benefit from the shared expertise and rich experiences offered, resulting in exchanges and communication. Consequently, daCi has developed initiatives that enable its members to collaborate on projects, such as Twinning, Outreach and Across Borders Research.

Twining

daCi Twinning Projects interweave the skills and knowledge of dancers and/or dance educators from different cultures and places to create dialogue and new dance knowledge.

The purpose of the Twinning initiative is to:

- promote creative and choreographic explorations with children/youth among daCi members;
- promote exchange across national and cultural borders;
- support daCi members' creative and choreographic explorations that further daCi aims;
- facilitate understanding of cultural and worldview differences in creative and choreographic explorations;
- build a cross-cultural knowledge base for children's/youth dance.
-

In the current period, daCi International supports three twinning projects:

- Everyday Life by the Carousel Dance Company, Canada, and the Pazaz Dance Studio and Dancin' Africa from Barbados;
- Garraba Wayu by the Wagana Aboriginal Dancers, Australia, and Raven Spirit Dance, Canada;
- Our Earth, Our Space, Afrika Speaks by the Centre for Theatre, Dance and Performance Studies, University of Cape Town, South Africa, and the Department of Performing Arts and Film, Makerere University, Uganda.

Partners exchange ideas and visions during the planning period in the leadup to the daCi conference and create a project together. The results will be shared at the 2024 daCi conference in Slovenia.

Outreach Project

The Outreach programme is an initiative that enables one or more daCi members (host and applicant) to invite a dance teacher/educator (the invitee is also a daCi member) to visit them in their community or country to facilitate a dance teaching and learning residency. The experience should:

- build awareness and visibility of dance for children and young people in your country;
- increase daCi membership by creating an environment of inclusivity and visibility where non-daCi members may experience and benefit from the daCi network.
-

The purpose of the Outreach initiative is to promote:

- access to a variety of authentic dance experiences for teachers and young people among daCi and non-daCi communities;
- the exchange of dance ideas and teaching practices, while developing understanding across cultures;
- collaboration between dance educators within the resident community with a view to increasing daCi membership.

Currently, daCi International supports the Outreach project entitled daCi to the WI (West Indies) by Shama Harding from the Pazaz Dance Studio, Barbados, and Sophia McKain from the Edna Manley College of the Visual and Performing Arts, Jamaica.

Across Border Research Project

The grant aims to support collaborative and innovative research ideas from dancers, teachers, scholars and researchers across the world that promote transcultural and transnational inquiries on children's dance.

The purpose of the research initiative is to:

- promote research about children's/youth dance among daCi members;
- promote exchange across national and cultural borders;
- support daCi members' research that furthers daCi aims;
- facilitate understanding of cultural and worldview differences in research methodology;
- build a cross-cultural knowledge base for children's/youth dance.

Currently, daCi International supports the research project entitled Using Dance Education to Facilitate Inclusion, Belonging and Creativity for Young People in Post-War Communities in Northern Uganda by Alfdaniels Mabingo from Makerere University, Uganda. The provisional or final findings of the research project will be presented during the 2024 daCi conference in Slovenia.

Twinning Projects

Everyday Life

This twinning project supports daCi objectives by bringing together children and teens from different cultures to learn from each other and to create dance and art together. Through dialogue and movement, dancers will delve into creative movement to explore the dance language of their identity. Throughout the process, students will be asked to journal, reflect and connect as they learn about themselves, their dance partners, and their unique and diverse identities.

Garraba Wayu

In collaboration with four young dancers from Canada and Australia, the choreographers will explore the intersection of indigenous and contemporary dance choreography, performance and interrelated arts through the lens of an Aboriginal worldview. A contemporary indigenous choreography for young audiences will be produced ready for presentation at the daCi 2024 conference.

Our Earth, Our Space, Afrika Speaks

This twinning project aims to bring together young people from two African universities to explore the important issue of climate change and its implications for South Africa, Uganda, the continent and the world. Students of dance pedagogy at each university will research issues of climate change affecting their local communities. Through a planned series of critical exchanges across borders, localised reflection and engagement with climate change experts, the students will devise creative workshops and a multidisciplinary dance performance that will raise awareness among African children and young people regarding the issue of climate change as it affects their countries.

Outreach Project

daCi to the WI (West Indies) by Shama Harding, Pazaz Dance Studio, Barbados and Sophia McKain, Edna Manley College of Visual and Performing Arts, Jamaica. This initiative provides an opportunity for cultural exchange and learning about the similarities and uniqueness of the dance and cultural practices of two islands. We are learning about the role dance can play when it is included within the formal curriculum. Many of the Caribbean islands do not have a curriculum for dance, and this outreach programme creates arguments for advocacy.

Research Project

Using Dance Education to Facilitate Inclusion, Belonging and Creativity for Young People in Post-War Communities in Northern Uganda by Alfdaniels Mabingo. This research project will examine how young people in the Kitgum district in Northern Uganda can leverage and use dance education to develop and strengthen inclusion, creativity and belonging in their communities in a post-armed conflict context. Taking the participatory action research design approach, dialogic, participatory and collaborative dance education workshops will be co-developed by researchers and young people and implemented in their local communities.

I – watch dance

HUGH/OBJEM

Anja Mejač, Liza Šimenc

Dance intervention in public space

Plesna intervencija v javnem prostoru

Production/Produkcija: Skladišče 172

8 July/julij at/ob 10:30

Location/Lokacija: Republic Square/Trg Republike

9 July/julij at/ob 20:00

Location/Lokacija: Republic Square/Trg Republike

11 July/julij at/ob 20:30

Location/Lokacija: French Revolution Square/Trg Francoske revolucije



Embrace is a dance and movement event by Anja Mejač and Liza Šimenc. This poetic action, performed in different times and spaces, emphasises the importance of stopping and listening. To sometimes forget the rhythms and systems that dictate our lives and to look at the authenticity, the aliveness that has been given to us and is so fragile in its vulnerability.

The dancers arrange to meet. A look, a smile, a hug - the meeting point between a true greeting and everything that follows. They are interested in the idea of dance as a consequence, when it happens, as a result of sensual stimuli.

Dance & Choreography/Ples in koreografija: Anja Mejač, Liza Šimenc

Video: Črt Potočnik

Music/Glasba: Luka Uršič

Photography/Fotografija: Nina Pernat

Communication/Komunikacija: Tea Pristolič

THINGS THINGS/REČI REČI

Jan Rozman and/in Julia Keren Turbahn

Theatre play/Gledališka predstava



Produkcija: Emanat

Koprodukcija: Lutkovno gledališče Ljubljana

8 July/julij at/ob 19:00

Location/Lokacija: Puppet Theatre/Lutkovno gledališče

For the age group 6+

Teaser: <https://youtu.be/kkVVFRkzWx4>

More about the idea (in Slovene): <https://vimeo.com/609741466>



What kind of things surround us? Can things really say anything? Do all things have a shape? What is this thing!? Plastic objects are found almost everywhere today and it is almost impossible to imagine life without them. But the fact is that plastics cause huge problems in the environment, taking around 400 years to decompose. Many plastic items, such as water bottles and packaging, are designed to be used only once. If they are not recycled, they are left on our planet, blown around by the wind, then often blown into the oceans ... Did you know that around 8 million tonnes of plastic end up in the oceans every year?

In the performance REALLY REALLY REALLY, which is aimed at the youngest audiences, various plastic objects that are normally around us in our everyday lives are also on stage, but the dancers Jan and Julia put them in a completely new context, which triggers new feelings and ideas in the audience. They also invite the audience to explore the mystery and curiosity of plastic objects, which, through the form of contemporary dance, confront the issue of ecology in an innovative and humorous way.

Directors, Choreographers and Performers/Režiserja, koreografa in izvajalca: Jan Rozman, Julia Keren Turbahn

Performer in German sign language/Izvajalec v nemškem znakovnem jeziku: Jan Kress

Scenography/Scenografa: Dan Pikalo, Jan Rozman

Light designer/Oblikovalka svetlobe: Annegret Schalke

Sound designer/Oblikovalec zvoka: Andres Bucci/Future Legend

Costume/Kostumografinja: Tanja Pađan/Kiss the Future

Outside eye/Zunanje oko: Sanja Tropp Frühwald

Dinge Dingen song author/Avtor glasbene kompozicije, besedila in vokala v pesmi Dinge dingen: Alexander Patzelt

Translation and vocal in the Reči Reči song/Prevod in vokal v pesmi Reči reči: Manca Trampuš

Illustration/Ilustracija: Matija Medved

Expert advisory/Strokovno svetovanje: Gabi Dan Droste, Benjamin Zajc

Executive producers/Izvršni producentki: Sabrina Železnik (Slovenija), Patricia Oldenhav, Alexander Schröder (Nemčija)



AEROWAVES AT 25

A film by Enya Belak

Producers/Producenti: Enya Belak, Dany Mitzman, Eva Posedel & Clàudia Brufau Bonet
In association/v sodelovanju s: Springback Magazine & Springback Ringside

Slovenian premiere/Slovenska premiera – 8 July at/ob 20:30

Location/Lokacija: Kino Dvor/Cinema Dvor

More about the film and online tickets/Najava in vstopnice: https://www.kinodvor.org/en/film/25-let-aerowavesa/?projection_highlight=011426598

Trailer: <https://vimeo.com/731529122>



In 1996, John Ashford created Aerowaves, ushering in one of the most innovative dance networks in Europe. In many ways, this documentary is an homage to him and his legacy. Documentary is a backstage look at the people and artists of the pioneering dance network Aerowaves, and their influence on contemporary dance across Europe since 1996. For the last 25 years, Aerowaves has been at the forefront of innovative contemporary dance in Europe

through supporting the work of emerging creators, shaping the art form and connecting the continent's dance world in the process. This documentary dives into the rich history of Aerowaves, the artists they have identified and supported, and the many offshoots that have grown up around this game-changing organisation, including experiments in VR. The film contains archive footage of past festivals, in-depth interviews with the founders and artists, and beautifully shot dance made specially for film.

Director/Režija: Enya Belak

Editor/Montaža: María Alonso Araujo

Cinematographers/Snemalci: IoannaTsoucala, NicolaGalbusera, Blaž Ocvirk & IgorCrnković

Sound Designer/Zvok: Sebastian Dressel

With the support & participation of Aerowaves Partners & Artists

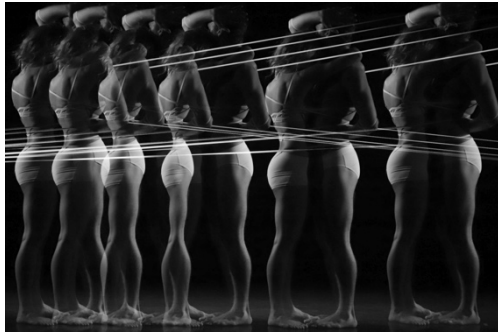
Featuring/Nastopajo: John Ashford, Anna Arthur, Betsy Gregory, Yvona Kreuzmannová, Victoria Marangopoulou, Frosso Trousa, Iztok Kovač, Edvin Liverić, Roberto Casarotto, Liz King, Elisabetta Bisaro, Oonagh Duckworth, Sanjoy Roy, Ka Bradley, Donald Hutera, Beatrix Joyce, Patricia Aperi, Csaba Molnár, Igor Urzalai Hernando, Moreno Solinas, Christos Papadopoulos, Oona Doherty, Jesús Rubio Gamo, Pietro Marullo, Viktor Černický, Joy Alpuerto Ritter, Cécile Da Costa, Alexandros Stavropoulos and others

Executive Producer/Izvršna produkcija: Aerowaves

Co-funded by the European Union

© Springback Production 2022





RE/INVENTED/IZ/NAJDENA

Urša Rupnik

Dance performance/Plesna predstava

Production: Studio za svobodni ples, society

Co-production: Cankarjev dom, Plesni Teater Ljubljana, Plesni Epicenter

9 July/julij at/ob 20:30

Location/Lokacija: Cankarjev dom

More about the performance and tickets:

<https://www.cd-cc.si/en/culture/theatre-and-dance/ursa-rupnik-reinventediznajdena>

Slovenska najava: <https://www.cd-cc.si/kultura/gledalisce-in-ples/ursa-rupnik-iznajdena>

Promo video: https://youtu.be/jKYqWAGT_Po

FB event: <https://www.facebook.com/events/8257578187591046>



Iz/najdena (Re/Invented) takes an in-depth look at a dance piece by Živa Kraigher, Ballade No. 1 in G minor (1989), her last work marked by a highly intricate and stylized choreography. The Ballade's dramaturgy is driven by an intense inner development with crescendos and diminuendos, the ups and downs that tellingly reveal traces of Živa Kraigher's experience of the world and her turbulent lifestyle at that time. In addition to recontextualizing the dance-stylistic concept and thematic idea of the dance piece, the project also delves into the intimate stories revolving around this great artist and dedicated dance pedagogue. These stories continue to remain alive today; most notably through dance, when seeking to create a balance between Živa's motto "And now once again for the sake of art!", and the Ballade's concluding exclamation, the daring cry:

"No! – Here I am, just the way I want to be!" (Kraigher, 2016, 325).

Author and performer/Avtorica in plesalka: Urša Rupnik

Dancers and co-creators/Plesalci/-ke in soustvarjalci/-ke: Luka Ostrež, Ursus Dancers (Katarina Bogataj, Dijana Džamastagić, Anja Firicki, Katja Kučina, Hana Murovec, Kaja Marion Ribnikar, Maja Maša Šömen, Ina Trefalt, Nika Zidar, Vesna Wolf)

Original music/Avtorska glasba: David Kocmur, David Nik Lipovac, Patricija Škof

Dramaturgy/Dramaturgija: Zala Mojca Jerman Kuželički

Costumes/Kostumografija: Anka Rener Kremžar

Light designer/Lučni oblikovalec: Uroš Gorjanc

Photography/Fotografije: Marijo Županov





ONE BODY IS NOT ENOUGH/ ENO SAMO TELO NI DOVOLJ

**Agostina D' Alessandro,
Kristyna Peldova,
Milan Tomašik,
Žigan Krajnčan,
Kristijan Krajnčan**

**Production: NEST Institute
Co-production: Flota, Murska Sobota,
Flota, Ljubljana**

**11 July/julij at/ob 21:00
12 July/julij at/ob 21:00
Location/Lokacija: Ljubljana City Museum/
Mestni muzej Ljubljana**

**Teaser: <https://vimeo.com/886084195>
Web: <https://platformanest.com/produkcija/eno-samo-telo-ni-dovolj/>**

The piece reflects on what defines us: first emerges the body and its gender, a gender identity that belongs to a family and is part of a social group that forms a culture and emanates from a particular country. In doing so, it attempts to grasp the notion of multitude of four collaborating dancers from four different countries: Slovenia, Slovakia, Czech Republic, and Argentina.

These diverse origins provide a wide canvas for a radical exploration: What are our unique social gestures? Can we discern elements of our own identities in our movements? Is it possible to detect atavism in us? And what distinguishes us in our individual homelands?

One body is not enough looks at the notion of identity to understand better the complexity of interpersonal relationships; and the resulting verbal and non-verbal communication, language, social adaptation, and individual behaviours that interact with the community. The physical postures of the family, the movements of the body that represents the homeland—everything that allows us to identify ourselves—is research material in this piece.

In the context of today's society, which is moving toward new conceptions of what constitutes our identity and defines who we are, this self-questioning seems necessary.

Concept and direction/Koncept in režija: Agostina D'Alessandro

Created with and performed by/Soustvarjalci in performerji: Milan Tomášik, Kristýna Peldová, Žigan Krajnčan, Agostina D'Alessandro in Kristijan Krajnčan

Original music/Glasba: Kristijan Krajnčan

Light design/Oblikovanje svetlobe: David Cvelbar

Costumes/Kostumografija: Vesna Mirtelj

Author of video and photography/Avtor videa in fotografije: August Adrian Braatz

Director of photography in video/Direktor fotografije videa: Dejan Ulaga

Graphic design/Grafično oblikovanje: Rok Marinšek

Executive producer/Izvršna producentka: Urška Centa

Producer/Producent: Goran Pakozdi



I – rise



The closing event of the I-body, I-dance conference will be a celebration of and powerful testament to the growth and creativity we have witnessed and encouraged during the conference week.



Under the guidance of excellent dance teachers, the young dancers will push the boundaries of their imaginations, challenge their intelligence, practise improvisation and research interdisciplinarity for a whole week. They will witness the beauty of inclusion and the power of identity that shines through everybody. They will celebrate the diversity of our community, and the inclusive spirit will create an encouraging environment where everyone can express their identity and contribute to the collective experience. The results of this process will be displayed under the title “I Rise”. These presentations will be a tribute to the creative work, dedication and passion each of us has brought to the conference.

In the words of poet Maya Angelou, “Still I rise”.

We will conclude the conference by handing over to the host of the next daCi conference in 2027.



Concept: Daniel Petković, Nina Meško

Event leader/performer: Daniel Petković

Dance mentors: Tina Valentan, Alicia Ocadiz, Milan Tomašik, Ana Romih, Vita Osojnik, Gregor Luštek, Mojca Kasjak, Sabina Schwenner, Igor Sviderski

Lighting designer: Leon Curk

Dramaturgical consulting: Andreja Kopač

Performers: Almost 300 young dancers – participants of the conference from 15 countries, aged 8-24 years.

I – inform



Food & Drink at the Conference

The conference schedule is tight and there are not many restaurants at the location of the conference activities. We have therefore arranged with the manager of the canteen at the Faculty of Education to keep the canteen open for the duration of the conference. For the young dancers at the Performing Arts Grammar School, an improvised stand will be set up outside the dance studios, offering hot food, sandwiches and drinks. In order to make the food delivery process quick and efficient, we strongly recommend that you purchase food vouchers in advance. They will be available for lunch and sandwiches. The canteen will have a stand at the registration desk in Kino Šiška, where you can buy food vouchers for the days ahead. Vouchers will also be available at the canteen cashier.

Operating Hours:

Coffee break in the Faculty Hall

8 July: 3:30 pm – 4:00 pm
 9 July: 11:15 am – 11:45 am
 11 July: 11:15 am – 11:45 am
 12 July: 11:15 am – 11:45 am

Lunch available at the Faculty of Education

8 July: 12:30 pm – 2:00 pm
 9 July: 1:00 pm – 2:15 pm
 11 July: 1:00 pm – 2:15 pm
 12 July: 12:00 noon – 1:00 pm

Food available at the Performing Arts Grammar School

8 July: 12:00 noon – 8:00 pm
 9 July: 12:00 noon – 8:00 pm
 11 July: 12:00 noon – 3:00 pm
 12 July: 11:00 am – 2:00 pm

Prices: lunch €9.20, sandwich €3.50

Important note

Tap water is safe to drink. Ljubljana has very high-quality tap water available everywhere.

How to get around

It is a 45-minute walk from the city centre to the conference venues. We suggest using public transport instead of walking. Usually people use buses, the bicycle rental system or taxis. The bus journey from the city centre to the conference venues takes about 25 minutes.

Buses (LPP)

The entire network of LPP lines covers a large part of the central Ljubljana area. The network of LPP lines covers about 93% of MOL's urban area, which means that 93% of Ljubljana's households are less than 500 metres from the nearest bus stop.

daCi participants have the privilege of using the city bus lines free of charge with a conference ID card, which you should visibly carry with you and show to the inspector or driver upon request.

NOTE: In Ljubljana, you can only enter the public bus through the front door. All other doors are for exit only.

'BicikeLJ' bicycle sharing

The BicikeLJ bicycle-sharing system enables you to hire bikes from self-service terminals located across the wider Ljubljana city centre. BicikeLJ bikes are particularly suitable for shorter trips of **up to one hour, as hire is free** if you return the hired bike to the nearest docking station within an hour. You then have to wait for five minutes before hiring a new bike.

The use of the BicikeLJ system is practically **free of charge**.

The only cost involved is the symbolic fee for **compulsory online registration** with the system, which is €1.00 for a week and €3.00 for a year. Registration must be completed in advance of hiring.

Taxi

It is easy to find a taxi in Ljubljana, although they can be more difficult to catch on Friday and Saturday nights and in the case of bad weather. Below is a list of some **reliable Ljubljana taxi companies** and some **tips** on how and where to get a safe and reliable taxi with a correct fare.

City Taxi

Price: Starting fee:
€1.96 + €1.09/km

Phone numbers:

+386 80 11 17
+386 1 511 23 14
+386 31 49 22 99

E-mail: info@city-taxi.si

Taxi Metro

Price: Starting fee:
€1.96 + €1.09/km

Phone numbers:

+386 80 11 90
+386 1 511 23 14
+386 41 24 02 00

E-mail: info@taximetro.si

Taxi Ljubljana

Price: Starting fee:
€2.00 + €1.50/km

Phone numbers:

+386 1 23 49 000
+386 31 23 40 00

E-mail: info@taxi-ljubljana.si

Calling a taxi is cheaper than hailing one on the street.

Since you do not speak Slovenian, either try your luck with pronouncing the name of the street to the dispatcher or ask somebody to call a taxi for you.

If you decide to hail a taxi on the street, make sure you choose one of the providers listed above or use a taxi company recommended by your Slovenian friends or hotel/hostel staff.

Avoid taking taxis stationed at the main bus or train station or in front of hotels. Most of these taxi drivers operate independently, are not bound by any prices and rules, and will not hesitate to charge you much more than the standard fare. These taxi drivers can be identified by their car, which does not have any company names or logos displayed on the side doors.

Recreation in Ljubljana

If you manage to find some free time within the tight conference schedule, you can visit **Tivoli Park, the Ljubljana Castle Hill or the Golovec Hill**. All situated in the city centre, they represent the green lungs of Ljubljana.

To cool down on hot summer days, you can visit one of Ljubljana's open-air swimming pools at Kodeljevo, Kolezija or Štern.

Kolezija Swimming Pool

+386 8 205 18 20
kopalisce.kolezija@sport-ljubljana.si
Gunduličeva 7,
1000 Ljubljana

Laguna city beach Ljubljana and Laguna sport center

+386 (0)1 589 01 36
+386 (0)1 589 01 37
laguna@qpl.si
Dunajska cesta 270,
1000 Ljubljana

Kodeljevo Swimming Pool

+386 70 543 873
kopalisce.kodeljevo@sport-ljubljana.si
Ulica Carla Benza 11,
1000 Ljubljana

A Unique Historical Monument

The Path of Remembrance and Comradeship is a 32.5 km recreational trail encircling Ljubljana that follows the route of the barbed wire perimeter that surrounded the city during the Second World War. Once a year, in May, the people of Ljubljana set out on a mass walk along that path to celebrate liberation day, marking the events of the Second World War. Simply follow the green and white signs with the marking 'POT' (path).

The Ljubljana Vibe

Ljubljana is a city that combines a rich historical heritage with a lively modern cultural scene, making it an enjoyable destination for a variety of interests. It is considered to be a safe city and you can walk around freely day and night. Foreigners prevail in the city centre, as Ljubljana has become a popular tourist destination. There is a long list of restaurants, bars, sweet shops, gift shops, etc. Everything is more or less boutique size and waiting to be discovered.

Night life is most vibrant on Fridays. There are some clubs in the city centre. The most popular alternative party place is at Metelkova, a former Yugoslav Army barracks that has been transformed into numerous night clubs. Metelkova remains open until the morning.

Other Ljubljana Tips

Ljubljana Castle: Take a funicular ride or walk up to the Ljubljana Castle for panoramic views of the city. Explore the castle's museum, its viewing tower and its historical rooms.

Triple Bridge (Tromostovje): A unique bridge designed by the famous architect Jože Plečnik.

Prešeren Square: Ljubljana's central square, named after Slovenia's greatest poet, France Prešeren.

Town Hall (Mestna hiša): A historic building with a beautiful courtyard.

Museums and Galleries

National Museum of Slovenia: Discover the country's history and cultural heritage.

Museum of Illusions: A fun interactive museum with optical illusions and puzzles.

Ljubljana City Museum: Learn about the history of Ljubljana from prehistoric times to the present.

National Gallery of Slovenia: Home to a vast collection of Slovenian art.

Museum of Modern Art: Features contemporary art from Slovenia and the world.

Enjoy the Local Market

Central Market (Osrednja tržnica): Browse through fresh produce, local delicacies and handmade crafts. On Fridays, there is an Open Kitchen (Odprta Kuhna) with numerous chefs represented.

Sightseeing Day

Wednesday 10 July is a day off from the conference.

You are free to organise this day as you wish, but to help you make your plans, we have established cooperation with the public agency **Tourism Ljubljana** and the excursion agency **To Do in Slovenia**, which will provide you with some suggestions on what to do and where to go.

The products of Tourism Ljubljana are mainly focused on Ljubljana and its surroundings. You can check their offer on the conference website. If something catches your eye, you can book the tour for yourself and your colleagues by clicking on the date on the calendar, which should be to the right of the description text. A minor inconvenience is that the calendar is in Slovenian, but if you click on 10 July and select the desired hour that appears, you can then switch back to English or another language. You will see a small frame to enter the promotional code and claim the discount for daCi conference participants. The code is DACI10.

To Do in Slovenia offers day trips to the most popular Slovenian destinations. The Postojna Cave and Bled are highlighted on our website, but you can choose other destinations as well by checking the [To Do in Slovenia](#) website. Prices for day trips are published on our website. These trips are aimed at organised groups, but individuals can join as well. Please note that the trip can only take place if enough people have booked. Bookings can be made by e-mail to martin@todoin slovenia.com. Don't let the expression "free day" fool you. Morning Flavours are still available and a very special inclusive performance event is on the programme on the Castle Hill at 7.00 pm.

DISCOUNT NOTE: Use the code DACI10 to book Tourism Ljubljana products or contact Martin Popit from TO DO IN SLOVENIA for day trips in Slovenia.

Other important information

Basic Emergency First Aid Infirmity (SNMP)

The Ljubljana Basic Emergency First Aid Infirmity (SNMP) for adults is available 24/7 and is located in the Emergency Department of the Ljubljana University Medical Centre (in Slovenian: *Univerzitetni klinični center Ljubljana*). The entrance is from the Bohoričeva Street. The infirmity provides urgent medical treatment and assistance.

For urgent medical assistance in life-threatening situations at home, in traffic accidents or in other situations, call the free telephone number 112.

For an urgent home visit when the patient's condition suddenly deteriorates, call +386 1 522 84 08.

Emergency first aid service for children and teenagers: [+386 1 555 2222](tel:+38615552222)

Emergency dental medical treatment: [+386 1 472 37 18](tel:+38614723718)

Police: [Police Emergency Number 113](tel:+3861113), Anonymous phone number 080-1200



Conference program in short/Povzetek predstavitve konference

Mednarodna konferenca daCi, ki bo potekala v Ljubljani med 7. in 12. julijem 2024, bo raziskovala teme šestih »I-jev«, tj. improvizacije, inkluzije, imaginacije, identitete, inteligentnosti in interdisciplinarnosti, pod skupnim naslovom I – body, I – dance (jaz – telo, jaz – ples). Omenjene teme bodo raziskovalci, pedagogi, umetniki, odločevalci in mladi plesalci delili z udeleženci konference tako teoretično kot praktično s predstavitvami izsledkov, dobrih praks in plesnih predstav. Poleg plenarnih predavanj, okroglih miz, predstavitev prispevkov in posterjev se bo zvrstilo tudi mnogo raznolikih delavnic in večernih plesnih predstav mladih plesalcev iz tujine in Slovenije.

Program konference se deli na dva dela: na program za raziskovalce, pedagoge in odločevalce ter program za mlade plesalce. Oba programa imata več stičnih vsebin. Posebnost konference daCi je namreč ta, da se na njej poleg predstavitve izsledkov na področju plesne pedagogike tudi neposredno odvija proces ustvarjanja mladih plesalcev skupaj z mentorji. Hkrati bodo potekala jutranja plesna srečanja, na katerih bodo udeleženci okusili različne gibalne pristope in pred pričetkom celodnevnega konferenčnega programa prebudili tako um kot telo.

Ples bo sneman in o njem se bo pisalo v dveh delavnicah, ki bosta namenjeni izmenjevanju videovtisov in pisnih vtisov. Na konferenci bodo predstavljeni tudi raziskovalni in umetniški projekti, ki so nastajali med letom ob sodelovanju raziskovalcev, umetnikov in pedagogov iz različnih držav. V Ljubljani se bodo prvič srečali v živo in skupaj predstavili svoje izsledke in umetniške stvaritve.

Konferenčne teme bodo predstavili plenarni govorniki iz tujine in Slovenije, ki bodo zaokrožili vsebine celega tedna v štirih plenarnih predavanjih z različnimi temami: utelešenje upanja, prvoosebna umetniška izkušnja v sodobnih pedagoških pristopih, ustvarjalni gib kot jezik za učenje in pregled pristopov v izobraževanju, potrebe v umetnosti plesa ter časovnih in prostorskih okoljih, v katerih je ples stopal v komunikacijo s svojimi javnostmi na območju današnje Slovenije.

Most med mladimi plesalci in odraslimi člani mednarodne organizacije bodo vzpostavljale »springborderke«, mlade plesne ustvarjalke iz Kanade, Jamajke in Slovenije, ki si šele utirajo svojo profesionalno pot na področju plesne umetnosti.

V času konference bodo predstavljene smernice kulturno-umetnostne vzgoje, ki so letos nastale v okviru svetovne Unescove konference v Abu Dabiju. Podpisali bomo Ljubljansko daCi deklaracijo, s katero bomo potrdili, da daCi deluje v skladu z Unescovimi smernicami in da ima vsak otrok pravico do plesa.

Ob konferenčnem programu se bodo predstavili tudi slovenski plesni ustvarjalci s svojimi umetniškimi projekti in predstavami, poleg tega pa bodo vsi udeleženci konference vabljeni k plesu za mir, ki bo potekal v zelenem okolju Ljubljanskega gradu.

Ob zaključku konference bodo mladi predstavili proces enotedenskega ustvarjanja z mentorji, skupaj pa bomo predali štafeto kolegom iz Azije, ki bodo gostili 17. mednarodno konferenco.

Konferenca »Otrok in ples« bo v Ljubljano na različne lokacije, od centra do Kardeljeve ploščadi, zvalila preko 650 udeležencev iz celega sveta in medgeneracijsko združila ustvarjalce in raziskovalce v skupnem cilju povezovanja znanosti in umetnosti.



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