



UDEO NEWS

Utah Dance Education Organization

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LETTER FROM THE PRESIDENT

Ten years ago, I attended the first official meeting of UDEO. I remember the energy and the commitment of the leaders in the room, many whose life work had defined dance in this state. I remember the talk about why NDEO was formed and how different things would be with a dance organization that emphasized dance as an art form instead of the traditional affiliation with P.E. and Health.

The Utah Organization was to be one of the first NDEO affiliates in the country. Many people whom I admired worked very hard to lay solid groundwork for a meaningful organization that served dancers of all kinds in our state. From the beginning, UDEO worked to be inclusive of all dancers and dance education providers in the state so that we could all benefit from each other's talents and serve our communities more effectively. Over the years, we have grown and benefitted from the talents of many people. I am excited at the recent increased interest from the private sector to participate with us and also with the recent increase in our membership of professional performing companies. We have an excellent board made up of people who serve with dedication and I look forward to meeting and working with many more of you over the next 2 years as I have the great privilege to serve as president.

Looking forward, I want to announce the next conference themes so you can consider how you want to contribute and participate. I hope to build

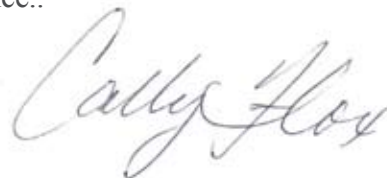
our common vision so we all invite our colleagues and friends to join us. Please let us know how UDEO can best serve your needs and interests.

UDEO Fall Social 2010:
Party with the Pros

UDEO Spring Conference 2011:
The Child as the Artist

UDEO Spring Conference 2012:
The World Needs What Dancers Know.

We need our collective talents and innovation for UDEO to continue growing and providing meaningful service. For example, state funding that has traditionally funded UDEO activities is no longer available. Our development director is applying for grants to fund our activities so we can continue to provide quality professional development for you. Our dedicated board members meet monthly to plan and implement our events. Your talents are also needed. I hope you will join us as we work together to make the world a better place through dance..



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.....AND MUCH MORE



Editor's Notes

by Sean Guymon
Newsletter Editor

The Utah Dance Education Organization is accepting nominations for the following 8 Board positions:

President-Elect: This Board Member works with the President to address the philosophical goals and objectives of the organization, and along with the other Board Members, works to implement those ideas. (4-year term: President-Elect 1 year, President 2 years, Past-President 1 year)

Elementary Education Representative: This Board Member will give voice to the needs and interests of the elementary education sector. (3-year term)

Middle / Junior High Education Representative: This Board Member will give voice to the needs and interests of the middle / junior high education sector. (3-year term)

High School Education Representative: This Board Member will give voice to the needs and interests of the high school education sector. (3-year term)

Advocacy Director: This Board Member will create advocacy tools and materials to disseminate to the members to promote Dance Education. (3-year term)

Development Director: This Board Member will coordinate development and fundraising efforts, including grant writing, to further the objective of the organization. (3-year term)

Publicity/Marketing Director: This Board Member will work with the Executive Board to disseminate information to members and potential members and to develop materials to promote the organization. (3-year term)

Student Representative: This Board Member will give voice to the needs and interests of the student members. (1-2 year term)

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If you would like to nominate someone, including yourself, for any of these positions, please send a bio and a statement regarding how you envision yourself contributing to the organization to Nichole Ortega, Nominations Chair. The deadline to receive nominations is December 11, 2010.

We seek nominations of qualified candidates who represent the diversity of the membership, in gender, race, ethnicity, geographic location, and the various sectors of the field. Nominees must be current members in good standing in the Utah Dance Education Organization. Board Members are expected to attend meetings (usually monthly), promote the work of UDEO within the state, participate in the function of committees, and participate in organizational development and planning. Board Members will not receive compensation for their services. Serving on the Board will give you an opportunity to make a difference in dance education at all levels in this state, and through the affiliated National Dance Education Organization, nationally.

WWW.UDEO.ORG

BOARD DIRECTORY

We are here to serve you.
Please feel free to contact the appropriate Board Officer or Representative with your questions, concerns and suggestions.

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UDEO SOCIAL

2010 FALL SOCIAL:



PARTY WITH THE PROS



NOVEMBER 5, 2010 6:00 - 9:00 PM

BRIGHAM YOUNG UNIVERSITY, PROVO, UT

MESSAGE FROM THE BOARD

Come join us for the Second Annual UDEO Fall Social: *Party with the Pros*. We are planning a wonderful evening of moving, sharing, and rejuvenation. This is an opportunity to network with other dance educators, and receive new ideas from local professionals to implement in your teaching.

WHO SHOULD ATTEND?

Dancers, educators in private studios and school settings, inter-disciplinary artists, PTA members, choreographers, presenters, collaborative artists, administrators, advocates, and anyone interested in networking, professional development, advocacy and promoting the art form of dance as an essential educational component of life-long learning.

Schedule

6:00	Registration / Welcome
6:15	Linda Smith, Repertory Dance Theatre
7:15	Networking
7:30	Peter Christie, Ballet West
8:30	Wrap-up



Light food and drink will be provided

SCHEDULE AND/OR PRESENTERS SUBJECT TO CHANGE

COST

\$10.00 - UDEO Membership not required.

HOW TO REGISTER?

Register online or download the form at <http://www.udeo.org> (beginning Sept. 1st)



UDEO/NDEO/USOE EVENTS



NATIONAL DANCE EDUCATION ORGANIZATION
ANNOUNCES THE

2010 NATIONAL CONFERENCE

CREATIVITY, INNOVATION, & 21ST CENTURY SKILLS

October 20-24, 2010

Tempe, AZ



NDEO, in cooperation with Arizona Dance Education Organization and the Herberger Institute School of Dance at Arizona State University, presents a 5 day conference exploring how dance can prepare students for increasingly complex life and work environments in the 21st century.

<http://www.ndeo.org>

10TH ANNUAL STATEWIDE HIGH SCHOOL DANCE FESTIVAL



March 19, 2011

Weber State University, Ogden, UT

TO ATTEND CONTACT HILARY CARRIER AT

HILARY.CARRIER@SLC.K12.UT.US

DEADLINE TO REGISTER IS DECEMBER 17, 2010

(ONLINE REGISTRATION AVAILABLE OCTOBER 1, 2010)

FESTIVAL IS LIMITED TO 21 SCHOOLS

5TH ANNUAL STATEWIDE

JUNIOR HIGH/MIDDLE SCHOOL DAY OF DANCE



February 8, 2011



Rose Wagner Performing Arts Center,

Salt Lake City, UT

TO ATTEND CONTACT JAYNEE WELTY AT

JAYNEE100@YAHOO.COM

(ONLINE REGISTRATION AVAILABLE OCTOBER 1, 2010)

EVENT IS LIMITED TO APPROX 120-140 STUDENTS

INFINITY DANCE WORKSHOPS

Infinity is an in-service model dependent on interconnectivity among creative and impassioned teachers, students, and artists who work in our classrooms, professional companies, professional education organizations, and higher education. It is named INFINITY because it provides for never-ending personal growth and the linking of arts-minded people to nourish a lasting cultural heritage. Infinity workshops include pre-event seminars, performances by professional dance companies, workshops that connect the art work to the classroom, and credit for your practical application in your classroom setting. For additional information visit the USOE website www.usoe.k12.ut.us/curr/FineArt/Calendars/infinity or contact the dance companies listed below.

IN-SERVICE CREDIT or LICENSURE POINTS
are available for all Infinity Workshops.

January 22, 2011 -Infinity Workshop - part 1
Time: 2:00 pm - 5:00 pm

Presented by: Children's Dance Theatre

Performances: March 24-26, 2011 7:00 PM

Location: UofU Tanner Dance Studio - Bld #101

Contact: Rebecca Meadows (801) 581-7374

rebecca.meadows@utah.edu

January 29, 2011 - Circle Cycle

Time: 9:00 am - 4:00 pm

Presented by: Ririe-Woodbury Dance Company

Performances: January 28-29, 2011 7:00 PM

Location: Capitol Theatre

Contact: Jessica Ballard (801) 297-4241

info@ririewoodbury.com



CONFERENCES/ WORKSHOPS/EVENTS

<u>National Events</u>	<u>Date</u>	<u>Location</u>	<u>Website</u>
Pourparler	September 23-26, 2010	Shepherdstown, WV	www.nfo-usa.org
ADTA Conference	September 23-26, 2010	Brooklyn, NY	www.adta.org
IADMS Conference	October 28-31, 2010	Birmingham, UK	www.iadms.org
UAHPERD Convention	October 9, 2010	South Jordan, UT	www.uahperd.org/

High School Workshops

University of Utah Modern Dance Workshop

September 25, 2010

9:30 AM - 3:30 PM

Marriott Center for Dance

\$25 per Student / Teachers Free

Contact: Abby Fiat

801-581-3223

abby.fiat@utah.edu



RDT Free Student Matinees

H2O, Sept. 29 at 10:15 am (high school students)

Imagine That!, Nov 17 & 18 at 10:30am / 12:30pm (elem students)

All performances at Rose Wagner Performing Arts Center

Utah Educators eligible for discounted tickets
to all RDT performances.

For additional information and to register for any of the
above events, contact Lynne Listing, lynne@rdtutah.org /
801-534-1000.



RW Free Student Matinees

Configurations, Sept. 22 at 11:00 am (for jr/hs school students)

Cipher, Dec. 15 at 11:00am (for jr/hs school students)

All performances at Rose Wagner Performing Arts Center

For all grade levels

Circle Cycle, Jan. 26-28, 2010 at 10:00 am and 12:00 pm

Registration Deadline: Dec 1, 2010

Performance at Capitol Theatre

For more information or to reserve space for student
matinees email Jessica at: info@ririewoodbury.com
801-297-4241



Integrating Arts into Academic Learning Workshop Series | October 2010-April 2011

DATES: 10/5, 11/2, 12/7, 1/4, 2/1, 3/1, 4/5

TIME: 4:00-6:00 p.m.

LOCATION: Beacon Heights Elementary School | Salt Lake City, UT

REGISTRATION FEE: This FREE workshop series is open to all Utah educators!



Tanner Dance
THE UNIVERSITY OF UTAH



daCi Utah Day of Dance

Saturday, September 25, 2010

Daybreak Community Center

Ages 8 & up

<http://daciutahdayofdance.org>

SO WE THINK YOU CAN
DANCE



Following Their Lead

Supporting Children's Ideas for Creating Dances

"Permission to Reprint for Educational Purposes by Editor"

Theresa Purcell Cone, Ph.D

One of the most powerful experiences dance educators can offer children is the opportunity to create a dance that reflects their ideas. Empowering children to create dances about what is personally meaningful presents them with the responsibility and commitment to bring their vision alive. When children are asked the question, "What would you like to dance about?" their responses can range from a shoulder shrug accompanied by, "I don't know" to an excited burst of ideas called out by several children simultaneously. Creating dances with children is an established tenet for dance educators and is the focus of foundational books by Cone and Cone, Gilbert,² Joyce,³ Murray,⁴ and Stinson.⁵ These educators provide pedagogical methods and content for teaching creative dance to children. Topics are suggested, and processes for exploration and composition are outlined. Creative dance experiences are designed to be guided by the teacher who provides a sequence of exploratory tasks that promote problem solving and creative thinking. Students are encouraged to discover multiple ways of moving, make movement selections for a dance, and create their own choreographic structure or use one provided by the teacher. What can result is a hybrid dance that integrates teacher and student perspectives.

Following My Lead

As I subscribed to the methods suggested by these educators, I felt secure that children were experiencing a creative moment. I provided an open-ended task, encouraged multiple responses, and then, when it came time to use the explored movement to compose a dance, I stepped in to use my creative choreographic skills to provide a structure for the dance. I guided facilitated, offered suggestions, demonstrated ideas, and called out sequences. I believed that the children were experiencing an authentic moment of creativity and self expression. However, as I continued to reflect on my lessons, I began to question if my creative urges overshadowed my students' creative sparks. Did I dismiss ideas that I thought did not fit my definition of what a dance was supposed to be? Did I halt student's creative process when I offered suggestions for topics, changing movements, or choreographic structures to make the dance what I thought were more aesthetically significant? During those lessons when I did not interfere with the students' process, what was the result? What did they choose to dance about? How did they structure their dances? To investigate these questions, I completed a retrospective look at the dances students created during my physical education classes and my lunch-time dance club. I identified dances where I did abandon my control over topic selection and listened to the students' requests. My goal was to identify the topics students chose, reflect on those dance experiences, and see if there

were any common themes or processes that emerged. What could I learn that would inform my teaching? What happened when I did risk turning the dance making process over to the children?

The focus of this article is to share my insights about what I discovered, my analysis process, and provide evidence for my instinctive assumptions about common broad themes that I believe emerged from the student selected topics. I provide specific examples and insights into student lead choreography that evolved from the dance lessons presented in the elementary physical education classes and the weekly dance lessons and rehearsals conducted during the dance club sessions. The themes, topics, and dance stories children constructed when I did not influence the dance content selection are illustrated. I remember my conflicted urges to manipulate the dance topic and sequence. This was not an easy role for me to assume; I was used to detailed planning, being in charge, and feeling responsible for meeting explicit objectives and assessments.

Stepping Aside

Following the lead of children in the creative process required me to believe in the validity of children's creativity, support children's way of knowing, and be willing to bracket my vision for the dance. Stepping aside and letting the children make the topical decisions was challenging, especially when I did not agree with the meaningfulness of what the children want to dance about. Ayers suggests that teachers "...invite students to become somehow more capable, more thoughtful and powerful in

their choices, more engaged in a culture and a civilization, able to participate, to embrace, and yes, to change all that is before them."⁶ When children were empowered to choose the idea for a dance, they suggested topics that revealed what was relevant to their lives. Their ideas emerged from their life experiences such as, school events, social parties, sports, or play activities, as well as, imaginary tales, fantasy adventures, or dream episodes.

I was fascinated by the suggestions children proposed. Some of their ideas were far removed from any topic I would consider for a dance; however, I recognized that these ideas were of interest to the children and they believed they were ideas that could be expressed through dance. Our different perspective on dance ideas also exposed a difference in how the students and I defined what is considered a dance. It is here, at this crossroad of difference, that I was confronted with a pedagogical decision. Do I dismiss their suggestion because I cannot imagine how a dance can express their ideas or do I provide them with an unbiased opportunity to explore their idea and see where it leads? My pedagogical choice, to support my students' topical choices and choreographic



structures, required that I relinquished creative control of my dance vision and ensure their choices were physically safe. What I discovered was that the dances my students created totally engaged their imagination, challenged them to find their own solutions to movement, costume, prop, and space problems and provided them with an opportunity to build their confidence as creators and performers.

Analyzing Dances and Topics

As a result of my reflection on teaching dance and directing the dance club, I noticed a number of recurring topics in the children's choice ideas for their dances. Similar characters and scenarios appeared and frequently reflected students' interest in popular music, movies, toys, and sporting events. I noticed that their dances also reflected broad social and psychological themes such as good versus evil, overcoming authority, conflict and resolution, being chased, caught and released, character transformation, and the freedom to move in their own way. Intrigued by these observations, I conducted an analysis of the dances to support my assumption about the "observed" themes. I relied on two types of information—my memory of the teaching experiences in dance and the files I maintained that included my personal notes, performance program notes, student's dance descriptions, video tapes, music tapes and compact discs recorded for the dances, and photographs.

To conduct the analysis, I developed two lists of dances. One list included the dances children created during the physical education dance sessions and the second list included dances created by the children's performing group. Next to each dance, I identified who was in the dance, the main idea, a summarized storyline, characters, props, music genre, and the types of actions (Table 1). Next, I located similar phrases and words among the dances and noticed common topics. The topics included school activities, friends, parties, aliens, fantasy worlds, dreams, nature, sports, movies, dolls and action figures, popular music, video games, and fictional stories. Using these topics, I constructed a topic chart and classified the dances under the appropriate topic. Many of the dances fit under two or more topics. One example of a multi-topic dance was created by a group of five, fifth-grade girls about a new girl in school. The new girl was initially rejected by the others until she did a solo of "cool" dance moves. Seeing this new dance, several girls decided to join her and learn the cool dance. This dance was categorized under three topics, school activities, popular music, and friends. Next, I returned to my assumption about the broad social and psychological themes represented in the dances. I looked to see how the selected topics would relate to the themes. I discovered that some of the topics related to several themes. For example, the alien dances related to the conflict and resolution theme in addition to the transforming characters theme. I was able to classify all the dances on the two lists into one or more of the broad themes. My interpretation of this analysis supported my assumption that when children created dances using their

own ideas they explored these broad social and psychological themes and perhaps gained greater meaning and understanding of their own lives.

In *The Uses of Enchantment: The Meaning and Importance of Fairy Tales*, Bruno Bettelheim writes, "The more I tried to understand why these stories are so successful at enriching the inner life of the child, the more I realized that these tales, in a much deeper sense than any other reading material, start where the child really is in his psychological and emotional being. They speak about his severe inner pressures in a way that the child unconsciously understands, and without belittling the most serious inner struggles which growing up entails offer examples of both temporary and permanent solutions to pressing difficulties."⁷ Bettelheim's statement supports Laban's⁸ premise that dance is the outer manifestation of one's inner thoughts and feelings. The children's dances not only revealed their aesthetic preferences for movement but perhaps through choosing their dance content they illustrated Bettelheim's view that children transform their unconscious content into conscious fantasies that then enabled them to deal with that content. I recognized that for children, creating dances based on their own ideas could be more than enjoying the feeling of accomplishment when they make something of their own. I gained the insight that they used the creative process to explore their inner feelings about themselves and their world. Gwendolyn Yoppolo, pottery artist and educator, points out that when she encouraged her students to have faith in their learning process and to listen to their inner visions they begin to trust their own ways of art making. She states, "The emphasis is always on the learners developing ways of externalizing their inner forms and thus voicing themselves into being."⁹ While Yoppolo values each student's creative process of exploring medium, she also offers support and suggestions as necessary. Sometimes, she lets students pound, pull, and twist clay in response to what they are feeling and how they want to play with the materials. In this way the personal experience of creating, manipulating, and finding different ways to express an idea is emphasized over completing a product.

..Dance Examples / Notations Omitted due to space limitations...

continued on page 9

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Did you enjoy what you just read? By joining NDEO you will receive JODE four times a year. Upgrade your UDEO membership to a Joint membership and receive the benefits now.



Amanda Sowerby, M.F.A.
Alysia Woodruff, M.F.A.

Moving Company:

A Model for Community Based Learning in Higher Education

Moving Company is Weber State University's Department of Performing Arts' outreach program for dance. For the 2009-2010 school year our collaboration sought to bridge American Sign Language (a very specific form of movement-communication) and Modern Dance (a much more abstract form). Through our collective work with WSU's Community Involvement Center, WSU dance students, and participating community partners we generated choreographic work and educational opportunities that reached to both Deaf and non-deaf audiences in an effort to further illuminate the power of movement as communication.

Dance and Deaf Culture

As dancers, we "talk" with our bodies. Generally, the movement information is abstracted in an effort to create more aesthetically pleasing and accessible work. Moving Company dancers investigated the use and integration of ASL into our process through basic choreographic elements and tools. At Gallaudet University, deaf dancers describe training to feel ambient vibrations from music to assist them in connecting with accompaniment while learning to keep rhythmic timing with their vision. We found that hearing dancers have much to learn from their deaf peers in dance. Sensory skills such as kinesthetic awareness of vibrations, and visual acuity for keeping time, can only add to the hearing dancers' volume of skills.

In many cultures, nonverbal linguistic forms such as body language, gesture, and movement patterns contribute essential components to communication. Nonverbal expression supports and strengthens the verbal expression of language concepts by relaying information and ideas that cannot be expressed in a purely verbal mode. In Deaf culture, the use of nonverbal language, specifically ASL, is the main mode of communication. Nonverbal expression, as used within modern dance, explores a variety of concepts while translating these concepts onto the stage to communicate, on a kinesthetic level, with the audience.



Although the audience member may not always be able to verbalize the message received from the nonverbal expression of ideas through dance, ideally they still walk away with an awareness that meaning does exist. Further analysis and thought is required for the audience members to make meaning for themselves and thereby understand the experience on a personal level.



ASL is different from spoken languages in that it does not deal with oral or aural orientations; rather it deals in visual and spatial orientations. In a language that uses the upper body, the hands, the face, and the arms to communicate a concept or idea, one would think it would take longer to explain what English language can explain in just one sentence. Oftentimes, a concept in English may take a sentence or two to explain, whereas in ASL it can be explained in one or two signs. This is because all of the components that go into the visual structure of ASL are done simultaneously to paint a picture for the viewer/signer. Given these distinctions, there are parallels between spoken and manual linguistic forms.

Spoken words are made up of a small inventory of vowels and consonants strung out in a row according to rules. Signs, it turns out, also consist of a small inventory of hand shapes with locations on or near the body in specific orientations and movements. These components of sign language occur simultaneously. Many researchers believe that ASL has the advantage of being one of the most successful languages mainly because it is comprised of "body language" where feelings are communicated with amazing vividness and clarity.

Process

Moving Company faculty and students co-create choreography during the fall semester. The focus of the creative process involves learning about our target population in order to best design educational and performance related dance activities. Spring semester focuses Moving Company in off-campus performances and lecture demonstrations. Community partners

University Focus cont...

receive dance educational experiences leading them through explorations of movement as communication, both literal and abstract.

Throughout the year Moving Company students work as co-researchers engaging in pre and post evaluation forms to assess the

effectiveness of the process, maintaining journals to record thoughts, observations, questions and personal reflections while participating in the dissemination of our creative scholarship.



Outcomes

MC's model provides opportunities to share our work with numerous schools and organizations.

Educational Outreach:

Creative Arts Academy. Bountiful, UT

Ben Lomond High School. Ogden, UT.

Utah School for the Deaf and Blind's Deaf Education program. Ogden, UT.

World Dance Alliance, Global Assembly; Dance Theater Workshop, NYC, NY.

Choreographic Performances:

Creative Arts Academy. Bountiful, UT. November 2009.

Ben Lomond High School. Ogden, UT. February 2010.

American College Dance Festival. March 2010.

MC and USDB on stage together; WSU's Austad Auditorium. May 2010.

Sanderson Community Center for the Deaf, SLC, UT. June 2010

World Dance Alliance Global Assembly at Dance Theater Workshop. NYC, NY. July 2010.

The service/research experience fosters civic responsibility by generating awareness and engagement with a variety of populations. With an increased knowledge of educational institutions and community

organizations throughout our community, Moving Company students create greater opportunities for working within the field; touching on arts education, dance performance, history, and cultural diversity.

See more about Moving Company on the Weber State University Community Involvement Center's youtube site:

http://www.youtube.com/watch?v=_UPYluIcAso



WSU Community Involvement Center

Following Their Lead cont...

Concluding Thought

My role was to promote possibilities, nurture imagination, and foster idea generation. I wanted children to transform their stories, life experiences, thoughts, and feelings into something meaningful and expressive. Patricia James discusses her love for the ways that the arts and arts education embrace difference, risk taking, and emotional involvement:

Some students create idiosyncratic modes of expression, but many reshape the songs and images of popular culture' to meet their own expressive needs. By doing so, they discover ways that the arts around them express the questions, fears and longings of our times. By creating their own art, students are no longer merely consumers of popular culture; they are creators of alternative ways of thinking about it.¹¹

When we pay attention to what students say and bring to the dance experience, we find clues about their learning. We learn from them by actively listening. We become more aware of how they process information, and we gain insights

about what is important in and to their lives.

Stewart uses the metaphor, "...a window on their thinking and learning,"¹² to describe this child-centered approach to teaching. I have learned to resist the urge to impose my sense of order, logic, or what I consider meaningful content, and I have come to trust that the process of creating a dance is equally as valuable as the final product. The children performed their dances with great pride and confidence. Audience responses, which included the elementary school population and parents, eagerly applauded each dance. The laughter, smiles, hugs, and comments of "We did it," "Everyone loved our dance," and "I was so nervous but I did not make a mistake," give evidence of meaningfulness in expressing one's own ideas, one's own vision. Offering children the opportunity to discover how they can be creators of their own ideas is one of the most powerful lessons we can teach.

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UPCOMING UNIVERSITY/COLLEGE DANCE EVENTS

BYU DEPARTMENT OF DANCE

WORLD OF DANCE
September 15-18, 2010 7:30 PM
September 18, 2010 2:00 PM
deJong Concert Hall

BALLET SHOWCASE
November 5-6, 2010 7:30 PM
November 6, 2010 2:00 PM
Dance Studio Theatre, 166 RB

SENIOR DANCE SHOWCASE
November 19-20, 2010 7:30 PM
November 20, 2010 2:00 PM
Dance Studio Theatre, 166 RB

DANCE IN CONCERT
January 27-29, 2010 7:30 PM
January 29, 2010 2:00 PM
Pardoe Theatre

**FACULTY CHOREOGRAPHY
SHOWCASE**
October 22-23, 2010 7:30 PM
Dance Studio Theatre, 166 RB

DANCE ENSEMBLE
November 12-13, 2010 7:30 PM
November 13, 2010 2:00 PM
Dance Studio Theatre, 166 RB

**CHRISTMAS AROUND
THE WORLD:**
December 3-4, 2010 7:30 PM
December 4, 2010 2:00 PM
Marriott Center

SOUTHERN UTAH UNIVERSITY

BREAKING BOUNDS; Student Dance Concert
December 1-4, 2010 7:30 PM
Randall L. Jones Theatre, Cedar City, Utah

CHILDREN'S DANCE THEATRE

H2O with RDT
September 30 - October 2, 2010 7:30 PM
Rose Wagner Performing Arts Center

True North
November 5, 2010 7:30 PM
Weber State University,
Val A. Browning Center for the Performing Arts

★★★ UTAH VALLEY UNIVERSITY

**CONTEMPORARY
DANCE ENSEMBLE**
October 1, 2010 1:00 PM
Ragan Theatre

**SYNERGY DANCE
COMPANY**
November 11-13, 2010 7:30 PM
Ragan Theatre

**REPERTORY BALLET
ENSEMBLE**
November 18-20, 2010 7:30 PM
PE 152

**BALLROOM DANCE
COMPANY**
December 2-4 & 6, 2010 7:30 PM
December 4, 2010 2:00 PM
Ragan Theatre

WEBER STATE UNIVERSITY

Orchesis Dance Theatre
November 18-21, 2010 7:30 PM
Allred Theatre

SALT LAKE COMMUNITY COLLEGE

MOVEMENT GALLERY
November 19-20, 2010 7:30 PM
Grand Theatre

UNIVERSITY OF UTAH

BALLET SHOWCASE I
September 30 - October 2, 2010 7:30 PM
October 2, 2010 Matinee 2:00 PM
Hayes Christensen Theater, Marriott Center for Dance

GRADUATE CONCERT
November 11-13, 2010 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

UTAH BALLET
November 19-20 December 3-4, 2010 7:30 PM
Nov 20 & Dec 4, 2010 Matinees 2:00 PM
Hayes Christensen Theater, Marriott Center for Dance

PERFORMING DANCE COMPANY
October 21 & 28, 2010 5:30 PM
October 22-23 & 29-30, 2010 7:30 PM
Hayes Christensen Theater, Marriott Center for Dance

STUDENT CONCERT I
December 9-11, 2010 7:30 PM
Studio Theater 240, Marriott Center for Dance



PROFESSIONAL DANCE EVENTS

RIRIE-WOODBURY DANCE COMPANY

Configurations

September 23-25, 2010 7:30 PM
Rose Wagner Performing Arts Center

Cipher

December 16-18, 2010 7:30 PM
December 18, 2010 Matinee 2:00 PM
Rose Wagner Performing Arts Center

Circle Cycle

January 28-29, 2011 7:00 PM
January 29, 2011 Matinee 2:00 PM
Rose Wagner Performing Arts Center



REPERTORY DANCE THEATER

H2O

September 30 - October 2, 2010 7:30 PM
September 30, 2010 \$5 High School Rate
Rose Wagner Performing Arts Center

Imagine That!

November 19-20, 2010 7:30 PM
November 19, 2010 \$5 High School Rate
Rose Wagner Performing Arts Center

RING AROUND THE ROSE 2010

September 11 - Janet Gray Studios, October 9 - Flamenco Dance w/
Tablado, November 20 - Tanner Dance, December 18 - Kidd Fiddlers,
January 15 - Ballet West, 11:00 AM

Janet Gray Studio Presents Percussive Dance Tap



September 11, 2010 11:00 AM
Rose Wagner Performing Arts Center



Influx Dance

September 23-25, 2010 8:00 PM
Sugar Space Studio



BALLET WEST

Carmina Burana/Four Temperments
October 29-30 & November 3-6, 2010 7:30 PM
November 6, 2010 Matinee 2:00 PM
Capitol Theatre

Ballet West Gala
November 13, 2010 7:30 PM
Capitol Theatre

The Nutcracker
December 4-31, 2010 7:30 PM
Capitol Theatre



UTAH REGIONAL BALLET

In Concert
October 8-9, 2010 7:30 PM
Covey Center for the Arts

Nutcracker
December 11-21, 2010 7:30 PM
December 11 & 18, 2010 Matinee 2:00 PM
Covey Center for the Arts



Momix

January 22, 2011 7:30 PM
Kingsbury Hall, University of Utah



Eastern Arts Presents WorldDance

November 5, 2010 7:30 PM
Kingsbury Hall, University of Utah

Disclaimer: All performances and venues are subject to change. Editors are not responsible for changes after newsletter has printed. Contact the school, company, or venue for all information



The Scoville Series: *Part VI*

To Comply ... Or Not To Comply *Revisited*

By David Karagianis

Thoughts and Horror Stories about the Procedures and Perils Involved in Music Licensing and Their Implications

It's been nearly twenty years since I wrote the following piece discussing the choreographer's quandary with regards to music copyright compliance so when UDEO asked for permission to reprint this my first thought was that it'd be woefully out of date and irrelevant. Haven't the realms of intellectual property and all things media, music and dance related fundamentally transformed in many ways over the past two decades? For example during this interval we've witnessed the exponential growth and world domination of the internet, the Digital Millennium Copyright Act (DMCA) of 1998 addressed numerous copyright related realms and the rise of file-sharing sites such as Napster and social media sites such as YouTube have made intellectual property the subject of numerous headlines. Given all the technological advancements, legal clarifications and visibility one might easily assume that the major problems clouding the choreographer's compliance scenario would have cleared up but, alas, if anything the risks and ambiguities of the process may have actually intensified. Recent major legislation includes the improbably named Sonny Bono Copyright Extension Act, that extended the duration most copyrighted works remain out of the public domain, as well as the DMCA, which reinforced the hold and rights associated intellectual property. Alas, these sweeping changes have strengthened the grip of copyright ownership but have done little to assist the complicated and frequently frustrating process of attempted compliance. Meanwhile, thanks to search engines like Google, copyright violations are much easier detected. None of these developments are bad per se, (as a composer, publisher and copyright holder myself I remain quite appreciative) however as components of a dysfunctional system choreographers and other aspiring users of works which fall under the category of "dramatico-musical work" remain mired in the muck of Grand Rights which continues to maintain a system which rules out blanket licensing. Consequently, while it is now easier than ever to get caught using unlicensed work, DCMA rulings have upheld the rights of copyright holders to name their own price –no matter how unreasonable, and the Sonny Bono Act now keeps more works out of the public domain than ever before. Accordingly choreographers continue find themselves trapped in scenarios where, all too often, attempted compliance is difficult, self defeating and self censoring. Thus the following article, originally written in 1993, remains by and large in tact with the exception of a few minor updates and additions.

To comply, or not to comply? That is the question... raised daily by choreographers, music directors, producers and presenters when attempting to observe laws pertaining

to music licensing. On the surface, the basic concept mandating that permission be secured for "Grand Rights" (use of published work for a theatrical purpose beyond the framework of a musical composition's original intent) and "Master Rights" (use of a copywritten recording in a public performance) seems equitable enough. Composers, publishers and record companies all deserve a slice of profits derived from the use of their materials in situations not excluded under the framework of "fair use". Whether the process and demands involved in obtaining such licensing is at all reasonable is far less certain. Perhaps as our world becomes increasingly polarized into the separate camps of "the lawyers" and "everybody else" it comes as no surprise that the contemporary pursuit of licensing has become a labyrinth only a lawyer could love. However, if given a user friendly interface for requesting permission and establishing standards for fees that make proportional sense in relation to the budget of the individual user it is my belief that compliance would become wide spread.

Non-compliance, as a result of calculated risk, procedural difficulty, confusion or total ignorance unfortunately tends to be the present norm. Every week in my locale (the Los Angeles area) alone there are undoubtedly scores of dance, theater and performance art productions presented in colleges and modest venues that are playing "licensing Russian roulette." Multiply that many times and you begin to see the scope of the possible revenues involved. Can it be that the earnest observer of licensing codes is paying the price for their copyright scofflaw brethren? Moreover is the fear and loathing associated with the current process actually creating the contemporary copyright deadbeat? As a veteran of the time consuming and frequently frustrating process of attempting to conform, I confess to a certain degree of empathy for the copyright outlaw.

Personally, my varied involvements with respect to music licensing matters have forced me to view their implications from a variety of different, often conflicting perspectives. As Music Director for universities, dance companies and numerous dance, theater and performance art productions it has become my responsibility to make recommendations with respect to music licensing and/or to secure permission from record and publishing companies for their shows. If this process involved little more than filling out a simple web based form, sending an e-mail, or making a phone call, and the payment of a reasonable fee it would not be problematic. Unfortunately the process so very often gets bogged down at the onset, the attempt to establish and contact the actual publisher and record label. While organizations such as BMI, ASCAP and SESAC are ostensibly able to provide publishing information for artists



The Scoville Series: *Part VI* cont...

on their rosters, all must frequently be contacted to establish this connection since the proper affiliation is not always available on printed materials that accompany recordings. Likewise, information regarding which individual or office to contact at a record label is frequently not found anywhere on liner notes, artist or record label websites and ASCAP, BMI, etc. don't as a rule provide or profess to having access to this information. Even when provided such information, in my experience, it all too frequently merely becomes the first lead in a wild goose chase of uncertain outcome. I am aware of quite a number cases in which despite the best of intent and an intensive prolonged search contact was never established. Unfortunately, as it has been explained to me, neither a good faith effort resulting in the inability to contact the right party or parties to request permission nor the lack of a timely response or any response at all from the copyright holder constitutes tacit permission.

Contact, when finally established, often worsens matters. The general lack of awareness or understanding posed by publishers and record labels with regard to concert dance and the use of music in small professional or low budget non-profit productions amazes me. Individuals at several companies I have contacted continue to categorize all dance forms as "ballet" and demonstrate an alarmingly weak ability to comprehend and process a licensing request. Other companies perhaps drunk on the "high stakes" revenues associated with music licensing for motion pictures and television conjure up absurdly large fees or draw up thick contractual agreements brimming with all kinds of forbidding verbiage like "indemnities," "termination," "severability," and "most favored nation status". In order to request "Master Rights" for the use of a single song from some record labels a non-profit entity must fork over two hundred dollars simply to fill out and submit the request form! The request alone, however, does not guarantee that permission will indeed be granted or that additional use fees or excessive contractual demands will not be demanded. Many companies fail to understand that the potential expense of proportionately exorbitant licensing fees combined with the time and effort involved in processing and interpreting their, sometimes obtuse, legalese can break a small production budget. My sympathies go out to the many small dance and theater programs out there struggling to establish and maintain some degree of support from already reluctant administrations. The presentation alone of some of the ominous contracts I've encountered to the "wrong" bureaucrat could sufficiently topple the delicate house of cards of many a program's perilous existence. And then, of course, there is always the possibility that permission will be denied. Music that a choreographer originally sought out,

"One ought not be dumb and let others benefit from the work that cost him study, care and labor, and surrender all claims for the future."

...*Wolfgang Amadeus Mozart to his father in 1782*

purchased, developed a choreographic vision with, may be unceremoniously yanked away at the whim of a publisher, in effect a punishment for intended compliance. More often than not, permission is denied because the publishers simply don't understand the framework of the permission seeking genre. For example, a request to use a four minute song

that represents a small fraction of a two hour dance program to be presented two nights only in a 250 seat hall, is misconstrued as a live theatrical presentation of the magnitude of "Cats". Or, consider the distinguished

European composer's representatives who denied permission for the use of a two minute composition as part of the same program two days before the premiere because they were uncomfortable with the dance's title!

One solution that has been suggested as a remedy to many of the licensing woes that I have made reference to is simply to make a point to seek permission early enough in the process as to avoid using music that is difficult to obtain. Based on the variety of complications I and several colleagues have experienced we once calculated that a theoretically "safe" deadline for choreographer's licensing inquiries might need to begin as much as six months prior to a performance! I have grave reservations, however, about the implications of any such mandate. It could impact the creative processes and working methods of many of our artists-- functioning, in effect, as a form of censorship. Think about how many choreographers you know that, in the process of creating a new work, are secure with their musical choice even six weeks prior to its premiere and you start to see the magnitude of this problem. Can it be that the "rapid deployment-like" freedoms at the core of many of our art forms are, by their very nature, incompatible with this kind of glacial-paced obstructionism?

Should not intellectual property law, at least in theory, exist to support rather than shackle creativity? A published composer myself, I stand to benefit from the protections and services a publisher provides. Revenues that find their way back to the composer stemming from copyright compliance are a

"License? We don't need no stinking license."

...*anonymous contemporary choreographer*

wonderful thing. But I question who the real beneficiaries are within the current system. As a composer and sound designer seeking new projects, I am frequently called upon by choreographers, directors and producers to create new music to replace existing music when permission has either been denied, is unobtainable, or is perceived to be unreasonably expensive. Does the five or ten percent of the publisher's revenues I may receive through compliance compensate me for the alternatives a music user may feel driven to explore in lieu of affordable or readily obtainable permission? I am aware of several choreographers who opted to call any one of a number of local composers to create Philip Glass, Arvo Part



The Scoville Series: *Part VI* cont...

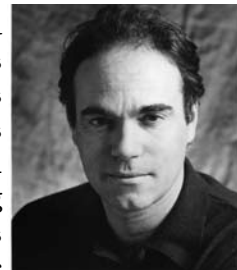
and Steve Reich-like works rather than subject themselves to the jeopardy of possible licensing denial or exorbitant use fee demands. Publishers and record companies wishing to promote non-mainstream clientele in particular run the risk that the creation of “sound-alikes” of their client’s work may be viewed as less of a hassle and expense than the potential risks and unpredictable monetary demands involved in contacting record and publishing companies. Frequently, less well known composer’s works are not mentioned in concert publicity or programs because the publisher or record company simply could not be reached or wouldn’t bother to respond to any inquiry. Many choreographers whose good faith permission inquiries go unanswered, have in desperation gone ahead and used their chosen music, but anguish at the possibility of being detected, or factor in the currently infrequent penalty as an acceptable risk.

As a teacher, audience member, and performing arts advocate I am all too familiar with some of the negative consequences associated with the failure to observe and respect the published and recorded work of composers. Deserving composers go unrewarded. Ignorance and poor aesthetic judgment can lead to less than tasteful uses and alterations of a composer’s work. As educators we find ourselves in the untenable position of discouraging our students from cheating while, let’s face it, turning a blind eye towards the law. What kind of message is this sending to our students? Ironically, copyright controls can conversely have a negative cultural impact. The familiar (whatever others seem to get away with using) is preferred over the unexplored. The deliberate obfuscation of proper program credits contributes to the regrettable lack of audience recognition for many less than mainstream artists. There are, unfortunately, several fine composers that I have begun steering choreographers clear of as a direct result of the acquired perception that permission to use their music will be hard or unreasonably expensive to secure.

Lawyers aside, I believe all would benefit from the development of more universally applicable and streamlined licensing procedures. Copyright holders could largely ameliorate these problems by establishing reasonable policies for the clearance of their works for non, and low, profit performances and publishing a contact link to each copyrighted work directing prospective users towards a simple compliance process. Indeed, Creative Commons has established this kind of process but until this kind of thing goes mainstream and most, if not all, musical works out there conform, it remains largely inconsequential. Even artists, publishers and record labels that are aware

of the presently flawed process are reluctant to develop or conform to any free, or rational clearance pricing and licensing policies for fear of losing theoretically bigger licensing fees should an opportunity arise. Although it, of course, remains their right to manage their works any way they choose, I feel, they shouldn’t turn around and whine about real or perceived copyright violations while continuing to subscribe to inscrutable and complicated policies that, all too often, encourage non-compliance. Some form of overview and regulation, or at least publication of information regarding relative fee structures set by artists, publishers and record labels by some agency or organization not beholden to any of the parties involved might go far towards rationalizing licensing fee. While any form of regulation, much less enforcement, against unreasonable licensing fees or demands remains a pipe dream, I can imagine choreographers, directors and producers steering clear of many an eleventh hour crisis armed with knowledge to avoid using unreasonably overpriced works to begin with. A much clearer and comprehensive dissemination of the proper information allowing the licensing process to take place is a must. Many choreographers whose good faith permission inquiries have gone unanswered have, out of desperation, felt forced to weigh the options and chosen to use their music in lieu of permission. Regrettably, potential anguish at the possibility of being detected and penalized for copyright infringement comes with that territory (I’ve been told there’s a 3-year statute of limitations for copyright violations). Perhaps they factor in the, relatively, low odds of getting caught. While big league copyright violations can result in exorbitant penalties they, most likely, keep fingers crossed they’d get off with just a wrist slap either by claiming ignorance or via a modest settlement. Hopefully they don’t lose too much sleep ruminating over the possibility of a letter on legal stationary arriving in their mail box months or even years after a premiere...

David Karagianis is the Music Director of the Dance Program at Loyola Marymount University in Los Angeles, California. David’s most recent CD “Multiplex” is available on iTunes. Information regarding David, including compositions, performances and his “Score-a-thon” music for choreography workshops may be found at his website: www.sounddance.net.



The Scoville Series is a series of articles by Jon Scoville about music for dancers. Previous articles will be available online soon. This article *To comply ... Or not to comply*, was recommended by Jon after the copyright topic was introduced by Raymond Von Mason during our Spring Conference Artist Panel.

Jon also provides an “Ask a Musician” feature for UDEO. If you would like to ask Jon a question that only a musician can answer, submit your questions to udeo_webguru@hotmail.com. His response will appear in a future newsletter.



Welcome to the New Board Members



Amanda Sowerby - Higher Education Representative, Second Term

Amanda Sowerby is an Assistant Professor of Dance at Weber State University and director of WSU's Moving Company; the dance area's community outreach program designed to create dance-focused service learning opportunities for university students within Weber County schools and local non-profit service organizations. Amanda received her Master's of Fine Arts degree in Modern Dance from the University of Utah and was co-founder of Paradigm Dance Project; a Salt Lake area non-profit devoted to bringing dance to under-served populations. Amanda received her Bachelor's of Fine Arts degree in Modern Dance from the California Institute for the Arts and worked for several years with the Gary Palmer Dance Company (GPDC) in San Francisco.

Amanda assisted the artistic director in setting new and repertory pieces on the National Ballet of Peru and the National Ballet of Chile. Amanda also aided in the implementation of GPDC's outreach program that brought dance to children with special needs.

Jana Monson - Private Sector Representative

Jana Monson received her BA in dance education from BYU in 1992 where she performed with the Dancer's Company, taught undergraduate jazz and modern classes, and was the valedictorian for the department of dance. She founded the Creative Arts Academy ("CAA") in 2004. CAA is a full service arts academy serving hundreds of students taking classes in modern, ballet, jazz, hip hop, ballroom, and musical theater. CAA's facility contains seven dedicated dance studios.

In six short years, CAA students have gone on to dance with their high school dance companies and drill teams, been accepted into college dance programs and been hired into professional dance companies. Jana has recruited an outstanding faculty of 24 teachers including former professional dancers, high school dance teachers and university dance professors from the University of Utah, the University of Oregon, Weber State University and Salt Lake Community College.



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Fiona Nelson - Student Representative

Fiona Nelson is a senior in the BFA Modern Dance program at Utah Valley University. She has choreographed for UVU's Synergy Dance Company, UVU's Martin Luther King Commemoration, Riverton High School's Dance Company and Musical Theater program, Bluffdale Arts Council, and Utah Regional Ballet. She was Runner-up State Sterling Scholar for Dance in 2007 for which she received a full-tuition Dean's Merit Scholarship. Fiona was the recipient of the National Dance Education Organization Artistic Merit, Leadership, and Academic Achievement Award in 2007, and has received two Citations for Superior Choreographic Work from UDEO.

She is also involved in the Honors program through engaged learning at UVU. She has worked with choreographers Monica Campbell, Natosha Washington, Nicholas Cendese, John Corsa, Amy Markgraf-Jacobsen, and Angela Banchemo-Kelleher. Fiona's ultimate goal is to become a choreographer and teacher. While her passion is choreography, Fiona owes her success in dance to Utah's educational system. Most of her formal dance training filtered through dance in education, theater, and extracurricular activities. Fiona plans to attend graduate school following the completion of her degree at Utah Valley University.

The Utah Dance Education Organization is accepting nominations for 8 Board positions. See pg 2 for info



UDEO SPRING CONFERENCE

Recap: The Tenth Annual UDEO Spring Conference 2010 “Local First: A Celebration of Utah Dance”

UDEO's Tenth Annual Statewide Spring Conference was held at Utah Valley University on March 6, 2010. In recognition of the tenth year, the theme “Local First: A Celebration of Utah Dance,” was taken from UDEO's Mission “... celebrating and promoting the rich diversity of dance in Utah.”

The morning began with a group improvisation session led by Graham Brown, founder of Movement Forum. Moving together provided a wonderful opportunity to reconnect with old friends, create new friendships, and to revitalize the amazing dance educators that populate this organization and this state. Graham has a wonderful talent of using improvisation to help us “interact seamlessly with our fellow improvisers, moving with and around, over and through our shared central axes.” His enthusiasm for exploring is contagious as he desires for us to reach the ‘peak experience for an improviser’ which he describes as “when the judging mind quiets and the moment takes over.” Graham created a wonderful environment that was continued through out the day.

The first break-out sessions of the day mirrored the diversity of the UDEO membership. Natosha Washington and Nicholas Cendese, RawMoves, taught repertory work and gave participants a glimpse of their creative process. Raymond Van Mason, Imagine Ballet Theatre, led a wonderful ballet technique class. Brittany Reese, Sugar Space Studio, taught a composition class. Doris Trujillo, USOE, presented the new 10 minute a day pilot program created for Elementary Education.

The morning concluded with the membership gathering in the UVU Dance Department's beautiful new dance studio for an informal artist panel. This provided a wonderful peek into the successes and challenges that face dance artists and companies in Utah. Topics included: what is your approach in creating a work for a Utah audience; where do you get your inspiration; what is your strategy in maintaining yourself as an independent artist/company; what challenges do you face.

During lunch the results of the recent election were announced. Janet Gray and

Starla Briggs were replaced on the board by Jana Monson, Private Sector Rep, and Fionna Nelson, Student Rep, with Amanda Sowerby, Higher Ed Rep, reelected for a second term. The leadership, and baton, of UDEO was also passed from Nichole Ortega to Cally Flox.

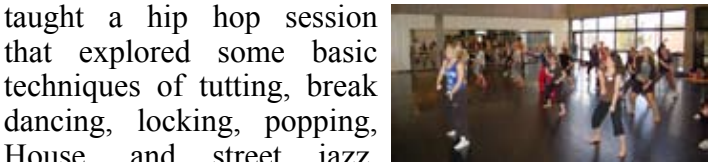
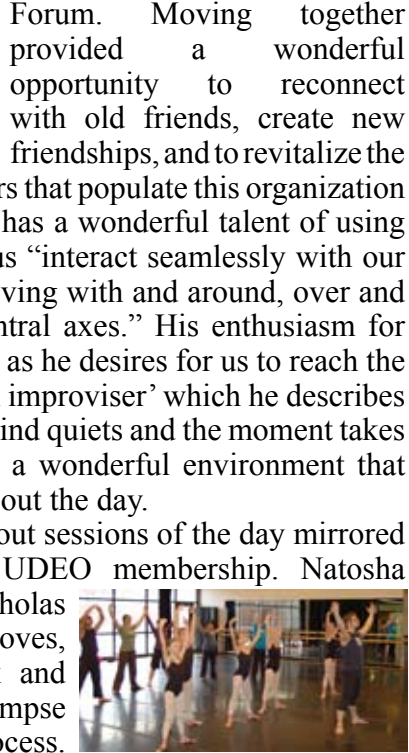
The afternoon began with more break-out sessions. Lynne Listing, RDT, led a Michio Ito based technique class. Chelsea Ellis, Transfusion Hype, taught a hip hop session that explored some basic techniques of tutting, break dancing, locking, popping, House, and street jazz. Monica Campbell, UVU, taught a modern technique class that was fused with a flavor of Diavolo. Graham Brown, Movement Forum, lead a contact improv class that featured weight bearing / partnering.

Conference participants then gathered in the Ragan Theater for the presentation of the UDEO Lifetime Achievement Award to Sara Lee Gibb. Sara Lee recently retired from BYU after a 44 year career. Her influence in the Utah dance landscape is astonishing. At the national level she served as President of NDA and then was a part of the creation of NDEO. At the local level, she was instrumental in establishing UDEO, and served as the first President, before taking the same role at NDEO in addition to landmark contributions at BYU.

The day ended with an informal concert, which began with a tribute performance to Sara Lee from BYU's Dance Department. Other performers included: Movement Forum; Foot Poetry Tap Dance Ensemble; Valley Dance Ensemble; Imagine Ballet Theatre; Rippletales; Transfusion Hype; RawMoves; Children's Dance Theatre (duet).

As always the Spring Conference was an extraordinary day of collaborations with artists, artist-educators, administrators, community members, and students. Many thanks go out to all those who helped plan and execute the Conference, especially to Amber Wade, who has served as Conference Chair since 2008. We hope to

see you at the Fall Social November 5, 2010 at BYU and the Spring Conference March 5, 2011 at the University of Utah. Mark your calendars and be sure to join us!



UDEO/UDF FESTIVAL RECAPS

Recap: The Fourth Annual UDEO Jr High/Middle School Day of Dance Festival

By Jaynee Welty, Jr High /Middle School Rep

UDEO and Utah's Repertory Dance Theatre sponsored the Fourth Annual Jr. High/ Middle School Day of Dance Festival at the Rose Wagner Performing Arts Center in downtown Salt Lake City. It was held on February 11 and hosted more than 170 dancers. It was a larger turn out than last year and more schools



were able to participate. RDT Artistic Director, Linda Smith, welcomed the energetic dance students and the RDT dancers conducted classes in modern dance technique, improvisation and composition. Students finished the day performing their compositions for each other on the Rose Wagner Main Stage. The experience was well received by the participating dance students and the hosting RDT.

UDEO will offer the same workshop with RDT this coming school year - February 8, 2011. Look for more information in the UDEO Newsletter and online.



Recap: Inaugural Utah Dance Festival

By Sarah Franco, Festival Coordinator

Creative Arts Academy along with the Utah Dance Education Organization (UDEO) sponsored the first ever Utah Dance Festival (UDF) on May 22, 2010. The festival, coordinated by Sarah Franco, boasted over 200 students from seven different schools and successfully showcased dance from the private sector in Utah. During the day students took master classes from Juan Carlos Claudio, Caine Keenan, Erin Lehua Brown, Rosy Goodman, Shani Robison, and other Utah professionals. In the afternoon, they performed for adjudicators Abby Fiat, Amanda Sowerby, Pam Musil, and Shani Robison. The panel of adjudicators selected 12 pieces for that evening's Gala Performance—an evening of dance that was offered free to the public.



UDF will take place again in May 2011. For questions or registration information please contact Sarah Franco at utahdancefestival@hotmail.com.



PHOTO CREDITS

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NEWS ON THE NATIONAL LEVEL

DELRdi reaches 5 year anniversary

The Dance Education Literature and Research descriptive index (DELRdi) is an index of literature and research from 1926 to the present that informs teaching, learning, and future directions of research in the field of dance education. It contains extensive descriptions of 4,800+ literary works including theses, dissertations, journal articles, conference proceedings and other reports from over 200+ different publications and organizations and 147 university dance programs. In addition to providing basic citation information, the DELRdi provides detailed descriptive information on the methodology, techniques, and characteristics of the research documented in the index. The DELRdi is the culminating product of a four-year research project supported by the United States Department of Education (2001-2005).

The DELRdi was made available in the summer of 2005, and was originally called the Research in Dance Education database (RDEdb). At that time the

database contained just over 2900 document citations.

Each member is granted full and complete access to the DELRdi on our website with their current membership. All members have to do is login to www.ndeo.org with their user name and password and then click on Research. With access to the DELRdi, students will be better equipped to fulfill class assignments, and prepare their papers and projects; dance education professionals will be better informed in the writing of grants and proposals; faculty will be able to augment curriculum design and professional research. Although it does not provide full text of most documents it does tell you where you can locate a copy of the document. www.ndeo.org/delrdi

We are offering several DELRdi sessions at our National Conference in Arizona in October for educators who want to network with others who use the DELRdi and share curriculum and research ideas. For more info on our conference go to www.ndeo.org/conf2010.

NDEO seeking DELRdi submissions

NDEO is soliciting theses and dissertations from NDEO members that we can put into the DELRdi. The Dance Education Literature and Research Descriptive Index (DELRdi) is an important research tool for quickly identifying dance education specific literature and research dating back to the early 1900s. To make the index as complete as possible, NDEO needs everyone's help locating documents to update and expand the DELRdi listings. Anyone, not just NDEO members can submit their own work and that of colleagues and students.

NDEO accepts published articles, conference proceedings, theses, dissertations, projects, reports, and other papers pertaining to teaching and learning in dance to include in the DELRdi. (Books are not included, although single relevant chapters may be.) For more info on how to submit to the DELRdi, go to www.ndeo.org/delrdi and click on How To Submit OR send an email to Anne Dunkin - adunkin@ndeo.org or Betsy Loikow - bloikow@ndeo.org.

NDEO Internships

NDEO provides interns with practical and challenging experiences designed to offer meaningful learning experiences for young professionals interested in careers in dance education, research, legislation, policy and funding, advocacy, arts or business administration, marketing and publications, conferences, and membership. Internships are designed for highly motivated, independent, and mature graduate and undergraduate students who seek to understand dance arts education in relation to the national agenda of educational reform. To learn more about NDEO's internship program, go to www.ndeo.org/internships



UDEO Hits 10 Yr Mark

In September 2000, a small group of Utah Dance Educators met together to discuss issues about the state of dance education in Utah. Out of that meeting the Utah Dance Education Organization (UDEO) was born. Now 10 years later, UDEO is a vibrant, diverse, and powerful organization made up of dancers, educators, administrators, art supporters, and community members. Here are some highlights from the last 10 years.

UDEO Lifetime Achievement Award Recipients

Dr Elizabeth Hayes 2002
Anne Riordan 2004
Linda Smith, Shirley Ririe, & Joan Woodbury 2005
Joan Kingston 2006
Mary B Jensen 2007
Dee R Winterton 2008
Becky Ellis 2009
Sara Lee Gibb 2010



4 Junior High School Day of Dances

UDEO Presidents

Sara Lee Gibb 00-02
Abby Fiat 02-04
Marilyn Berrett 04-06
Doris Trujillo 06-08
Nichole Ortega 08-10

9 High School Festivals

Spring Conference Keynote Presenters

Donna Luther & Murray Louis 2001
Anne Green Gilbert 2002
Chuck Davis 2003
Gregg Lizzenbury 2004
Linda Smith, Shirley Ririe, & Joan Woodbury 2005
Alonzo King 2006
Sylvia Waters 2007
Liz Lerman 2008
Maida Withers 2009

16 Newsletters

Fall Workshop Presenters

Susan Kenney 2001
Erik Stern & Amanda Sowerby 2002
Shirley Ririe 2003
Abby Fiat 2004
Lily Yeh 2005
Steve Koester 2006
Kay Anderson 2007
Erik Stern 2008
Delynne Peay & Jacque Bell 2009

1 Private Sector Festival



39 Board Members





UTAH DANCE EDUCATION ORGANIZATION (UDEO) is dedicated to the art form of dance as an essential educational component of life-long learning. This mission is accomplished by celebrating and promoting the rich diversity of dance in Utah.

The primary Goals of UDEO are:

UDEO will develop a membership comprised of dancers, educators, choreographers, presenters, collaborative artists, administrators, dance companies, educational institutions, and advocates. This will provide an opportunity for increased effectiveness in networking, advocacy for dance, dissemination of information, and communication.

UDEO will improve the quality and training of dance education in Utah by providing opportunities for creating, performing, and observing dance for all. The organization will address professional development, research and documentation, assessment and leadership.

UDEO will build and support a Utah dance community that focuses on the education of the whole person in and through dance as an art and as a cultural manifestation.

UDEO is proud to be the first state affiliate of the National Dance Education Organization.



www.udeo.org

www.ndeo.org

UDEO
ARTS EDUCATION
C/O ADEENA LAGO
5131 S. MORNING SUN DR
TAYLORSVILLE, UT 84123