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Title: A reimagined world: International tertiary dance education in light of COVID-19

Abstract:

Coronavirus disease (COVID-19) is currently sweeping the globe. With this pandemic impacting social, political and economic spheres, this article unpacks COVID-19 in relation to international tertiary dance education, asking: How are we sustaining international relationships and global dialogues within dance education in light of COVID-19? What might be new ways of engaging internationally if we are not physically able to travel in the ways we did before COVID-19? And how are we becoming creative with our dance education within this time of online learning, teaching and researching, and what might this offer international tertiary dance education? Through an auto-narrative approach we share three experiences from these early days within a changing wold, where we reflect on our role and practices as dance educators and researchers navigating these times. Themes of innovation, motivation, cultural agendas, slow scholarship, online pedagogy, and virtual and corporeal mobility are identified and discussed in relation to the potential future(s) for international tertiary dance education in a COVID-19 world.

"Hard times require furious dancing": Introduction

Alice Walker (2010) writes, 'hard times require furious dancing' (xiii). These are hard times. We write this article in the midst of a global pandemic. In a matter of months, the world has transformed in response to Coronavirus disease (COVID-19)[1] which has swept the globe. We planned to write this article with a focus on international tertiary dance education, offering insights from a specific international partnership. However, when beginning to write we could not ignore the context we found ourselves in. Writing about international tertiary dance education as it was prior to COVID-19 as though this is how the world will resume practices after the pandemic is over, felt like a redundant exercise, it felt odd to think about internationalization in the same way, and impossible to even imagine carrying out international engagements and activities as we did prior to COVID-19.

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[1] The World Health Organization (2020) notes that 'Coronavirus disease (COVID-19) is an infectious disease caused by a newly discovered coronavirus' (1), and that 'at this time, there are no specific vaccines or treatments for COVID-19' (5)

We do not know what will happen regarding international movement, travel, interactions, developments and relationships as a result of what we find ourselves dealing with today, and we certainly know we cannot offer any clear answers. By the time this article is published it is likely that the world will be in a different place again in negotiating COVID-19 and the social, political and economic ramifications of the pandemic. It may seem naïve to attempt to discuss this so early on in the crisis unfolding, and where there are so many unknown aspects. However, we see that this current reality is worth documenting, questioning and unpacking in relation to dance education, specifically with an international focus. We offer small perspectives from these early days in a changing wold, where we reflect on our role and practices as dance educators and researchers navigating these times.

We write this article from two different geographical locations, with Heyang Tuomeiciren being Professor and Dean of the School of Music and Dance at Chengdu University, China, and Rose Martin as Associate Professor of Arts Education with a focus on multiculturalism at the Norwegian University of Science and Technology, Norway. What brought us together to co-author this article was a meeting in Lanzhou, China, in late 2019, at a dance education symposium just a few weeks before the first case of COVID-19 was identified in China. Internationalization, and the opportunity for global dialogues, made our meeting and subsequent collaboration possible, and at the time it could be said that it was taken for granted that such an international connection could be made.

In this article we draw on short narratives of our encounters at the crossroads of the internationalization of tertiary education, dance education, and the COVID-19 crisis. These small narratives snapshots offer a gateway to discuss questions such as: How are we

sustaining international relationships and global dialogues within dance education in light of COVID-19? What might be new ways of engaging internationally if we are not physically able to travel in the ways we did before COVID-19? And how are we becoming creative with our dance education in this time of online learning, teaching and researching, and what might this offer international tertiary dance education? While the scope of this one article means there are limitations to the depth that these queries can be explored, we hope that what is offered within this article may serve as a starting point for others to leverage off and build into the discussions of what shape international dance education might take into the future.

Setting the scene: How did we end up here?

In the lead up to where we are right now - with hundreds of thousands dying from a virus we have no cure for, many countries in some sort of enforced 'lockdown' completely changing how we live and work, and travel beyond country borders nearly non-existent - the pace of change in the world was faster than it had ever been (McArthur and Rasmussen 2018). Within this rapid acceleration, the internationalization of tertiary education, and within this, tertiary dance education, had only been increasing (Martin 2013).

Within the processes of globalization and the increasing connections over the past decades, contemporary practices of education and educational institutions have become more internationalized (Altbach and Knight 2007; Khem and Teichler 2007; Yemini and Sagie 2016). Many scholars have documented the impact of globalization on educational processes and pedagogical practices (for examples see: Apple, Kenway, and Singh 2005; Cullingford and Gunn 2005; Li 2018; Tight 2019), and dance education is not excluded from this international development and exchange (Jin and Martin 2019; Martin 2013).

The concept of *international education* has a multiplicity of meanings and contexts (Rosenblum, Haines, and Cho 2017). The term encompasses institutions such as international schools, the efforts within educational paradigms to produce 'global citizens', as well as research investigating the internationalization of curriculums, the privatization and marketization of education globally and the experiences of international students (Dolby and Rahman 2008). For the purpose of this article the term international education refers to the international engagement that both staff and students within tertiary dance education encounter in their teaching, research, and learning activities – for example, student and staff exchange, dual and joint degree programmes, conferences, and research collaborations.

In the past, cultural agendas have driven international tertiary education (Jakobi 2009; Verger, Altinyelken, and Novelli 2018), with dance education tending to hold onto cultural exchange as rationale for international engagement (Martin 2013; Stock 2001). However, over recent years, agendas based on economics, massification and marketization of higher education are viewed as contemporary stimuli in the development of internationalized tertiary education (Furedi 2011; Hall 2018; Kani 2017). These motivations can be observed within current statistics, recruiting procedures and policy rationales of various education institutions providing international education. It has been noted that an expansion of higher education has occurred dramatically over the past three decades (Knight, Deng, and Li 2017), with the academic landscape becoming 'transformed by the institutionalization of the policies of marketization' (Furedi 2011, 1). At present there is not one sole higher education market, but rather a variety of markets. Potential markets include students, staff, donations, funding and scholarships, graduates and researchers (Jorgbloed 2003). Tertiary dance institutions are part of this expansion and marketization of learning, teaching and research, with international

dance students, staff, and research projects becoming increasingly valued commodities to tertiary education (Martin 2012).

A ramification of the internationalization of education is that tertiary dance education has become internationally complex over recent years (Rowe, Buck, and Martin 2015). Students travel from one side of the world to the other to enrol in tertiary dance programmes, student and staff mobility means tertiary dance programmes adapt to accommodate a diversity of expectations and needs, and research collaborations, connections, and meetings extend well beyond our own cultural contexts, while also crossing languages and time zones. Within these complexities, this article offers insights into how the COVID-19 pandemic is shaking and challenging the internationalisation we have become accustomed to.

It is clear that in times of upheaval there is the potential for radical change (Žižek 2018). Some believe an event such as this, could be a once in a generation chance to reimagine society and build a new future (see for example: Baker 2020; Mair 2020; Malone, Truong, and Grey 2017; Rodd and Sanders 2018). At the same time, others fear it could make existing inequalities worse, leaving practices such as dance that tend to sit at the margins of what broader society might view to be 'essential' in vulnerable positions (see for example: Brun and Blaikie 2016; Kammerbauer and Wamsler 2017; Wadhwa 2016). However, history highlights that crises have often set the stage for transformation (Brecher and James 2019), and in these moments of change, whatever might be vulnerable within systems and structures may be revealed for just how vulnerable they might actually be (Jabko and Luhman 2019). Already, in the early days of the pandemic, COVID-19 has revealed cracks in the political status quo (for example President Trump's resistance to the magnitude of the problem COVID-19 posed, or the herd immunity approach that the UK sought to take, contradicting

the guidance from the World Health Organisation, before radically changing tack). What we have experienced thus far, in these early months of living in a COVID-19 world, perhaps also reveals how tertiary education too has aspects that are not necessarily sustainable and where the cracks are situated, and that this crisis provides an opportunity for reflection and possibly change (Gill 2020).

Methodology

To explore how the COVID-19 pandemic might impact on international dance education, we engage with our own experiences through three auto-narratives that we wrote in the first weeks following university campus shutdowns, city lockdowns and border closures. The performativity of narrating one's personal experience operates here as a structure that allows us, as the narrators, to come to terms with our precarious positions (Spry 2016), while connecting with relevant scholarship.

It can be understood that the use of auto-narratives is an approach of 'research, writing, story, and method that connect the autobiographical and personal to the cultural, social, and political' (Ellis 2004, XIX). The auto-narratives gathered for this chapter are developed to be central features, anchoring the ideas we discuss. As Catherine Reissman (2005) explains, narratives do not speak for themselves, 'they require interpretation when used as data' (2). We see that our roles, as both the researchers and the writers of the narratives, is one where we have to actively work to have reflexivity to interpret the underlying themes and concepts of the narratives offered (Reiley and Hawe 2005). While at the same time, there is a need to hold awareness that these interpretations relating 'to the purposes of the inquiry which, at the time of writing, may have evolved from the purposes originally conceived for the project and in terms of which much of the data was collected' (Connelly and Clandinin 1990, 11).

We acknowledge that it is too early to assess the full impact of the COVID-19 pandemic. It will take decades of study, analysis, discussion and contemplation to understand how and why early 2020 suddenly took the world into a hazy new territory. Therefore, we know that it is not possible to draw any conclusions about the future of international tertiary dance education at this stage. However, we see that is not too early to search for the significant queries that emerge from the current moment we are living in and to highlight possibilities for dance educators and researchers to consider as the world moves forward.

'There is no best way': Innovation in international cooperation within tertiary dance education

> In early March 2020 I chaired a video conference with my dance department in Chengdu. We had been through nearly two months of strict lockdown, and our attention had turned to managing international relationships the department had and looked to forge. During the meeting, a young faculty member said: 'through this epidemic, I think we have all realized that we should not argue whether western medicine is better or traditional Chinese medicine is better, there is no best way'. I thought immediately how this connected to our international engagement, only cooperation will enable us to move forward. We talked about this further, with faculty highlighting how now is not the time to dispute whether a particular dance style or lineage should be taught and developed through international activities. For example, if we should teach more ballet or more Chinese classical dance, or if western modern dance is better for our students to experience or Chinese folk dance is better. In the face of this epidemic, we concluded that while we were forced to keep our distance physically from our international colleagues, the boarders and categories that we once seemed so fixed on perhaps no longer mattered in quite the same way. By the end of the video conference we had decided to move forward with strengthening international exchange and cooperation in dance education, however this time to set aside agendas that motivated us in the past – motivations that could be seen as complacent and conservative, where there were more concerns about style and status. Rather, we were looking to innovate our international partnerships, and working in new ways.

As this narrative illustrates, international engagement is at the forefront of tertiary dance institutions concerns within the COVID-19 pandemic, with the question being asked: How can we sustain international relationships and global dialogues within dance education in

light of COVID-19? In tertiary education multilateral collaborations and agreements between universities, funding agencies and research consortiums around the world are now commonplace (Björck-Åkesson, Granlund, and Leskinen 2019). These international relationships in tertiary education exist for multiple reasons – to participate in culture and knowledge exchange, for financial gain and resource, to partake in global discourse, and through partnerships to foster capacity building in tertiary education in certain parts of the world (Bisaso and Hölttä 2017; de Wit 2019). As Hans de Wit (2019) explains, 'there is pressure of revenue generation, competition for talents, and branding and reputation (rankings)' (9) while at the same time 'there is pressure to focus on international research and publication, on recruitment of international students and scholars, and on the use of English as the language of research and instruction' (9). Tertiary dance education has not been excluded from these activities, with international degree programmes and research projects flourishing over recent years.

The narrative shared by Heyang brings to light the shift that could be encouraged in response to COVID-19 to explore innovation opportunities in international tertiary dance education that move beyond dance backgrounds, lineages or cultural agendas. Cheryl Stock (2001) writes how the myth of an international dance language has long been discussed, while the tensions between internationalisation and cultural difference have also been unpacked at length (Forbes-Mewett and Nyland 2008; Montgomery 2009). However, now we have an opportunity to further question if our discussions have indeed been matching our activities. What are tertiary dance education programmes now looking for in international exchange? What do these international activities offer the wider realm of dance education?

Perhaps now, in the space we have to reimagine, we can reflect on how subtler cultural agendas might have been at play in our international activities, and within this how processes of cultural hegemony are still present, despite the ongoing desires, discussions and practices for decolonial, culturally relevant, and inclusive dance education. Heyang writes from the context of China, and in his narrative, it seems that the tension between 'East/West' has not dissipated from the dialogues occurring. For example, he explains how the pull between delivering ballet or Chinese classical dance, or western modern dance or Chinese folk dance to students is expressed as a key concern in past international engagements. While there are ongoing attempts to make changes to such tensions, it can be seen that a power is still carried through the dominance of dance education driven from English speaking, Euro-centric viewpoints, often positioning Western dance practitioners as teachers and non-Western dance practitioners as learners, or alternatively the non-Western learning experience, teacher, or exchange as an opportunity to encounter the 'other'. In turn this potentially exacerbates existing cultural hegemony in dance education (Martin 2011).

Coupled with the power dynamics that play out within international tertiary dance education, the economic impact of COVID-19 on international tertiary education cannot be ignored, particularly in countries that rely on this as income. Adams and Hall (2020) state that in the UK 'a 10% fall in enrolments could cost higher education £200m or more in lost tuition fees alone' (4), with the UK economy standing 'to lose hundreds of millions pounds in lost revenue from spending by international students on accommodation, travel, entertainment and living expenses' (10). Like other tertiary education areas, tertiary dance education often relies on international revenue to keep programmes growing, and resources to be stable. Those working within tertiary dance education are all too familiar with the idea that dance can hold a precarious position within large institutions, and therefore requires creative

approaches to generate income and illustrate value – and international education is one way of doing this. However, due to the COVID-19 outbreak 'universities will be confronted with existential questions over the effectiveness of their educational models' (Bothwell 2020, 16).

As the world has become more interconnected through processes of globalization, with international dance education exchanges occurring frequently, a repercussion of COVID-19 might be that we cannot carry out international activities in the same way we once had. While not being able to continue as we had planned is one challenge to consider, we can also look at how we might work together internationally, with less emphasis on economic or status imperatives and with more focus on how collective knowledge shared within tertiary dance education could enrich our research, pedagogy, and experience. It may be an idealistic viewpoint, but perhaps as the narrative shared at the opening of this section suggests, to move forward with our international activities within tertiary dance education, we need to see there is no 'better' approach to take, and that what might have motivated us in the past, might not be what motivates us in the future.

'Can we run a series of Zoom panels?': Reimagining international conferences and research encounters for dance education

> The dance education conference that I had been part of planning in Trondheim, Norway, was now cancelled - yet another event eliminated in the path of COVID-19. The 100+ participants who were going to attend, were coming from as far away as Iran, China, New Zealand, Australia, and Uganda, and there were many who planned to come from the UK, USA and Canada, as well as Nordic and European countries. The conference committee contemplated other options - online, to postpone, to create a website with small video presentations. In the midst of contemplating these alternative platforms, I got an email from a small dance organization in Oslo. They had heard the conference had been cancelled, and they wanted to help. "Can we run a series of Zoom panels around the themes of the conference for some of the conference participants?" they asked and gave details about how they would advertise the panels through Facebook. It felt like the right thing to do. The following week I logged into Zoom at 8.50am Norwegian time, and I was met with the faces of my co-panellists who were from Iran and China, but both in New Zealand where it was 7.50pm. As it got closer to the start time of 9am the number of people 'tuning in' increased, 28

participants, 45 participants, 77 participants, 93 participants, 114 participants. I saw names of academic colleagues, unknown names, former students, and the number of participants continued to grow.

The narrative above, written by Rose, brings the following question to the fore: What might be new ways of engaging internationally with the dance education community if we are not able to travel in the ways we did before COVID-19? For those of us who are scholars of dance education, attending conferences, symposiums, and research meetings around the world was often part of our 'normal', particularly as academics working in locations that have resources to support such activities and who have had such freedoms to travel. Alongside publishing, it is through these international activities that we share our research, build networks, and illustrate the 'value' of our work to the institutions we are employed by. Prior to COVID-19 there was growing discussion about responsible academia (Stroud and Feeley 2015), with the significant social and environmental costs of what Storme, Faulconbridge, Beaverstock, Derudder and Witlox (2017) refer to as 'corporeal mobility' (405) in academia being identified.

Challenges of corporeal mobility have been encountered by colleagues from locations where issues such as visa limitation and resource restrictions have inhibited involvement in face-to-face academic activities, this in turn creates inequalities and underrepresentation in academic engagement (Mählck 2016). If we consider dance education, contemplate the last conference you attended, how representative was it of an 'international' dance education community? And, where were the dominant voices coming from? While involvement from those in parts of the world that have until recently been somewhat neglected within dance education scholarship has been growing, and there has been active engagement from many to collaborate with those who work within marginalised locations, there is still a clear

underrepresentation in academia of those from the Global South (Bilecen and Van Mol 2017). Those of us who have had the privileged position to engage in travel for our work now have a momentary sense of what others have been experiencing, and as a result of COVID-19 we begin to see with greater clarity the dependency we have had on corporeal mobility to create and maintain a networked professional life outside of our own institutions.

Despite the well-recognized costs of corporeal mobility, until this point virtual and corporeal mobility have been coexisting. However, virtual mobility has mainly been used when clashing responsibilities of presence exist, or as a way to sustain networks over time, rather than as a means to ease corporeal mobility (Bengtsen and Gildersleve 2020). In response to the COVID-19 conditions and the unknown context that will follow the pandemic, can the international dance education community look at ways to have fewer, but richer, engagements with each other in person? And how can we look at opportunities for valuable virtual mobility within these times?

As Rose's narrative above highlights, there is the potential to engage many people through virtual platforms, with those who have access to the online encounter joining from any location where internet access is possible. As Li, Zhou and Teo (2018) note, 'one of the strengths of the online community is its participatory nature' (193), with an online panel, such as the one Rose engaged with, reaching beyond the usual demographic of dance education conference attendees, and allowing dance students and interested community members to join. A shift from a corporeal meeting to a virtual meeting for the activities we engage with as dance education scholars also illustrates the role diverse organizations could play in facilitating activities. The panel Rose notes in her narrative was convened by a small independent dance organization in Oslo, who sought to initiate an activity to support and

engage the global dance community. The rise of grassroots' arts initiatives in times of crisis has been noted in discussion (Panagiotara 2018). Perhaps COVID-19 is also an opportunity for the dynamics between grassroots dance organizations and institutional dance education structures to be reassessed, especially in an uncertain funding landscape where there could be a reconfiguration of relationships and spaces in these times of change.

Exploring opportunities for new approaches in how international conferences and research encounters in dance education can take place may require a 'slowdown' of our international engagement. The COVID-19 situation has meant that we are going forward more slowly in some aspects of our work (while other aspects have sped up rapidly). Until this point, our belief systems – economic, political and sociological – have been built on rapid change and perpetual growth (Vostal 2016). In international tertiary dance education there are more conferences, international research partnerships, and opportunities to connect than ever before. The notion of a slow movement has looked to challenge the frenetic pace of activities, and while there have been rich discussions around themes of slow scholarship and slow academia, this movement has yet to gain substantial traction within education (Berg and Seeber 2016; Hartman and Darab 2012). But, does COVID-19 force slowness on us a little more? And if so, how do we manage the time that a slowdown of some of our international work might allow for reflection and inquiry? We are not suggesting that a slowdown of our international engagement in dance education means reducing the quality of the work, rather we are suggesting that the slowness that might be occurring in the international space could provide opportunity for deliberation of our next moves, rather than acceleration.

'There was no choice, and online teaching began': Online teaching, international opportunities and challenges for dance education

> On January 23rd 2020 the Chinese government declared a lockdown of the city of Wuhan due to the massive outbreak of COVID-19. Universities across China quickly

started to prepare for teaching during the epidemic. On January 30th 2020 I received an official notice from my University, advising that a QQ[2] work group had been established for Deans to develop online teaching practices and training. I immediately thought, 'dance is a highly practical subject to deliver, how can it be conducted on the internet? How can we ensure the quality of teaching? Are there cases that I could use as reference points to help my staff navigate what was to come?'. I decided to consult dance department heads of several other Chinese universities by phone. However, everyone's answer was that they were at a loss and could not adapt. I heard comments such as 'teachers are reluctant to teach practical dance courses online', and 'teachers cannot give students accurate guidance without being able to see the dance they are doing in person'. However, there was no choice, and online teaching began. Over the weeks that followed, I visited classes online through teaching platforms such as QQ groups, WeChat groups, Tencent meetings, and Superstar. I saw how teachers and students were adapting to and gradually accepting this online teaching mode as a form of interaction.

The issues discussed thus far, while highly relevant for international tertiary dance education to consider, are perhaps not especially different to what international tertiary education more broadly is facing because of COVID-19. However, there are some unique considerations in relation to dance education in a time of social distancing, where a face-to-face university experience is not possible, and where it is not possible for staff or students to travel abroad for dance education activities. Such considerations within dance education are not limited to international encounters, however the international aspect of what we do in dance education provides another dimension to contemplate. The narrative above, written by Heyang, leads us to ask the questions: How are we becoming creative with our dance education within this time of online learning, teaching and research? And how might online learning, teaching and research offer opportunities and challenges for international tertiary dance education? Teaching online could be viewed as the major shift that dance educators have encountered due to the COVID-19 pandemic. The feeling of being 'Zoomed out' (Supiano 2020, 1) is perhaps something that resonates in our recent experiences in reference to the intense use of the online platforms such as Zoom that have become core for much of our teaching practice.

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[2] QQ is an online instant messaging software service and web portal, allowing group chats and meetings, developed by the Chinese technology company Tencent.

Beckie Supiano (2020) explains that there is a tendency for our first approach to online teaching to be to use 'real-time videoconferencing because it feels, at first blush, like the best stand-in for teaching face-to-face' (8). Over past years, there has been much discussion regarding technology and dance education, with scholars advocating for effective implementation of technology in dance education, while also unpacking the limitations of technology in dance education (see for example: Li 2010; Risner and Anderson 2008). Specifically in tertiary dance education it has been noted that 'the use of technology in dance teaching and learning at the university level are emerging around the globe, as it meets many universities' strategic plans to enhance teaching, learning, and student engagement' (Li, Zhou, and Teo 2018, 183), while 'research on the acceptance of artistic performance through social media is accumulating' (Hong, Chen, and Ye 2020, 7).

Terms such as 'Big Data', 'Massive Open Online Course', and 'e-Learning' are popular phrases within education, however it has been said that 'they seem to be non-relevant to the majority of dance educators' (Li, Zhou, and Teo 2018, 183). Discussions have been centered on technology-supported dance education (Hsia and Sung 2020), rather than technology replacing face-to-face dance education encounters. For example, Hsia, Huang and Hwang (2016) have explored online peer-feedback system to complement in studio dance education, and Risner and Anderson (2008) unpack the Digital Dance Literacy (DDL) pilot program at Wayne State University which sought to 'produce a comprehensive, user-friendly curriculum for integrating advanced technologies into undergraduate dance curricula' (113). While we are reluctant to imagine a world where no face-to-face dance teaching is possible, this is the current reality we are in due to COVID-19, even if it is only momentary. To this end, there is the potential to envisage technology playing a different role within dance education as we

move forward, with it presenting new ways for dance educators, researchers, and students to think about their learning, express their ideas, build relationships and problem solve.

Within an international tertiary dance education context, further engagement with technology may allow for more students and staff in different locations around the world to be part of a degree, course or activity that otherwise would have required physical presence on campus. Technology can offer 24-hour access, with the potential to mitigate time zone differences and giving access and equity to those individuals for students who otherwise could not participate in face-to-face learning, while also encouraging flexible course schedules allowing students the ability to work at their own pace. From an international education perspective, such an approach could potentially bring students from different locations together in the creation of new learning communities, adding diverse ideas and viewpoints to dance education while also facilitating the formation of borderless cross-disciplinary and cross-cultural learning environments (Bonk and Khoo 2014). Therefore, we ask: is it possible that we look at more hybrid models of tertiary dance education where there is both 'in real life' and virtual engagement that complement each other in holistic ways?

Obvious limitations, ethical concerns and challenges exist for international tertiary dance education moving into a more online space, with many of these limitations and challenges being outlined in previous scholarship discussing technology and dance education (see for example: Whatley and Varney 2009). To incorporate technology within dance education practices, care and customization is required, with online learning conventionally taking months to design (Parrish 2016). With dance being an activity deeply connected to relationships with others, while developing community and a sense of belonging, it is vital to consider how a sense of belonging in an online dance community might be fostered, and how

an online to in-real-life community might be fluid within our tertiary dance education practices. Tertiary dance educators may have varying experience with developing and delivering online courses in ways that engage the student cohort, and that are relevant to real world application. For dance movement, students require access to the required technology (laptop, tablet, mobile phone), a strong and stable internet connection, and spaces that are suitable to safely engage in a movement practice. While what might be deemed as a 'suitable' dance space can vary and depend on the intention of the movement taking place, many would not necessarily have easy access to this if participating in online classes while situated in their homes. At the same time, from a pedagogical perspective, consideration of the cultural context in which these online practices have emerged from is required, with a clear framing of approaches towards dance within the socio-cultural constructions in which they have transpired.

And, perhaps the most obvious question to contemplate is: how might dance, something so deeply tied to bodily and collective practice and performance be sustained in these times of COVID-19 and beyond, if we continue to pursue a dance education landscape with stronger engagement with technology? We have seen in recent days videos of balcony dancing in Italy and TikToks that offer handwashing dances, and as Gia Kourlas (2020) writes, 'if this pandemic is teaching us anything, it is that we need to return to our bodies' (9), noting that 'the pandemic has created something fascinating: a new way of moving, a new way of dancing in the streets' (17). While we might be cautious of a more online dance pedagogy and practice, perhaps such a platform for dance teaching and learning is indeed what we need to prepare our students for as they move into their futures as dance practitioners.

It can be acknowledged that the digital landscape does not serve everyone, and as Li, Zhou and Teo (2018) explain 'the physical aspect of dance training can never be replaced by technology and its possibilities' (193). For some, an online world might feel overwhelming, especially in a time where there is an overload of technological engagement. At the same time, it can be reiterated that digital offerings of dance also may never be equal to live, in person, dance teaching, learning, and performance. However, for now, our choices are limited, and there is an opportunity to lean into the virtual dance teaching and learning space to see what might happen. From the COVID-19 crisis we can see that technology is an important tool for international dance education to ponder further, and to ask ourselves: what might the potentialities of technology for international dance education be if we work collectively, with care, moving forward?

Where to from here? A beginning rather than a conclusion for international tertiary dance education

We opened this article with Alice Walker's (2010) words, 'hard times require furious dancing' (xiii). The COVID-19 pandemic has indeed created a hard time. For the context of international tertiary dance education, we are now forced to reconsider what international education is for dance education and how we might continue the international work that we have developed collectively over the years. However, rather than looking to return to 'business as usual', there is the possibility for international tertiary dance education to be transformed into something more sustainable. Through the forced shifts brought about by COVID-19, we see that there is the chance to rebalance the dynamics of power and cultural hegemony within our international interactions. While the suggestion of a 'slow' approach to international engagements might feel uncomfortable and require substantial philosophical adjustments, there is the potential that the corporeal meetings we do then have might offer

richer and more focused encounters. Within the virtual world of online dance education, it is clear that there is much more work to do to prepare this to fulfil our teaching and learning activities. However, in looking towards fostering hybrid models of face-to-face and online teaching there is the possibility for international tertiary dance education to take new forms. Within these areas, we can view our problems as shared and that international tertiary dance education is more than a mass of individuals or institutions competing against each other for financial gain and or standing.

The arts within the current COVID-19 context we live in are facing huge challenges. Theatres and galleries are closed, performances cancelled, classes and rehearsals are now reimagining themselves online. At the same time, the uncertainty we face and the challenges that the COVID-19 crisis brings now and, into the future, poses a number of social, political, and economic concerns. If nothing else, what we have observed occurring around the world over the past months illustrate how art can offer hope, relief, change, or an alternative view of the world in these turbulent times, and the international connections we hold and dialogues and practices in dance education around the world are flowing. This can remind us that dance education holds a place within the future we are collectively shaping for international tertiary education, and only with retrospection will the shape of the new world we are moving into become clear.

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