



1973-2013  
celebrating 40 years of college dance

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## GET READY FOR 2013

### From the National Office

Conferences  
40th Anniversary  
New Staff

ACDFA is off and running as conference coordinators from the 12—yes, 12—regions make final preparations to open their registration pages in October. It is truly thrilling to work with this group of creative, generous and smart people as they shape conferences to highlight the work being done in colleges and universities across the country. Added to the yearly excitement of regional conferences is this year's celebration of ACDFA's 40<sup>th</sup> anniversary.

When ACDFA was born in 1973 it was nurtured and shaped by a small group of dedicated dance educators. These volunteers worked doggedly to get the organization on sound footing. The growth of the organization has been steady. We have grown from one conference (festival) in 1973 to 12 conferences planned for 2013. Our membership has grown to over 360 institutions.

Over 5000 people attended ACDFA conferences in 2012 and we expect at least as many during the 40th year of ACDFA conferences. Conferences fill very quickly. Please note all opening dates and deadlines.

As ACDFA grew over the decades, running it became a larger endeavor. In 1991, ACDFA was finally able to hire a full-time executive director. Twenty-plus years later, ACDFA is expanding the office staff to include a part-time employee in addition to the executive director. Welcome, Valerie Durham!

Valerie brings to the ACDFA national office diverse skills and talents. She is a recent MFA graduate from the University of Maryland, with a background in public relations, marketing, multimedia development and project management. In addition, she is the Executive Director of the Isadora Duncan School for Creative Movement & Dance and Artistic Director of Persephone's Circle, an Isadora Duncan dance company. No doubt you'll be communicating with Valerie before long, if you haven't already.

Please be in touch with any questions about membership, conference registration, future hosting or any and all ACDFA concerns. I look forward to seeing you at conferences in the spring.

Diane DeFries



### CONFERENCE REGISTRATION

### OPENING DATES

#### OCTOBER 1, 2012:

Registration opens at 9:00am local time for conferences offering In-Region Priority.

#### OCTOBER 15, 2012:

Registration opens to the entire membership at 9:00am local time in all regions. There may be limited spots



available, but you will have access to all regions.

Most conferences have a student enrollment cap; therefore be sure to click below to access your region's guidelines.

[Click here for conference schedules, opening dates, student registration caps, and contact information](#)

CONFERENCES FILL EARLY.

Make sure your membership is up to date.

## Tips on How to Register

First tip--*read this section thoroughly.*

Online registration has transformed the job of hosting an ACDFA conference as well as registering for one. Overall, it is a vast improvement and use of technology is here to stay. Add to the speed of online registration, the popularity of ACDFA regional conferences and, as many already know, the last few years have seen conferences fill extraordinarily quickly.

ACDFA conferences are full of wonderful opportunities for students and faculty, but all those opportunities make for a relatively long registration form. The initial registration process for schools can be stressful because the more quickly conferences fill, the more important it is to finish your registration and secure your spots. The faculty representative is faced with many questions when registering a group and these can be daunting as well as time-consuming.

### Advice for registering a group:

1. Read all information on the conference website well ahead of time so you know what the conference is planning and consequently the options you will be presented with when registering;
2. Read the instructions for how to register. Instructions are available in several places on the conference websites. They contain important time-saving information such as the use of one email for the group, entering student placeholders if you don't have names, etc.;
3. Enter crucial information and finish registration, then go back into your registration to enter details. Crucial information includes:
  1. email address and contact information for the Faculty Representative. Use this information for all registrants
  2. names or placeholders for each registrant
  3. yes or no to participation in the adjudication concerts and the informal concerts
  4. if adjudicating, the number of dances (1 or 2)
4. Additional information that may added at a later time, prior to the host's deadlines,

## IN MEMORIAM

We are profoundly saddened to share that the ACDFA family lost two dynamic and bold voices this summer: Jamie Jacobson, Director of Dance at the University of Central Oklahoma, and Greg Halloran from the University of Idaho.

Jamie was a former Regional Director of the South Central Region and a long time supporter of ACDFA. Jamie was actively involved in arts education and served on the board for the Oklahoma Alliance for Arts Education as well as the Edmond Arts and Humanities Council. She was the recipient of the "Distinguished Creativity Award" by the UCO Chapter of the American Association of University Professors and was honored with the prestigious "Hauptman Fellow" Award for Outstanding Scholarly Activity by the UCO College of Graduate Studies and Research.

Greg was a great contributor to and supporter of ACDFA. He represented the Northwest region on the ACDFA Board of Directors from 2002-2008. Against great obstacles at his institution, he

includes:

1. which faculty are interested in teaching and/or presenting at the conference
  2. which graduate students are interested in teaching and are recommended to teach by their faculty
  3. any individual students interested in presenting research
5. If you are completely prepared to enter specifics on dances, classes, etc., enter them.

**YOU MAY GO BACK INTO REGISTRATION TO CHANGE, ADD, AND UPDATE INFORMATION.**

**Use Firefox as your browser. Safari and Outlook Express may not work correctly.**

## Student Registration Caps

Following the 2012 board meeting in Washington DC, the membership, along with the executive committee, agreed to experiment with registration caps. In an effort to accommodate as many schools as possible, a regional host may now choose to limit the enrollment from any given school to a predetermined number of students. In these cases, your school may only register between 15-25 students (depending on your region's choices) during the initial registration process. The intent is to allow each school in the region an opportunity to participate. Historically speaking, some schools occupied up to 50 spots, leaving other schools shut out of their own conference despite being active and current with membership dues, etc. This process will allow for fairness and full, regional participation. In all cases where a registration cap is in effect, those caps will be lifted one week after registration opens, at which time an institution may register additional students if there is still space available.

## Invitation Codes

Members from regions with conferences doing an in-region member priority will receive an email during the week of September 24th. You will need to code to enter the registration pages. If you have not received the invitation code by September 27, contact your conference coordinator or the ACDFA national office.

## From the President

As we begin this exciting 40th anniversary year of ACDFA, I become all too aware that this is my last year as President of ACDFA. Next year I will be Past President and still attending the board meetings but in a very different capacity.

What an honor it is to be associated with an organization so profoundly important to dance in higher education. And there are still big things to be done. The investment that all of you make -- as members, board members, choreographers, teachers, dancers, chaperones, organizers, regional directors -- is really always about one simple thing: our continued growth as artists, educators and citizens of dance.

For many students, coming to an ACDFA conference is one highlight of their academic careers. They will remember always those special moments that touched them deeply. Maybe it's a dance they enjoyed, a master class that pried open their eyes to new possibilities, or an enlightening conversation with a colleague from another school.

As you plan for your spring conference, I want to thank each of you for helping facilitate the opportunities to change lives and make a difference. I especially want to acknowledge the work of Diane DeFries as Executive Director, who does more than she will ever admit to making it all happen so smoothly.

Holly Williams

hosted the 2011 ACDFA Northwest Conference. Greg contributed greatly to our organization, to education, and to the art of dance.

## WELCOME NEW ACDFA BOARD MEMBERS

ACDFA exists for young artists who are in the throws of developing their craft as dancers, teachers, and choreographers. It also exists for faculty-- mature artists and educators--who both enrich conferences and guide the organization. Without the tireless support of the board members who tend to the organization's mission and are responsible for shifting and evolving ACDFA, we would be lost.

Each board member is elected to a three year term, and many continue to serve well past that marker. This year we say welcome to those who have been newly elected to the board of directors.

**Tiffanee Arnold** (South Central Region); Collin College

**Ruth Barnes** (Central Region); Missouri State University

**Tina Mullone** (South Region); University of Louisiana at Monroe

**Jennifer Mizenko** (South Region); University of Mississippi

We also welcome **Susan Douglas Roberts** (Texas Christian University) and **Marsha Fay Knight** (University of Wyoming) to the Executive Committee.

## NATIONAL FESTIVAL NEWS: More Performances - More Audiences

If you had ever had the opportunity to attend an ACDFA National Festival either as an audience member or participant, you would have undoubtedly noticed that despite the generosity of the Kennedy Center, the performances had been reserved for those who were registered participants, with few exceptions. Parents, friends and the general public had very little access to what was contained within the theater due to limited seating, limited tech times, and remarkable demand for tickets.

When the board of directors met in 2011, it was decided that the organization would hold two performances of each concert, a matinee and evening show. This plan would allow more people to attend the concerts, dancers the opportunity to deepen the performance experience, and the public to see work from across the country. It was a fiscal risk, a scheduling challenge, not to mention, added more work to the already bustling ACDFA office.

However, when the time came, what was unveiled was a fresh, exciting, and open festival. Ticket sales to the public soared to over 1000, dancers were able to engage in a way that looked and felt polished and well-produced, and most notably, ACDFA gained unparalleled exposure within the Metro DC area and beyond. This model served to elevate the festival and made the experience much more special. A new model has been born!

### ACDFA/DANCE MAGAZINE AWARDS

The ACDFA/Dance Magazine Awards Panel (Dana Tai Soon Burgess, Susan Shields and Jennifer Stahl) was charged with selecting recipients for two awards associated with the National College Dance Festival. Following are the panel's decisions and comments:

Charles Roy and Paul Vickers (*Unscripted/Riptide Into Me* by Keith Johnson, guest artist at Loyola Marymount University) will share the Outstanding Student Performer Award based on their engaging performance quality. They both had a raw, open and vulnerable stage presence. They demonstrated excellent partnering skills with clear dynamic changes, plus complicated timing and weight shifts.



Denise J. Murphy (*Vanishing Souls/Falling Embers*, University of North Carolina-Greensboro) is chosen for the Outstanding Student Choreographer Award because the piece had a clear concept that was successfully executed through dance. The dance had a sophisticated development of movement phrases with a clear beginning, middle and end, and the choreographer made creative use of a large group.

THANK YOU TO THOSE WHO HAVE SERVED ACDFA AND ARE GOING OFF THE BOARD:

**France Hunter** (New England Region); Roger Williams University

**Brent Schneider** (Secretary); University of Utah

**Sara Semonis** (Central Region); Illinois State University

**Elizabeth Shea** (East-Central Region); Indiana University

**Candace Winters-March** (Central Region); Western Illinois University

ACDFA gratefully acknowledges the generous and ongoing support of Capezio/Ballet Makers Foundation, the John F. Kennedy Center for the Performing Arts, and the growing list of ACDFA Lifetime Members.

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Photo credits:

TOP RIGHT: National Festival dance *Cry-i-i-ing* (Kenyon College; choreography: Kora Rodella) in rehearsal. Photo: Howard Korn Photography

CENTER: Camille Brown's master class, 2012 Central Conference at Missouri State University. Photo: Ruth Barnes

BOTTOM: Outstanding Student Choreographer Award: *Vanishing Souls/Falling Embers* (University of North Carolina at Greensboro; choreography: Denise J. Murphy) Photo: Denise J. Murphy