
NOFOD NYHETSREV

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NORDISKT FORUM FÖR DANSFORSKNING

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DEAR MEMBERS,

Here comes the newsletter at last. Its publication was delayed due to several reasons, but here it is! The last Nofod event was the conference in Tampere. Ambitious and well organized from the hands of the Finish committee. The standard of the conference was high and we all look forward to the next one in Odense, Denmark in 2011. One of the things the board wants to reinforce in Odense is the participation and introduction of new members that are active in research. The proposed poster presentation at the conference is thought for this purpose. There students can introduce their MA-thesis and obtain some experience in presenting their work publicly. The poster presentation can be seen as the students' introduction to the research society, a bit like dancing a minuet was once a way of becoming accepted in the social life of the nobility. Increased involvement of young researchers at our conferences is not only a learning opportunity for them, but also good for the Nordic dance research community. A dialog between generations within our network is vital for keeping the discourse alive.

/Sesselja G. Magnúsdóttir IS

A WORD FROM THE CHAIR

As the new chair of the board of NOFOD I would like to thank the previous board for the fine effort it has made in continuing to develop the organization and in arranging the ninth conference Dance – Movement – Mobility at Tampere, Finland in October 2008. I want to thank the previous chair Ingrid Redbark-Wallander for her patient and diligent work with all the issues concerning Nofod. The previous vice chair Petri Hoppu I thank especially for the great work he did in arranging the conference in Tampere. Likewise treasure coordinator Ingibörg Björnsdóttir has done a meticulous job in auditing the accounts. All the previous board members, who also include Nina Lundborg, Ulla Boeg and Siri Maeland, shared in writing the newsletters, applying for funding, planning the conference and establishing a Nofod website, which has proven to be very worthwhile. Thank you!

I would also like to warmly welcome the new board members: Pia Stilling from Denmark, Elina Seye from Finland, Lára Stefánsdóttir

from Iceland as well as Camilla Damkjaer and Åsa Unander-Scharin from Sweden. Together with the continuing members Anne Fiskvik, Sesselja Magnusdottir, Susanne Ravn and I, the new board has already begun their work. We are occupied with updating the website, planning for a Nordic publication in dance as well as planning the next NOFOD conference that will be held in Odense in 2011. With this work we aim to serve Nordic research and practice in dance well. I am honored to be given the task of chairing the new board of NOFOD!

/Leena Rouhiainen FI

News from Iceland

A international meeting and workshop arranged by EMD (Exploration in Music and Dance Network) where held in Reykjavik 27th to 29th of November 2008 at The Iceland Academy of the Arts. The 50 participants, teachers and students came from Lithuania, Estonia, Finland, Sweden, Norway, Denmark, and Iceland. The meeting is part of Nordplus students and teachers exchange program.

Group of people have been called together to try to get money to secure the Reykjavik Dance Festival next fall. It has been a very fruitful event for the modern

dance field in Iceland the last few years but could not be held last fall because of lack of financial support.

/ Sesselja G. Magnúsdóttir, IS

Nyheter i Sverige

The first course on contemporary circus has been held at the Department of Musicology and Performance Studies, Stockholm University, in November and December 2008

The Nordic Network for Nordic Circus has had its first workshop for chosen artists called "Juggling the Arts". Work in progress for the performances will be presented at the Cirko-festival in Helsinki, May 2009. The organisation "Manegen" has been build for circus, varieté and street performance. The first constitutive meeting will be held during the spring 2009.

Two Ph.D. students have been accepted in artistic research at Danshögskolan: Morten Spångberg and Rasmus Ölme.

/Camille Damkjær S

Nyheder fra Danmark

A new dance area: Dansescenen, Dansens Hus and Dansk Danseteater will create one Europe's largest dance houses: Dansehallerne at Carlsberg. The area will contain 2 stages and 11 studios, a stage laboratory, an information centre, a shop, a café, an outdoor stage, pilates and physiotherapy, teaching, workshops, training, creative growth and performances. Opening the 16th of April 2009. (see for example : www.dansenshus.dk; www.dansescenen.dk; www.danskdanseteater.dk)

Kitt Johnson is making an international festival on body, anatomy and choreography the 15-25 april. The festival will be held in Copenhagen and Århus. The festival includes three world premieres, a one day seminar on expressive Anatomy and workshops based on body mind centering. (www.kittjohnson.dk and www.pancreas.dk)

Karen Vedel is a board member of CORD. Karen has suggested for CORD maybe, in the future, to make a joint conference with NOFOD.

Three new PhD thesis with dance as a topic. From The University of Copenhagen:

Charlotte Svendler Nielsen defends her PhD about *dance, children and aesthetic learning* on the 30th of January, 2009.

Helle Winter defends her PhD about *Movement psychology: the language of the body and the psychology of movements based on the dance therapy form Dansergia*.

From the University of Southern Denmark
Susanne Ravn defended her PhD about *Sensing Movement, Living Spaces: an investigation of movement based on the lived experience of 13 professional dancers* the 16th of December 2008

/Susan Ravn og Pia Stilling DK

Nyheder fra Norgie

Egil Bakka, Professor at NTNU was appointed Commander of St. Olavs Orden in the fall of 2008. To celebrate this important event, the RFF- centre in Trondheim hosted a splendid performance (held at Rinve museum) and a research seminar (held at NTNU) with distinguished guest lecturers on November 18th and 19th 2008.

The Dance studies at NTNU in collaboration with RFF and other organisations in Norway have developed a professional BA study for folkdancers. The first students will start in the fall 2009.

NoMaDs – The Nordic Masters Degree in Dance Studies will start a new study period in the fall of 2009. Students from Norway and Denmark must apply to NTNU by 15th april 2009. Contact info: birgitte.moe.rolandsen@hf.ntnu.no

An international seminar on Dance Education will take place at The Norwegian School of Sport Science in Oslo at the 25th. of September from 13.00-17.00. So far the program includes Eva Antilla, Susanne Ravn, Charlotte Svendler Nielszen, Dag Jostein Noraker and Ina Guro Moen. Before 13.00, the same day, the Norwegian NOFOD board-members plan to arrange another meeting for Norwegian NOFOD members in which it will be possible to present research on dance. A theme for this seminar is not yet decided. Information on times and themes will come later.

/Anne Fisvike og Hilde Rustad, N

News from Finland

Since the Spring 2008 Finland has been part of NoMaDs – The Nordic Masters Degree in Dance Studies. The University of Tampere is the Finish host

and did held it's first intensive course, Dance Anthropology, 2nd – 6th of February 2009.

Professor in Dance Ervi Siren and Professor in Choreography Marjo Kuusela had their farewell party performance at the Theatre Academy on the 5th of December 2008.

The biannual Side Step Festival at the Zodiak New Center for Dance in Helsinki concentrates on social choreography and hosts interesting international guest artists and lectures. The dates 27.1 – 8.2.2009 and more information www.sivuaskel.fi

Promotion of the Doctors of Art in Theatre and Dance from the Theatre Academy will take place in October 2009.

At the end of January a winter seminar on artistic research was held at the Tampere University: CFP; Practice-Based Research in the Performing Arts Place: Finland, Tampere, University of Tampere, The Centre for Practice as Research, <http://t7.uta.fi/en/events/0201.html>
Time: January 29th - February 1st

Information on dance in Finland in the internet is provided by the Finnish Dance Information Centre: www.danceinfo.fi

New books

Dans i Uddannelse/Dance in Education has released a new book edited by Susanne Ravn and Charlotte Nielsen. The small book consists of five articles. Theme: Youth Culture and dance. (www.dansiuddannelse.dk)

Koreograf i arbete, with text, pictures and sound by among others Karin Bodland-Johnson, Cecilia Bjertoft, Leif Engström, Stefan Hammenbeck, Calle Olsson och Rebekka Uhlig

A book on the art of the very original Finnish performance artist, dancer, choreographer Reijo Kela was released in the fall of 2008. It contains photos and articles by dance writers and Kela's colleagues. Jyrkkä, Hannele (Ed.) 2008. *Hetken kannattelijä: ainutkertaisia tanssihetkiä Reijo Kelan kanssa*. Maahenki, 205pp.

New Ph.D.s thesis

By **Susanne Ravn**, University of Southern Denmark sravn@health.sdu.dk

Sensing Movement, Living Spaces: an investigation of movement based on the lived experience of 13 professional dancers

Movement – as manifested in everyday life – is primarily related to actions and 'techniques of the body', and looked upon as the 'flipside' of perception. In dance, defined as movement where goal and means to a certain extent fuse together, an internal sensing of movement based on proprioception takes centre stage in a way not usually applicable to activity in everyday life. The purpose of this study is to shed light on movement from a phenomenological viewpoint, by considering it the means for our interaction with the world and by exploring how space is created in movement and how the faculty and the application of the senses are shaped as aspects of the body-subject in a constant process of becoming. The aim is to explore and describe how professional dancers, as expert movers, in different ways deal with and structure their lived experience in movement and thereby to evolve enriching insights into bodily movement. These insights are intended to create valuable new perspectives for working with movement in practice contexts such as dance, physical education and physical activities in general.

The project is based on empirical data, generated on the basis of observation, participation and interviews over a period of 17 months with 13 professional and very experienced dancers, living in Europe and working with very different kinds of dance techniques and styles, from post-butoh to classical ballet, and various styles of contemporary dance. The analysis of the data is intended to focus on the movement experience of the dancers from their own perspectives, paying attention to their different concerns.

The dancers continuously alter their habitual way of moving in different ways depending on their techniques. The continuous daily repetition of movement in training can be understood as decomposing and recomposing movement and in that way appeals to the intelligence of the body. Based on the analysis and synthesis of the empirical data, this project contributes to a phenomenological understanding of movement by suggesting that I. space can be understood as the interactive aspect of movement and II. that the sensing of movement is primarily to be understood as a synthesis and thereby as a perceptual state. Further, III. the dancers' different descriptions of how they experience and change the perceptual state and of how this affects the quality of their movement provide empirical evidence for a third body-consciousness: a pre-reflective performative body interposed between the body-as-subject and the body-as-object

By **Charlotte Svendler Nielsen**, University of Copenhagen
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Into the movement: a performative phenomenological field study on embodiment, meaning and creativity in children's learning processes in movement education in school.

This investigation, which has been carried out with a class of eight year olds in Copenhagen, who has dance and physical education as separate subjects over half a year, seeks to create a deeper understanding of children's embodied experiences and learning opportunities in movement activities. Through the perspectives of the children, teachers and my own perspective as a 'researcher in movement' I aim to find answers as to how the aesthetic perspective of children's movement education can be understood and developed.

Embodied enquiry (Todres, 2007; Gendlin, 1983, 1997) and a proposed performative phenomenological approach inspired by performative social science (Gergen & Jones, 2008) and phenomenology of movement (Sheets-Johnstone, 1999) are the methodological foundations of the project. In a year-long field study and following analysis of data the methodological inspirations have been combined with a videographic method (Rønholt, Holgersen, Fink-Jensen & Nielsen, 2003) and hermeneutic phenomenology (van Manen, 1990) in a 'praxis-text-praxis process' to explore how the researcher's body and a videocamera can be tools used for getting close to the children's embodied expressions and experiences in movement. This has led to the development of two research methods: 'phenomenologically inspired videographic participation' and a 'videobased multimodal interview approach'.

Outcomes of the project highlight embodiment, meaning and creativity as central phenomena in understanding children's learning in movement activities. Through the two research methods and in dialogue with theories of embodiment and movement (Sheets-Johnstone, 1999), sense and meaning (Bruner, 1990; Ricoeur, in Danish translation, Hermansen & Dahl Rendtorff, 2002) and creativity (Sheets-Johnstone, 1999; Dissanayake, 1995) I examine the children's experiences, their movements as expressive form, and how embodied learning processes in different movement activities can be understood. This examination points to discussions of how we can understand and work with learning in movement educational practise through models named "The embodied dimensions and perspectives of movement education," "The creativity cross" and "Action forms in an aesthetic perspective."

By **Helle Winther**, University of Copenhagen
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Movement psychology: the language of the body and the psychology of movements based on the dance therapy form Dansergia.

The language of the body and the psychology of movement are the central axes for this research project. It focuses on a wholeness-oriented and energetic view of the human body, thus challenging the dominant dualistic objectivistic view of the body. Through a constant dialogue between embodied stories and theory, the project explores the potentials of movement as personal, social and cultural development through three interwoven fields called spaces. These spaces are the movement pedagogical space, the personal/professional space, and primarily the dance therapeutic space, which is exemplified by the energy-based dance therapy form Dansergia.

The aim is to reveal new aspects of the interrelations between body and movement language, and the emotional and psychological dimensions of the human being. From these aspects, the first traces of a Movement Psychology are developed. Movement Psychology is bridging energy psychological, phenomenological and societal perspectives, opening new possibilities in the movement pedagogical spheres as well.

The researcher is methodologically inspired by phenomenological, anthropological, depth hermeneutic and auto-ethnographic methods, thus employing a narrative and performative postmodern research approach. The researcher is a movement teacher, a dance- and body psychotherapist, and a researcher, and has therefore a challenging dual role, termed practitioner researcher. The dissertation is a collection of seven different and interconnected papers and one on-line performance. Together they illustrate the first traces of a Movement Psychology. The papers are related to current international research tendencies and global networks within the spheres of dance movement therapy research, as well as the new international movements within narrative based research and Performative Social Science.

/Susan Ravn DK

Interesting Events

Dance and the Child International (daCi) Conference
"Cultures Flex: Unearthing Expressions of the Dancing

Child"
Kingston, Jamaica
AUGUST 2 - 8, 2009
<http://www.dacija2009.com/>

Keđja will held its next meeting at the Kuopio Dance Festival in Finland. The focus will be on children and young people.
<http://www.kedja.net/>
<http://www.kuopiodancefestival.fi/eindex.html>

Denn. Dance and Education Nordic Network

Moving towards Pippi Langströmpe's school?

A Nordic journal for dance in education, a Nordic "blue print" for dance education, and a Nordic masters' degree in dance education has come one step further towards reality.

Dance and Education Nordic Network (DENN) had its second meeting in August.

Nordic countries going the same direction
12 representatives from organisations in Norway, Iceland, Finland and Denmark spent three days together in Copenhagen, where the sails were set for a stronger collaboration between the Nordic countries. The purpose was to take the next step towards a common effort to raise the profile of dance in education - a collaboration that is to give more focus to the area both within and outside the dance and education area.

In addition to the four countries mentioned above, representatives from Sweden, Greenland and Faroe Islands were invited, but could not attend.

Diversity

At the moment, there are initiatives in all Nordic countries that offer children and young people the possibility to dance during their school time and educational life. The initiatives, however, vary a lot in duration and in quantity with regards to how many children and young people actually meet dance.

An example is the high school area, where dance in Denmark is a B level subject (a maximum of two years out of three) in eight high schools, where as Norwegian students can choose dance at around 100 high schools – 15 of these at a high level.

The diversity is also mirrored in the structure of the national educations for dance educators, what qualifications they can achieve and where they are entitled to teach.

In Denmark, the new dance educator education at the School for Contemporary Dance does not give an official qualification to teach in primary schools or high schools, whilst graduates from Kunsthøgskolen with a one year additional education are qualified in teaching at the high schools in Norway.

New initiatives

To help as many people as possible to experience a high quality dance education, DENN wants to exchange experience and knowledge, and to collaborate at several levels. At the meeting in Copenhagen, three concrete initiatives were launched:

Developing a Nordic "blue print" for dance education
Looking into the possibilities of a Nordic masters' degree in dance education
Publishing a Nordic journal for dance and education

Nordic journal

Possibly, the journal will already see daylight in 2009. The content will be research articles along with articles from and about dance practise. It is DENN's hope that this journal will not only form a bridge across geographic borders, but also across professions within dance and education, and thus contribute to the development of the dance in the education systems.

Why all that networking?

Behind the ambitious initiatives lies a strong wish to give children and young people the possibility to get acquainted with dance throughout their educational life. Dance, regardless of genre, and taught in a way that stimulates each person's ability to express themselves, gives children and young people a unique opportunity to work creatively, physically and artistically.

Pippi dreamt of a school, where it was holiday all the time. DENN probably cannot work that one out, but I am sure, Pippi would love a school where she could express herself through the body. And it's coming, step by step, to the Nordic countries.

/Ulla Gad, Dansens Hus DK

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