

VISION DOCUMENT FOR DANCE 2050:
THE FUTURE OF DANCE IN HIGHER EDUCATION

Final, December 23, 2014

DANCE 2050 Writing Committee (since May 2013)

Barbara Angeline, M.A.
Rutgers, The State University

Luke C. Kahlich, Ed.D.
Emeritus
Temple University

Robin Lakes, M.F.A.
University of North Texas

Marissa Nesbit, M.F.A., Ph.D.
East Carolina University

Lynnette Young Overby, Ph.D.
University of Delaware

Address correspondence to:

Professor Robin Lakes
Department of Dance and Theatre
University of North Texas
1155 Union Circle #310607
Denton, TX 76203-5017
office phone: [940-369-8686](tel:940-369-8686)
rlakes@unt.edu

Additional Contributions

DANCE 2050/Wesleyan University Participants, May 27-29, 2014

The Writing Committee presented a draft of this document at the Wesleyan University think tank gathering, and attendees contributed to the language and content.

Donna R. Davenport - Hobart & William Smith Colleges

Ellen Gerdes - UCLA (doctoral candidate)

Lisa Gibbs - University of Alabama (doctoral candidate)

Melissa Hauschild-Mork - South Dakota State University

Susan R. Koff - New York University

Katja Kolcio - Wesleyan University

Susan Lee - Northwestern University

Diane McGhee Valle - University of South Carolina
 Susan McGreevy-Nichols – National Dance Education Organization
 Ray Miller - Appalachian State University
 Hannah Park - Lander University
 Missy Pfohl Smith- University of Rochester
 Cynthia Roses-Thema - Arizona State University
 Sheryl Saterstrom - St. Olaf College
 Karen Schupp - Arizona State University
 Elizabeth Shea - Indiana University
 Juanita Suarez - SUNY Brockport
 Jessica Van Oort - St. Gregory's University
 Anne Wilcox - New York State Dance Education Association
 Catherine Young - Boston Conservatory

Other Writing Contributors

Linda Caldwell - Texas Woman's University
 Susan Kirchner - Towson University

DANCE 2050 Co-Founders

Thomas K. Hagood - Cambria Press/URBANEediting
 Luke Kahlich - Temple University (Emeritus)

Note: This completed document was presented to DANCE 2050 participants at the 2014 National Dance Education Organization (NDEO) National Conference in Chicago, IL. Those attending, along with those contributing electronically, reviewed the document and voted to accept it as a shared vision of those participating in the blind reviewed DANCE 2050 project.



INTRODUCTION

Social, educational, technological, economic, and artistic changes, innovations, and challenges emerging in the 21st Century suggest the need for a re-envisioning of dance in higher education. The blind reviewed think tank entitled “DANCE 2050: What is the Future of Dance in Higher Education?” formed in 2011, met in the years 2012, 2013, and 2014¹, and deeply examined the roots, current state, and future projections for dance in academia. The goal has been “to function proactively, articulating and substantiating potentially radical innovation in dance in higher education, while fostering the leadership required to forge structural change” (Kolcio, 2013).

DANCE 2050 Co-Founder Luke Kahlich reminds us that “the educational institutions, in which dance education exists, are changing at an ever-increasing pace and in many directions, leaving dance education with the opportunity to either “hunker down” or lead the way to whatever future these changes will bring” (Kahlich, 2012, p.3).

Under the leadership of Alma Hawkins, the 1967-1968 Developmental Conferences on Dance were held at the University of California at Los Angeles. The purpose of these meetings was to develop a cogent vision for dance in higher education, and the essence of these meetings was later published in the yearly dance journal *Impulse*, published in 1950-1970. An important aspect of conducting the *Impulse* Preservation and Access Project, which led to DANCE 2050, was considering the issues addressed in each volume from today's point of view. The project co-directors both felt the 1968 issue of *Impulse*, "Dance: A Projection for the Future" pointed us toward a vital set of considerations that dance educators in the academy had not addressed since then.² Thus, the topic of our first conference was determined: DANCE 2050 would consider the matter of dance and its future in higher education beyond today's point of view, with the goal to

envision what lies beyond our contemporary thought and thus shape our practice toward the future.

The initial call for the first DANCE 2050, put out by the organization NDEO (National Dance Education Organization) and held at Temple University in 2012, projected “a visionary and generative symposium that provides a broad ranging consideration of what pathways dance in higher education might take into the mid-21st century. Discussions and projections will be central activities focused on how dance in higher education can stay centered in the act of dancing, studying dance and creating, while addressing the developing issues, opportunities and challenges of the academic environment” (NDEO, 2011).

We present this Vision Document for consideration by dance educators, administrators, and students in academic dance programs or dance units. We envision progressive future changes to dance in higher education and will be examining how some of these changes could be enacted at future DANCE 2050 gatherings. Certain dance programs have already brought about significant innovation that responds to current and future developments of our times, while others are at earlier stages of reformation. Change does not stop, and we must remain cognizant of its effect on dance in higher education.

CONTEXT

For purposes of this project, a Vision Document is defined as what we want to be and do; what we aspire to; what we would like to achieve in the future; how we want the world in which we (dance in higher education) operate to be. A Vision Document concerns the future and can be a source of inspiration. It provides criteria by which decisions are then made, because decisions flow from a Vision. As a “vision”, it remains overarching, leaving room for individuals and

individual institutions to create local ways to implement specific elements.

For this particular project, the “we” are educators, administrators, and students in the field of dance in higher education. “The field” is herein defined as wherever dancing, dance teaching and dance making is taking place. While it is hoped that this Vision Document will be helpful to the broad array of dance programs in higher education, it is also recognized that each program is unique and will need to tailor the ideas stated here to develop strategic plans to suit the institutional environment.

Our hope is that this document aids those involved in dance in higher education to begin or to continue dialogues within and beyond their Dance units, such that dance as a field becomes a harbinger for reform and innovation in academia in the 21st Century.

A Vision Document geared towards future, ongoing developments, allows those working in dance in higher education to be the leaders and shapers of transformations in our field. This Document can also become a touchstone for decision-making at the curricular, dance unit, and college levels.

In this Vision Document we elucidate core values and educational beliefs, and we examine eight overarching themes and their sub themes, drawn from discussions, shared articles, and archival materials of the 2012-2014 meetings and electronic communications of the DANCE 2050 community.

VALUES AND EDUCATIONAL BELIEFS

The following are the set of values and educational beliefs, identified by DANCE 2050 participants, that are embedded throughout the processes of dance and which underpin this Vision Document:

Embodiment

We recognize body/mind integration as central to dance and educational practices, the agency of the individual, and the role of the body in our broader culture. Dancers learn through inner sensing, human touch, interpersonal exchange, and verbal feedback from others in an environment that fosters appreciation for the physical roots of cognition.

Creative and Critical Inquiry

Dance at the university level prizes the interplay of analytical and imaginative thinking in scholarly, artistic, and pedagogical endeavors. We note how both analytical and imaginative modes of thought and inquiry complement and enrich each other--critical thought connects and expands creative imagination and vice versa. These modes of thought and their interplay can produce performing artists, scholars, choreographers, and educators of richness and depth.

We continually engage in a process-product dynamic involving imagination, risk taking, incubation, distillation, revision, and dissemination of ideas and ways of knowing central to our educational frame of reference. Our research takes multiple forms as we seek a depth of knowledge informed by sustained inquiry, using a range of established and innovative tools.

Empathy

We value the vital attribute of empathy as we engage in dance in its myriad forms in our roles as educators, scholars, activists, and artists within a humane pedagogy, pedagogy being the art and science of teaching. Through moving and working together, we form significant physical, intellectual, and emotional connections that provide support for an ever-expanding understanding of self and others.

Reflective Practice

We approach our practice from a perspective that acknowledges development as both a state of being and a process. We listen deeply to ourselves and others, and take ownership of our individual actions, guided by mindfulness, critical thinking, feedback, and metacognition.

Collaboration and Interconnection

We embrace openness to interfacing across different cultures, disciplines, ideas, and methodologies, exhibiting adaptability, flexibility of perspectives, and appreciation of context.

Communication and Dissemination

We advocate for multiple formats and avenues, both established and emerging, for sharing our work. Through creative artifacts and practices, we disseminate our knowledge and methodologies in order to sustain the development of dance as a discipline, engage with the world, and offer commentary on topics of academic and social relevance.

Wellness

We acknowledge the physical and emotional impact of dance and weave the knowledge of anatomical and psychological demands into our practices of teaching, learning and engagement in creative processes.

Preservation

We honor the efforts, talent, and contributions of individuals and groups along a

historical continuum and recognize the inherent limitations in our ability to preserve works and practices. We strive to embed strategies for dance preservation in our creative processes and curricula.

THEMES

All aspects of dance in academe will be touched by innovation in the areas below, not only in curricula, but also in performances, creative and scholarly research, administration, hiring, audience building, recruitment, and teaching practices in university dance departments. All will be altered due to visionary reform.

In presenting the eight themes of this Vision Document, below, we are purposely writing in the present tense as though we are actually living in the future we envision. This verb tense can help the reader “try on” how it feels to imagine these changes, as well as strongly highlight the need for concrete stages and steps to get from now to then, knowing, of course, that the vision may change in the getting there. The vividness of picturing ourselves in a future university dance unit can, perhaps, spur change. We believe this dynamic way of writing aids in imagining what change would look like. It also positions us as being open to the type of innovation we address, by writing a Vision Statement in a non-traditional form.

It is understood that these eight themes do not work in isolation, but overlap and intertwine.

1. INNOVATION IN TEACHING

University dance units recognize the scholarship of teaching and learning, transposing or translating relevant educational discoveries, as needed, into dance studio and classroom

pedagogies. University dance educators stay abreast of both qualitative and quantitative educational research and are open to experimental and innovative models for dance pedagogy within all our curricular offerings. Dance faculty members then explore, assess, and apply what is applicable, relevant, and translatable from educational research into aspects of our field, such as dance teaching, learning, and course development.

The process of teaching and learning is integral to the practice of dance. The study of pedagogy is embedded throughout all dance degree programs. Students develop their teaching and leadership skills as they investigate approaches to education across dance practices.

Dance educators understand that teaching within dance in higher education requires knowledge of the field of educational philosophy, since one's beliefs about teaching and learning surface whether one is conscious of them or not. Innovations in teaching and learning flow not only from progressive educational theory but also from ethical concerns about the rights of students and youth and of dancers as workers. New discoveries, developments and research in such areas as brain sciences and motor behavior also augment our explorations in and improvement of teaching and learning dance across the curriculum.

Dance faculty devise and develop innovative forms of performing arts assessment, in an ongoing way, and share those results with K-12 and private studio teachers. These practices are buttressed by the awareness of this principle, articulated in the document *Assessment On Our Own Terms*, "The arts are centered in a culture of achievement in an evaluation of whole works rather than a culture of evidence with regard to easily assessable parts. Successful works are those that achieve goals they have set for themselves at the beginning, rather than following a set of universal principles or rules" (Wait and Hope, 2007, p.5).

It is widely understood now, within academic administration, that dance studios are the

laboratories for much of the creative, scientific, and critical thinking, teaching, and research that our field conducts. Therefore, dance studios in academia are now given the same upkeep, appropriate size, up-to-date equipment and flooring, standards of safety and health, and privacy as scientific laboratories receive on a college campus.

2. INNOVATION IN LEADERSHIP

The culture of dance is a model for universities. Through creative, embodied practice and research, dance in post-secondary education is an incubator for innovative ideas and practices, thus spearheading innovation and evolution in the larger field.

Dance in academe impacts dance in broad contexts with new ideas in many realms, including science, medicine, media, performance, teaching, learning, ethics, brain sciences, and cultural studies in addition to performing and creating.

University dance's ongoing relationship with and impact on the professional dance world includes critical analysis of the value and relevance of "real world" practices in dance pedagogy, including technique class and rehearsal conducting practices.

Dance professors are vital leaders in higher education, sharing the language of chairs, deans, and provosts and earning respect through innovative ideas that speak to a range of educational needs and contexts. They impact the policies, structures, and personnel of higher education through their activism. Dance educators are innovators who put forth learner-centered ideas drawn from the performing arts and from educational theory.

Dance leaders cultivate a sense of community, creative problem-solving, risk-taking, adaptability, and alternative perspectives. Our reflective practice of giving and receiving feedback provides strong examples of collaboration to our students and to educators in broader

contexts.

Ongoing mentoring to cultivate leadership abilities starts at the undergraduate level in dance programs and continues with proactive support for those moving through the tenure and promotion process; many dance educator/artists continue to become academic administrators at all levels.

Dance professors identify and guide all students as potential future leaders for the field, knowing that pedagogical and aesthetic innovation can flow into studio and public school teaching, leadership in higher education, and professional choreography settings through the entrance of confident and experienced leaders. Dance faculty are leaders outside of academia, cultivating strong organizational, research and artistic practices and modeling for their students sustained engagement with diverse facets of the dance world.

To ensure the survival of our field, university dance faculty and administrators stay connected to performing arts and arts education funding and policy issues. They work as activists and leaders to protect and increase support for the arts, and they educate policy makers and others in their understanding of the roles dance can play in a number of fields.

3. INTERDISCIPLINARY/TRANSDISCIPLINARY WORK

Grounded in unique ways of knowing, dance research takes the form of somatic practice, creative or choreographic practice, and published scholarship. Our disciplinary strength in innovation, collaboration, and expression creates a climate for sharing across knowledge centers. Dance embraces the power of embodied cognition and engaged learning. Movement as a means for knowing and defining the world is fully valued by the institution of higher learning. Dance is integral to the whole educational environment, contributing to and participating in the academic

process.

Curriculum Development as an Interdisciplinary Focus

Dance faculty routinely co-teach with faculty in a variety of disciplines. They bring knowledge and experiences of embodied cognition to the classroom. From history to biochemistry, the dance faculty are in demand for their ability to promote engaged and embodied experiences. Dance programs open up their offerings to more non-dance majors and create more core and elective courses incorporating dance with other subject matters. By participating in many projects that include dance and cross disciplines, students across the university vouch for the power of dance to inform and enhance all aspects of life.

Dance students are encouraged to think in an interdisciplinary manner. Faculty across the university provide support and guidance as students develop unique projects that bring together multiple interests and disciplinary lenses.

Research

Most of the problems in the world cross many disciplines. Multidisciplinary and transdisciplinary approaches to problem solving have become the norm. Dance faculty are considered integral parts of multidisciplinary teams of researchers in finding solutions to problems. Many times, it is the dance professors' ability to think creatively, plan collaboratively, and work through obstacles that pushes the thinking of the team and finds the appropriate solution.

Dance faculty regularly co-author interdisciplinary publications, presentations and grants. Their expertise is valued and rewarded.

Artistic Practice

Multi-disciplinary creative projects have become prevalent, expanding possibilities for myriad dance events. Collaborative opportunities with other disciplines also expand the work of colleagues from other knowledge centers. Dance events reach students from multiple disciplines who find meaningful explorations of content and ideas from other fields.

4. DIVERSITY AND GLOBAL PERSPECTIVES

Dance units and programs within academia provide opportunities to study and perform diverse styles, idioms, and genres of global dance technique and choreography, and they promote the diverse cultural values expressed through these global dance practices. All forms of dance are seen as global dance forms.

The curricula and design of dance programs vary widely, and dance degrees are commonly earned in a range of global dance forms, practices, and scholarship. Differing aesthetic and physical criteria--including ideas regarding the role of virtuosity--are found amongst the dance practices represented in universities, and the resulting curricular goals reflect these diverse viewpoints.

The idea of honoring diverse cultures includes respect for the multiple aesthetics that arise when varied bodies, cultures, and subcultures make art. Diverse ages, races, genders, classes, ethnicities and sexual identities inform our practices. Diverse aesthetic approaches to educating, choreographing, and performing are taught without hierarchical ranking. Dance studies in a university regularly include learning the dance-making traditions, cultural context, point of view towards performance, music and sound, and theatrical elements of the dance

cultures in the curriculum. New styles and idioms develop over time as diverse cultures come into contact with each other. The field of dance is fluid, not rigid, and that is reflected in academia as well. Diversity of hiring in dance units brings a wider, more expansive lens to university dance programs.

Dance programs welcome more non-majors, minors, and those involved in international and social dance clubs on campus such that an exchange and a respect exists between those pursuing dance for diverse reasons and goals. The centrality of dance to society is made evident to the larger college campus. Gender issues in dance are balanced to include wider participation and leadership from individuals of all gender identities.

Many programs offer humanities-based dance curricula as a viable option for students who integrate dancing, creating, scholarship, and social issues, bringing increased diversity to the field.

Dance education at the college level takes place across diverse settings, allowing students to learn, perform, and teach in both professional and community dance settings. Dance events take place in rural, urban, and small town sites including “pop ups” and site specific work that draws in diverse audiences beyond the traditional audience. Dancers study in myriad cultural and global settings, in person via exchange and study abroad programs and remotely via emerging technological media.

Cultural Sustainability

University dance continues to keep a wide range of dance heritages alive with practices that facilitate the conditions that make dances possible. Economic, social, geographical, commercial, and historic forces present challenges to many dance heritages. The cultural

sustainability of dance is seen as vital to human expression. Dances cannot survive if no one is able to dance them, so efforts across research, teaching, art making, and service attend to the need for people to actively engage with dances. Rather than only focusing on isolated efforts at documentation, preservation, and representation of concert dances, college and university dance programs situate these as connected activities within a broader agenda of cultural sustainability that includes many dance forms. Their efforts to sustain dance heritages also include active attention to economic and commercial pressures that can negatively impact sustainability. Teaching, research, and service efforts guide students to see dances within context as they examine how issues of power, privilege, and access impact the dances they dance.

The local and regional dance traditions in their surrounding communities are among the many cultural practices that dance programs seek to support; they also continue to develop expertise in the specific world dance traditions upon which their programs were founded. In addition, the many cultural practices students bring to and develop on campus are embraced by dance programs as integral to their work. By using their knowledge of dance history, movement study, and technology to investigate and promote access to dances, college and university dance units play a unique role in serving the broader field of dance.

Dancers studying in university dance programs are aware of the world, how it impacts them, and how they can impact the world. They aim to embrace diverse aesthetics and points of view and understand how the forces of oppression and marginalization shape their choices and those of the artists and communities around them. They use opportunities for art making as avenues for investigating issues that have relevance to themselves, their communities and the larger world.

5. COMMUNITY ENGAGEMENT

Dance faculty are active contributors to the scholarship of engagement, collaborating with community partners and creating multiple opportunities for their students to engage in meaningful projects. The engaged scholars apply their knowledge to teaching, research, creative activity, and service.

These public scholars of dance are involved in important services such as the development and revision of state and national curricula and the support of important arts policy issues. Teaching may include academic service learning classes where students apply their knowledge of dance in a school or community setting. Research takes the public scholars into the community, as they routinely utilize such community based research techniques as participatory action research (PAR) and photovoice to explore the reciprocal benefits of learning dance with a variety of community partners. Finally, their choreography is focused on community issues, as they both engage with social, cultural, historical, and environmental concerns that relate to the larger community and include community members in their performances.

College and university dance units attend to the dances that are rooted in their home communities, encouraging students to learn a variety of forms with an understanding of how dances are connected to their local and regional context. Faculty and students develop partnerships with community dance experts who serve as guest teachers and advisors. Through reciprocal relationships, university units consider the community's assets and needs holistically and then seek to create meaningful programs that will sustain the local and regional dance treasures. These efforts take varied forms including classes, festivals, and other events; research and documentation, such as archiving of primary source materials, oral history interviews, and creation of new video; and teaching and curriculum development projects. As scholars and artists

develop new means for using technology to document, access, and interact with a variety of dances, these methods are applied in culturally responsive ways to the needs of the local and regional communities around the dance institutions.

As engaged scholars, the efforts of dance faculty are recognized and rewarded through the tenure and promotion process and supported with significant resources that enable this work to flourish. They take on many leadership roles in the university by chairing major committees, and serving as deans, provost and presidents. In these roles, they provide support for all faculty, including dance scholars, to pursue community engaged scholarship.

Students in higher education environments that foster community engagement are well prepared to work in multiple environments. They have experienced academic service learning, research, or choreography that has taken them into urban, suburban, rural, and global communities. They graduate with such skills as empathy, patience, leadership, resourcefulness, responsiveness and the ability to collaborate. They also create new ways of integrating dance into community life.

The list of community partners continues to grow and expand and includes artists working in the community, private schools of dance, public schools, community centers, churches and corporations. The partners are well aware of the need for reciprocity and the mutually beneficial exchange of knowledge and resources that occur with each dance program partnership.

6. SOCIAL JUSTICE AND CITIZENSHIP

Dance curricula foster creative and critical thinking, empathy, and democratic values in support of social justice through varied activities taking place in coursework, creative projects,

and research. Broadly conceived, the term social justice refers to ensuring that every member of society has equal economic, political, and social rights and opportunities. Dance programs are concerned with both working for equality in their own programs and campuses as well as using aspects of their work to promote social justice more broadly.

Dance faculty and students are at the forefront of efforts to ensure a just and peaceful society. Dance is a tool for non-violent communication and conflict resolution. Dance programs embody a set of values and practices that position dance as a necessary contributor to our flourishing, democratic society.

Dance leaders address inequality and injustice, starting with continual examination of their own programs, classes, and institutions to ensure that practices within dance are inclusive, fair, and sustainable. They confront their histories and inherited legacies, acknowledging that the way forward may be markedly differently than the previous path.

Dance as an art form and social practice builds and celebrates community. Faculty and students capitalize on the features of shared inquiry inherent in dance work to facilitate development of the inter- and intra-personal skills necessary to tackle difficult social and cultural issues. Regardless of the technologies, spaces, and tools used to create dance in all its forms, the dance artists and scholars of our colleges and universities strive to keep the communal aspects of dance alive so they may support, engage, and challenge one another as interconnected learners.

Dance students also advocate for themselves, asserting their own value so that they can continue to create and leverage social and economic capital in the service of a just society. Graduates of dance degree programs enter the field with an awareness of the rights of dance artists as human beings and workers, and they strive to improve the working and learning conditions in which dancers function. They understand the ethical issues surrounding intellectual

and cultural property and respect the rights of others throughout their teaching, art-making, and organizational efforts. Armed with a broad range of skills, they participate across civic life as engaged artists, advocates, educators, and scholars and make significant contributions to their communities and the world at large.

7. THE IMPACT OF NEW TECHNOLOGIES

Dance leaders recognize that the development of all technology is anchored in the experiences of embodied beings who create, play, communicate, and solve problems using a range of established and emerging tools. When designed well and used thoughtfully, these devices, applications, and platforms support our goals for creative physical practice, teaching, and research, contributing to the ongoing growth of dance as a field. In addition, dance leaders leverage their expertise using a range of digital media, instructional technologies, and research tools as one component of physically engaged scholarship to inform the continual development and implementation of technology on university campuses and across society. Human connection, sensory awareness, and visceral social interaction continue to be heightened by new technologies.

We find ways to explore and incorporate technology as an important tool for knowing, learning, creating and collaborating. We recognize the historical legacy of technology as communication (e.g., drums, printed text, recorded music, dance videos), and we recognize the possibilities that new technological advances may provide, including opportunities for collaborations, global connections and interdisciplinary projects. Dance educators vet emerging technology as appropriate and ethical for the discipline.

Teaching and Learning with Technologies

We research and consider technology's impact on how our students intake, process and communicate physical, intellectual and artistic information. We guide our students to an understanding of technology as a tool, not an activity. We help students to think critically in an increasingly digital world. We guide them to a means of accessing and making use of digital learning environments without giving up the body as a primary mode of learning. Technological tools in face-to-face interactions are incorporated to expand students' skills and opportunities, their thinking and learning, and the scope of class content.

Learning and creating also occur through interactive, communicative technologies, allowing students to connect globally and to learn from diverse teachers in distant locales. These electronic teaching methods bring forth a form of contact with the professional world and with other cultural settings and allow for the exchange of academic resources between sites around the world. The resources and skills necessary to plan, implement, and forward these global collaborations in learning and creating are also made available to dance faculty and students.

Research with Technologies

Dance scholars pursue varied lines of inquiry related to the impact of technology on learning experiences, perceptions of the body, and emerging digital cultures. By drawing on their unique experiences as movers, artists, and scholars, they are at the forefront of this research and make significant contributions to understanding how technology both augments and challenges human experience.

Dance programs and faculty consider technology as it relates to our bodies, minds and spirits and its relationship to our ideas about cultural connections and history. Dance leaders

conduct research and examine available research across disciplines, considering multiple practices and approaches related to the use of available technologies to support their work.

Individual educators and artists develop a reasoned responsiveness to new technologies, considering how emerging tools can support students' learning while at the same time attending to issues of equity, access, cost, creative license and viability. Dance educators educate themselves, their students and other higher educational entities, to explore the use, overuse, and misuse of technology, as well as alternative applications.

We develop new publishing formats for digital humanities and art, incorporating our expert understanding of the body and its central place in communication, art, and learning. We utilize new, interactive formats for sharing dance works and literature.

Dance units also recognize that the creative and scholarly work in our field takes many forms. The meanings and knowledge generated through work in dance manifest in live performance, film, video, and other media, written documents using a wide range of methodologies and formats, and the daily practices of lived curricula. Universities continue to invest in strategies for developing, documenting, archiving, and using the tangible products of dance artists and scholars, including hybrid formats for research, art making, and teaching. Faculty members guide their students towards making use of these resources in their studies and contributing to the growing body of creative and scholarly work that sustains our field.

Artistic Practice and Technologies

Technology continues to expand the definition of dance work. The active involvement of kinesthetic artists, rooted in visceral and palpable live performance and dance practices, raises

consciousness and brings innovation to the field of technology. Interactive and participatory forms of dance and technology, spearheaded by dancers, keep the tangible human body at the forefront of learning, teaching and expression. Artistically inclined technology specialists and technologically inclined dance educators aid dance in outreach and recruitment and in curricular innovation. They create new virtual art forms that depend on the live dancing body.

We advocate for copyrighting as it relates to dance works and other intellectual and creative property. We educate our students about their rights as creative artists, and we educate them on issues related to the appropriation of creative property.

8. PREPARING STUDENTS FOR THE FUTURE

“[I]t is impossible to foretell definitely just what civilization will be...To prepare [a student] for future life means to give him command of himself” (Dewey, 1897, p.6).

Dance educators advise and prepare students for a lifelong commitment to the field of dance or movement in its many manifestations, whether as work, advocacy, or extracurricular pursuit. We reflect on our ideas and biases as they relate to our definition of dance and “career success” for the dancer. Dance curricula in higher education imagine a wide range of possible career paths and goals for their graduates and provide the resources to buttress these possibilities.

Through both curricular and co-curricular service, dance students further their learning of technical, artistic, and professional skills while developing compassion, insight, and firsthand knowledge of social problems in important contexts outside of the institution.

Students are prepared to advocate for themselves in their professional lives, as well as for the field of dance. The reality, complexity and variability of life as an artist lead university dance programs to prepare students with an expanded cache of tools, including survival, technological,

financial, marketing and leadership skills, in order to forge meaningful careers and to disseminate dance throughout society. Preparation in college for the likelihood of multiple career changes within or outside the field of dance is offered and is viewed as an essential means of expanding opportunities for growth over the course of one's life cycle.

Dance faculty develop new learning goals and innovative pedagogy and paradigms that take into consideration the evolving challenges and opportunities faced by a graduate endeavoring to work in the field of dance, and the likelihood that individual qualities and strengths, fully developed, will be the student's greatest asset for career success.

Dance units offer opportunities for students and faculty to examine entrepreneurship in the arts, learn how to obtain necessary skills, and explore how entrepreneurship can contribute to non-profit, for profit, and individual artists' careers. Creating and expanding connections and collaborations with other departments, other institutions, alumni, and professional organizations outside of higher education expand student possibilities in dance. A broader career path for dance education students is created by our offering courses, such as "Careers in Dance," that forward these collaborative experiences.

Opportunities for collaborative leadership between faculty and students are expanded to increase student investment and agency. Student voices are highly valued in the development of curricula. The student becomes an "integrated contributor" in practices that develop the student as life-long learner, creator, thinker, artist, leader and global citizen. The language of leadership, as it relates to pedagogy and curricula, is examined and adjusted to directly reflect a connection to the vision of the dance unit and the university. Effective communication in collaborative learning projects allows for the open exchange of ideas and learning, thus fostering leadership, advocacy, and activism. Students apply the skills learned in dance to varied careers.

ONGOING WORK

DANCE 2050 participants critically considered, identified and articulated educational values and beliefs and broad themes for collaborative innovation and cooperative action. Strong, revolutionary changes may be necessary, and these changes will likely require reshaping the existing fabric of decision-making, strategic planning, and plan implementation at all levels of administration in higher education. The details of how themes will be analyzed and the means by which action will take place will vary for each dance program and department.

Plans for disseminating the Vision widely have already begun, and a one-page Vision Statement for use with other constituencies will be available soon. Future DANCE 2050 symposium participants will meet to further identify and critically consider possibilities for enacting the innovation described in this Vision Document.

REFERENCES

Dewey, J. 1897. *My Pedagogic Creed*. New York: E. L. Kellogg & Co., 6.

Kahlich, L. (Ed.). 2012. *Proceedings: DANCE 2050—The Future of Dance in Higher Education*. http://www.ndeo.org/content.aspx?page_id=22&club_id=893257&module_id=123461 (accessed December 23, 3014) [This is a summary of the Proceedings. NDEO login is required to read full document.]

Kolcio, K. 2013. *Event Information for DANCE 2050 in 2014*.

http://www.ndeo.org/content.aspx?page_id=87&club_id=893257&item_id=318561 (accessed

November 30, 2104).

National Dance Education Organization. 2011. *Event Information for DANCE 2050: The Future of Dance in Higher Education*.

http://www.ndeo.org/content.aspx?page_id=87&club_id=893257&item_id=181806 (accessed November 30, 2014).

Hope, S., and Wait, M. 2013. Assessment on our own terms. *Arts Education Policy Review* 114(2): 2-12. doi: 10.1080/10632913.2013.744235

APPENDIX

Note: Content ideas and language for the Vision Document were synthesized from all symposium notes and proceedings; all vision statements submitted for both the 2012 and 2013 symposiums (including the statements of those who did not attend); and relevant research and readings.

DANCE 2050/Temple University Participants, 2012

Melanie Aceto - University at Buffalo
 Sherrie Barr – Michigan State University
 Glenna Batson - Winston-Salem State University
 Elizabeth Bergmann - Harvard University
 Paul Besaw - University of Vermont
 Karen Bond - Temple University
 Karen Bradley - University of Maryland
 Marielys Burgos Melendez - SUNY Brockport
 Linda Caldwell - Texas Woman's University
 Frederick Curry - Rutgers University
 Donna R. Davenport - Hobart & William Smith Colleges
 Jacqueline Davis - SUNY Brockport
 Ann Dils - University of North Carolina at Charlotte
 Donna Dragon - University of North Carolina at Charlotte
 Jan Erkert - University of Illinois
 Monica Frichtel - Temple University
 Ellen Gerdes - University of California, Los Angeles
 Miriam Giguere - Drexel University
 Susan Gingrasso - Language of Dance® Center, USA
 Thomas Hagood - Cambria Press
 Sarah Hilsendager - Temple University
 Sybil Huskey - University of North Carolina at Charlotte
 Ok Hee Jeong - Temple University
 Yoav Kaddar - West Virginia University
 Luke Kahlich - Temple University
 Laura Katz Rizzo - Temple University
 Lauren Kearns - Elon University
 Susan Kirchner - Towson University
 Susan Koff - New York University
 Katja Kolcio - Wesleyan University
 Robin Lakes - University of North Texas
 Susan Lee - Northwestern University
 Susan McGreevy-Nichols – National Dance Education Organization
 Ray Miller - Appalachian State University
 Ann-Thomas Moffett - Winona State University

Myron Nadel - University of Texas at El Paso
 Wendy Oliver - Providence College
 Cynthia Roses-Thema, Arizona State University
 Sheryl Saterstrom - St. Olaf College
 Karen Schupp - Arizona State University
 Elizabeth Shea - Indiana University
 Janet Soares - Barnard College/Columbia University
 Rick Southerland - Goucher College
 Melanie Stewart - Rowan University
 Susan Stinson - University of North Carolina at Greensboro
 Karen Studd - Laban Institute of Movement Studies
 Juanita Suarez - SUNY Brockport
 Amy Sullivan - Stony Brook University
 Kariamuwelsh - Temple University
 Gill Wright Miller - Denison University
 Catherine Young - Boston Conservatory

DANCE 2050/SUNY Brockport Participants, 2013

Oluyinka Akinjiola - SUNY Brockport
 Barbara Angeline - Rutgers University/Hofstra University
 Kathryn Austin - Center for Dance & Performing Arts
 Falon Baltzell - Hathaway Brown School
 Allison Bohman - SUNY Brockport
 Karen Bond - Temple University
 Kim Brooks Mata - University of Virginia
 Marielys Burgos Melendez - SUNY Brockport
 Anne Burnidge - University at Buffalo
 Linda Caldwell - Texas Woman's University
 Jacqueline Davis - SUNY Brockport
 Bethany Fagan - SUNY Brockport
 Kelly Ferris Lester - University of Southern Mississippi
 Elisa Foshay - University of North Carolina at Greensboro
 Chelsea Gavazzi - SUNY Brockport
 Lisa Gibbs - University of Alabama
 Melissa Hauschild-Mork - South Dakota State University
 Sybil Huskey - University of North Carolina at Charlotte
 Luke Kahlich - Temple University
 Kathleen Klein - Palm Beach Atlantic University
 Katja Kolcio - Wesleyan University
 Robin Lakes - University of North Texas
 Eliza Larson - Smith College
 Susan Lee - Northwestern University
 Betsy Maloney - Main Street School of Performing Arts
 Diane McGhee Valle - University of South Carolina
 Susan McGreevy-Nichols – National Dance Education Organization

Celeste Miller - Grinnell College
 Raphael (Ray) Miller - Appalachian State University
 Stephanie Milling - Winthrop University
 Ilana Morgan - Texas Women's University
 Pamela Musil - Brigham Young University
 Angie Muzzy - SUNY Brockport
 Marissa Nesbit - The Ohio State University
 Elizabeth Osborn-Kibbe - SUNY Brockport
 Lynnette Overby - University of Delaware
 Hannah Park - Lander University
 Ursula Payne - Slippery Rock University of Pennsylvania
 Jennifer Petrie - Ohio University
 Missy Pfohl Smith - University of Rochester
 Adrian Safar - SUNY Brockport
 Sheryl Saterstrom - St. Olaf College
 Margaret Schriffen - Winthrop University
 Karen Schupp - Arizona State University
 Juanita Suarez - SUNY Brockport
 Natalie Swan - SUNY Brockport
 Jessica Van Oort - St. Gregory's University
 Colleen Wahl Culley - Move Into Greatness, Children's Aid Society
 Anne Wilcox - New York State Dance Education Association
 Holly Wooldridge - Independent
 Megan Yankee - Texas Woman's University

NOTES

¹ The blind reviewed think tank, *DANCE 2050: What is the Future of Dance in Higher Education?*, convened at Temple University in Philadelphia, PA in May 2012; at SUNY-Brockport in Rochester, NY in May 2013; and at Wesleyan University in Middletown, CT in May 2014.

² The 1968 issue of the annual journal *Impulse: Annual of Contemporary Dance* was entitled "Dance: A Projection for the Future". It contained proceedings from the 1966-1967 Developmental Conferences on Dance at UCLA, including Alma Hawkins' manifesto on the future of dance in higher education. It is available in its entirety online at Temple University's Paley Library digital collection at <http://digital.library.temple.edu/cdm/compoundobject/collection/p15037coll4/id/2477/rec/18> (accessed December 23, 2014)