The gaze or the groove? Emerging themes from the *New Meanings and Pathways: Community Dance and Dance Education Symposium* in Beijing

Nicholas Rowe, Ralph Buck and Rosemary Martin*

Dance Studies, University of Auckland, Aukland, New Zealand

Established in 1954 and drawing heavily on dance conservatory models from Russia, the Beijing Dance Academy (BDA) has become a predominant influence on dance education in East Asia. As it addresses the artistic, cultural and educational needs of China into the twenty-first century, the BDA is now negotiating a new terrain and seeking new pedagogical strategies. Investigating similar issues, the Dance Studies Programme at the University of Auckland has become a research hub for applied uses of dance in community and educational contexts. This article critically reflects on a dialogue held between these two institutions, on the meanings, functions and future directions for dance in education and the community. This includes a historical analysis of the term 'community' in English and Mandarin, a political analysis of possible relationships between dance and a community (drawn from different UNESCO mandates), and a pedagogical analysis of educational strategies employed within dance in community contexts. Queries emerge regarding the potential challenges and opportunities of intercultural education in dance education. Through historicizing the cultural, political and pedagogic environments of the two institutions, the authors hope to provide some clarity around differences and commonalities, and consider how this institutional dialogue might provide a platform for further intercultural collaboration.

Keywords: China; community; dance; education

Introduction

When I let go of who I am, I become who I might be. (Lao Tzu)

As dance educators, we often find ourselves working in the zone of *letting go* and *becoming*. Moving beyond restrictive definitions of who-I-am is one of the most courageous goals of the teaching and learning exchange, and can allow students and teachers to continually query what, how and why they dance. This brave querying can, in turn, lead to new opportunities and locations for dance in society.

The *New Meanings and Pathways: Community Dance and Dance Education Symposium*, held in Beijing from the 18–20 April 2013, provided an opportunity to reflect on such definitions of community dance in China. Gathering academics and postgraduate students from the Beijing Dance Academy (BDA) and the University of Auckland (UoA), the three-day Symposium involved lecture presentations,

workshops and roundtable discussions. Along with seven of our postgraduate students, the authors of this article sought to present an understanding of the community dance practices we engage in, and gain insights into how community dance is understood and practised in China. We also worked to identify significant differences and co-construct a trail towards future cross-cultural engagement on community dance practices in the Asia-Pacific region. One significant outcome from the symposium was the establishing of an intent to create a dual masters in community dance and dance education between our institutes, the first of its kind between China and an international partner.

There was, from even the planning stages of the Symposium, a significant philosophical and pedagogical distance between our respective institutions. The BDA was founded in 1954 with a focus on training classical dance performers and choreographers for local and national dance companies (Yuan 1999). While the school includes a stream in Chinese classical dance, the curriculum and teaching methods were largely introduced into China by pedagogues from Russian ballet academies (Jin 2008; Li, Gao, and Zhu 1994; Tang 1960; Xi 2009). Growing from a secondary school into an undergraduate tertiary institution in 1978 and subsequently extending to postgraduate degrees in 1999, the BDA has expanded to include contemporary dance techniques and theoretical studies. Along with the publication of staff research on teaching methods, the teaching activities of the BDA have largely influenced the pedagogy and curriculum of the other leading dance academies in China (Lv 1994; Yuan 1999). Each year BDA includes 1200 students within its secondary school, 2000 in its bachelor's degree programme, 200 in its MFA programme, and 20,000 teacher trainees and 150,000 students around China engaged in various certificate programmes. With a staff of more than 600, it is the largest and most established dance training institute in East Asia, has produced leading performers for dance companies around the world and is a dominant influence on professional dance within China (Liu 2005; Lv 1994; Lv and Zhu 1994; Yu 2002, 2005; Yuan 2004; Wang 2004).

By contrast, the Dance Studies Programme at the UoA in its current form is relatively newer, smaller and more focused on critically investigating applied contexts for dance in society. Reconfigured in 2005 to shift from a conservatory model of dance education to a more research-focused undergraduate and postgraduate degree programme, it has grown to become the largest dance research institute in the Asia-Pacific region, with six of the full-time staff holding PhDs in dance, 11 doctoral students and 30 research masters graduates. Academic staff and honours, masters and PhD students are actively engaged in research focused on issues of dance education, history, social application and creative practice in different cultural contexts across the Pacific and Asia. Through awards in research and teaching, academic publications (Rowe and Buck 2013; Martin 2012a, 2012b, 2013a, 2013b; Rowe 2009a, 2010, 2011, 2013; Rowe, Buck, and Martin 2013; Rowe, Buck, and Rehana 2014; Rowe, Buck, and ShapiroPhim 2014) and creative practice (Brill 2011; Brown, Hannah, and Scoones 2011; Brown and Scoones 2010, 2011; Lee 2012; Rowe 2009b), the Dance Studies Programme has sought to draw global attention to dance in diverse community contexts.

It is perhaps unsurprising that these two institutes, while strong in their own pedagogic and philosophic cultures, might have broad areas of difference when it comes to discourse on community dance. Both institutes have recognized, however, the emerging challenges and opportunities for community dance and arts education in

the region. China's rapidly urbanizing population is facing significant challenges, which are, in turn, leading to growing demands from the Chinese Government to consider how the arts can be used to support social integration, sustain communities and invigorate education systems with opportunities for creativity (Rui 2013). At the same time, China's growing political, economic and cultural influence within the Asia-Pacific region has stimulated a process of active engagement in cross-cultural dialogue (Shie 2007). The internationalization of education (Altbach and Knight 2007) has further prompted a need amongst arts educators in China to advance understandings of dance in community contexts beyond their national borders.

Within this article, we reflect on three salient queries that emerged from the Symposium, each of which revealed clear distinctions between our respective understandings of community dance and dance in education. These queries relate to the meanings of community, the relationship between dance and a community, and the ways communities can teach and learn dances. Working through translators, the participating academics and postgraduate students at the Symposium sought to better understand these differing meanings and interpretations, so that we could collectively construct new, shared meanings that might allow future cooperative research and learning activities to take place. As participants in the forum from the UoA, we recognize that our interpretations of the events are shaded by the strange otherness of our encounter (Said 1978). We present these three queries here therefore, not to exoticize our differences, but in the hope that these queries may provide a pathway for other practitioners and researchers of community dance who similarly seek to cross cultural boundaries and extend the possibilities for dance in the region.

Location, location, location: Where is 'community'?

On the first day of the Symposium, it became apparent that our understandings of the word 'community' were markedly different. Professor Lv Yisheng of BDA explained that the concept of 'community' was introduced to China from Europe in the early twentieth century, and translated into a compound of the Chinese words for 'place' and 'people', or 社区舞蹈 'she qu wu dao' (Rui 2013). For scholars within the BDA, *she qu wu dao* thus stood as the working definition of *community,* when considering practical and theoretical approaches to community dance. Within several presentations (Rui 2013; Yisheng 2013; Zhitao 2013), such an understanding of community dance thus referenced traditional folk dances that had been revived or gained a second existence as new social and staged dances (Hoerburger 1968). Community dance was dance that referenced the cultural history of a particular group of people in a particular place.

The translated term *she qu wu dao* reveals how an idea that has a common meaning at a particular historical point can subsequently diverge in different cultural contexts. In the mid-twentieth century, the English language term 'community' was generally accepted as referring to a group of people who were somehow bound by the geographic location they shared (MacIver and Page 1961; Tonnies 1955). By the 1970s, however, a sense of agency had began to shift into this meaning, so that while maintaining associations to a physical location, the idea of 'a community' required a consensus amongst its inhabitants that a community actually existed; a community was considered a community if the people inhabiting it thought of themselves as a community (Williams 1976). This concept of community was further understood as *a belonging*, a social environment in which individuals felt a se

significance within and a sense of solidarity for, a group of people (Clarke 1973), or an awareness of *me-within-we* and *we-within-me*. This moved the concept of community away from being something that inherently existed amongst a group of people inhabiting a particular geographic place, and into a collective entity that was self-legitimizing and self-sustaining.

Post-national theories further emphasized the socially constructed nature of a community, positing that all communities are ultimately 'imagined' by the people who are part of them (Anderson 1991). From a community dance viewpoint, it is through the enactment of shared dance practices that the imagined bonds of community are perpetuated (Buck and Barbour 2007; Buck and Plummer 2004). These practices can require the appropriation, invention and re-invention of traditions that might define and redefine the boundaries of the community, especially when such communities are being drawn into an alignment with a larger polity, such as a nation (Chatterjee 1993; Hobsbawm and Ranger 1983). Within dance scholarship, critical research into imagined communities has considered how folk dances have been gathered and used to construct national identities, often in ways that disempower the minority groups that previously engaged in the dances as social practices (Desmond 1993–1994; Jordan and Grau 2000; Kaschl 2003; Maners 2005; Rowe 2011; Shay 1999).

Postmodern academic discourse on the cultural borders formed by communities has further noted how, as a result of increasing global migration, social mobility and technological development, the boundaries of communities are increasingly amorphous and transient, and that individuals find themselves belonging to multiple, overlapping communities at different stages of their lives and at different times in their days (Bhabha 1994; Foley 1995). As a more fluid concept, the term 'community' in English no longer means a fixed place that individuals remain within and are defined by, but instead, suggests *a way of being* that individuals construct within the different environments and amongst the different people that they find themselves. To navigate their way through these different communities, individuals adapt their behaviour as they shift between communities, and inevitably shift the culture of the communities as they do so (Chang 1997; Lugo 1997). The last 80 years has therefore seen a change in the meaning of the English word *community* within Western discourse, so that it now contrasts with the meaning it carried when it was first translated into *she qu wu dao*. This shift in meaning has transformed the term 'community' from a vertical process of communing with one's ancestors and kin in a particular place, to a horizontal process of communing with one's contemporaries in multiple locations.

One of the first discussions in the Symposium therefore focused on this shifting meaning of community. While we could acknowledge a shared historical origin of our understandings of community, and that 'she qu wu dao' and 'community' once held a common meaning, that meaning was clearly not a universal and eternal definition of the concept. This discussion liberated the symposium to start constructing a new, shared meaning for community, and through it, a shared purpose for community dance. Despite the different scholarly histories we brought to the forum, we recognized in each other a mutual desire to enable people to belong and feel part of a larger collective, to feel both significance and solidarity.

How this shared valuing of *community* might emerge within a *community dance* practice required further consideration.

UNESCO objectives: Pre/serving dance or being served by dance?

So does community dance mean dance that is within, for, from or about communities? Does dance define a community or realize a community? Is community dance for the public gaze or the social 'groove'? Does it exist to *represent* a community as a public spectacle or is its function to allow a community to *be-present,* as a collective kinesthetic experience?

Both the UoA Dance Studies Programme and the BDA approached the Symposium mindful of international philosophies and values regarding dance and communities. This inevitably involved intersecting with United Nations Educational, Scientific and Cultural Organization (UNESCO) conventions and policies associated with arts, communities and education. Such conventions and policies have been introduced at different points in history to respond to needs emerging from the global community. They have served UNESCO's mandate to foster intercultural understanding, by identifying inclusive cultural values shared by all member states. These conventions and policies therefore provide useful reference points within intercultural dialogues. Perhaps as a result of each of our institution's different research agendas, however, different UNESCO papers were referred to as a basis for engagement with communities and dance, which lead to very different responses to the questions above.

Academics within the BDA have published research on conservatory dance training methods, employing quantitative and qualitative methods (e.g. Li, Gao, and Zhu 1994; Lv 2000; Shen 2004; Tang 1960; Yu 1998; Zhao 1989). Within community dance scholarship in the BDA, there has been more of a focus on cultural anthropology, with an intention of supporting cultural heritage through cultural revival performed (Hoerburger 1968). When discussing dance revival projects conducted by the BDA in locations such as remote Tibetan villages, Symposium presentations by the BDA referred to communities and dance in the context of the 2003 UNESCO *Convention for the Safeguarding of Intangible Cultural Heritage* (Zhitao 2013). This Convention was adopted

> [r]ecognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity. (UNESCO 2003, para. 7)

While associated documents acknowledge the fluid nature of communities as described previously (UNESCO 2003), throughout the 2003 convention, there is a continuous reference to the responsibilities of communities to safeguard their cultural heritage in order to support cultural diversity around the world. This positions dance ideas as a phenomenon that communities have an obligation to maintain. To support this objective, the convention directs nation states to support such cultural preservation, which governmental institutions, such as the BDA, have followed through on.

While the 2003 convention can be seen as an important global endorsement of cultural difference, intercultural tolerance and a bulwark against cultural homogenization, it ultimately values communities for the distant past that they carry, rather than for the new ideas that they construct. There are concerns over this approach, as it can be seen as a form of 'imperial nostalgia' (Rosaldo 1989, 68) that results in an exoticizing of customs, a fetishizing of traditions and a disinterest in the creativity of minorities groups perceived as capable of only resisting or yielding to modernity,

but not producing it (Clifford 1987). It can further promote the appropriation of cultural practices into broader national, ethnic, religious or regional identities in ways that are disempowering for the minority who previously engaged in those cultural practices (Chatterjee 1993), and a redefinition of the practices as a tourist spectacle in ways that perpetuate their form, but not their meaning (Hanna 1999). While section IV.1 of the Operational Directives of the 2003 convention seeks to address such concerns over cultural exploitation and exoticization, these concerns are buried deep within the detail of the convention. Moreover, the power imbalance between minority groups, on the one hand, and nation states and international tourism, on the other, makes the practical implementation of such ethical directives very difficult to monitor.

While also engaging in cultural ethnography, research on community dance within the UoA Dance Studies Programme further employs methods often associated with educational practices, such as action research (Noffke and Somekh 2009), narrative and auto-narrative enquiry (Bruner 1997; Holt 2003), and methods associated with dance creation, such as practice-led research (Smith and Dean 2009). When reflecting on community dance research projects within the South Pacific and the Middle East, UoA scholars emphasized the essential role dance can have in fostering social cohesion within a community (Dixon 2013; Hiroti 2013; Latu 2013; Martin 2013b; Rowe 2013; Williams 2013). These pointed to the role of arts education as first promoted within UNESCO in the 2006 *Roadmap for Arts Education* and later affirmed within the UNESCO 2011 *Seoul Agenda for Arts Education*, which calls upon

> … communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and lifelong learners of all ages. (UNESCO 2011, 2)

Similar to the 2003 Convention, the Seoul Agenda also calls upon governments and professional organizations to support these goals. The essential difference, however, is that the Seoul Agenda seeks to use dance as a tool for the cognitive and social development of individuals in order to foster more tolerant and socially cohesive communities, rather than to require communities to sustain particular cultural practices. Through alignment with the objectives of this policy, the UoA Dance Studies programme has engaged in research and educational practices in diverse cultural contexts that are less concerned with identifying and sustaining cultural heritage and more concerned with the impact and efficacy of varied dance practices within formal and informal learning environments (Buck and Simon 2008).

Both tourist money and national identity have customarily been drawn to the heritage and cultural *products* of minority groups, rather than to the *processes* of social and cognitive development of minority groups. It is therefore hard to imagine an indigenous community being invited to engage in a creative dance workshop in the lobby of a five-star hotel or during the opening ceremony of an international sporting event. Promoting dance as a tool to foster personal and social development can therefore involve having to navigate existing institutionalized expectations that dance is an intangible form of cultural heritage that has to be safeguarded, and that a community's primary dance responsibility is just that.

Community dance educators can therefore find themselves facing two differing objectives; to work with communities to pre/serve dance heritage, and to use dance to serve and sustain communities. Through practical workshops and reflexive presentations, the *New Meanings and Pathways* Symposium explored the opportunities and limitations of forging these two objectives, by using the passing-on of dance traditions as a means of fostering social and personal development in a community. This inevitably led to questions about how dance is taught and learnt in a community context.

Pedagogic philosophies: Can Freire and Confucious commune?

The processes of teaching dance provided a further point of contrast between our two institutions. These can be understood in the broader milieu of contrasts between the core values of conservatory and liberal arts institutions. These differences were also rooted in the more specific cultural histories of education in our two institutions, which diverged between Confucian and Freiran assumptions about the purpose of education.

Established following a conservatory model of arts education, the BDA has sought to train dancers that excel in the field of dance performance and choreography, and dancers who can continue a teaching method that supports such excellence (Yuan 1999). This excellence has been defined by the aesthetic and artistic qualities valued by the particular dance genres taught at the school: classical ballet, classical Chinese dance, Chinese folk dance and, more latterly, contemporary dance. This goal has guided the process of student selection, assessment, progression and qualification. Auditions take place each year in multiple locations across China to recruit dance students as young as 11 years old. Selection into the Academy is based on their physical attributes, the physical attributes of their parents, their cognitive abilities to respond to rhythm and verbal instructions, and their kinesthetic abilities to re-enact movement sequences. Prior training in a dance genre is not always considered essential (Lv 2000; Zhao 1989).

Within the BDA, a student's subsequent discontinuation or progression in secondary and tertiary training is predominantly determined through practical examinations that assess student competence in the techniques and artistry taught, and the students' physical attributes as they grow. During this period, students are also selected to specialize in different dance genres that are considered by the academy to be relevant to their abilities, and to specialize in teaching, choreography or performance. This educational process is focused on the student's ability to extend a specified dance genre as a performed art, and inevitably involves the exclusion of those who cannot conform to the prevailing values of the art form (Jin 2008; Rowe, Buck, and ShapiroPhim 2014; Rowe and Zeitner-Smith 2011; Xi 2009; Zhao 1989).

As a specialist programme within the UoA, the Dance Studies Programme is more closely aligned with a liberal arts model of education. This involves integrating the physical and intellectual education of a student in an artistic discipline, with practical and theoretical studies in dance and related subjects. Access to the programme requires a certain level of academic achievement in order to gain university entrance, and an audition process that assesses competence in movement sequences and improvisational ability. It further involves an interview and a series of small group discussions with current students and other applicants, to identify a capacity to stimulate, respond to and support peer-led critical investigations into dance.

Subsequent progression through the degree programme involves practical and theoretical assessments in performance, choreography, pedagogy, research, management and the cultural contextualization of dance. Graduates gain employment as performers, choreographers, teachers and administrators of dance, or progress on to postgraduate research degrees and careers within dance academia. While promoting inclusivity and celebrating diversity amongst the student cohort, students graduate with a more eclectic skill set than those emerging from a conservatoire context (Blaich et al. 2004; Glyer and Weeks 1998). The liberal arts model, while educating for wider career competencies disappoints some students and staff in not deepening dance skill in any one form to a pre-professional level. While such distinctions between a liberal arts and a conservatory approach to dance education might be considered a global phenomenon, it is worth noting that pedagogic ideals do not exist within a cultural vacuum. The particular values that our institutions extend are further rooted in our distinct cultural and political locations, and we each draw on practices and discourses of teaching and learning that are historically situated.

Confucian educational values might be seen as having a predominant philosophical influence within the BDA's teaching methods and practices (Jin 2008; Xi 2009). Confucian educational values can be understood as aiming to continue a body of knowledge, cultural practices and sense of wisdom that has been established by predecessors and requires students as vessels to carry such knowledge across generations (Liu and He 2012). As the following extract from *The Analects* suggests, a Confucian philosophy seeks an ordered and harmonious world, which can be achieved through subjugation and conformity to existing systems:

> Lead them with excellence and put them in their place through roles and ritual practices, and in addition to developing a sense of shame, they will order themselves harmoniously. (Confucius 1938, 3)

When applied to a dance education, this philosophy can require students to recognize the pre-eminence of the knowledge presented to them by teachers and adopt it (Lv 2000; Xiong 2004; Zhao 1989). This is affirmed through prescribed 'roles and rituals' that determine who is teaching, who is learning, what is taught and how it is learnt. The term 'shame' may be translated and interpreted in various ways, from the development of an inner critical-consciousness to a perpetual sense of self-doubt and low self-esteem.

By contrast, the educational philosophies of the Dance Studies Programme at the UoA are largely informed by the bicultural and multicultural aspirations of the UoA and New Zealand culture (Zodgekar 2005). These acknowledge the political, economic, social and cultural disruptions that have been associated with, but not limited to, European imperialism and cultural hegemony. Addressing this context, the educational philosophies of Freire (1970) draw attention to the idea that the world is not necessarily harmonious, that the existing order deserves critical revision and that there is no established body of knowledge that needs to be perpetuated. Richard Shaull articulates this notion within the foreword of Freire's (1970) seminal text, *Pedagogy of the oppressed*:

> Education either functions as an instrument that is used to facilitate integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes 'the practice of freedom', the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. (Shaull cited in Freire 1970, 34)

This notion of social transformation is central to the purpose of Freiran pedagogy. When applied to an education in dance, it can be seen to connect with social constructivist approaches to teaching and learning (Dewey 1916, 1934, 1938; Eisner 1981; Fortin 1993; Greene 1981; Kuppers 2006; Shapiro 1998; Stinson 1984, 1993, 1998; Vygotsky 1978), and emphasizes the need for students and teachers to construct new and relevant meanings for themselves. The dance studio thus becomes a location for enquiry, reflection, dialogue between students and teachers, and polylogue amongst students, to construct new forms of dance knowledge that are evolving and dynamic. It requires teachers who can listen, respond and share authority and students who can not only tolerate but also stimulate each other's different knowledge and learning (Buck 2006).

These differing institutional and cultural contexts can lead to widely differing practices in the classroom. While we held several shared workshops within the *New Meanings and Pathways Symposium*, it is perhaps too early to fully assess how these philosophies translate into teaching and learning practices. It might be assumed that such distinctions would also appear much less apparent between two institutions that were conservatory models of education, or two that were liberal arts models. The contrasts identified here might therefore be valuable departure points for intracultural educational research, as well as intercultural educational research. The differences do raise distinct queries about how the intentions of teaching and learning may present obstacles and opportunities to community dance. In the extreme, these might emerge from binary arguments, querying: Can dancers be taught to conform, transform a community? Can dancers be taught to critically deconstruct, sustain heritage? As we continue our partnership with the BDA, we hope that our shared investigations into pedagogy yield more nuanced understandings.

Conclusion

The tired old adage that 'dance is a universal language' attempts to deny the myriad ways in which dance is expressed and understood across the world. Similarly, expressions and understandings of how communities dance might be seen as just as diverse, challenging any attempt to universalize the meanings and purposes of 'community dance'. The *New Meanings and Pathways Symposium* provided an opportunity to gain exposure to these differences, and this article has sought to bring a reflexive articulation of such distinctions, so that a sustained relationship between the BDA and the UoA might become more viable.

The differing interpretations of the term 'community' immediately established very different departure points for any sort of cultural engagement with communities. Alternate meanings of community (between a relatively static collective to a more fluid process of gathering) is inevitably politically charged and rooted within histories of social, economic and geographic mobilization.

The subsequent approaches to how 'dance' and 'community' intersect then flow on as a process are informed by political histories. Our discussions highlighted alternate ideals: one sought to emphasize the maintenance and representation of identity, and the other sought to foster inclusion and tolerance. These are not necessarily mutually exclusive ideals, but they can lead to tensions.

The third point we noted is how our particular pedagogic values and histories extend upon these contrasts. The distinctions between a conservatory model and a liberal arts model brought some rationale for how our approaches to community

dance might differ. In extending these reflections further into our respective cultural histories, however, we can also see how the deeper political distinctions between a Confucian and a Freiran world view can present pressure points.

Given these divergent understandings of community, community dance and dance education, there are clear challenges for the BDA and the UoA Dance Studies Programme to advance a shared approach to researching, teaching and learning about community dance. The needs that stimulated our meeting are not going away, however, but becoming increasingly urgent. China is undergoing massive urbanization and huge sociocultural change. China is also engaging with the culture, politics and economies of the globe with a speed and reach that is unprecedented.

What then is the role of dancers and dance learning within such a context? Is it to extend the past into the future in order to maintain a sense of social stability? Is it to question the past and how it came to reach the present, so that a new social order may be constructed that is responsive to the needs of the future? As educators and researchers, is it our responsibility to sustain existing culture and communities? Or, is it our responsibility to query culture so that more effective communities may be constructed and sustained into the twenty-first century?

These are some of the questions that emerged from our Symposium. Rather than avoiding these queries and each other, BDA and UoA are seeking greater engagement as a means of ensuring a more stable, stimulating and secure future for our shared region. To this end, we have continued our dialogues and established a dual Master's degree, in which students will have the opportunity to spend extended periods in both Auckland and Beijing, studying and researching community dance. We hope that our students' collaboration and co-research will allow new understandings to emerge. Their subsequent theories and practices may reconcile differences, so that the issues we have articulated here simply reflect a curious but brief historical moment.

A more visceral experience, on the last day of our symposium, provided a sense of what and how we might achieve together. Early in the morning, we all gathered in the Zizhuyuan Park, across the road from the BDA. In various spaces of this extensive park set around a lake, local people from diverse backgrounds were gathered in groups to enact choreographed exercise routines, Chinese classical and folk dances as a daily ritual. Positioned in lines and following a dance master, with music booming out of a portable stereo, they moved in unison in their own space, yet with eyes and smiles flashing to their immediate neighbours. It was, to our eyes, community dance, and yet it was not. We joined in and experienced a different way of communing with others.

We later started a spontaneous game of woosh-bam, a circle activity designed for engaging people through physical activity that we had so often used in our own community classes. As strangers joined us, we could feel a new, expanding community build that we – the students and teachers of the BDA and us, the visitors from New Zealand – had been theorizing over the last three days. We recognized in each other a mutual desire to use our bodies and dance to enable people to belong and feel part of a larger collective and to feel a sense of significance and solidarity. This emphasized the experiential nature of dance and dance learning, a feature we could share and take pleasure in. It is perhaps through such physical experience that more answers to our intercultural relationship will come forward. As Confucius suggests

I hear and I forget. I see and I remember. I do and I understand.

Notes on contributors

Nicholas Rowe was awarded a PhD in Dance Studies from the University of Kent at Canterbury, and is currently an associate professor in Dance Studies at the University of Auckland.

Ralph Buck was awarded a PhD in Dance Studies from the University of Otago and is currently an associate professor and head of Dance Studies at the University of Auckland.

Rosemary Martin was awarded a PhD in Dance Studies from the University of Auckland and is currently a lecturer in Dance Studies at the University of Auckland.

Nicholas, Ralph and Rose have researched and co-authored several publications on dance learning practices in diverse cultural contexts, including Talking Dance: Contemporary histories from the Southern Mediterranean (IB Tauris 2014).

References

Altbach, P. G., and J. Knight. 2007. "The Internationalization of Higher Education: Motivations and Realities." *Journal of Studies in International Education* 11 (3–4): 290–305.

Anderson, B. 1991. *Imagined Communities: Reflections on the Origins and Spread of Nationalism*. New York: Verso.

Bhabha, H. 1994. *The Location of Culture*. London: Routledge.

Blaich, C., A. Bost, E. Chan, and R. Lynch. 2004. *Executive Summary Defining Liberal Arts Education*. Crawfordsville, IN: Wabash College.

Brill, D. 2011. *Dancing for Hope*. SBS Dateline. Accessed May 24, 2012. http://www.sbs.com.au/dateline/story/watch/id/601287/n/Dancing-for-Hope

Brown, C., D. Hannah, and R. Scoones. 2011. 'Tongues of Stone': STRUT Dance, Perth CBD, Perth Dancing Cities Launch, Premiered April 9.

Brown, C., and R. Scoones. 2010. *Slip, I'm not Falling I'm Just Hanging on For as Long as You'll Hold Me*. Touch Compass Triple Bill, Auckland Town Hall, Te Whaea Theatre Wellington; Hawke's Bay Opera House, Premiered August 18, 2010; Run, Slip, Spring! Q Theatre, June 27–30, 2012.

Brown, C., and R. Scoones. 2011. 'Maybe': Dance Xchange's Bare Bones Anniversary Tour, Birmingham Hippodrome; The Linbury Theatre, Royal Opera House, Covent Garden London; Wales Millennium Centre, Cardiff Wales, Premiered October 5.

Bruner, E. M. 1997. "Ethnography as Narrative." In *Memory, Identity and Community: The Idea of Narrative in the Human Sciences*, edited by L. Hinchman and S. Hinchman, 264–280. Albany, NY: State University of New York Press.

Buck, R. 2006. "Teaching Dance in the Curriculum." In *Handbook of Physical Education*, edited by D. Kirk, D. McDonald, and M. O'Sullivan, 703–720. London: Sage.

Buck, R., and K. Barbour. 2007. "Experiential Learning: A Narrative of a Community Dance Field Trip." *Waikato Journal of Education* 13: 149–159.

Buck, R., and C. Plummer. 2004. "Negotiating Diversity: Learning About Community Dance." *Animated: Journal of Community Dance*. Spring: 34–37.

Buck, R., and D. Simon. 2008. "Taking the Studio to the People." In *Independence and Identity*, edited by A. Nor and J. Gonzales, 113–130. Kuala Lumpur: University of Malaya.

Chang, H. 1997. "Review of the Book 'The Heartland Chronicles'." *Journal of Contemporary Ethnography* 26 (3): 382–385.

Chatterjee, P. 1993. *The Nation and its Fragments. Colonial and Post-colonial Histories*. Princeton, NJ: Princeton University Press.

Clarke, D. B. 1973. "The Concept of Community: A Re-examination." *Sociological Review* 21 (3): 32–37.

Clifford, J. 1987. "Of Other Peoples: Beyond the 'Salvage' Paradigm." In *Discussions in Contemporary Culture*, edited by H. Foster, 120–130. Seattle, WA: Bay Press.

Confucius. 1938. *The Analects of Confucius*. Translated by A. Waley. London: G. Allen & Unwin.

Desmond, J. C. 1993–1994. "Embodying Difference: Issues in Dance and Cultural Studies." *Cultural Critique* 26: 33–63.

Dewey, J. 1916. *Democracy and Education*. New York: Macmillan.

Dewey, J. 1934. *Art as Experience*. New York: Capncorn Books.

Dewey, J. 1938. *Experience and Education*. New York: Collier Books.

Dixon, J. 2013. Opening address at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18‒20.

Eisner, E. 1981. "On the Differences Between Scientific and Artistic Approaches to Qualitative Research." *Educational Researcher* 10 (4): 5‒9.

Foley, D. E. 1995. *The Heartland Chronicles*. Philadelphia, PA: University of Pennsylvania Press.

Fortin, S. 1993. "The Knowledge Base for Competent Dance Teaching." *The Journal of Physical Education, Recreation & Dance* 64 (9): 34‒38.

Freire, P. 1970. *Pedagogy of the Oppressed*. Harmondsworth: Penguin.

Glyer, D., and D. Weeks. 1998. "Liberal Education: Initiating the Conversation." In *The Liberal Arts in Higher Education*, edited by D. Glyer and D. Weeks, ix‒xxix. New York: University Press of America.

Greene, M. 1981. "Aesthetic Education and the Dance." In *Philosophical Essays on Dance*, edited by G. Fancher and G. Myers, 16‒32. New York: Dance Horizons.

Hanna, J. 1999. *Partnering Dance and Education: Intelligent Moves for Changing times*. Champaign, IL: Human Kinetics.

Hiroti, P. 2013. *Pecha kucha Presentation at the New Meanings, New Pathways: Community Dance and Dance Education Symposium*, Beijing, China, April 18‒20.

Hobsbawm, E., and T. Ranger. 1983. *The Invention of Tradition*. Cambridge: Cambridge University Press.

Hoerburger, F. 1968. "Once Again the Concept of Folk Dance." *Journal of the International Folk Music Council* 20: 30‒31.

Holt, N. 2003. "Representation, Legitimation, and Autoethnography: An Autoethnographic Writing Story." *International Journal of Qualitative Methods* 2 (1): 18‒28.

Jin, Y. 2008. "Dance Pedagogy at the Beijing Dance Academy: The Learner's Perspective." Unpublished master's thesis, Dance Studies, The University of Auckland.

Jordan, S., and A. Grau. 2000. *Europe Dancing: Perspectives on Theatre Dance and Cultural Identity*. London: Routledge.

Kaschl, E. 2003. *Dance and Authenticity in Israel and Palestine: Performing the Nation*. Leiden: Brill.

Kuppers, P. 2006. "Vibrant Agencies: Dance, Disability Embodiment and Phenomenology." *Discourses in Dance* 3 (2): 21‒31.

Latu, S. 2013. Pecha kucha Presentation at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18‒20.

Lee, P. 2012. "Te Whenua ‒ Maps of Memories." World Dance Alliance International Dance Festival, Taipei, Taiwan, July 14‒20.

Li, Z., D. Gao, and Q. Zhu. 1994. *The History of Teaching System of Chinese Classic Dance*. Shanghai: SMPH.

Liu, J. 2005. *Religion and Dance*. Beijing: Min Zu Qu Chu Ban She.

Liu, B., and Q. He. 2012. "Personalisation and Education in China." *Personalisation of Education in Contexts: Policy Critique* 18: 129‒140.

Lugo, A. 1997. "Reflections on Border Theory, Culture, and the Nation." In *Border Theory*, edited by D. Johnson and S. Michaelson, 43‒67. Minneapolis, MN: University of Minnesota.

Lv, Y. 1994. *Encyclopedia of Dance*. Beijing: Zhonggou Xi Qu Chu Ban She.

Lv, Y. 2000. *Chinese Art Education Encyclopedia, Dance Volume: Dance Education*. Shanghai: SMPH.

Lv, Y., and Y. Q. Zhu. 1994. *Dance*. Beijing: Gao Deng Jiao Yu Chu Ban She.

MacIver, R., and C. Page. 1961. *Society*. London: Macmillan.

Maners, L. 2005. "To Dance is (not a) Human (Right): Public Performance and Political Economy in the Balkans and Beyond." Paper presented at the International Conference on Dance and Human Rights: Congress on Research in Dance, Montreal, Canada.

Martin, R. 2012a. "An International Education in Dance: Personal Narratives of Seven Women from the Southern Mediterranean Region." Unpublished PhD diss., The University of Auckland.

Martin, R. 2012b. "Alienation and Transformation: An International Education in Contemporary Dance." *Research in Dance Education* 14 (3): 201–215. doi:10.1080/14647893.2012.732566.

Martin, R. 2013a. "Pushing Boundaries: Reflections on Teaching and Learning Contemporary Dance in Amman." *Journal of Dance Education* 13 (2): 37–45.

Martin, R. 2013b. "Alienation and Transformation: International Education in Dance." Paper presented at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18–20.

Noffke, S., and B. Somekh. 2009. *The SAGE Handbook of Educational Action Research*. London: Sage.

Rosaldo, R. 1989. *Culture and Truth: The Remaking of Social Analysis*. Boston, MA: Beacon.

Rowe, N. 2009a. "Post-Salvagism: Choreography and Its Discontents in the Occupied Palestinian Territories." *Dance Research Journal* 41 (1): 45–68.

Rowe, N. 2009b. *The Secret World*. Feature film. Premiered at the Sydney Arab Film Festival, July 1–5.

Rowe, N. 2010. *Raising Dust: A Cultural History of Dance in Palestine*. London: IB Tauris.

Rowe, N. 2011. "Dance and Political Credibility: The Appropriation of *Dabkeh* by Zionism, Pan-Arabism, and Palestinian Nationalism." *The Middle East Journal* 65 (3): 363–380.

Rowe, N. 2013. "Dance, Communion and Community." Paper presented at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18–20.

Rowe, N., and R. Buck. 2013. "Moths, Candles and Fires: Examining Dance as Creative Practice Research in a Masters Degree." *Higher Education Research and Development* 32 (6): 1022–1036.

Rowe, N., R. Buck, and R. Martin. 2013. *Talking Dance: Contemporary Histories from the Southern Mediterranean*. London: I.B Tauris.

Rowe, N., R. Buck, and T. Rehana. 2014. *Talking Dance: Contemporary Histories from the South Pacific*. London: I.B Tauris.

Rowe, N., R. Buck, and T. Shapiro Phim. 2014. *Talking Dance: Contemporary Histories from the South China Sea*. London: I.B Tauris.

Rowe, N., and D. Zeitner-Smith. 2011. "Teaching Creative Dexterity to Dancers: Critical Reflections on Conservatory Dance Education in the UK, Denmark and New Zealand." *Research in Dance Education* 12 (1): 41–52.

Rui, X. 2013. "The Modern Transform of Awareness and Space of Community in Chinese Traditional Dance." Paper presented at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18–20.

Said, E. 1978. *Orientalism*. London: Penguin.

Shapiro, S. 1998. "Toward Transformative Teachers: Critical and Feminist Perspectives in Dance Education." In *Dance, Power and Difference: Critical and Feminist Perspectives in Dance Education*, edited by S. Shapiro, 7–21. Champaign, IL: Human Kinetics.

Shay, A. 1999. "Parallel Traditions: State Folk Dance Ensembles and Folkdance in the Field." *Dance Research Journal* 31 (1): 29–56.

Shen, Y. 2004. *Teaching Methodology of Basic Technique Training in Chinese Classical Dance*. Shanghai: SMPH.

Shie, T. R. 2007. "Rising Chinese Influence in the South Pacific: Beijing's 'Island Fever'." *Asian Survey* 47 (2): 307–326.

Smith, H., and R. Dean. 2009. *Practice-led Research, Research-led Practice in the Creative Arts*. Edinburgh: Edinburgh University Press.

Stinson, S. 1984. "Reflections and Visions: A Hermeneutic Study of Dangers and Possibilities in Dance Education." Unpublished education doctorate diss., University of North Carolina at Greensboro, Ann Arbor.

Stinson, S. 1993. "Realities, Myths, and Priorities: Teacher Competencies in Dance." *JOPERD-the Journal of Physical Education, Recreation & Dance* 64 (9): 45–48.

Stinson, S. 1998. "Seeking a Feminist Pedagogy for Children's Dance." In *Dance, Power and Difference: Critical and Feminist Perspectives in Dance Education*, edited by S. Shapiro, 23–47. Champaign, IL: Human Kinetics.

Tang, M. 1960. "The Teaching Methods of Chinese Classical Dance." In *Tang Man Cheng Wu Dao Wen Ji*, edited by H. Jin and S. Wu, 15–24. Beijing: Zhong Guo Xi Ju Chi Ban She.

Tonnies, F. 1955. *Community and Association*. Translated by C. P. Loomis. London: Routledge and Kegan Paul.

UNESCO. 2003. *Text of the Convention for the Safeguarding of Intangible Cultural Heritage*. Accessed May 21, 2013. http://www.unesco.org/culture/ich/index.php?lg=en&pg=00022

UNESCO. 2011. *Seoul Agenda: Goals for the Development of Arts Education*. Accessed May 24, 2013. http://www.unesco.org/new/en/culture/themes/creativity/arts-education/official-texts/development-goals/

Vygotsky, L. 1978. *Mind and Society: The Development of Higher Mental Processes*. Cambridge, MA: Harvard University Press.

Wang, G. 2004. *Strategy and Development in Dance Education*. Shanghai: SMPH.

Williams, D. 1976. "The Nature of Dance. An Anthropological Perspective." *Dance Research Journal* 9 (1): 42.

Williams, C. 2013. Pecha kucha Presentation at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18–20.

Xi, X. 2009. "Constructing and Challenging My Personal Meanings of Dance Education." Unpublished master's thesis, Dance Studies, The University of Auckland.

Xiong, J. 2004. *Basic Teaching Materials and Methodology in Chinese Classical Dance*. Shanghai: SMPH.

Yisheng, L. 2013. "Insights into Chinese Community Dance." Paper presented at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18–20.

Yu, P. 1998. *Wu dao xing tai xue* [Dance Morphology]. Beijing: Beijing Dance Academy.

Yu, P. 2002. *Zhong wai wu dao si xiang gai lun* [An Introduction to Dance thought in China and Foreign Countries]. Beijing: Ren Min Yin Yue Chu Ban She.

Yu, P. 2005. *Dance Culture and Appreciation*. Beijing: Ren Min Da Xue Chu Ban She.

Yuan, H. 1999. *Chinese Dance*. Shanghai: Shanghai wai yu jiao yu chu ban she.

Yuan, H. 2004. *Chinese Court Dance*. Shanghai: SMPH.

Zhao, G. 1989. *Dance Teaching Psychology*. Beijing: Zhong Guo Wu Dao Chu Ban She.

Zhitao, P. 2013. "My Happiness Out of Community Dance." Paper presented at the New Meanings, New Pathways: Community Dance and Dance Education Symposium, Beijing, China, April 18–20.

Zodgekar, A. 2005. "The Changing Face of New Zealand's Population and National Identity." In *New Zealand Identities: Departures and Destinations*, edited by J. H. Liu, T. McCreanor, T. McIntosh, and T. Teaiwa, 140–154. Wellington: Victoria University Press.