

PROCEEDINGS OF THE FOLLOWING SESSIONS:

Tuesday, June 16, 2009

Panel Discussion: Which is First, an Egg or an Hen? – Children as Creators, Receivers, Makers, Explorers...

Group Sessions:

1. Workshop: Boys and Dance – RAAKALAUTA, a method to work with young people in dance
2. Sharing session: Working with Children and Young People in Art Contexts – issues on motivation, starting points and successful methods
3. Children and Young People as Dance Makers and as Audience

Wednesday, June 17, 2009

Panel Discussion: Dance at Schools – Why, How, Who?

Group Sessions:

1. Discussion group: Dance as a part of every day life at school – would that be possible?
3. Sharing session: Co-operation between schools and dance institutions (theatres, production houses etc.)
4. Brainstorming sessions: Future Developments in Nordic and Baltic Co-Operation in the field of Children's and Young People's Dance
 1. Dance teachers and pedagogues: How to develop the Nordic and Baltic co-operation in the field of dance education?
 2. Producers, managers: How to develop co-production and networking possibilities for the work of/for children and the young people in the Nordic-Baltic region?

Tuesday 16.6.2009

Panel Discussion: Which is First, an Egg or an Hen? – Children as Creators, Receivers, Makers, Explorers...

Panelists: **Eeva Anttila, Beth Juncker, Anna Källblad** and **Chris Thomson**
(moderator)

Notes by Outi Järvinen, producer, Zodiak – Center for New Dance

Beth Juncker

"The Meaning of Cultural Life – To Qualify the Moment!"

- Children's culture distinguishes between social reality and cultural reality
- Social reality just is; Cultural Reality you have to create and maintain yourself
- the fourth dimension never raises by itself, it needs aesthetic-symbolic tools (rhythms, sounds, movement, words, patterns of play etc), cultural experiences and expressions
- our bodies are invisible archives and libraries: we possess a store of cultural expressions in our body
- we use it to qualify the moment, to create intensity, challenging moments of being together
- this invisible tradition is the basis of our cultural life
- "Art is not culture. Art is meant to ruin culture, to change it. While culture carries tradition, history, ideas and conceptions on, art is meant to challenge the conceptions, to question traditions and interpretations of history."
- Meaning and dealing with art is not a question of messages, fine values or good role models
- It is a question of expressive alphabets, sounds, rhythms, patterns of movement, special ways of putting words together , colors, surfaces...
- Cultural policy is not the same as social policy etc
- we have no tradition arguing for the meaning of aesthetics – of cultural expressions and experiences – in daily life.
- We have no tradition arguing for the importance of competencies to create and maintain the fourth (aesthetic-symbolic) dimension, which gives room to all our feelings and values, and from which we all fetch the bricks to identify building and identity development
- linking cultural policy to social institutions and schools? Do we serve our own interest when we mix the notions of cultural life, social life and educational life?
- We ask all to co-operate, but there are fundamental differences in the artists' expressive conditions and teachers' instrumental conditions
- we are asking for no less than a miracle
- experiences with art and culture belong to our cultural life
- knowledge about art belongs to educational life
- education – an instrumental culture; consists of intellectual, instrumental cultures

- in relation to art we are trained to go behind the experience, to analyze, verbalise etc.
- culture -> an autotelic culture
- "Metacultures differ from subcultures. Metacultures are independent, autotelic cultural systems, which do not fetch meaning outside themselves. They maintain their own reality as equal to all other kinds of reality."
- Cultural life serves us as human beings. The meaning is to enrich our personal lives with asthetical experiences
- to give us subjects, materials and tools to create exciting ways of being together, to make it possible for us to party, play, dance, laugh, sing.
- UN article 31; children have the right to rest and leisure, to engage in play and recreational activities appropriate to their age; respect and promote the right of the child to participate fully in cultural and artistic life and encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity.
- social, education and cultural dimensions differ!

Eeva Anttila

- starting point: the holistic nature of children's life world
- children and youngsters easily shift from one mode to another (learning mode, playful mode, artistic mode..), without conscious choices or decisions
- art, learning and everyday life blend
- artistic experiences and everyday experiences blend; art can be anywhere and everywhere, or nowhere even when participating in an art context
- Arts + Education = ?
- arts education is something different than art and education put together
- arts education is a metaphorical place where the person encounters a transformative experience that speaks to him/her on a different level than regular learning experiences (prereflective, emotional, bodily, sensory levels)
- these experiences are personally meaningful
- "Arts education is a place for personally meaningful, transformative experiences that have an aesthetic component"
- postmodern arts education: dialogical, interactive, collective, non-hierarchical, multicultural, interdisciplinary, local, particular, diverse, interested in "small" stories vs. Universal truths
- Artistic quality in arts education: quality of experience, quality of process, quality of product; in relation to: technique, skill, presence, commitment, articulation, meaning
- The way an art work is created is reflected in the work itself
- a predetermined, controlled process produces a closed form with a single meaning
- a process with no predetermined aims leads to an open form that bears multipole meanings
- an open form is dialogical and includes multiple possibilities to see and understand it (postmodern view)
- a closed form represents or repeats one interpretation of reality (modern view)

- learning to make choices and aesthetic judgment is in the core of arts education
- it involves interpretative, reflective processes, also dialogue, articulation
- challenges for dance artists and educators; working through an open (interactivem dialogicalm nonhieracrchical) process with children and youngsters
- emphasising presence, commitment and meaningful tarnsformative experiences can be rewarding for the arts as well
- arts education can and should inform general education
- enhancing collaborative creative processes and surprising outcomes makes space for new knowledge

Anna Källblad

Presentation of "Hoppsa Universum, an Interactive Dance Installation for Children"

Artistic idea:

A magic room responding with sound and light

Need of knowledge:

How do children move in a defined space?

Idea of method: Whispering Game

Method:

Observing children

Choreographic process with dancers

Composing music

Choreographing music

FINAL NOTES, POINTS RAISED:

If we take arts education seriously, we need to:

- give it time
- have the right teachers
- dancers must do it!

We all share same main goals and values, but when we look into actual practices and details, that is when the differences come out.

Art and culture, education, social aspects, ecological lifestyles etc... is everything combined and should it be?

Children are all artists vs. Children are creators, but not artists

Tuesday, June 16, 2009

Group Sessions

1. Workshop:

Boys and Dance – RAAKALAUTA, a method to work with young people in dance Isto Turpeinen

Notes by Heini Keipinen, substitute Communications Officer, Dance Info Finland

Introduction and discussion

To start the workshop, **Isto Turpeinen** presented himself and the method he has created. Turpeinen has been working as a dance instructor, pedagogue and choreographer for more than 20 years. He says that dancing is more than a job or something you do only in the studio, it's a way of life. He is currently working as a project researcher in the Performing Arts Research Centre (TUTKE) in the Theatre Academy Helsinki. He is also the head choreographer of the *Corridor* project.

Turpeinen started to work with boys' dance classes in the 1990's at the Vantaa Dance Institute. As a result of a lot of reflection, planning and mistakes Turpeinen developed a method called *raakalauta*, which in English means rough timber. The aim of the method is to build a base for young people to learn to dance and find their own way of moving.

After this short introduction, Turpeinen asked the participants to write down the first idea that comes to mind when they hear the words "child and art (education)". The participants came up with the following ideas: new thinking, freedom, curiosity, essential, impulse, play, running, own terms, joy, motivation to move, surprises, opening up the space: moving the tables away. Some of these ideas were later used as themes during the group discussions.

Next there was discussion about the participants' experiences in art education for children and about the obstacles they have encountered. One of the things that came up was chaos: it is impossible in the dance studio because you need structure and boundaries to create a suitable environment for learning. On the other hand, if structured, chaos can also be something creative. Other obstacles that came up included confusion, teacher's expectations, prejudice: boys feel that dance is only for girls; school is focused only on thinking; lack of time and funds; finding the path to understanding.

After the discussion, the participants got to view a short video on Turpeinen's *raakalauta*-method and his projects with children and young people – especially boys – at the Vantaa Dance Institute. The video contained material from Turpeinen's classes and also of the performances with the boys around Finland (Kuopio Dance Festival among others) and in other countries.

Lecture

Extracurricular art education

Turpeinen explains how dance is a part of the extracurricular art education. It is goal-oriented, progressing from one level to other, and allows children to learn self-expression and other capabilities that will be useful in later education. Participation is voluntary and the education providers may charge moderate fees.

Dancing is often considered as a girly activity, and is not an obvious choice as a hobby for most boys. Turpeinen says that according to his experience, it is often the mother who wants her son to learn to dance. Turpeinen himself has regularly open lessons so that the parents can come and see for themselves what happens in the dance class. He points out that most parents are familiar with for example football practices, but a dance class is something of a mystery. When the parents get a chance to observe the class, they can also see if the teacher makes a mistake, if he isn't fair with his students, and this way there can be dialogue (between the teacher, the parents and the student).

Turpeinen says that he has a habit of making a diary about the events in the classes and about his thoughts and feelings. He admits that teaching is difficult and demanding work, and he has at least once even considered quitting. It was his wife who convinced him to continue, saying that "I have seen you in a studio, you like that work". Isto emphasizes the importance of having a dialogue: a 6 years old boy can already speak his mind. It is equally important to communicate with the parents. "Listening is important", Turpeinen concludes.

A good student

Turpeinen brings up the theory of creativity and talent by Dr. **Uusikylä**. According to Uusikylä, the most important feature from the point of view of creativity is that the individual must feel independent. Talent can lead to either a positive or a negative outcome: when combined to a ripe humanity it is the hope of the world; when combined to selfishness and cruelty it may result in suffering and destruction.

Turpeinen also explains the notions of Dr. **Keltikangas-Järvinen** about the goodness and the poorness of fit. Goodness of fit is achieved when the demands and expectations of the environment fit the individual's temperament. But who's to blame in the opposite case? Is it the child himself, for example lack of motivation or disobedience, or the teacher's inability to understand? With young people activity can also be a cause of problems, because it can lead to disobedience and different kinds of accidents or collisions. However, Turpeinen states that the child's activity will not cause problems if he has enough space and freedom to move around as he wants – mentally and physically!

Turpeinen deals with the question of the dancer as a learner. There are the students who operate according to the teacher's wishes and expectations, and those who learn fast but don't necessarily do as they're told. The teacher shouldn't expect an ideal dance student, but face each student as a concrete, real person with different abilities and motivations.

Turpeinen evokes the dichotomy of Dr. **Löytönen**, but he emphasizes that it is just a game and shouldn't be taken too seriously. The dichotomy opposes dancing boys and girls. When dancing girls are considered something normal, dancing boys are different; with girls there's progress, with boys not; with girls it's a question of training, with boys it's mostly childcare; when girls are very focused, the boys lack discipline, and so on. A participant wanted to point out that this dichotomy is something that exists only in teachers' heads, not in reality. Dancing boys suffer from these kinds of dichotomies and prejudices. Before talking more about his own method of teaching, Turpeinen presents some questions for the participants to consider: What are our social and cultural models as teachers? What does the teacher offer to the dancing children, what is the focus? Does the teacher pay enough attention to each individual child and their differences? How does the teacher promote a good life? What comes first: child, teacher, art or school?

Raakalauta

Turpeinen's method, raakalauta, is an action-based method. Action is an easy starting point when working with children and young people: it helps in the process of understanding the learner. After action, the next step is the flow. Even though the situation of flow can be somewhat chaotic, it has to be managed. The flow offers dynamic complexity that is fruitful and generative. It is followed by a verbal discussion. Turpeinen observes the students, and picks out one movement. He then presents the detailed action, names and defines it for later use and repetition. The last step of the method is performing and viewing. The method progresses from general to details, from action and movement to positions. It allows the students to grow and mature. Inner motivation of the students is emphasized: the students dance and learn because they want to, because each of them has his own reasons, not because they're told to. The students learn on their own terms, through positive experiences and insight.

Workshop and group discussions

In the second part of the workshop the participants got to try out the raakalauta-method in practice – although the fact that the participants were all adults does change things a little, since adults are a lot less spontaneous than children. "What is the easiest way to start, the most obvious way of moving?" Turpeinen asks. It is of course walking. So the participants start to walk around as Turpeinen bangs a drum. Among the participants he chooses one person and asks the others to copy his style. So all of them start walking in the same style. Then he asks them to run, and yet again, chooses one person's style and asks the others to copy it. After that he asks them to jump around etc. In the end he

creates a little choreography with the movements that the participants themselves have created. The whole process is done on the participants terms; there is chaos and structure, freedom and boundaries at the same time. To finish the workshop, Isto divides the participants into four groups, who discuss amongst themselves the following themes: 1. Chaos, 2. Gender, 3. Moving away the tables, 4. Raakalauta.

3. Children and Young People as Dance Makers and as Audience

Moderator: Torsten Schenlaer (Member of the Danish Arts Council's Committee for Performing Arts, Copenhagen, Denmark)

Speakers: Martina Kessel (Project Co-ordination Take-off: Junger Tanz, Tanzplan Deutschland, tanzhaus nrw, Düsseldorf, Germany), **Lars Eidevall** (Artistic Director, Dansstationen, Malmö, Sweden), **Birute Baneviciute** (choreographer, director, Contemporary Dance Association, Lithuania), **Claire Parsons** (choreographer, freelancer, Sweden), **Katya Alekseenko** (Dance Agency TsEKh, Moscow, Russia)

Notes by Janina Vilén, producer-manager, Susanna Leinonen Company

GOALS for group discussion "movement workshop"; group dividing into 5 groups

- 1) Higher status for choreographers working with dance for children&young people
- 2) A network for festivals and presenters of dance for c&y
- 3) Involvement of adults in artistic dance products
- 4) Increased (co-)production (also internationally)
- 5) A firm base for "good work"
- 6) Artistic development

OBSTACLES:

- A) ignorance and prejudice; lack of status
- B) gender issue – a triple problem (gender, children, dance)
- C) size of productions and place of a performance (invisibility, lack of reviews →status of a choreographer)
- D) feedback from young audience (criticism and analysis)
- E) lack of productions (for different reasons and targeted money)
- F) lack of information about what's going on nationally and internationally
- G) lack of discussion of quality

SOLUTIONS:

- | | |
|----------------|---|
| A) C) E) F) | festivals and networks, networks of festivals |
| A) B) D) E) G) | dance should be part of education in schools and in general as well as in showings of dance |

- A) B) C) E) G) invite politicians, decision-makers and teachers to special showings
- E) F) G) use the kedja-network and website for exchange of information
- A) C) E) presenting large-scale (co-)productions in bigger venues
- A) B) G) creating state prizes for children culture achievements
- C) E) creating residency programmes for choreographers
- working with children
- D) F) G) ongoing discussion on quality

Wednesday, June 17, 2009

11.00-13.00 Panel Discussion: Dance at Schools – Why, How, Who?

Moderator: Ulla Gad (Youth Dance Consultant, Dansens hus, Copenhagen, Denmark)

Panelists: Antje Klinge (Assistant Professor, Justus-Liebig-Universität Gießen, Institut für Sportwissenschaft, Germany), **Veronica Jobbins** (Head of Professional and Community Development, Education and Community Programme, Laban, UK),

Maria Speth (dance pedagogue, freelancer, Maastricht Conservatory, Fontys Teacher Training College, the Netherlands),

Cathrine Bull Thorshaug (dance teacher, freelance, Dans i Skolen, Norway)

Notes by Aino Kukkonen, freelance writer, dance researcher

Summing up of the whole panel

Differences

- Position of dance in schools varies: dance existing in curriculum (UK), compulsory (Netherlands), and those countries who are working to get dance to schools
- Dance can exist also within physical education, music, theatre
- In those countries where dance is rooted in school system there is still uncertainty if it actually exists and how: for example UK boys' schools dance is not commonly a subject. Position of dance often depends on teacher's own background
- Also question of realization how dance is present at schools, and that the value and opportunities are really understood

Agreed topics

- Important to have access to dance for all children
- Teaching of high quality
- Sustainability
- Funding also in future
- Continuous development in education of the teachers, not just haphazard
- There are different ways dance can be part of school: visiting artists, by their own class room teachers etc. Many ways of art and artists of coming to school.

Questions for future

- Dance is not normal at schools, often messing up the normal school structure
 - could it be normal?
 - should we get rid of the oppositional arrangement artistic vs. pedagogic approach in dance education?
- New aspects: Cultural activity (initiative in UK 5 hours /week) or creativity

(proposed in Norway) as a subject for schools

- Dance in relation to changing society
 - the value of dance as physical and mental skills, communicating, a way of transferring knowledge, innovation

Questions from the audience to the panel:

- How many hours of dance?

In UK not defining how many hours of PE is dance

More freedom to schools, encouraging them to explore, depends on schools

- What kind of achievements in curriculum?

Netherlands: 12 different competences in arts, each institute has each their own

- What about notion of creativity?

Huge complexity of question.

Anna Craft: in very day life each art contribute creativity in art form itself - >

Problem solving, innovation, changes in work life etc. Adapting to change, dance as a part of that.

- Professional artists in education?

Germany: big discussion what kind of education artists need, some academies have the emphasis in dance in schools

Netherlands: few professional companies participating and make choreographies for the school. Before that dancers work with the themes with the pupils, after performance teachers can continue with the themes (material) let the teachers go on.

Rug sack, artist to stay in school, transfer of knowledge

What the role is? People are not clear about that.

Aim of developing creativity in school is different than repertory model (what dance companies do) -> there are different methodologies.

Comment: state subsidized program in France, but voices of the artists missing???

Ulla Gad:

- Why should children dance?
- Where dance is at schools?
- Who? Professionals artists, teachers
- Do we need standards, curriculums?
- Uniting across borders (Germany)
- Prejudices?
- Health and artistic paradigms

Wednesday, June 17, 2009

Group Sessions

1. Discussion group: Dance as a part of every day life at school – would that be possible?

Moderator: Katri Nirhamo (M.Ed., dance teacher and primary school teacher, Pääskyvuori School, Turku, Finland)

Speakers: Antje Klinge (Assistant Professor, Justus-Liebig-Universität Gießen, Institut für Sportwissenschaft, Germany), **Veronica Jobbins** (Head of Professional and Community Development, Education and Community Programme, Laban, UK), **Cathrine Bull Thorshaug** (dance teacher, Dans i Skolen, Norway) and **Maria Speth** (dance pedagogue, freelance, Maastricht Conservatory, Fontys Teacher Training College, the Netherlands)

Notes by Ulla Gad, Youth Dance Consultant, Dansens hus, Denmark

The idea with the panel is to reach a more concrete level of discussion than in the morning. Obstacles and possibilities for dance in the school. What is the reality? Time for discussion is important and questions are encouraged after the 10 min presentations.

Antje Klinge: Quality of dance in schools. Qualification of the teachers. (PP)
Speaks as member of bundesverband tanzschulen for whom the question of quality is a matter of great concern at the moment:

Different definitions of quality

Teachers, Dancers and Students have different opinions about the need for dance in schools

What are the qualifications that are necessary (should have) according to the current discussion in Germany:

1. He or she should have qualifications in dance art
2. Practical competences
3. Knowledge about dance, history, styles, techniques
4. Network skills to work within different structures
5. Knowledge about teaching, moderating

All of the above should be a part of the education of dance teachers.
Orientation points for the education of dance teachers / curriculum.

Veronica Jobbins: Who should teach dance in schools?

1. Primary teachers
 - Undergraduate degree + post graduate qualification, which includes a lot of practice
2. QTS Qualified Teachers Status

- Related to the shortage of teachers in general – it is currently possible to come into schools to teach on basis of professional experience

3. Professional standards

- Attributes
- Knowledge and understanding
- Skills

Dance artists working at schools

- Dance companies
- Individual dance artists
- Delivery of one-off workshops, projects, after-school activities
- Funding from schools, government initiatives e.g. creative partnerships

Role of dance artists:

- Provide expert dance knowledge and skills
- Extending and enriching the curriculum
- Inspiring, exciting and motivating pupils
- Identify and challenge gifted and talented pupils
- Professional development for classroom teachers in dance teaching

Questions raised:

- Dance artist or dance teacher
- Teacher as artist
- Teaching dance or teaching through dance

Ref: Partners for Creativity - research project in Exeter University:

What kinds of creative partnerships are manifested between dance-artists and teachers in co-developing the creativity of 11-14 year olds, in dance education, and how do they develop?

What is more important – dance at any costs – even if there are no good dance teachers – or no dance?

How are the skills of current teachers of dance improved?

Training as part of teaching projects – importance of how it is tackled for teachers and dance artists who wish to teach in schools)

Dance Training and Accreditation Project- a qualification of dance artists to teach in schools.

Maria Speth: Dance is a part of every day life at school – so every day life is a part of dance...

Starts with a fairy tale. Goes on to describe how she goes about her teaching in: Teachers' training of three years + at music academy

Starts by giving out a question at the top of the sheet of a paper to her students:
I dance because....

The same questions are answered at the end of the teaching and the answers are often different.

Conclusion:

Appreciation of the educative value of dance

Insight: dance is essential in educational process

Dance as a means to bring separate subjects together

“o understand something one should be able to dance it”

Teacher skills

Dance is not alienated from the other subjects in school – dance activities can both connect to as well as enhance learning activities

New insights

Accompanying dance processes often brings the teacher to new insights in the children

Dance as a part of everyday life at school does not exclude projects ...

Theme teaching examples – e.g. the tulip – and holiday memories.

Learning through integration:

Summary:

The integrative function of dance in education is a valuable discovery for the classroom teacher (the teacher does not have to correct)

Teaching colleges have an important responsibility in the integration of dance into everyday life at school

If you want dance to be a part of everyday life at school

Then everyday life should be used in the dance – every day!

Katri Nirhamo (classroom teacher, but not a trained dance teacher besides a training at Turku University)

Works in an elementary school in Turku, that has always had a strong interest in physical education and musical activities. Katri has worked there since 1998

Children, young people and dance in Norden (1997- 2000) was a framework for starting the project in her school, which was a pilot school in the project. When it ended the headmaster and the teachers wanted to continue – which raised many pragmatic problems.

Dance is obligatory in the school. Important that the danceteacher (class teacher) is present in the school every day. The students view performances in- and outside the school – as icing on the cake.

There is a mutual commitment inside the school to dance teaching, which is very important for the success of the dance.

The material is mostly creative dance – the students do not get evaluated. Dance is considered both a means and a goal. Body and mind are considered one entity.

Permanent practice gives a value that is not achieved in projects – continuity – to pick up from one week to the next – one year to the next. This brings about development, that is impossible in a project. The students over time all come to see dance as an art form. I know all by name, which is also important for the students to know that I see them and listen to them. I also get to learn from my own mistakes. There is finally the commitment –

These are the most important points in terms of how to get dance firmly rooted in the school. The project is just the beginning. Schools are very different. Keeping dance visible in the schools is important – i.e. posters in the dining hall.

Challenges in the future:

Lack of resources

Keeping it alive and kicking

Balancing the needs of the boys and the girls

Etc.

Catherine Bull Thorshaug:

Projects are necessary as door openers. The project she will talk about comes out of another dream... Laban's movement choirs were an inspiration to try to work with large groups of children in the forest. The cultural rucksack – linked to this project. Takes place in a municipality outside Oslo. There is an annual festival with story-telling. The kids take a walk through the forest at the end of the project. During the walk fairy tales happen at bonfires, by a boys scout, from a person in a boat on a lake... etc. Contribution by dance teachers to teach for three hours to the students 7 years olds in each school as part of preparing for the walk. Perhaps 60 – 70 kids – the theme was the trolls of the forests, working with the physicality of the trolls and the qualities of Grieg's music. The teaching technique was to work with a flipboard – how to organize themselves spatially in groups. They have the drawings on paper with them. They rehearse it with the teachers if possible. In the fairy tale evenings 350 children were involved and the children entered the stage with rags in their clothes and in their hair. After the dancing the kids and their parents go to another part of the program.

Three movement choirs in one evening have been realized – the dream came through.

Question: Presentation Norwegian – been there done that! Teaches pedagogues and dancers – and now works in a suburb of Oslo. Something has changed in the meantime – realization after having been away – a shock:

The teenagers know themselves –

Can we talk about failure! It doesn't work anymore. They have references –

They can free style – teach each other – I just need to put on the music they don't need me for anything else.

They did not need my forty year old experiences and knowledge

Finland: Something happened with the music – that is part of it?

“Our way is not the way – wteful that the conversation is opened

Antje:

It is good to reflect on the failure

What are their needs? Maybe not in dance. Maybe in looking for other things? To look at this dance from other points of view is possibly something that can be reflected – not in technical terms, but in other ways.

Maria:

We had recently this discussion in Holland. We include urban dance styles in our... To let them know that you are interested. Ask them about what they are doing? When they see your interest, then they will pick you up again. Honour and respect them. Maybe then we can communicate further?

These youngsters have all the information that they need... they have access to the internet. There is more about how they want to be in the world – they are gaining power in the community by this kind of visibility.

It's for us to facilitate their process. It is for the youth themselves to decide how they want to present themselves in the world

What are the qualifications needed to do this? The teachers' role is changing?

In Sweden there is a five year education for dance teachers, who can gain a full degree as a teacher by adding examined subjects at teacher level. Two schools can now give teachers' this accreditation. (similar to QTS)

In Sweden there are many schools that have dance, but the students are not examined.

Would it be an idea to make a teachers' survival manual?

Antje: Do you think it is important to think about European Standards for Dance in Schools in order to make our situation more strong?

Veronica: Some guidance in the spirit of sharing may be important – even if there are differences and national standards to work from.

3. Sharing session: Co-operation between schools and dance institutions (theatres, production houses etc.)

Moderator: Katarina McAlester (Artistic Director, JoJo - Oulu Dance Centre, Lecturer of Dance, Helsinki Theatre Academy, Dance and Theatre Pedagogy Department)

Speakers: Martina Kessel (Project Co-ordination Take-off: Junger Tanz, Tanzplan Deutschland, tanzhaus nrw, Düsseldorf, Germany), **Susanne Frederiksen** (Artistic Director, Ung Dansescenen, Copenhagen, Denmark), **Katja Kirsi** (Education and Outreach, Zodiac – Center for New Dance, Helsinki, Finland), **Anne Holck Ekenes** (**Anne Holck Ekenes**, (MA, Artistic Director of Panta Rei Danseteater, Performing Arts Officer for the county of Akershus, Norway), **Ådne Sekkelsten** (Director, Proscen, Norsk Scenekunstbruk, Norway)

Notes by Aino Kukkonen, freelance writer, dance researcher

SUMMING UP

Differences

- Projects/venues from Norway, Finland, Denmark, Germany
- Rucksack seems to be word of the day - an inspiring model?
- Projects were covering the whole country (Norway) or just one particular school
- Time span range from couple hours “tasting” of dance to 5 year long projects.
- Dance can exist in many different ways: artists goes to school, kids going to see professional performances but also older pupils teaching young children (Zodiac’s case)
- > multiplicity of ways of working

Incommon

- How performing is very important part of the projects for kids (if they want)
- Performing brings out new sides of “problem” kids: in Norwegian example did something together valued by peers and teachers, showing emotions but also outreaching to children who don’t get to see/do dance otherwise (ballet kids – regular kids in Zodiac’s case).
- Dance affecting not just pupils, but their peers and parents
- We heard about examples how props (also a choreographer as a prop) are involving kids, encouraging them to find movement.
- Finding artists who wanting to go to schools – “educating” also artists
- In dance co-operation networking is very important in all levels: concerning state, cultural institutions, communities, schools etc.

Questions:

Do we need co-operations?

Why do need it?

What are motives for it? Common motives or crashing?

Overpowering school structure?

NB! -> In the end there was actually no time for discussing these!!!

Ådne Sekkelsten

The Norwegian Touring Network for Performing Arts, Norsk scenekunstbruk

Biggest promoter of dance in Norway (not a producer)

Variety of performing arts, connecting artists

For kids & youth up to 20 years

They select performances, 800 000 kids see one performance per year

Distributed network

Co-operation, collaboration

Repertoire: 65 independent theatre & dance performers, 2650 performances, 24300 audiences

International ambitions

Their own festival: Showbox. A platform for dance & theatre

Cultural Rug Sack: began 2001 – ages 6-19 throughout in Norway. Paid by Lotto money.

Anne Holck Ekenes

Panta Rei Danseteater is a project based company

Core is a choreographic project

Also collaborations internationally

Educational packages (including workshops, seminars for example) to support the artistic work

Kick off 2005-2010 Model

First: they started by seeing a performance by the company

Kids attending workshops taught by the company

Creating short choreographies in collaboration with the company

Performing together with the company (those who want)

This takes about three days concentrating on dance

-> real collaboration: school's spaces, teachers, county, school, national network participating

First: 250 kids involved, now 1300 children and young adults a year

Results: seeing the piece through new eyes, enjoying dance, being creative

Teachers' seminars keep the dance work going on

Interest in dance in collaboration with other art forms eg. film, music, design -> affecting workshops

Props involving kids more, encouraging them -> used in dance performances

Results: "Problem" kids: did something together valued by peers and teachers, showing emotions

(Comment on funding: in Sweden regional & state funding has to match)

Katja Kirsi

Zodiak is a production venue, out reach work is growing, still baby steps in Finland

Their reasons for working with schools

- Audience development
- Creating work opportunities
- “Educating” dance artists: why should they do it: finding methods
- Beneficial for school environment: movement as a tool & self-expression
- Exploring the ways of movement and dance

Katarina MacAlester’s piece started out as kids own version of professional work

Play with memories and carnival theme

High School (Sibelius-lukio, a dance high school) & professionals

High school students went to work with 9 year olds (Kaisaniemi school)

They did all the movement material

One method: the “invisible man” (choreographer as a prop!)

MacAlester: those pupils feeling not so good about themselves are finding something new by moving and through role (finding costumes, for example). Involving “regular” kids from Kaisaniemi, because there are also National Opera Ballet School pupils who usually get to do performing.

Afterwards some kids’ comments:

- Our performance was good. I learned how to perform
- Best thing was that we got to do it ourselves
- I learned to use space and how to get things done together with my friend
- I learned to improvise and express myself
- Mom came to watch etc...

Anne Mette Berg

Dansescenen

Bringing dance into public schools and children into theatre

Dance program founded 1997

Gather experience how to teach, focus on children and youth in dance

Inspiring other institutions

Pyramid-model

On top: youth company for ages 14-18 (work by professionals)

▲ Middle: After school program ages 10-14

Large base: Dance in school

In and out of school activities

Working from artistic point of view, strengthening the meeting with dance as a living and dynamic art form

Dance not yet in a curriculum, program to all children three 6-9 years

School participating for a half a year, ending in a “school dance day”

Almost every school in Köpenhamn

New Programmes

- dance x-pedition cross curricular workshops lasting one week
- dance x-plosion high energy, physical lasting couple hours

The professional stage

- all activities are organized in the structure of the professional theatre
- all teaching in the programme done by professionals

Contemporary dance relatively new in Denmark -> new audiences, new possibilities

Encouraging dance artists to work with children

Martina Kessel

Take-off: Junger Tanz, Tanzplan Deutschland

Tanzhaus NRW

A venue, place to produce, place to teach/learn
work to getting people on stage
with and for young people

Tanzplan local

Improve public and political acceptance in Germany -> to improve structures

Federal states cultural and educational systems

No uniform system in Germany

Production of and for young audience (Contemporary dance)

Inviting international/ national dance (festival Take-off)

Teaching dance (kindergartens, schools), community centers (for people who don't know dance)

Participation

Further teaching (choreographers, teachers)

Evaluation

Building a network

(Cultural institutions, schools, kindergartens, community centers, institutions, science, artists)

In Düsseldorf 10 partner schools

Teach dance in regular classes within different subjects (sports, music, art)

Planning in advance together with schools

Offering further education, integrating teachers

- Different formats for different school types and ages

Mostly 1,5 h per week

From 6 weeks to 5 years

Fixed pool of dancers

Take-off presentation of projects

Performances in mornings for schools

Material to prepare for the teacher/pupils

Talk after performance "Meet the artist"

4. Brainstorming session: Future Developments in Nordic and Baltic Co-Operation in the field of Children's and Young People's Dance

1. group: Dance teachers and pedagogues: How to develop the Nordic and Baltic co-operation in the field of dance education?

Moderator: Piia Ahonen, Communications Officer, Dance Info Finland

Participants:

Alina – choreographer, teacher, dancer from Latvia

My Lindblad – dancer, teacher, choreographer from Sweden

Anna – teacher from Sweden

Eeva Anttila – represents Dance Education Nordic Network (DENN) and Dance and the Child International (DaCi), from Finland

Anu – creative dance teacher, curator from Estonia

Notes by Heini Keipinen, substitute Communications Officer, Dance Info Finland

Piia: Setting up a goal for the brainstorm: after this session, we should have one concrete idea or thing that can be done after this seminar in order to improve the Nordic-Baltic Collaboration.

Piia: To each participant: Why did you choose this group session?

Anu: In Estonia, dance and culture in general have had a really short time to develop since the independence. There are a lot of people coming up with ideas and new concepts. We are looking to other countries to learn from their experiences, to for example have a dance curriculum for schools.

Eeva: It would be really useful to have a website to use as a resource pool for information about books, meetings, seminars etc.

Eeva: We need to build stronger networks; instead of many weak networks we should have one strong one.

My: The whole Kedja project is a great chance to learn and to get new ideas. I agree with Eeva that it would be a good idea to build up a web page to advertise festivals, residences etc. and to be able to get to know and contact people. I also think that the Corridor project is a fantastic chance for young people to meet other young people from different Nordic countries.

Alina: In Latvia the situation is the same as in Estonia. There's no dance in secondary or primary schools. I'm starting to work with young children and I would like to know how to do it and how to get young people to get interested in dance.

Questions:

Piia:

Could DENN include the Baltic countries?

Why do we want to meet?

- **To improve our practices.**
- **Difference between the Nordic and the Baltic countries: sharing of know-how. How?**

\ **Answer: a website, a resource pool.**

\ **Could we combine these two goals? Could DENN have a web site?**

My: It is also important to separate the national problems of each country; some problems should be solved within the country.

Anna: It is difficult to create a network with people who live far away from each other.

Eeva: There are different ways of sharing. It is very cheap to communicate through electronic media. We should use an existing web site to start with.

Piia: We should consider using other existing tools, for example Facebook. Nowadays, it is very easy to start a social network. See for example www.yartloom.com: an idea that could be picked up by Nordic choreographers or pedagogues.

My: The last Kedja session is next year, so could this already be a concrete idea to publish all the information and resources since the first Kedja?

Piia: Who should be responsible?

My: Denmark has been the most involved, they have the most information.

Eeva: I am a little bit apprehensive about the social websites, I'm not convinced that a site like that would work. In order for me to actively use a web site, it has to be really good.

Piia: It is also important to remember, that whichever tool we choose, it is always going to be a compromise; we should try to find the best one.
How many organisations belong to DENN?

Eeva: It is quite unorganised at the moment. There are several questions in the air: how to continue, how to develop, how to make it work?

Anu: Maybe there should be a member fee. In Estonia we don't have a dance information centre, we have to put together our things at first.

Piia: Do the members of DENN have their own networks in their own countries? Or would it be possible to have several organisations from each country? What could Kedja do to help develop DENN?

Eeva: Goals of DENN:

- To develop a Nordic journal of dance education
- Framework or outlines for dance education: content and aims
- Policies, lobbying for dance education

Eeva: I think that we could also use Daisy International that is an existing network.

Piia: It would be sensible to use existing organisations and tools.

My: It is also important to have meetings, to meet people face to face: we should encourage this.

Piia: It would be useful to have a tool that ables you to e-mail the Kedja people and the whole community.

Piia: I have gotten used to getting only partial information. Getting all the information, everything that is useful in one place is impossible. I think we should start at the grass root level, from person to person.

My: We should start with baby steps, otherwise it will be too great a task.

Piia:

First baby step: Kedja website.

Second baby step: Don't lose contact with the people you have met here, contact them afterwards, answer their e-mails.

Piia: Also, you can build an e-mail list yourself, so if you find some interesting or useful information you can send it to the others. And even if the Kedja website ceases to exist, there are all those social network websites that choreographers or dance pedagogues can use. If you want the community to work, you have to be active yourself.

4. Brainstorming session: Future Developments in Nordic and Baltic Co-Operation in the field of Children's and Young People's Dance

2. group: Producers, managers: How to develop co-production and networking possibilities for the work of/for children and the young people in the Nordic-Baltic region?

Moderator: Torsten Schenlaer (Member of the Danish Arts Council's Committee for Performing Arts, Denmark)

GOALS

1. Higher status for choreographers working with dance for children & young people
2. A network for festivals and presenters of dance for c & y
3. Involvement of adults in artistic dance products
4. Increased co-production
5. A firm base for "good work"
6. Artistic development

Discussion in small groups:

- Are these goals possibly interconnected? If, how?
- What can be done within Kedja or under Kedja and without it?
- What are the priorities with these goals?
- What is the perspective of dance for c & y in/for Kedja?
- How do we keep on communicating about these goals?

Themes for sustainable children & young people's culture:

- long-term
- political lobbyism
- money
- environment

With Kedja:

- A network to share information and knowledge on children's festivals and venues through a website and meetings. List of children' festivals in Europe. Russia and Latvia are especially in need of information and contacts.
- Networks within Kedja – groups for choreographers, dancers, producers, presenters etc. Kedja can facilitate smaller meeting groups if organizers know it in advance.
- Exchanging performances – selected performances to tour within the Kedja-based network.
- Kedja is a starting point – not an administrative body. Meeting point for festivals and presenters.
- Using Kedja as a sign of quality, as a brand for possible collaborations or events.

Without kedja:

- Bilateral funding. There are funds for Finland-Sweden co-operation, we should use that! Maybe with both the workshops and performances.
- Residency – co-producing performances through residencies. Especially poorer countries can provide facilities and other material instead of money.
- Raising the status with venues that have professional stages and equipment for children's performances – not just gym halls.
- A view to sustainability: A dance performance is eco-friendly – it is something you can consume but it's an experience instead of an object/thing.
- Political lobbyism extremely important for dance – small active groups.

In between:

- Dialogue, collaboration, meeting places.
- Companies helping each other. Not just sending the choreographer in an exchange but also other artistic and management personnel too.
- Using already existing venues – St. Petersburg orphanage as an example for summer camps with choreographers – also raising the status of children's works in Russia.
- More education - a PhD in choreography for children as a goal in university education.
- Possibility to change the existing national networks to international?
- A festival for Nordic-Baltic children's performances – inviting people from the rest of the Europe.
- Result of Kedja 1 – a strategy plan for a Nordic/Baltic continuance- motive CORRIDOR - get on board two festivals from each country that commit to the first pilot project.

Plans and questions for future:

- Kedja is not an office but it can be anything. Future is open for discussion – participants have a possibility to influence the creation of possible Kedja 2.
- Kedja can be a vehicle but it is a matter of ownership – how to increase the feeling of ownership?
- Sharing the practical results of Kedja meetings with everybody through managing committee – collaborations, co-productions or other events that had their start through Kedja network.
- Discussion of quality is important – what is quality – maybe you don't need so much money if you get something else out of it.
- Presenting at least one children's performance where Kedja meeting is taking place - Salto or Dansens Hus maybe hosting a Kedja meeting?
- Kedja is a network of many hats and many focuses. Kedja needs a strategic plan.
- Differences in history, attitudes and funding between countries a challenge for collaborations and co-productions.
- Networking with Assitej? – inviting members to Oslo for a separate meeting?