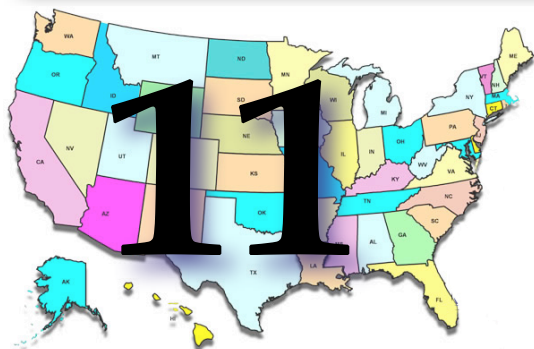




AMERICAN COLLEGE DANCE FESTIVAL ASSOCIATION



## We're Still Growing!

### ACDFA EXPANDS TO 11 REGIONS

Growth is exciting, frightening, exhilarating, challenging, positive, worthwhile, thrilling, and in the best circumstances... inevitable. The American College Dance Festival Association has known for several years that this day was coming and, in preparation for this event, has solicited feedback from the entire membership about the process of changing the organizational structure to accommodate growth.

Thank you all for working with us as we've grappled with the challenge of having too many members to be accommodated by the 10 regional conferences. The last few years have seen some of you traveling to other regions, some coming to conferences and not adjudicating, and some not attending an annual conference. This past May, the ACDFA Board of Directors passed a motion that we hope will allow all members to participate in ACDFA regional conferences. Beginning in the fall of 2011, ACDFA will have 11 regions.

Dividing the Southwest Region, our largest region in terms of membership, into two separate regions, will create the 11th region. The two new regions will be (drum roll please) the West Region and the Baja Region. Arizona, Hawaii, and Nevada schools and California schools north of the 35th parallel (north of Santa Barbara) will comprise the West region. California schools south of

the 35th parallel (including Santa Barbara) will comprise the Baja region.

This decision necessitates some organizational changes and some quick planning. Two new regions need two separate conferences. The West Region has a host for 2012; Modesto Junior College and San Jose State will be co-hosting. One of the first orders of business for ACDFA members is to find a host for the 2012 Baja Region Conference. So if you are a school in the new Baja Region and are interested in more information about hosting a conference, please contact the current Southwest Regional Director, Cathy Davalos (cdavalos@stmarys-ca.edu or 925.631.4824) to discuss your interest in hosting in 2012 or beyond.

In the organizational composition of the ACDFA Board of Directors, five elected members represent each region. Next year the national Board of Directors will grow by five additional members representing the addition of a new region.

This is truly an exciting time for the entire association. Please contact the National Office if you have any questions, comments or concerns. We welcome your feedback and input as dance in higher education becomes even more celebrated and represented through the American College Dance Festival Association.

#### IN THIS ISSUE

##### PRESIDENT'S MESSAGE

Page 2

##### 2010 CONFERENCES

Pages 3 & 4

##### CONFERENCE REGISTRATION

Page 5

##### 19 YEARS OF SERVICE

Page 6

##### DANCE MAGAZINE AWARDS

Pages 7 & 8

##### WHY ADJUDICATIONS?

Page 9

##### VP FOR MEMBERSHIP

Page 10

##### UNIQUE CONFERENCES

Page 11

##### GOING GREEN

Page 12

##### IN APPRECIATION

Page 13

# Another exciting year ahead of us!



## From the President

Did you know that ACDEFA is the largest membership organization in America that serves ONLY dance in colleges and universities? More than 4,800 students, faculty and panelists participated in 10 regional conferences and the National Festival at the Kennedy Center this past spring. That's a lot classes, dance pieces and on-the-ground interaction -- and it makes a HUGE statement about the

place of dance in academia and in American culture.

As I think about this, I am reminded how critical it is that ACDEFA uphold its mission to "strengthen a network within the academic dance community." Our strength, in fact, IS in our ability remain connected, hold on to our community, share and learn from each other. Most programs find attending ACDEFA conferences essential in maintaining the high quality of their students' college dance experience.

In my first year as President, I've had an opportunity to get to better know our 55 (hooray!) board members/ officers and deeply appreciate the work they do on ACDEFA's behalf. They are truly wonderful and brilliant. I also see how executive director Diane DeFries, is, without question, a superwoman. She has an uncanny ability to multi-task, troubleshoot and still have a sense of humor.

So as we leap (pun intended, I'm so sorry) into our 2010-2011 academic year and prepare for our Spring 2011 ACDEFA conferences, I will thank all of you for your continuing support of ACDEFA.

Consider joining the ACDEFA Board if there is an election in your region. **MAKE SURE YOU VOTE** when the time comes. Good wishes for an exciting, thought-provoking and productive dance year.

All my best.

A handwritten signature in black ink that reads "Holly Williams". The signature is fluid and cursive.

Holly Williams  
ACDEFA President



*Knowledge - Lessons = Tests?*  
Slippery Rock University

## *What's in a name?*

You may have noticed that "ACDEFA Newsletter" isn't the most attention-grabbing name for a regular communiqué from the national office. We are an organization filled with creative people; dancers choreographers, musicians, designers... "newsletter namers."

We would love your suggestions and input. Thanks to those who sent in suggestions last year. We would love to gather more suggestions and input before naming the newsletter. You are a very creative group! Please send your suggestions for a more appropriate name for our newsletter to George Staib, VP for Membership, at [gstaib@emory.edu](mailto:gstaib@emory.edu)

# 10 Amazing Conferences 2010

## CENTRAL



The Dance Department at the University of Illinois at Urbana-Champaign hosted the Central Region Conference March 19 - 22, 2010. The conference was built around the theme of *Creative Process*, with 579 total participants from 29 colleges and Universities, from 11 states. We presented four adjudication concerts. Our brilliant adjudicators, Georgiana Pickett, Jill Sigman, and Sixto Wagan, offered deep, professional points of view as they assessed the works. The conference included a broad range of classes, social events of some sort each evening, and continued traditions from prior conferences that we wanted to experience again (the “Love Café” from Hollins College and the “Midnight Gator Showing” from the University of Florida), as well as introducing innovations such as alternative feedback sessions, daily synthesis sessions, and asking teachers to incorporate some aspect of the creative process into all classes.

## EAST CENTRAL



Ohio University hosted the East Central Regional Conference with 31 schools and 483 participants. The Conference presented four fully produced adjudication concerts of 40 works. The adjudicators, Lynn Wiltshire, Sean Curran, and Douglas Neilson, provided remarkably helpful and insightful comments on the dances. Eighteen *videodance* works were submitted and presented in four screenings for conference participants at the Athena Movie Theater providing a venue for presentation of works in this new evolving genre. In all, the conference was a huge success in terms of quality and quantity of dance, concert performances, teaching and adjudications, and opportunities for good engagement among participants.

## MID-ATLANTIC



Virginia Commonwealth University Department of Dance & Choreography hosted the Mid-Atlantic conference, beginning with an opening night performance by Stephen Petronio Company. Over 500 total participants converged for four days of performances, master classes, showings, receptions and more. The conference featured one guest artist performance, five adjudicated concerts, two informal concerts, one open midnight showing, over 60 master classes, and a Gala concert. The adjudicators, Janis Brenner, Denise Jefferson, and Susan Hadley, provided strikingly insightful feedback during adjudication feedback sessions. Two Informal concerts, as well as a midnight showing allowed for an even greater range of works to be shown by participating students and faculty.

## NEW ENGLAND



The New England Region Conference was hosted by Boston University in the new John Hancock Village Fitness and Recreation Center. In total, 35 colleges and 556 students and faculty attended the conference. Forty-six pieces were presented in adjudication concerts and 25 in informal concerts. Our amazing adjudicators were Sean Curran, Bill Evans and Edisa Weeks. This year, we invited participating schools to present informal pieces in sites around the Fitness and Recreation Center in an event called Alice in FitRecLand. Over the course of an hour, nine schools presented 12 pieces in 10 different locations, often simultaneously. The site-specific dance was followed by a “Mob Dance” directed by Billbob Brown. Portions of the dance had been posted on YouTube and taught in classes throughout the conference.

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## NORTH CENTRAL



The North Central Conference was hosted by University of Wisconsin—Stevens Point, who chose *Dancing From All Sides* as the theme for the event. The conference included over 400 dancers, choreographers, faculty, guest artists, musicians, designers, and technical staff. There were four adjudication concerts presenting 32 works. JoAnna Mendl Shaw, Rick McCullough and Gabri Chirsta were wonderful, insightful, and sensitive adjudicators; we could not have asked for a better panel. Invited guest teachers added to the spectrum of class offerings with Hip-Hop, Somatics, Tap dancing, clogging, Chinese opera, tech talk, Caribbean modern, yoga, designing dance costumes, Tai Ji Quan, Gyrokinesis, Pilates, Balkan rhythms, belly dancing and Afro-Cuban. The 2010 North Central Conference examined the field of dance from all possible perspectives and encouraged dynamic dialogue, peer encouragement and great dancing!

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## NORTHEAST



Mercyhurst College hosted the Northeast Conference with 506 total participants featuring Erie Dances, a performance by local professional companies; four adjudicated performances; one student information concert; and one faculty informal concert. The adjudicators, Gail Benedict, Thomas DeFrantz and Leslie Jane Pessemier were amazing, articulate, funny and showed compassion as well as offering new insights to the choreographers and dancers who attended the feedback sessions. The conference offered 84 classes in a wide variety of styles and techniques including Butoh, Capoeira, classical pantomime, Fosse jazz, hip hop, Israeli folk dance, Laban dynamics, Latin jazz, liturgical dance, martial arts/dance fusion, musical theatre dance, rhythm tap, salsa, swing, Weidman technique, and yoga.

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## NORTHWEST



Weber State University hosted the Northwest Region Conference offering classes in African Dance, Yoga, Street Dance, Rhythm Tap, Flamenco, with presentations from local dance company Raw Moves, and Repertory Dance Theatre's workshop on Michio Ito adding additional cultural variety. The conference hosted 400 participants from 23 schools adjudicating 40 dances. A very successful partnership with a local film festival allowed students to submit Dance for the Camera works screened at the conference and several selected for a later screening at the film festival. The adjudicators' viewpoints and feedback were respectful, succinct, clear and helpful. They brought unique perspectives from their various backgrounds and professional experiences.

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## SOUTHEAST



The theme for the Southeast Regional Conference hosted at Middle Tennessee State University was *Moving Forward with Roots in the Past*. The conference, with 497 participants and 47 adjudicated works, included a range of traditional and non – traditional classes and seminars, incorporating varied perspectives focusing on the future of our art form and reflecting on its rich multidimensional history. The adjudicators, Nicholas Leichter, Melissa Lowe and Pegge Vissicaro, delivered thought-provoking insights. Of special interest was Pegge Vissicaro's *Tracing Movement Practices of Africa and the Diaspora*. This class explored the dynamic processes by which dance culture migrates across space and time.

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## SOUTH CENTRAL



The South Central Region Conference was held at Northwestern State University highlighted by mountains of pink azaleas in full bloom on campus, local food specialties, and improvisational riverbank performances in downtown Natchitoches. The conference hosted 576 participants, adjudicating 48 works in five concerts. In addition to the adjudicated concerts, 94 classes, three informal showings, a film screening and numerous other activities rounded out the conference for the participants from 38 colleges and universities. The adjudicators leading the way with constructive and insightful feedback were Shani Collins, Joe Goode and Gerri Houlihan.

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## SOUTHWEST



In hosting the Southwest ACDEFA Conference in March 2010, Arizona State University had the pleasure of welcoming 529 dancers and educators to campus. There were approximately 80 classes including some unusual offerings such as Fosse Repertoire, Chinese Martial Arts, Liz Lerman's 'Dance Exchange Toolbox,' Producing on a Budget Panel and Funding/Granting Panel. Adding to the experience was the wealth of knowledge embodied in adjudicators, Peter DiMuro, Bill Evans and Robin Wilson, who generously shared their viewpoints with the conference participants. Arizona State also incorporated into their daily schedule "An Alternative Adjudication Session" which allowed choreographers an added opportunity to engage in dialogue and to receive feedback on some of the 48 works shown in the formal adjudication concerts.

# Why attend a conference?

Seeing more dance than you can imagine in four days, taking classes in dance styles you have only read about, amazing company and networking with students - faculty - peers - colleagues - future employers, great food and parties, insights from professionals in the field, ideas to spark your own creative research, evocative conversations and discussions, reconnecting with old friends and making new ones, celebrating dance in all of its complexities and diversity in higher education!



## How to Register for Conferences - Do It Soon!

All regional conferences are using the same online registration system - RegOnline. Some of you are already familiar with RegOnline from previous years and some will be experiencing it for the first time. Please take a few minutes to read the instructions for registering and the instructions for re-entering the system to update information. Hopefully, with the help of the instructions all will go well, but please don't hesitate to contact Diane DeFries at the national office with questions or problems with the system if they arise. Phone: (301) 670-2820, email [acdfa@verizon.net](mailto:acdfa@verizon.net).

***Important Reminder: Registration is not guaranteed until the host institution receives your proof of intention to pay\****

1. Access your conference website. If you do not have the URL, visit [www.acdfa.org](http://www.acdfa.org) and select Regional Conferences > Conference Schedules.
2. READ THE INSTRUCTIONS ON THE REGISTRATION PAGE  
(the caps were added just to catch your attention there)
3. One, and only one, faculty member must be designated as the FACULTY REPRESENTATIVE for each school. The group registration should be under this person's name even if another person is actually inputting the registration information.
4. Have a great time at the conference!

\* At the National Board meeting there was a lively discussion about the most fair procedure to reserve registration slots. The outcome of that discussion was that "proof of intention to pay" would initially reserve a spot at your conference the same way a "check" would. "Proof of intention to pay" could be a photocopy of a Check Request, a Purchase Order Number, a copy of official correspondence between the appropriate faculty member and the finance office requesting these specific funds. ***The-host school must receive your "proof of intention to pay" within 2 weeks of registration to maintain your reservations and full payment must be received by the posted deadline.***

# After 19 years of service... no gold watch, but heartfelt thanks



## You Seigh Hello, I Seigh Good-bye

November 1, 2010 will mark the first day in 19 years that ACDFEA will not have William Seigh in a leadership role. While involved from an earlier date as a student and then a faculty member, William has been a part of the dedicated

and visionary dance educators that has continued to shape ACDFEA through their service on the Board of Directors since 1991. Within a year of being elected to the ACDFEA Board of Directors, William took on revamping and updating the Conference Handbook. (The over 250 schools that have hosted conferences since 1973 know what an in-depth and invaluable tool the Handbook is to hosting.) For the last 12 years, William has served on the Executive Committee of the Board of Directors, first as Secretary, then as President-Elect, President, and Past-President.

For those of us lucky enough to have worked closely with William, we know that his ACDFEA mantra was, and continues to be, “the best in college dance.” This was the guiding principle of his leadership as president, a tenure marked by clear leadership, thoughtfulness, inclusiveness, dedication to dance education, passion for artistry in dance, a genuine and

expansive warmth and sense of humor, and an unwavering belief in and commitment to the ACDFEA mission: “to support and affirm the role of dance in higher education.”

I have no doubt that the Executive Committee and the Director of the Boards will sorely miss William’s presence at our annual meetings. In the national office, I will no longer have William’s weekly phone calls to discuss all things ACDFEA; but for the next few months, as he serves as conference coordinator of the New England Conference, I’ll be able to discuss with him all things 2011 New England Conference. I know, however, that even when he is finished hosting William always will be available to talk about anything involving ACDFEA. It is one of his passions.

Nineteen years of volunteering one’s time, energy and expertise to an organization is a long time. Those of us who know William’s work believe it was time well invested. ACDFEA’s organizational structure as well as the vitality of the organization is stronger for his work. Thank you, William, from all of those whose lives you have touched.

Diane DeFries  
ACDFEA Executive Director



*Confess*

Texas Christian University

## The Courage of Vulnerability

*“When I went to Auschwitz, I was transformed forever, and knew I had to make this dance.”*

**Wisdom is not easy to find.** Couple with that, the challenge of discovering young artists who can respectfully create work involving subject matter that is profoundly moving and tremendously pivotal; historically speaking, Megan Kendzior, ACDFA/Dance Magazine’s 2010 honoree for “Outstanding Student Choreographer” is one of these artists. Megan is a woman whose insight, research, dedication to and investigation of her life story led her to the making of “Witness”—a quartet for four women, set to original accordion music.



Kendzior credited this work, an emotionally compelling process, to her dance studies with Neta Pulvermacher, Ric Rose, Kelly Cawthon, and Kristin O’Neal, all influential faculty members for her while at the University of Florida. “Witness” is a derivative of not only Megan’s own dichotomous religious upbringing; part Polish Catholic and part Russian Jew, but is also rooted to the Holocaust through her Jewish grandfather who served in the war. Bringing the piece full circle was her Catholic grandfather, who was an accordion player; an instrument with an historical and regional connection to Auschwitz. There were many stories to be told, Megan explained, and the relevance of those stories was critical for her to incorporate.

“Witness” is a dance that has had the luxury of undergoing many transformations, mutations, casts, and musical underpinnings. Given the nature of the work, it was important for Megan to allow each dancer to have her and his (the dance was performed with a male cast at ADF) voice to be heard. No two versions were, nor ever will be, alike, since “Witness” is a dance that draws upon the uniqueness of each dancer’s voice while it pays homage to the memories of a devastating time. This is how Kendzior maintains the integrity of the work. Dancers from Israel as well as the United States have experienced the work as audience

members and performers, and each rendition of the work changes, transforms, and deepens Megan’s relationship to the material.

When asked about the Kennedy Center performance, Megan revealed that the ending was a shift from the first draft. Originally the dancers followed the musician to a place off stage, but since the musician was a professional and not a student, the ending had to be modified. At the ACDFA

regional conference and the National Festival the final moments of the dance saw the women gently remove their clothes and slowly travel the diagonal from down to upstage, one behind the other, to their fate. Many agreed that the version that was performed in Washington as well as the regional conference was a powerful conclusion to an already powerful dance. Asking the dancers to shed their clothes was not

something that had been on Megan’s radar, but it seemed the only fitting thing to do, given continued research and her depth of investigation.

Kendzior is a new graduate who has set her sights on New York in January. She has a great deal of interest in the work of places such as the Baryshnikov Arts Center as well as Movement Research, and will stay open to any new experience that awaits. In addition, she wishes to focus not only upon collaborations, but on creating her own dance company. Despite the success of “Witness,” Megan feels it may be prudent to leave the work for a short time, to allow the piece to grow in a different way. She explained that the material is sometimes emotionally overwhelming and she is ready to create new work. Kendzior stated that the theatrical aspects of the piece were an aberration for her, and while the next piece may not follow the same process, she learned a great deal from the crafting of this dance. Ms. Kendzior was genuinely thankful for the opportunities to present this piece and has been moved by the feedback and acknowledgements she has received. Within our conversation, it became clear that Kendzior is a wise and courageous choreographer who artfully revealed the beauty of vulnerability.

-George Staib

*I would like to be the air  
that inhabits you for a moment  
only. I would like to be that unnoticed  
& that necessary.*

*Variations on the Word Sleep*  
Margaret Atwood

The subtle nuances that create a calm yet intense wonder in this excerpt from Margaret Atwood's poem were the inspiration for, and became embodied by, Emily Terndrup's performance at the National Festival at the Kennedy Center.

Her performance in the duet, *Where Your Body Lies*, co-choreographed and performed with Patrick Barnes, brought the audience into their relationship on stage. As with many wonderful art works, the performance enticed us to become involved while at the same time allowing each audience member the opportunity to create our own "narrative." It was undoubtedly Emily's ability to capture an audience through her performance that led the panelists at the Festival to honor her as the *ACDFA/Dance Magazine's 2010 Outstanding Student Performer*. The panelists commented, "She had a wonderful facility, but her performance didn't call attention to it; it was grounded with tremendous fluidity. She and her partner were equal in the dialogue and did not play to the audience; they drew us into their relationship."

When asked about her impressions of the entire ACDFA process, Emily replied, "You mean the most influential, life-changing experience I have ever had?"

Emily and Patrick used a collaborative process to create the work with the Margaret Atwood poem as inspiration. Emily credits the process itself with the richness of the work. "Collaborations are wonderful experiences. It was eye-opening for me to experience sharing the creative process; to understand that there is someone else who cares as deeply as I do about the work helped to take the creation as well as the performance into a shared realm." They chose to imbue their process and performance with concepts of territory, give and take, sacrifice, and the subtleties of an intimate relationship. While not based on a personal experience, the performance touched many in the audience in a very personal manner.

Emily expressed that the entire process, from performing the dance originally in an experimental student performance at the University of Utah, where Emily and Patrick were both



sophomores in the Modern Dance Department, to auditioning the dance the following year for presentation at the Northwest Region Conference to finally performing the work in the Nation's capitol was life-changing. "Performing for our peers was a very safe, comfortable and intimate experience in the 125 seat space. The performance at the regional conference was an entirely different experience; while it was still a very personal experience on stage with Patrick, there was a sense that I was being watched and 'judged.' The best part about the regional conference was seeing the amazing amount of work produced in our area of the country. Performing at the Kennedy Center went back to a sharing experience in every sense of the word. I was able to meet and talk with peers from around the nation who had chosen different educational paths than I. The depth, quality and maturity of the works presented at the three-day festival were overwhelming."

Emily and Patrick expressed the sentiments of many involved when commenting that they were honored to be part of the National Festival - and to live in a country where the Arts are so important to the culture of the nation that a building like the Kennedy Center exists.

*"You mean the most influential, life-changing experience I have ever had?"*



# Adjudicating the Adjudication Process...

The adjudication process is at the heart of each regional conference. In 2010, more than 430 dances were brought to regional conferences to be performed and to participate in the adjudication process. ACDFA encourages diversity in the kinds of works schools choose to bring to regional conferences but these choices must fall within the criteria of ACDFA adjudication policies. These policies, which shape the submissions and the parameters of feedback, sometimes are the least understood and most

## appreciate

questioned aspect of conferences. Every year, elected ACDFA board members bring concerns or questions from the membership about the adjudication process to the national board meeting for discussion.

How does it work? Typically, three adjudicators of various backgrounds—considered experts in their field—are selected by the host to observe performed works and provide feedback to the ACDFA membership. Adjudicators are provided with clear and consistent guidelines within which to work. This does not vary throughout the 10 national regions. In addition, adjudicators do not

know whether the choreographer is a student, faculty or guest. They know nothing about the program or school they are discussing. In fact, great care is taken so that schools remain anonymous to the adjudicators.

Perhaps the most common question from ACDFA members is whether adjudication should include faculty and guest artist works as well as student works in the adjudication process. Shall we adjudicate that question?

The mission statement of ACDFA is intentionally broad, allowing the organization to foster “creative potential and artistic excellence in choreography and/or performance” in multiple ways. We recognize that

dance in higher education includes all involved: students, faculty and the guest artists brought to campuses to enhance the artistry of the students as well as the art of dance. Our mission does not exclude faculty; rather we recognize the essential role that faculty play in developing students and endeavor to provide opportunities to foster excellence in faculty as well as students. Over many years, it has been widely observed that

works created by students, faculty, and guest artists often defy expectations. Works by faculty and guest artists have not necessarily been stronger than student work; work from small dance programs has not been weaker than the quality of

## observation

dances produced by large dance departments. This was discussed most recently at the 2010 board meeting. Also discussed was that faculty will

benefit from the adjudication process as much as students, and that this will additionally support excellence in college dance.

The data also bears this out. When looking at adjudicated selections for gala concerts and national festivals over the long haul, student work holds its own with faculty or guest artist work and is equally represented.

## commentary

In keeping with its mission, ACDFA values ALL experiences students have as performers, as choreographers, and as young artists working with faculty and professionals from the field. Always, adjudication is a subjective process, and adjudicators strive to provide as much useful feedback and information as possible. We are lucky

## review

and grateful that many adjudicators are truly inspiring and life changing with their energy and commitment to helpful comments.

Your elected board members should be attentive to your questions regarding ACDFA. Please visit [www.acdfa.org](http://www.acdfa.org) to find and review the conference adjudication policies. Then, at your next conference, strike up a conversation about them with one of your elected board members!

# EVALUATE



## New Executive Board Position

# So, what does the Vice President for Membership do?

At the 2009 Board of Directors meetings, the board voted to create a new officer position on the Executive Committee (EC), Vice President for Membership. This officer will act as a voice for the overall membership, and a conduit for ideas to and from the ACDEFA Board of Directors, and focus on increasing modes of communication among faculty, students, and the formal organizational structure of ACDEFA. Specifically, the VP for Membership:

- Recognizes that membership includes both *faculty* and *students*.
- Designs and disseminates annual Fall newsletter. Newsletter reports on the previous year's conference highlights, previews the upcoming conference year, informs the membership of ACDEFA policy changes or issues, and encourages them to consider serving on the ACDEFA Board of Directors and to participate in ACDEFA elections.
- Regularly reviews ACDEFA website to ensure presentation and content are up-to-date to serve the membership.
- Investigates and implements avenues for membership to effectively communicate with the Board of Directors.
- Investigates and implements avenues for membership to effectively communicate with other members.

While the duties may appear to be broad, they are all focused upon the idea of bringing the ACDEFA community together. There is no doubt that a strong bond among colleagues already exists within regions; the VP for Membership is dedicated to creating a national kinship among dance educators and dance students. The VP for Membership acts as a filter for ideas and a disseminator of information from the Executive Committee and the Board of Directors.

As the first VP for Membership, I plan to focus my attention on the following items during my first term in office:

- Create one or two newsletters every year! What better way to keep everyone up to date?
- Gather suggestions from the membership for newsletter items.
- Seek out ways to involve the student membership within our organization.
- Create an ACDEFA Facebook page
- Connect with lapsed ACDEFA members to find out why their membership lapsed and to invite them back.
- Inform conference hosts on innovative conference ideas from around the country.
- Create a FAQ document for conference hosts
- Collate and analyze post-conference survey results for all to read.
- Gather fundraising ideas from around the country as a way to help current and future conference hosts.
- Focus on significant issues facing dance in higher education as they arise; the copyright concerns over music, as an example.

Has this list sparked any ideas for you? If so – please submit them. After all, that is what this position is all about!



George Staib  
Vice President for Membership  
[gstaib@emory.edu](mailto:gstaib@emory.edu)

## Making Each Conference Uniquely Fabulous!

The resources that are available to each university/college hosting a conference are as varied as snowflakes. While all conferences will have the ACDEFA standards (adjudication concerts, feedback sessions, class offerings), the ways in which you can make your regional conference truly distinct are bountiful and in no way need to mimic conferences of the past. Class offerings are one way to diversify and put a unique stamp on your region's conference. Students love technique classes but it's the exposure to new areas that can elevate a conference experience from great to life-changing.

We invite all host faculty and attending faculty to dig deep to discover your outlying interests and how you might

share your knowledge and passions. The host community can also be searched for those gems that students may know of; don't ignore the things you take for granted. Curricula, as well as areas of faculty research, are never standardized, so what you offer could be of tremendous value to a conference student.

A few ideas for possible workshops/presentations:

- Are you skilled in applying credits from study abroad programs?
- Is there a dynamic belly-dance teacher in your town or your department?
- Are you a killer lighting designer or know one that works for another department?
- Do you know faculty members in the sciences who have collaborated with the arts?

- Has anyone attending the conference spent a considerable amount of time overseas studying dance that they would like to share?

- Have you started your own company?

- Have you done a great deal of outreach work?

- Do you have a marketing/publicity person in the college?

- Does someone know a lot about music editing and pro-tools?

- Have you been doing research that you are ready to share?

The list goes on and on, and students are a great resource for new ideas and topics. Our participants are hungry for anything you have to share – go for it! Open up that spice cabinet of dance and 'season' away!



*Chakra*  
Kennesaw University

# ACDFA 'Grows' Greener & Greener

*Great thanks* to the numerous conference hosts and participants who helped to make last year's conferences the "greenest" so far. We're now hoping that we can do even more this year.

## *Ways to Help Make Conferences Greener*

1. *Look for information from the host institution* in your region about efforts already underway to "green" the conference. Each region may have a different approach based on their vicinity and on-campus resources.
2. *Be prepared to share.* Providing full conference packets for each participant uses an enormous amount of paper. In an attempt to cut down on consumption of paper, a host may limit the number of copies of information per school. Circulate the material among your peers and colleagues. Materials will be posted on websites, facebook pages and conference boards as well.
3. *Bring a reusable water bottle.* This may sound very simple, but it will make a big difference. Plastic water bottles create small-scale environmental

disasters. American demands for plastic water bottles requires the use of more than 1.5 million barrels of oil annually, enough to fuel approximately 100,000 U.S. cars for a year. When you add to this the transportation required to ship the bottled water to



retailers the oil involved escalates even more. Finally, the plastic bottle is used only once, and then disposed of in

the land fill or recycled (a very difficult and costly item to recycle). The solution is to go back to the way we used to do things... drink tap water. It's clean, cheap, and safe.

4. *If your hotel offers the option of using the same linens rather than changing them everyday, do it.* If the hotel does not offer that option, speak to the manager to request it. Shorten your shower - Every minute you cut from your shower is roughly 5 gallons of water. The less time your shower takes, the lower your impact on the environment. You can imagine the savings with so many dancers staying in the hotel taking shorter showers!
5. *Coordinate the trips back and forth from the hotel, classes, meals, and concerts to minimize driving.* Walk whenever possible. If just six percent of those who drive less than a mile would walk instead there would be a savings of 60,000 gallons of gasoline each and every day.
6. *Recycle all conference materials.* Save as many memories from the conference as you would like, but if you're going to throw something away - aim for the recycle bin instead of the trash can.

## *7. Reduce, Reuse, Recycle.*

### *Additional Resources*

[www.thegreenguide.com/](http://www.thegreenguide.com/)  
[www.thedailygreen.com/](http://www.thedailygreen.com/) <sup>12</sup>

# In Appreciation

Often the words "In Appreciation" are followed by a long list of donors who make the work of the organization possible through their generous donations. While ACDEA is not adverse to accepting monetary donations, it is largely the donations of time, energy, passion, and enthusiasm that keep this organization moving forward. Thanks go to the generous host for each of the regional conferences and to the tireless efforts of faculty, student volunteers and administrators who make those conferences so successful. Great thanks go also to the Board of Directors for their service to the organization. Special thanks are in order for board members whose terms are finishing and to others who are stepping up to serve.

## **Board Members rotating off the Board:**

Central Region:

Linda Lehovec (*University of Illinois*)

Mid-Atlantic Region:

Patti Weeks (*East Carolina University*)

North-Central Region:

Chris Johnson (*Beloit College*)

Heather Klopchin (*St. Olaf College*)

Jin-Wen Yu (*Univ. of Wisconsin/Madison*)

Northeast Region:

Mary Cochran (*Barnard College*)

Mark Santillano (*Mercyhurst College*)

South Central Region:

David Justin (*University of Texas/Austin*)

Southwest Region:

Sharon Butcher (*Humboldt State University*)

Linda Goodrich (*CSU-Sacramento*)

## **Regional Directors rotating off the Board:**

New England:

Holly Silva (*Williams College*)

North Central Region:

Julie Kerr-Berry (*Minnesota State University*)

Northeast Region:

Tressa Gorman Crehan (*University at Buffalo*)

## **New Regional Directors**

New England: Terese Freedman (*Mt. Holyoke College*)

North-Central: Ed Burgess (*University of WI/Milwaukee*)

Northeast: Michele Dunleavy (*Penn State University*)

Southeast: Angela Gallo (*Coker College*)

## **Executive Committee Changes**

Amy Ginsburg (*University of North Carolina, Greensboro*),  
incoming VP for Policy & Procedures (outgoing Secretary)

Brent Schneider (*University of Utah*), incoming Secretary

George Staib (*Emory University*), incoming VP for Membership

William Seigh (*Keene State College*), outgoing Past President

## **Board Members coming onto the Board (starting November 1)**

Central Region:

Rhythm McCarthy (*University of Arkansas, Little Rock*)

East-Central Region:

Shawn T. Bible (*Grand Valley State Univ.*)

Mid-Atlantic Region:

Jaye Knutson (*Towson University*)

New England Region:

Billbob Brown (*Univ. Mass. Amherst*)

Leslie Farlow (*Trinity College*)

North-Central Region:

Michael Estanich (*Univ. Wis. Stevens Point*)

Li Chiao-Ping (*Univ. Wis. Madison*)

Rebecca Katz Harwood (*Univ. of Minn. Duluth*)

Daniel Wells (*Univ. of Northern Iowa*)

Northeast Region:

Elisha Clark (*Penn State University*)

Suzanne K. Oliver (*SUNY Brockport*)

Davyd Suber (*Long Island Univ.*)

Northwest Region:

Stephen Koester (*University of Utah*)

South Central Region:

Debra Wright Knapp (*New Mexico State Univ.*)

Southeast Region:

Bridget Roosa (*Agnes Scott College*)

Southwest Region:

Lorelei Bayne (*CSU Sacramento*)

Heather Cooper (*San Jose State University*)

*Whoever renders service to many  
puts himself in line for greatness -  
great wealth, great return, great  
satisfaction, great reputation, and  
great joy.*

*- Jim Rohn*

# Lifetime Members

Have you ever wanted to join a special group of people who sponsor important activities - such as the American College Dance Festival Association? Well, now is your chance! Lifetime members are individuals who join ACDFEA as individual members and pay a one time fee for lifetime membership. In addition to becoming a permanent individual member, lifetime members are recognized for their support in all Regional Conference and National College Dance Festival programs to encourage others to join in the fun. Better still, the one time \$500 donation is tax-deductible! Contact the national office for more information.

## Current Lifetime Members:

Judy Allen, Jean Baxter, Jeanne Beaman, B.J. Bray, Mary Cochran, Abby Fiat, Barry Fischer, Lon Gordon, Luke Kahlich, Joanne L. Lawrence, Paula Levine, Rhythm McCarthy, Ann Sanders, Russell Sandifer, Brent Schneider, Jan Simonds, Alcine Wiltz



The American College Dance Festival Association gratefully acknowledges the generous support of Capezio / Ballet Makers Dance Foundation for their sponsorship of ACDFEA's regional conferences and national festivals.

Our thanks also to Dance Media for their continued support of the ACDFEA / Dance Magazine Awards for Outstanding Student Choreographer and Outstanding Student Performer at the National Festivals.

## The Kennedy Center

After a great discussion at the annual Board of Directors meeting in May, the voted to commit to hosting the National Festival at the Kennedy Center for the next 10 years (until 2020) as long as the Kennedy Center is available. The Kennedy Center has been a great ally over the years and has afforded ACDFEA with the same recognition as other college and university arts festivals. The Board will again revisit the location of the biannual National Festivals in 2020.



Please visit [www.ACDFEA.org](http://www.ACDFEA.org)

The site is full of valuable information, registration instructions, testimonials about the importance of the organization and even job announcements. Help make this a resource for us all - send your suggestions to George Staib, incoming VP for membership at [gstaib@emory.edu](mailto:gstaib@emory.edu).



*Dirty up to the Knuckles, University of Michigan*