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Toward a Theoretical View of Dance Leadership

Jane Morgan Alexandre
Antioch University - PhD Program in Leadership and Change

TOWARD A THEORETICAL VIEW OF DANCE LEADERSHIP

JANE MORGAN ALEXANDRE

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prepared by

Jane Morgan Alexandre

is approved in partial fulfillment of the requirements for the degree of Doctor of Philosophy in Leadership and Change.

Approved by:

_____

Carolyn Kenny, Ph.D., Chair date

_____

Philomena Essed, Ph.D., Committee Member date

_____

Larry Lavender, Ph.D., Committee Member date

_____

Celeste Snowber, Ph.D., External Reader date

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Abstract

This is a theoretical dissertation, creating a beginning understanding of dance leadership. The subject is absent from both the dance and the leadership literature; therefore the concepts have been developed from the experiences of practice and integrated with concepts from those of outside disciplines through the process of reflective synthesis. In order to create this beginning understanding, dance leadership is established herein in its own domain, separate from both dance and leadership. It is a form of informal leadership—that is, not conferred by title or position within an organization—specifically leading in place, practiced by individual or groups of dancers with the goal of furthering dance. It occurs in the space of dance leadership, different from the artist/s work in dance; and involves stepping forward into a space which recognizes an obligation to dance. As leadership in place, it carries no expectation of a permanent change in role; it is not tied to a title or an organization. Dance has been established herein as an intrinsic human activity; therefore dance leadership activities may be expected to ease/further the human condition, but the direction of the activity is toward furthering dance. Dancers function as leaders by virtue of the knowledge and skills they hold as dancers; their leadership is tied inextricably to their practice and is rooted in the fact of their being artists. Dance leadership is practiced at least in the forms of dancing, speaking, and writing; there may be other forms as well. The establishment of the domain of dance leadership proposes a number of emergent issues to be addressed by dance leaders, as well as issues of concern for dance, leadership, and other academic disciplines. The electronic version of this dissertation is at OhioLink ETD Center, www.ohiolink.edu/etd. This pdf is accompanied by two mp4 files.

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Chapter I: Introduction

This dissertation grew out of the concerns of practice. After a lengthy and exhaustive search for a theoretical home in which to situate and investigate my thoughts and questions about who might be leading in dance, how, and why, I came to the conclusion that what was lacking was a theoretical framework in which an academic conversation could be held about dance leadership. Not only was information lacking about the specific subject, but there were issues around the literature in both dance and leadership which meant that there was little there on which I wished to draw when thinking about my own practice. In the end, I came to identify my own process with that Becker ascribed to artists, agreeing that those of us "who grapple with the development of ideas into forms have a fundamental faith that if they give themselves over entirely to the process of creating, then an object, event, or environment will change" and in agreement that those "who grapple with the development of ideas into forms have a fundamental faith that if they give themselves over entirely to the process of creating, then an object, event, or environment will change." I do indeed have such faith, with the accompanying understanding that it is the "concentrated open-endedness of following the process of thought" that leads to knowledge.[1] I must thus ask readers of this dissertation to understand that the work constitutes a piece of performative research, that it does not follow a traditional structure, that it is practice-led and represents the concentrated open-endedness of following the process of thought. This process which is so familiar to me from years of working in dance—of claiming a vague idea, of working back and forth between the minute detail and the all-encompassing whole, of experimenting, of discarding, of repeating, and finally creating something new—rarely occurs in a straight line. It circles, returns back to the same point time and time again, and starts off again in myriad directions. It includes the beginnings of possible paths which in the full picture are not

blind alleys, but possibilities for another day. In common with my beliefs about artistic practice, there is value here both in the process and in the product: if the end result does not ring true or prove to be helpful, I hope that the process carried out herein may spark the reader's own creative approach toward our mutual goal. My intent is that this dissertation establishes a beginning theoretical view of a domain which is therefore created herein: that of dance leadership, which belongs entirely to itself and which has certain characteristics I can understand because they are true in my own practice as a leader in dance. My further hope is that the beginning step I have taken herein will invite other dance leaders to join the conversation, to see if what I have said is true for their practice as well, to add, to argue, to discuss, to change, and thus to collaborate in creating knowledge of our shared domain: dance leadership.

Chapter II: Enthusiasms of Practice

My short professional bio reads as follows:

> Jane Alexandre has been working in the New York dance world for more than thirty years as a performer, teacher, choreographer, director, producer, administrator, and writer. After training in the U.S. and Canada, she began her performing career in ballet, and was dancing with Dance Theatre of Harlem's Workshop when she left to become director and soloist with a fusion company, the Humphrey Dance Ensemble. In 1987 she founded the Tappan Zee Dance Group, which she directed until 2006. She was a visiting artist for ArtsWestchester (formerly the Westchester Arts Council) for many years, and also the director of a special dance project at the New York School for the Deaf. She is a certified teacher of Pilates, holds a BSc from Queen's University (Canada), an MA from Antioch University, an MS from Pace University, and is a PhD candidate at Antioch University researching dance leadership and social change. She is an Artistic Director of Evolve Dance Inc., a contemporary dance company; the Co-Director of the Y Dance Program at the Family YMCA at Tarrytown; and an adjunct faculty member at Westchester Community College/SUNY.

What lies behind and beyond this paragraph may be familiar to dancers of similar age in my region of the United States. Five years ago, nearing the thirty-year point in my career as a professional dancer, I was searching for my next step. At age fifty-two, I was seeing clear harbingers of change—some around physical issues, some around workplace issues. I have evolved through my career to the point where I now identify myself as a concert jazz dancer: the movement idiom in which I work is heavily idiosyncratic, to a large part devoid of any codified movement language and thus heavily reliant on the choreographer's own movement and physical example. As my movement changed over the years, I began to question how I should continue to work in dance: retreating to what I viewed as a purely administrative role, creative only in that it would enable others' more direct artistic expression; altering the mechanics of teaching and choreographing to continue in those roles (by using a demonstrator, or working with a—younger—collaborator, for example); or making some dimly envisioned transition to what I was thinking of as a more philosophical role as a dance elder of sorts. Exploring this third choice, I

looked around at various doctoral possibilities. The resulting application processes foreshadowed my ensuing academic challenges. I applied to one program in performance studies, one in sociology, and the Antioch Program in Leadership and Change. I was rejected by the performance studies program with the explanation that my academic credentials were "out of date," and although they appreciated my work as an artist, the interviewer appeared quite alarmed by my concern with social responsibility within dance practice. The sociology program to which I applied on the basis of physical proximity explained that although I had performed remarkably well on the relevant sections of the GRE, I did not have sufficient experience working with the quantitative research methods that form the core of their graduate programs. The Antioch interviewer, however, listened to my early thoughts on how issues from practice might be interwoven with a multidisciplinary academic background to reach an understanding of who leads in dance, and why—and heard some potential.

When I started at Antioch in 2006, I was the artistic director of a mid-size nonprofit dance organization which I had founded some twenty years earlier. My earliest adult work experience was in health care, as I had graduated from Queen's University in Canada with a Bachelor of Science degree in nursing. The nursing education at Queen's stressed open access to health care for all, which meant I spent considerable time working within Canada's comprehensive health care system. From there I moved to New York City to work, first on a busy medical floor, and then in an emergency room where I oversaw the treatment of about 250 patients every eight-hour evening shift. The contrast between the coordinated public health system which formed the setting for my education in Canada, and the haphazard, informal patchwork of health care I found in New York City was extreme. My concerns and questions with health care as a basic human right led me to the Antioch Master's Program in Peace Studies,

and to internships in Switzerland with both the World Health Organization and the League of Red Cross Societies' initiatives on primary health care. I completed my Master's thesis on the training and use of primary health care workers in New York City while working with the Department of Social Medicine at Montefiore Medical Center, and while also teaching Community Health and Social Medicine in a six-year combined BA/MD program, the Sophie Davis School of Biomedical Education at the City College of New York. When community-based health care programs were affected by the upheaval and funding cuts accompanying the first Reagan presidency I returned to school, advancing to candidacy in a Ph.D. program at New York University investigating the social transformation of American medicine as reflected in changing patterns of emergency room use.

It was also at this time that I began full-time professional dance training (previously an avocation) at the Dance Theatre of Harlem—a company founded in 1969 both in general response to the exclusion of black dancers from ballet companies, and in specific response to the assassination of Martin Luther King, Jr. In 1984, two events changed my career path. First, I was no longer financially able to continue at NYU. Second, the director of a small dance company with which I was performing fell ill with AIDS, one of the disease's first casualties, and asked me to step in for him. I did so, and thus began working full time in dance.

At the time I made the transition to what would become a lasting career, there was still a fairly clear dividing line between the generation of professional dancers whose dance preparation and training followed an apprentice model; and those whose professional education was gained in college dance programs. For colleagues my age and older the more common path by far was the first; although many of us held undergraduate and graduate degrees, they were almost

exclusively in fields other than dance, and generally attained over time and around the edges of active professional careers in dance.

Three years after moving into dance full time, while performing, teaching, writing, and choreographing as an independent artist I founded a dancers' collective which sought to respond equally to the needs of working artists and those of the mostly working class community in which it was based on the Hudson River north of New York City. Following my concerns about establishing dance training programs grounded in thorough knowledge of the human body, and also in response to the largely inferior treatment then available for dance injuries, I concurrently completed an MS/Family Nurse Practitioner degree/certification which included a thesis on the subject of exercise prescription for those with health problems. In the ensuing years, the dance collective I had founded developed under my direction, variously as director, artistic director, and executive director as the organization evolved in response to its circumstances. Through those years I began to view directing such an organization as a continuous negotiation between artistic vision and economic realities. In a local environment where business acumen and position were generally considered the indicators of personal success, I searched for ways to balance three sets of needs: those of a board of directors increasingly looking to what they termed the "business model" for guidance on running a nonprofit arts organization; those of a community in continuous transition reacting to waves of newly arrived immigrants from Central and South America; and those of an art form requiring time and space to develop. I began to see increasing divergence among these sets of needs, finding it harder and harder to build connections among members of a board whose experience was with hedge funds, venture capitalism, and for-profit corporations; our stressed local community with a sharp and growing divide between a very wealthy upper class and a significant population below the poverty level;

and our dance practice which sought to be accessible to all. In the end, the rift between my own values and practice and those of the board was complete, and I was involuntarily "retired" through a board action on my return from the first Antioch residency.

I moved on, in the company of my colleagues, starting a new professional contemporary dance company, and creating a new conservatory-model dance program at the request of the local YMCA where we continue to grow and develop today. Concurrent with this journey in practice, I was becoming more deeply immersed in the Antioch program which I had begun believing that here I would find a body of research on dance leadership to guide my own work. I was mistaken.

Evolving Questions, Identifying Challenges, and "The Question"

My original, embryonic questions five years ago about dance practice and leadership were concerned, as I have said, with how best to respond to three sets of needs: of the art, of the community, and of the organization management as held by a board of directors. Some of the questions I recorded at the time were basic and general, and applied to both artistic and administrative leadership (as I then viewed a necessary split in organization structure). These came up repeatedly as I talked to professional colleagues whose own companies were also being squeezed and transformed by the surrounding business atmosphere: what exactly are the major societal forces acting on the dance world? Have they really changed or shifted as dramatically in the past decade as it feels to us? At what level is it possible to respond to or modify daily realities to allow for the existence of creative exploration in dance? How can we provide access to the arts for all our residents, and how do we best seek out the most disenfranchised in our community? How should we be measuring success so that it simultaneously has meaning

artistically, socially—and to financial backers? How can we maintain and develop our artistic value system and integrity in the face of economic pressure?

Other questions seemed more specific, and although they arose from decades of work they were becoming increasingly personally urgent. As I recorded these at the time, some I saw as purely artistic: as performing artists, what can we learn from studying the act of performance as opposed to examining the creative process? By the time dance reaches performance, is it possible that the art form itself, its issues and questions, have distilled out into an essence the study and understanding of which can shed light on the sociology of our culture? How do we address serious issues in performance without alienating an audience reluctant to face such issues? Some I considered to be administrative: Why is there so much more funding available for scholarship/training than for performance? Why does the Alvin Ailey American Dance Theater have to—or simply does—perform "Revelations" at nearly every performance in order to pull an audience? Why is "The Nutcracker" ubiquitous during the December holiday season? Must the only commercially successful dance productions involve the Rockettes and/or Disney? Why are the "tenuous economics" of the art form a continuing fact of life, as reflected in *New York Times* articles at that time on well-known choreographer Sean Curran amassing credit card and parental debts to survive each season, on in-demand choreographer Sarah Michelson hiding from her landlord and five months back rent, on the Dance Theatre of Harlem once again on the brink of extinction?[2] Why do independent female choreographers continue to face what looks to be gender-based discrimination competing with men for awards and commissions for larger professional companies? Why does the audience for professional dance continue to dwindle?

Other concerns I held at the time reflected the artistic/administrative interweave of my daily practice, and involved enduring issues so familiar to directors of community-based dance

organizations in my area: American fathers with phobias about their sons dancing forbidding them to do so, newly arrived immigrants (in my community, chiefly from the Caribbean and Latin America, but also in significant numbers from Japan and India) with a vibrant cultural history in dance letting it die out in their new country; intense economic pressures resulting from the dwindling middle class meaning fewer and fewer families able to pay for even recreational dance lessons (let alone pre-professional dance training), more and more requests for scholarship help, fewer and fewer donors in a position or with an interest to offer help; and shifting education priorities causing dance programs to be cut from elementary school curricula in order to use more money and time preparing children for standardized testing—in spite of outside studies and districts' own experience showing strong correlations between arts instruction and improved academic performance.

I had the idea that these concerns of practice would be matched and addressed within some academic area. I was hopeful it would be within a framework of dance, or arts leadership. What I found, however, was that not only were my concerns about practice not addressed in the academic literature; but there was actually no information, at all, to be found on dance leadership. In fact, I could find no consideration of what dance leadership might mean, who is or might be leading in dance, or what they might be or should be doing, and to what end. My initial search for literature on dance leadership was undertaken during the first week of entering the Antioch program. At that time, during the ensuing years in the program, and with the exceptionally knowledgeable assistance of Deb Baldwin, Faculty Research Librarian, I have been unable to find any research or literature directed specifically at dance leadership. I have used the multi-strategy search model recommended in this program: subject searching in traditional bibliographic subject indexes; mining the citations (of any even remotely tangential

subject area); citation searching; deep journal searching, and searching outsider sources. I have used search terms as simple as "dance leadership" and as complicated as one I recently conducted across numerous databases including the Ohiolink Database list, and key indexes including ABI/Inform, Business Source Premier, Citation Index, Education Research Complete, ERIC, PsychInfo, SocIndex, and the International Bibliography of Theatre and Dance, using the S1 "Dance," the S2 "Identity Formation" or "Ego Identity" or "Ethnic Identity" or "Academic Self Concept" or "Self Confidence" or "Self Esteem" or "Social Identity" or "Professional Identity." S3 and S4 stipulated various study designs, and S5, S6, and S7 different combinations of the terms. This particular search was set to explore whether anyone had investigated how dancers think of themselves, in the hope that leadership would appear in some guise. This latest, like the many and varied searches I have set to come at the subject of dance leadership, returned nothing addressing the subject directly and little which addressed my concerns even indirectly. A single article published in 2006 in the *Journal of Dance Medicine and Science* which sought to address "the paucity of actual data on leadership behavior in dance technique training" was actually concerned with an aspect of teaching—rather than leading—behavior, and rather than being based on a dance-specific measure relied on a "Leadership Scale for Sport." The authors adapted the scale for their study of dance teaching

> by the substitution of appropriate dance instruction terms for sports-specific terms; for example, "teachers" replaced "coaches," "students" replaced athletes," and "class" replaced "training session." No other changes were made to the wording or format of the questionnaire.[3]

After the reliability coefficients in the study indicated that their adaptation of the scale was inappropriate, leading to the failure of the study, the authors concluded that to study dance, "Experimentation with alternative data collection and more qualitative approaches [which] take into account the aesthetic *elements that make dance a distinctive activity* and separate it from

sports" would be more appropriate.[4] [italics added] Noted, especially as an early reminder that any literature I might use would have to be read carefully as to origin, methodology, and disciplinary framing.

My continuing search of outside sources has included watching the dance trade—rather than academic—publications for suggestions of research which I might then follow; I have found none.

Ongoing conversations with professional colleagues have been part of my search for material on dance leadership; as were deeper explorations of the topic with three individual artists as part of the major Antioch papers leading to this dissertation. Rebecca Kelly, the Artistic Director of Rebecca Kelly Ballet was the subject of my 2008 case study,[5] as I felt her innovative artistic practice coupled with a strong social conscience represented many of the qualities I then associated with dance leadership. I also conducted two lengthy interviews with dancer/choreographers who have their own companies, engage in what I view as reflective practice, and are particularly engaged with concerns of leadership: JoAnna Mendl Shaw, Founder and Artistic Director of The Equus Projects/Dancing With Horses; and Jawole Willa Jo Zollar, Founding Artistic Director of Urban Bush Women. Shaw's practice is based on investigating and experimenting with how dancers can lead each other and horses through movement and without coercion. Zollar's interest, instigated from her own practice, extends to conducting a ten-day leadership institute each summer which, according to the company web site

> goes more deeply into UBW's award-winning methodology to provide participants with invaluable skills and learning experiences to leverage the use of the arts as a vehicle for social activism. Learn to speak truth to power effectively and through our art – the time is now![6]

Each voiced questions and concerns about what dance leadership means at every level of practice, from interactions with individual dancers in the studio to instigating wide societal

change. In practice, all reported relying on their own work, and occasional interchange with colleagues as the primary source for information and guidance about leadership issues. Zollar has additionally turned to the popular leadership literature. Each of these conversations has provided me some insight into leadership issues, challenges, and possibilities—but no one seems to have an overall guiding framework in which to view or understand such questions. Certainly no one has been able to offer a body of established information on the subject.[7]

Continuing to search for any established research base on which to build my own work, I followed two further suggestions offered by Anthony Shay, who as a dancer, choreographer, and anthropologist served as an early mentor in this program. At his urging, I submitted a paper arguing the need for research on dance leadership to *Dance Research Journal*, Dr. Shay's thought being that the comments of the peer reviewers might alert me to some sources or possibilities which I had missed. The comments of those reviewers and of the editor indicated that while I had established the need for such study, I had not provided any answers. They knew of no existing work on the topic, and no suggestions were made as to possible sources. Also following Dr. Shay's suggestion, I have presented two papers on discrete aspects of my research, at UCLA's *Dance Under Construction IX: Choreographing Politics/The Politics of Choreography*; and at the University of Otago, New Zealand/Aotearoa's *Dancing Across the Disciplines: Cross-Currents of Dance Research and Performance Throughout the Global Compass*. Again, response to both papers reinforced the interest in and need for information on dance leadership, as well as the dearth thereof.

The gap in the literature coupled with the interest in the subject area supported my idea that research on dance leadership was worth pursuing. But at the same time, completing the learning achievements that pave the way to the dissertation in this program, along with my

ongoing and evolving experiences of practice, brought to the forefront three major challenges I would face moving forward: my mixed academic and practice background; the fact that dance has been traditionally been studied as the academic subject of outside disciplines; and the situation that the two building blocks of my subject—dance and leadership—each have young and interdisciplinary academic histories.

On the first challenge of my own background, my experiences in this program—in our seminars, interacting with faculty and other students, and completing the foundational papers—have made quite clear the difficulties of being a student of leadership and change with an academic background in several diverse fields and a practice in quite another field. I have a multi-disciplinary academic background, including nursing science, clinical nursing science, political science, and peace studies. My artistic practice and work experience has for thirty years been solidly in dance, in a number of roles including performer, choreographer, teacher, director, administrator, producer, and writer. It was evident that I possessed a particular set of skills and knowledge that would form my approach to researching my questions. Identifying this clear point, I then considered the questions of what research approach would best use those skills and knowledge; and where I could best position myself to approach my questions about dance leadership? On the second challenge, it quickly became apparent to me through my ongoing literature search that research on dance sprawls across numerous academic disciplines, including but not limited to anthropology, biology, economics, performance studies, philosophy, political science, psychology, and sociology—but that research on dance arising from within dance is relatively new. This raised questions of what literature would be helpful in my own research; what was there that I could use, and how? The third challenge, growing out of the second, was a recognition that my research area of interest combines two disciplines—dance and leadership—

both of which have a very young academic history and which have not yet been investigated in relationship to one another. There is no existing body of dance leadership, either within any of the various academic disciplines which consider dance, or within the field of leadership and change, itself an interdisciplinary one. Where, then, was the base I would work from? Recognizing and articulating these three challenges was a starting point; moving on from them allowed me to identify a fourth, related problem: that of finding a methodological fit for investigating the subject.

I experimented with several ways of approaching research into dance leadership. Could I, perhaps, isolate some small part of the amorphous "dance leadership" and look into that deeply? My experience carrying out a case study on the audition process as a way of looking at the subject of dance leadership—how a choreographer views leading dancers—was that it pushed my own thinking forward about the kinds of concerns I wanted to address.[8] But even with the advantage of having a powerful, thoughtful, intelligent, creative individual at the center of the study, in the end I found I had only raised more questions than answers, and still had nowhere to put them. My next attempt to come at my question, in-depth interviews with two deeply reflective dancers who I saw as leaders, had a similar effect: yes, we wish we knew/understood more because we have multiple questions and concerns; but no, we have no information. At this point, I was beginning to identify a research question tentatively posed as "What does dance leadership look like centered in the individual, socially-conscious artist?" Following my tentative question, as part of the final Antioch pre-dissertation learning achievements I worked on phenomenological studies of how three dance pieces came to be—the ideas that instigated them, the choreographers who made them, and audience response to them. Again, I seemed to be gathering a wealth of information—but still I felt as though I was circling

the heart of the matter. Furthermore, my question was beginning to widen again, as I began to believe that perhaps dance inherently has a social conscience; and as I was recognizing, also, that leadership need not necessarily occur from an individual. Most important, I had nowhere to put all my information and ideas, no frame of reference in which to understand my new questions: who leads in dance, how, and why? Thus, I finally arrived at the question I would pursue for this dissertation, a question instigated in practice, and validated by academic exploration: what is dance leadership? The question, as it should, led to the methodology: mine would be a theoretical dissertation with the goal of creating a beginning theoretical framework of dance leadership.

My hope in writing this dissertation is that by drawing on selected concepts from a variety of disciplines and thinking about them in the context of how I experience and practice dance, a sustained argument or progression can be developed toward a beginning theoretical framework for dance leadership. My approach will be to try to get a grasp of the whole, rather than of what might be component parts; and to propose a useful structure for others thinking about the question. This is the approach which I believe utilizes the particular and peculiar strengths I hold as a practitioner, and a scholar; the approach of someone whose practice background is not in the same discipline as her various academic backgrounds. In fact, it is the ultimate interdisciplinary approach, using skills developed over a lifetime of working this way: exploring literature in a range of disciplines, alongside the multitude of experiences of a multifaceted work life, and considering the impact of each on the other and the whole together. In reaching for a picture of the whole, I am identifying what will be an emergent process, which as described by C. D. Broad in 1925 recognizes that knowledge of a whole does not necessarily come from knowledge of its component parts:

> so far as we know at present, the characteristic behaviour of Common Salt cannot be deduced from the most complete knowledge of the properties of Sodium in isolation; or of Chlorine in isolation; or of other compounds of Sodium, such as Sodium Sulphate, or of other compounds of Chlorine, such as Silver Chloride.[9]

In other words, the concept of emergence in research recognizes that

> the characteristic behaviour of the whole *could* not, even in theory, be deduced from the most complete knowledge of the behaviour of its components, taken separately or in other combinations, and of their proportions and arrangements in this whole.[10]

This approach, of reaching for the whole because it will reveal something new, something different from what we would get by simply adding together the characteristics of its component parts, is one which fits with my understanding of the question to be answered, and my strengths as a researcher. Others, of course, will go on to look at this same question from their own unique vantage points, and contribute their own unique information.

There are many motivations that might spur this inquiry: for instance, an understanding that current understandings and concepts beg for critique, deconstruction, and disruption, as argued by Derrida and poststructuralism.[11] But I have taken heed of Foster in placing myself as scholar and researcher:

> The reflexive understanding of the relationship between the subject of research and the process of research has special significance for dance scholarship, given the difficulties of documenting dance and of translating dance into written text.[12]

My reflexive understanding of my subject includes an understanding of my primary motivation for research, an understanding which is in concert with Kuhn,[13] rather than Derrida: my experiences do not fit the explanations that I find extant. Thus, consideration and critique is carried out to allow me to cull existing information, not merely to dismiss; to propose new ways of looking that do not require, for instance, that dance be translated into anything else—and in the end to propose a beginning framework that *does* explain experience.

Because my inquiry has arisen from practice, and because of the absence of foundational literature, this dissertation will not follow a traditional outline. Chapter III will describe my own practice; Chapter IV will present a plan for theoretical inquiry, and position the author therein. Chapter V will establish my concept of dance; Chapter VI will establish my concept of leadership. In Chapter VII, I will make the connections among the preceding material and present a framework for dance leadership. Chapter VIII will consider the implications of this work for those beyond the created discipline.

The question being addressed is "What is dance leadership?" The purpose of this dissertation is to begin to create a theoretical view of dance leadership. The subject is absent in the present literature.

Chapter III: A Dance Practice

My dance practice is based in a village on the east bank of the Hudson River approximately twenty miles north of New York City. My own contemporary dance company, Evolve Dance Inc., is my artistic home; I am one of two artistic directors and also serve on the board of directors. Evolve has a collaboration with the local YMCA: in return for office and studio space, we put in place and now run a conservatory-model Y Dance program that I co-direct. As a member of the Y Dance faculty, I teach intermediate and advanced concert jazz dance, and intermediate/advanced ballet; I still occasionally guest teach for other schools and groups. I choreograph both for Evolve, and for student dance productions. As part of a developing collaboration with the local community college, I co-teach a grant writing course and am participating in development of a nonprofit arts management certificate course which I will also co-teach.

This structure of practice, and all of these activities, began and have grown over the past five years following my departure from the previous organization at which I held a director position. At the time I was "retired" by that board of directors, my ten colleagues who formed its faculty resigned and went on to other pursuits with the reassurance that they would be available to join whatever new organization was formed. Julie Johnson, then an assistant director, Karenne Koo, then the company manager, Annie Tucker, a long-time colleague living in Los Angeles, and I formally created Evolve as a new nonprofit contemporary dance company. Our immediate concern was to care for a group of teen apprentice dance students who were expecting to continue their training with us; our first task was to create a year of programming for them. We did this by continuing the model we had established for such work: weekly rehearsals with

guest choreographers to set new works on the group, culminating in participation in a professional dance festival produced in the spring. Drawing on the resources offered by our professional community and by long-time supporters—donated studio space and legal and accounting services to establish the organization structure, as well as community support for creating a new teaching program—we were also able to regroup our professional dancers; to form an adult apprentice group along with the teen apprentice company; to successfully apply to and participate in a professional dance festival in New York City; and to produce the first year of our own dance festival in which our own companies and our guests performed. We established the collaboration with the local YMCA which provides our physical base, created the Y Dance program with separate recreational and pre-professional training tracks, for ages 3 to adult; we also initiated a teaching collaboration with the Chinatown/NYC YMCA.

In spite of the personal and professional turmoil surrounding Evolve's first months—for one thing, the four founding partners were suddenly no longer working together in daily practice, but initially all working at jobs with other companies (both in and out of dance) as we developed our own—we were in full and easy agreement on the founding values of our shared practice. First and foremost, ours would be a reflective practice—we would take time, no matter how urgent the issues facing us might be, to discuss, think through, and fully agree about how we should be working. The first organization imperative that resulted was that Evolve's board of directors would be comprised solely of artists, so that the driving focus of the organization would stay on dance. Also foremost in our minds were the practice values that had caused the fracture with our former organization's board—but were now helping create fruitful collaborations with such groups at both YMCAs: belief that there must be universal access to programs for all those interested in dance, regardless of ability to pay; program provision for all ages, including oft-

neglected adult dancers of every level; consideration and inclusion of dance of every level and kind of practice; and an understanding that a nonprofit organization cannot by definition be run on a "business model."

We established Evolve's mission: to contribute to the dance as a medium for creative growth and exchange; and identified four areas of activity. As stated in our literature:

1. **Professional Development** – we provide professionals with opportunities to explore the art; we train professional dancers; and we strive to support a cohesive dance community by providing opportunities for creative interaction among artists.
2. **Creative Outreach** – through concert performances and open house presentations, we strive to share with the community our commitment to dance as a vital art that promotes the expression of stories, images, and ideas that affirm personal identities and cultural heritages.
3. **Community Arts** – working in collaboration with communities, schools, and organizations, we craft arts residencies, classes, workshops and after-school programs for all ages and levels of ability, each individually designed for its specific setting. We generate an environment of collective creativity in which each participant can explore all the possibilities dance offers, his/her own artistic voice, and connections with others.
4. **Leading Arts-Centered Practice** – through allied academic and practice-based exploration, we strive to develop and share innovative leadership and management models for nonprofit arts organizations which are arts-centered, community-integrative, and allow flexibility in response to a rapidly changing economic and social climate.

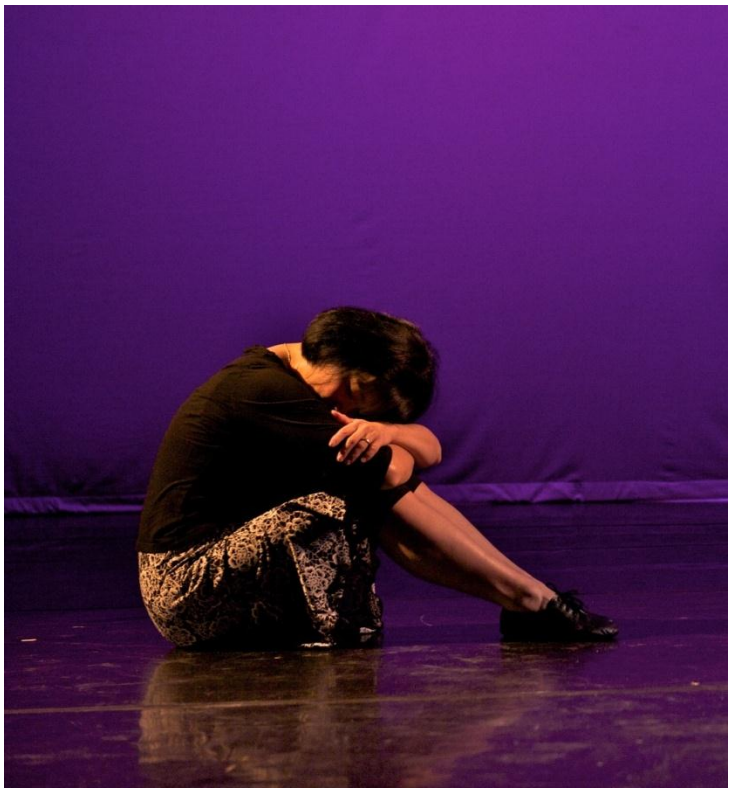
We further developed Evolve's structure so that each board member also holds a staff function. Julie Johnson and I share the artistic director duties. Her professional bio reads:

Julie Johnson is a teaching artist, choreographer, and performer. Ms. Johnson has had extensive training in ballet/pointe, modern, and jazz from such renowned institutions as the Baltimore School for the Arts, The Ailey School, and the SUNY Purchase Dance Conservatory. As a performer, Julie has worked with a number of choreographers and modern dance companies including Earl Mosley's Diversity of Dance, T.Lang ~a dance company, and danscores by Ofelia Loret de Mola. As a teaching artist and choreographer, she works extensively throughout Westchester County and New York City teaching ballet, pointe, jazz, modern, creative movement, and hip hop as well as conducting art residencies and other creative programs with various public schools and community organizations; she has taught modern dance as a Guest Artist at Spelman College in Atlanta, GA. Ms Johnson was awarded a scholarship to attend the 2008 Choreographer's Lab at Jacob's Pillow. Recently, Ms. Johnson coordinated and participated in a dance exchange residency in Ghana, Africa, with Evolve Dance. Ms Johnson is an ArtsWestchester (formerly Westchester Arts Council) teaching artist; she holds a B.A. in Dance and Pedagogy from Marymount Manhattan College and an M.S. in Non-Profit Management from Milano The New School for Management and Urban Policy. Ms. Johnson is also a Co-Director of the Y Dance Program at the Family YMCA at Tarrytown, NY.

[photo credit: Kent Miller]

Evolve's Executive Director is Karenne Koo:

Karenne Koo is the owner of Dotcom Office Management, an office management/bookkeeping consulting business with clients in Westchester and New York City. She has also worked as the company manager of a mid-sized, not-for-profit dance studio. Prior to these positions, she was assistant manager of Santa Fe Trading Company, a Southwestern gift boutique located on Main Street in Tarrytown, NY, a travel consultant with Gelco Travel Services and Thomas Cook Travel in New York, and an assistant buyer with Filene's in Boston, MA. From 1994 through 2002, Karenne served as assistant principal, principal, director, and chairperson of the Board of the Chinese Language School of Fairfield County ("CLS") in Stamford, CT. In addition, Karenne also served as a director on the Board of Directors of the Organization of Chinese Americans, Fairfield County Chapter, the not-for-profit organization that operates CLS. Currently, Karenne is a member of Charles B. Wang Community Health Center's Chinatown JUMP! Advisory Board.



[photo credit: Kent Miller]

Our third partner, Annie Tucker, serves from Los Angeles and Bali as Evolve's Director of Outreach & Artistic Development:

Annie Tucker is an artist, scholar, and behavior therapist based in Los Angeles. She received her M.A from UCLA's World Arts and Cultures Department, where she is

currently pursuing her doctorate. Annie has experience as a dance choreographer, educator, researcher, and grant-writer. She is dedicated to community arts practices, and has worked with diverse groups of movement artists from at-risk youth in Albuquerque to family troupes in Bali. For the past four years she has performed with *Sri Dance Company*, an Indonesian/fusion ensemble, and was nominated for a Lester Horton Award in the "Best Female Performance" category in 2007. Annie is also a therapist for mixed-ability and autism-spectrum children, using movement and art therapy techniques as an integral part of their behavioral treatment.

[photo credit: Kent Miller]

Our most recent draft chart of activities, which morphs frequently and by which we figure out who is doing what, is as follows:

ACTIVITY AREA	Y DANCE PROGRAM	EVOLVE DANCE INC.
PROFESSIONAL DEVELOPMENT	**On-going classes**	**Workshops/Master Classes**
	- Curriculum Planning - Faculty Coordination - Recruit/HR process - Payroll - Class/faculty Scheduling - Subs/Cancellations - Registration - Student/Parent Communication - Student Placement - Student Evaluation - Communicate w/Y depts. - Marketing/Publicity - Fundraising	- Scheduling - Instructor/Guest Artists Recruitment & Coordination - Publicity - Registration - Payroll
	Workshops/Master Classes	**WCC**
	- Scheduling - Publicity - Registration - Guest Artist Recruitment/Coordination	- Scheduling - Coordinate w/WCC Cont. Ed - Publicity - Registration - Communicate w/Students
	Summer Intensives/Programs	**Evolve Teen Ensemble**
	- Scheduling - Publicity - Registration - Coordinate w/Y depts. - Communicate w/Parents - Supervision	- Auditions - Registration - Guest Artist Recruitment/Hiring - Scheduling - Rehearsals - Coordinate Performance Opportunities - Communicate w/Dancers
		Evolve Dance Prof. Co./Artistic Collaborations
		- Company Auditions - Company Communication/Coordination - Rehearsal Schedules - Performance Opportunities
CREATIVE OUTREACH	**Y DANCE Festival**	**Evolve Dance Festival**
	- Rehearsal Schedule - Theatre Week Schedule - Registration - Student/Parent Communication - Costumes - Publicity - Theatre Coordination - Tech Crew Coordination - Volunteer Coordination - Fundraising - Video/Photography Coordination, DVD's - Payroll	- Artistic Planning - Call for Guest Artist Proposals - Guest Artist Coordination - Publicity - Theatre Coordination - Tech Crew Coordination - Volunteer Coordination - Fundraising - Video/Photography Coordination, DVD's - Payroll - Food/Refreshments for Guest Artists
	Open House	
	- Student/Parent Communication - Costumes - Publicity - Coordinate w/Y Depts - Volunteer Coordination - Fundraising - Video/Photography Coordination	
	Other Performances	**Other Performances**

COMMUNITY ARTS	**Special Events** - Seek opportunities - Fundraise - Publicity - Scheduling	**Residency Programs** - Seek opportunities - Fundraise - Publicity - Scheduling **International Exchange** - Location/Venue Research & Coordination - Identify Collaborators - Fundraising - Program Planning - Publicity - Participant Coordination - Travel Planning
ARTS-CENTERED PRACTICE		

What, then, might any one day look like within this practice? On a Wednesday in the middle of March, I arrived at the Y at 6:30 a.m. to work out and give myself a class: I can't always attend dance classes on our schedule because of timing difficulties, but somehow I need a way to uphold the ritual of a daily dance class. I taught an advanced adult ballet class from 9:30-11:00 a.m. I met briefly with some senior Y staff about organization and collaboration issues (facility scheduling, web site information). From 2:00 p.m. to 10:00 p.m. I was in the theatre up the street, running technical rehearsals for our professional dance festival and our student performances to be held on the following weekends. Other days might include writing grants, meeting with community organizations to plan programs, and running rehearsals. My partners' days additionally include teaching in area schools as part of arts residencies, performing as guest artists, going to school, and working for other dance groups and other businesses entirely. In my professional community, it is rare—almost unheard of—for anyone to work for only one organization, or in only one position.

What strikes me as I look back over this description, and always when I think about all the different things that we do while identifying ourselves as dancers, is the range of concerns being addressed, the range of spheres in which we work, and the range of skills needed to work successfully in this way. In spite of all the different things going on, however, I understand it all as dance. Dance encompasses everything we are doing; all the things we are doing are dance. This is my experience of dance: it is simultaneously one all-encompassing entity, and many individual moments.

There is something else that strikes me as I look back over this description, and it grows out of the many and varied activities in our work. I am struck on a daily basis by how often we spend our time talking about dance in other terms, to others. We talk about it in business terms to grants organizations: numbers of people served, numbers of classes offered, cost-benefit analyses. We talk about it as physical training, youth development, healthy living and other Y vocabulary to YMCAs, as our collaborating organizations. We talk about it in educational terms to local schools in which we teach, allying our dance residencies with curriculum concerns. We talk about what this part can do, what that part can do toward the concerns of others. It is around this recognition that we at Evolve began to identify and consciously state our founding professional value: that the center, the heart of our company must be dancers working on dance—or we will be acting as all of those other things without actually being those other things. If we have a "traditional" arts organization board of business people, we will become business-like. If we model ourselves on the Y group exercise classes, we will become zumba-like: dance as exercise. If we aim to make dance a way to teach fourth-grade math, we will become some kind of adjunct curriculum teaching method. To hold dance at the center of a practice, we have created an organization which is run by dancers, with dance at its center, with a mission directed

at dance. We can bring dance to a wealth of collaborations, but we strive to uphold it as dance: not an adjunct to, not a variation of something else—dance. We can confer all of the benefits of dance, we can support many other activities, but we are working in dance.

With this recognition in my practice, I began to have the same academic understanding of dance: if we are framed by anthropology, then we become dance in anthropology. If we are framed by sociology, then we become dance in sociology. A practice that includes mentoring college-bound and fledging professional dancers continues to demonstrate that there are serious choices to be made: even with the proliferation of academic dance programs which has occurred in my professional lifetime, how often is dance still part of the university theatre department, or a school of physical education, rather than standing on its own? Or not offered at all, even in a large university, except as a club activity? Thus, I began to search for the same thing academically and theoretically as I want in practice: dance, as dance.

Something else has become clear at Evolve, as we have grown and developed together as an organization and individually as artists. Our company is motivated from the merging and melding of each of the partner's concerns; concerns which themselves continually evolve and which form the heart of our ongoing discussions. A recurring topic of conversation is about dance: what is it? What do we call its various manifestations? What are we teaching when we teach "modern" dance? What place does ballet hold in our training? What do we mean by "jazz" dance? What is meant by those who say they teach an adjective, the newly-popular "lyrical"? What can we do about all the different kinds of practices asking us for help: for advice, for support, for programs, for space? Our own mission has continued to evolve until it is concerned with extending the occurrence of dance, all dance, any dance, in any form and any location. Sometimes this involves professional activities: dance within a community of people

who make their living dancing, or aspire to make their living dancing, or whose main concerns are around dance. Sometimes it involves dance in social settings, as part of community life: in clubs, on the street, in people's homes, as part of schools' recreational plans. Sometimes it involves groups seeking to understand, preserve, or share a specific heritage or practice: the dance group of the local Portuguese club, an organization of Irish step dancers, a Ghanaian-American drumming and dance community. Sometimes it involves developing programming in response to an inquiry of interest far outside of our local community—a current Evolve project involves a school and cultural groups in Kunming, Yunnan Province, China. Always, our mission involves dance as dance—rather than dance as social action, dance as therapy, or dance as physical education, for instance. Evolve's practice, and my practice, are concerned with dance as dance.

At the same time, we are always, continuously, confronted with the issue of access and opportunity, in every setting: while dancing, while speaking, writing, and thinking about what we do. My partner Annie Tucker recently e-mailed me as part of our ongoing conversation:

> part of my own personal struggles feeling shut out from dance b/c of physical limitations, feeling so awkward and anxious a lot of the time even trying to do something that I really love has made me think through structures of exclusion and wonder how dance can be made more accessible to more people. i think the ability to explore ones own intelligent sensing body is a right and i don't like the reinstatiation of value systems that exclude people or make people feel like crap. disability studies in dance and contact improv for example has provided a framework for "excellence" in dance that emphasizes values that jive with why i want to dance: an openness to experience as it emerges in the moment, virtuosity that can be expressed through receptivity, a question of the body as a sealed vessel, an acknowledgement of limitations and etc.[14]

As a practicing artist, then, I began to bring to the surface these undercurrents of my feelings about dance: the first is toward inclusion, of wanting to draw many different forms, and many more people into the embrace of what is understood as dance. But the second is toward exclusion: of wanting all those outside—those whose primary concerns lie elsewhere, with

business, with exercise, with academic disciplines other than dance—to step away from dance, to give us room to work, to respect our skills, our intelligence, our abilities as dancers and as artist/scholars as we create our own explanations, theories, and understanding of dance. And the third is toward the legitimization of practice: the recognition, both from within and outside of dance, that knowledge gained through practice is indeed knowledge—not "equivalent" to more traditionally established forms of knowledge, for that is falling into the trap of equivalency—but knowledge in its own form and in its own right.

In the previous chapter, I described my application to three doctoral programs, and their response to me. Over the past five years, I have thought many times about my response to them, about how different things might have been had I been in some other doctoral program: a performance studies program, when so much of dance lies beyond of performance? A sociology program whose primary way of creating knowledge of people's lives is through the quantitative methodologies? Antioch urges its students to heed the words of Horace Mann: "Be ashamed to die until you have won some victory for humanity."[15] The work of the students in this program, no matter what their home discipline, appears to me to be always encouraged toward this overriding goal. This matches my understanding of dance as a dance artist: it belongs to everyone; it is a human act. If it is restricted in some way, it causes human pain. Is this the task of dance leadership, our "victory for humanity": to further dance? What kind of theoretical framework can be established to help us, so that we can begin to build knowledge from our collective practices?

Chapter IV: A Plan for Theoretical Inquiry

Bentz and Shapiro provide a description of theoretical inquiry which describes its methodological fit for addressing my question of dance leadership: theoretical inquiry originates with awareness of the inadequacy—or in this case absence—of existing theory. It attempts to generate new knowledge "through the analysis, critique, extension, and integration of existing theories and empirical research."[16] They make clear the importance of the connection between theory and practice: "any given practice is lost to history without becoming a part of the cumulative wisdom embodied in theory."[17] My own sense, that of my partners, and that of my professional colleagues is that there are those who lead in dance; indeed we may be among them. If so, we would like to be able to do it consciously, and in the best way possible. We would like, in fact, to be able to understand what it is we are doing. But absent a theoretical framework in which to place dance leadership practices—good or bad—the understanding and wisdom that might be gained from those practices is lost, and not just lost to history but to the present. We lack a framework for an ongoing dialogue now, and we lose the chance to develop strong leadership practices in the future that are based on the lessons of today.

Bruscia's instruction on developing theory in the discipline of music therapy has been foundational to my thinking: it addresses how two disciplines may be brought together to establish a third while honoring the crucial interrelationship between establishment of knowledge and improvement of practice. Whether or not clearly articulated by theorists and practitioners, theory provides the structure for all practice; conversely, "practice is often the basis upon which a theory is developed."[18] Crucial for this current effort is Bruscia's description of the give and take among disciplines in the development of knowledge:

> One might say that all the disciplines related to music therapy provide a way of thinking about practice and knowledge in music therapy, and conversely, that music therapy

> provides the same for these disciplines. Thus, for example, psychology provides a way of thinking about and knowing human beings, and this *epistemology* can be useful to how music therapists understand what they do and what they want to know. At the same time, music therapy has its own way of thinking and knowing about human beings, or its own epistemology, that can be useful to psychology…In short, every discipline has its own epistemology, its own culture and focus of knowing, and this epistemology can be fruitfully applied to theory in other disciplines.[19]

Thus, we can expect that as theory and knowledge are brought in from various disciplines to create a beginning theory of dance leadership, the theory/knowledge developed here and by others about dance leadership will also be expected to be of use to such other disciplines.

Bruscia presents a series of seven parameters by which theory can be described. I consider each of these here to position myself, and this work. The first parameter is the objective driving development of the theory. Explanatory theory emanates from the positivistic paradigms, focusing on what is or was in order to predict what will be; whereas constructive theory arises within the nonpositivistic paradigms and focuses on "how the past and present can be re-visioned, in order to create yet unknown possibilities for the future." Bruscia proposes these as "different but related continua," with the theory in question lying anywhere along them.[20] Within this parameter, I can say that my objective is to create a constructive theory, emanating from a nonpositivistic paradigm, with a visionary focus.

The second dimension of theory is the method used in its development; each of which can be used alone or, as is more common, in combination.[21] They are: explication, which focuses on one clearly delimited aspect of a discipline and what is already known about it; integration, which relates one discipline to another by importing theory, research, and practice, then accommodating and assimilating it into the relevant disciplinary framework; philosophical analysis, which relates fundamental concerns of philosophy (ontology, epistemology, logic,

ethics, aesthetics) to practice, theory, or research; empirical analysis, which can be quantitative or qualitative; and reflective synthesis, whereby

> A theory is developed by reflecting on one's own experiences with a phenomenon, relating these reflections to existing ideas or perspectives of other theorists, looking at research, and intuitively synthesizing all these sources of insight into an original theory or vision. The theory may start from any of the sources.[22]

This dissertation falls within the last method, that of reflective synthesis; although along the way it may make some small use of integration.

Bruscia identifies outcome, practical and/or reflective, as the third dimension in the nature of theory. Like the other dimensions, outcome lies along a continuum. Practical theory guides actions or decision making in research or practice; whereas reflective theory "is useful in understanding something or if it can help to gain insight about something, without immediately obvious implications for what to do."[23] My research falls somewhere around the midpoint of the practical-reflective continuum.

The fourth dimension of theory is form, or "completeness and coherence." A complete theory is one "that has as many propositions as needed to deal with all of the most important aspects of the target phenomenon"; an incomplete theory would deal with a few aspects through one or more constructs.[24] The theory being developed within this dissertation will be incomplete, on the less coherent end of the continuum.

The fifth dimension of theory in Bruscia's outline is disciplinary scope, "that is, whether the theory was created to deal with the entire discipline or to only a part or dimension of it."[25] Understanding this present work within the dimension of disciplinary scope is crucial, as it both positions the work and provides a plan for where ensuing work on dance leadership lies in relation thereto. There are many places where work on dance leadership might go—it might be located as a part or dimension within the discipline of dance, that dealing with leadership. It

might equally be validly placed within the discipline of leadership, in that part or dimension concerned with the arts and even dance specifically. However, I want to be quite clear that **my objective is to address an entire discipline, that of dance leadership; and the work of this dissertation will be to create that discipline through theoretical writing.**

The dimension of disciplinary scope leads to Bruscia's sixth, closely related dimension, that of relevance:

> Here the question is how well the theory covers the most significant aspects of the target phenomenon or domain, regardless of whether the theory is general or specific in scope and regardless of how completely developed the theory is. Is the theory pertinent? Does it deal with the topics and issues that are essential to consider in understanding or explaining the phenomenon or domain?[26]

The difficulty with this dimension, as Bruscia points out, is that relevance is a matter of opinion. If a theory addresses one discrete part of a discipline, relevance may be easier to evaluate because the boundaries are clear; but since boundaries are difficult to draw around an entire discipline, the relevance of general theories may be more difficult to assess. One person's idea or experience of a discipline may be quite different from another's; and those disciplines with an interdisciplinary nature are particularly likely to run into difficulty. Certainly, Bruscia's description of the challenges facing those working in music therapy match much of my own experience in working with those in dance, and in leadership, around dance leadership:

> As soon as there are two disciplines to balance or integrate, differences of opinion arise. If, for example, we simply say that music therapy is an amalgam of music disciplines and therapy disciplines, at least two polarities are already implicit. One camp will say that music therapy is a music-centered discipline, and therefore, for theory to be relevant, it must be music-centered; while the other camp will say that it is therapy-centered, and that for theory to be relevant, it must be therapy-centered.[27]

But as Bruscia points out, there is an alternative approach, an approach which convinced me that this dissertation should indeed take on the whole of the question of "what is dance leadership?" As he says, there is a point somewhere between and outside what might otherwise form two

polarities: the "true integration and balance" of two separate disciplines to form a new discipline, one that holds its own unique identity, intrinsically different from either of the first two disciplines or any of their subsidiaries. For those striving, as I am, for this integration and balance through the creation of a new discipline, a theory will only be relevant if it is centered in that discipline, here dance leadership. Again, Bruscia:

> A metaphor may be helpful. A cake is not flour-centered or egg-centered, based on relative proportions used; it is a cake—a unique combination of ingredients that undergoes a metamorphosis that leads to a new entity altogether. This in no way undermines the importance of understanding the flour or the egg; it only emphasizes that understanding either the flour or the egg or both is not sufficient for understanding the cake.[28]

This hearkens back to Broad's description of emergence in research, and, I hope, makes quite clear how I am approaching dance leadership herein. I am striving to understand the cake: to reach the "true integration and equal balance " of dance and leadership that will emerge to form dance leadership, a new discipline which has its own unique identity, intrinsically different from either dance, leadership, or any of their subsidiary disciplines.

I come now to the seventh and final dimension that Bruscia presents to describe the nature of theory: whether it is indigenous or imported. Based on the preceding discussion, Bruscia describes an imported theory as one that emanates from or gives precedence to one of the original disciplines that contribute to the new discipline: that is, an imported theory belongs to one of the two polarities. Thus, in his own discipline,

> A music-centered theory tends to describe and explain music therapy in musical terms; a therapy-centered theory tends to describe or explain music therapy in therapy terms. Both are imported views, with neither being more indigenous to music therapy than the other. *Imported theories make sense to people in outside disciplines, because they often use their language*.[29] [italics added]

An indigenous theory, by contrast, is centered in the discipline itself:

> It deals with phenomena as they appear in music therapy settings, as they unfold through music therapy intervention, as they change through music therapy processes, as they make sense within a music therapy context, as they are perceived and languaged by music therapists, and as they can be understood by other music therapists. Indigenous theories describe and explain what music therapists *do and think through their theory, research, and practice…indigenous theories make sense to people inside the field because they have first-hand knowledge of the experiences being described.*[30] [italics added]

My goal for this dissertation, then, is to create an indigenous theory of dance leadership: a constructive theory, in a nonpositivistic paradigm, with a visionary focus, formed by reflective synthesis, with an outcome that will lie somewhere on a continuum between practical and reflective, probably incomplete and somewhat incoherent, and relevant for those seeking to understand and/or practicing dance leadership. The work of the theory will be to establish a discipline of dance leadership that lies somewhere between the disciplines of dance and of leadership. The charge of the theory, being indigenous, is that it should make sense to people who are dance leaders; since this is a first step, its success may be solely that it allows dance leaders to recognize themselves as such, to recognize their practice as dance leadership, and to understand where in a proposed framework of the discipline they are working. It should, in fact, be a way to gain beginning knowledge of who we are as dance leaders and what we are doing. How can this come about?

To borrow Bruscia's language, an indigenous theory of dance leadership will deal with phenomena as they appear in dance leadership settings, as they unfold through dance leadership intervention, as they change through dance leadership processes, as they make sense within a dance leadership context, as they are perceived and spoken about by dance leaders, and as they can be understood by other dance leaders. Indigenous theory will describe and explain what dance leaders do and think through in their theory, research, and practice. Because of this,

indigenous dance leadership theory will make sense to people inside the field because they have first-hand knowledge of the experiences being described.

Thus, we arrive at the first questions which must be answered: what are dance leadership settings? What are dance leadership interventions, and processes? To answer these questions, I will take one further step back, and say what I mean by dance (Chapter V); and what I mean by leadership (Chapter VI). This exploration and establishment of meaning will also serve to further explain why this dissertation does not include a traditional review of the literature.

Chapter V: Dance

I first sought to build a framework of dance leadership based on existing dance theory, with an idea that my method would be that Bruscia describes as integration: relating one discipline to another by importing theory, research, and practice, then accommodating and assimilating it into the relevant disciplinary framework. I had already accepted that I would not be accommodating or assimilating dance theory into "the relevant disciplinary framework" of dance leadership, since I knew no such framework existed. But the more I looked for a general theory of dance, the more I recognized that there was almost nothing I could use, either because it did not exist in a far enough advanced form, it circumscribed dance in a far more limited way than I understand it through practice, or it could be critiqued as being seriously flawed. The process of working through the possibilities allowed me to arrive at a concept of dance that fits with my practice, and on which I could build the framework that concerns me here. The same process brought to the forefront some issues that are of concern to those who lead in dance.

A General Theory of Dance

One would generally start to create an understanding of dance for a theoretical dissertation by reviewing dance theory, but in searching for a general theory of dance as an entity I have found little on which I can draw. Alter has argued the need for dance-based dance theory, and has additionally described the slow progression "from borrowed models to dance-based experience."[31] As she traces dance's academic development in the United States, Alter points out that although the first college dance major was established in 1927, and that as of her writing in 1991 there existed more than 250 dance departments and majors in American colleges and universities, doctorates in dance have only been available since the 1970s.[32] As a result, Alter says, reading through the dance literature

> reveals much inadequate theoretical writing about dance stemming from incomplete research methods, borrowed concepts, and the prevalence of jargon in writing. Uncritical borrowing of theories and research methods leads to incomplete and inaccurate reporting about dance because the theoretical models of these disciplines emerge directly from their unique realms of knowledge…the theories, methods, and jargon may not apply entirely to dance.[33]

Alter attempted to redress the situation herself by seeking out dance theory which arose from within dance, specifically from the "writing of four dance theorists and fourteen aestheticians who wrote about dance between 1920 and 1976."[34] She proposed that the functions of dance, and thus the concerns which drive the development of dance theory can be grouped into the categories of "artistic, social-cultural, structural, historical, critical-descriptive, educational, therapeutic, and physical-psychological."[35] She further identified recognized academic branches of the discipline of dance as being education, history, criticism, therapy, performance, design, ethnology, notation, and choreography. She then integrated these into a "Framework of Topics Intrinsic to Dance Theory." As Alter describes it, we can look at: the material/tools/the dancer by studying the body and its senses, movement including dance movement (including consideration of time/space/force). We can also study the process/dancing, by looking at technique, improvisation, composition, performance, settings, and the use of the other arts. Finally, we can examine the work/product/a dance piece around aesthetic intention, aesthetic result, or the dance as recorded. Lying between the material and the process, we can study the participants: dancer, choreographer, teacher; and lying between the process and the product we can look at the observers: audience, critics. The functions of the process are either in education or in therapy; the functions of the work are in recreation, religion or ritual, or entertainment. The material is studied through kinesiology; the process through systems of technique, methods of composition, and/or styles of performance; the work is studied through past and present cultural

contexts. The viewpoints from where one can examine the process are dancer, choreographer, teacher, therapist, scholar, critic, and audience. (Alter's chart is reproduced in Appendix A).[36]

Alter's is the most systematic and complete framing of dance that I have found. Other, seemingly more casual attempts at "dance theory" have described it having three or four main branches: philosophy or aesthetics; choreology, generally concerned with movement analysis and dance notation; social science theory of dance, centered in anthropology and sociology; and the health-oriented frameworks including dance medicine and dance therapy.[37] Wikipedia's shaky entry offers only that "Dance theory is a fairly new field closely related to music theory and specifically musicality used to describe the nature and mechanics of dance…."[38]

While I appreciate the breadth and organization of Alter's proposed framework, I have three reservations about drawing on it for my own work here. First, as Alter herself notes, hers represents a general theory of dance which is still in its first stages: I am not sure that it has developed deeply enough, been tested enough, or accepted and worked with widely enough for me to base my work upon its understanding of dance. Second, I am interested in an understanding of dance, a theory of dance, which specifically arises from practice. Alter identifies Laban as the most important source in building her framework; his theoretical observations of dance were certainly generated from his deep experience as an artist.[39] Nonetheless, she also builds on the writing of fourteen aestheticians; and I discuss what I see as the serious issues around dance and aesthetics shortly. Finally, while Alter has successfully, in my view, included many activities now recognized as dance, I am wondering if dance leadership might benefit from widening it even further—if we looked for all the possibilities of dance by looking at all of the possibilities of people, rather than the reverse. Rather than identifying an instance of dance, or a dance practice, and then trying to fit it into some known framework of

human activities (for instance, is the polka a social practice, and perhaps the concern of sociology, or, in Alter's framework, recreation? Is the dancing that accompanies a Ghanaian-American funeral celebration in New York City a religious or cultural practice, and perhaps the concern of anthropology; or, in Alter's framework, recreation/ritual?), I wondered as I sought to cast the widest possible net for my concern of inclusion into dance: if we look at a framework of all human activity first, and then for instances of dance within, might we find that we should include some previously ignored or unknown instances of dance? Looked at in this way, might we also find that we were including as dance activities which are not dance, in the experience of those doing them? I am going to follow this path for a moment, with the clear understanding that I am not trying to reach an endpoint, a conclusion—to solve the questions of a general theory of dance—in this dissertation, because this is not the task I have set here. It is, however, an example of something I mentioned earlier: the beginning of a path that in the full picture is not a blind alley, but emerging as a possibility for another day; a possibility that is within the concerns of leaders in dance and thus will contribute to the understanding of what dance leadership is about.

To these various ends, then, I would like to consider integral theory. As proposed by Wilber, integral theory represents an attempt to create a "theory of everything"; one which frames "the patterned Whole of all existence, including the physical, emotional, mental, and spiritual realms."[40] I look to it here as a way in which the totality of dance may be understood: it is a description of all the different spheres of being human; therefore it is also a description of all the possible locations in which dance occurs. It suggests places where some part of dance, some practice or occasion of dance, might have been split off, isolated, or disconnected from the whole—recognizing these as part of dance is the first step in the inclusion that concerns me in

practice. Integral theory also, in my view, provides a way to move from the universal to the individual: a way in which we might locate each and many small parts of what we are doing, where we are working at any one time within all the various planes of human existence, without losing track of the whole that is what we are about. If I consider, for instance, all that is going on when I watch a ballet class for eleven-twelve year olds in the Y dance program I co-direct—the physical development of each student, their developmental needs in every other realm, the progression of physical training needed for dance, the progression of artistic training in every other realm besides the physical, the individual settings in which our students live, their own reasons and those of their community for wanting this particular dance program and this particular class to exist, their own resources and those of their community that allow them to be part of the class, connections to other community agencies including schools who might be concerned with our students, the practices by which we sustain this class and the others which comprise the full program—I can recognize this one moment as holding all of these concerns and more, concerns that fall within what I understand to be part of my obligation in furthering dance. I can further recognize that theories of dance such as Alter's remain constricted by the boundaries that have been placed around dance—the boundary is not inclusive enough, or it may not be porous enough to allow in all the concerns that rest there.

Integral theory was envisioned by Wilber as being a theory of everything because he sought to include consideration of everything:

> matter, body, mind, soul and spirit as they appear in self, culture, nature. A vision that attempts to be comprehensive, balanced, inclusive. A vision that therefore embraces science, art, and morals; that equally includes disciplines from physics to spirituality, biology to aesthetics, sociology to contemplative prayer.[41]

Working his way through the various postulated organizations of human knowledge, Wilber found that they tended to be arranged in hierarchies which could be placed into four major quadrants. These relate to what he identifies as the interior and exterior realties of individuals and the interior and exterior realities of collectives. The four quadrants in humans, for instance, concern "I," the self and consciousness; "We," culture and worldview; "It," the brain and organism; and "Its" the social system and environment. The interaction among quadrants is difficult to show on paper, but

> Individual consciousness [the upper left quadrant] is inextricably intermeshed with the objective organism and brain (Upper-Right quadrant); with nature, social systems, and environment (Lower-Right quadrant); and with cultural settings, communal values, and worldviews (Lower-Left quadrant).[42]

In one of Wilber's depictions of the four quadrants in humans (reproduced in Appendix B), he lays out some of the waves of development in each. The upper left quadrant of the self and consciousness, "I", (which also includes "altered states"), moves from an instinctual stage through magic, egocentric, mythic self, achiever self, and sensitive self to holistic self and beyond. The upper right quadrant of brain and organism, "It", includes states that might be governed "organically", by the limbic system, and by the neocortex. The lower left quadrant of culture and world view, "We", moves from premodern to modern and postmodern; also through archaic, animistic-magical, power gods, mythic order, scientific-rational, pluralistic, integral, holonic stages, and beyond. The lower right quadrant of social system and environment, or "Its", moves from foraging through horticultural, agrarian, industrial, and informational; also survival clans, ethnic tribes, feudal empires, early nations, corporate states, value communities, integral commons, holistic meshworks, and beyond.[43]

The inextricable intermeshing of the quadrants means that when something occurs in one, it most likely and concomitantly occurs in another in the form of that other quadrant—they are

emphatically not proposed as opposing dualities. In practice, then, we may be focused on a manifestation in a single quadrant on which we are focused for that moment: for instance, how one eleven year old in a ballet class is pushing off her right foot to perform a turn to the right. But at the same moment, the same activity is occurring in the other quadrants, with other concerns that might affect the way we teach about that single activity: for instance, especially for this age group, the dancer's concerns about how others in the class will react if she falls out of the turn.

The attraction of this framework is, as I say, first that we can use it to place dance in the human world. The second is that it requires acknowledgment of all the myriad processes and relationships simultaneously at work in a moment: it acknowledges complexity, and at the same time allows us to identify a given location where we are working or should be working at any moment. There are three other aspects of integral theory, however, which became increasingly relevant as I progressed in this work.

The first was Wilber's effort to move integral theory out of the frameworks of what is usually termed "Western" conceptualization.

> I sought a world philosophy—or *integral* philosophy—that would believably weave together the many pluralistic contexts of science, orals, aesthetics, Eastern as well as Western philosophy, and the world's great wisdom traditions. Not on the level of details—that is finitely impossible; but on the level or *orienting generalizations*: a way to suggest that the world really is one, undivided, whole, and related to itself in every way: a holistic philosophy for a holistic Kosmos, a plausible Theory of Everything.[44]

Whether he was successful is, again, beyond the task of this dissertation—but the concern about stepping beyond a single orientation is a central one, and thus I make note of it here.

Second, the themes that can be identified in Wilber's understanding of how theory is built, in his framing of evolution, and the specific ethical directive of integral theory all foreshadow themes that will recur in the ensuing discussion. Thus, I also make note of them

here for the reason of laying the groundwork to continue my own investigation; not with the intention of delving any further into integral theory.

The task Wilber set for himself in developing such a theory was that it must not just rest on, but include all sound preceding theories in such a way that they remain true. He sought to avoid what he called "heapism": piles of unrelated knowledge which mark, for instance, "extreme postmodernism" or "pluralistic relativism," and which claim that

> all truth is culturally situated (except its own truth, which is true for all cultures); it claimed that there are no transcendental truths (except its own pronouncements, which transcend specific contexts); it claimed that all hierarchies or value rankings are oppressive and marginalizing (except its own value ranking, which is superior to alternatives); it claimed that there are no universal truths (except its own pluralism, which is universally true for all peoples).[45]

I read two things here: the first is a caution toward those who would develop theory. The second is that we must simultaneously avoid the extremes of throwing out everything that went before, and of scooping of everything into a pile of unrelated knowledge. I would avoid the first by a careful understanding and explanation of why I might not use preceding work. And I believe that if theory is based on and organized by the needs and questions arising in practice, then the information that is gathered on which to base it cannot, de facto, be a pile of unrelated knowledge.

> Beyond these cautions, I have benefitted from Wilber's description of theory development, as it is also his description of the development of any one thing within his conception of the Whole: integral theory describes an overall spiral of development for the Whole as well as for any point within it. Overall movement in the direction of evolution is an essence of integral theory, and is non-linear, occurring in myriad directions. Each wave of development both includes and transcends it predecessors: each wave goes beyond (or transcends) its predecessor, and yet it includes or embraces it in its own makeup. For example, a cell transcends but includes molecules, which transcend but include atoms. To say that a molecule goes beyond an atom is not to say that molecules hate atoms, but that they love them: they embrace them in their own makeup; they include them, they don't marginalize them.[46]

Questions of evolution and development will continue to arise herein. I include Wilber's description as a possible way of understanding the process.

Finally, as set out by Wilber, integral theory mandates a prime ethical directive: the health of the whole, with no sacrifice of one part for another. Questions of ethics and sacrifice abound in the leadership literature, about which more in Chapter VI.

What, then, has this particular emergent path, integral theory, contributed? I gained a framework for understanding what I describe as dance in the world; and the world in dance: all the places dance might occur, and all that is occurring in any specific instance of dance. I gained an example—with appropriate cautions—of how seemingly unrelated knowledge can be gathered, and related, into a spiral of developing knowledge. I gained a description of evolution which can occur in myriad directions, and which describes an entirety as well as any point within it. And, finally, I acknowledge a clear ethical directive: the health of the whole, with no sacrifice of any one part for another.

What began as a search for a general theory of dance has arrived at a "theory of everything." From here, I am going to circle back, for another possible way of considering dance.

Dance and Aesthetics

Another obvious starting point for looking at dance would seem to be its consideration as an art form, but it has been quite convincingly argued that the field of philosophy in general and aesthetics in particular has either ignored, actively excluded, or misunderstood dance. Sparshott, Levin, Cohen, and Fraleigh are prominent among those who have discussed why this is; Sparshott,[47] Fraleigh and others have begun an attempt to redress the exclusion. Levin's chief concern was simply that we fully acknowledge that philosophy has in fact ignored dance,

although he also looked briefly for some reasons why that might be: "political issues, sociological issues, issues in cultural anthropology and psychological issues" such as the patriarchal nature of Western civilization among them.[48] Levin further suggested that since the origin of dance "lies in the female principal," and since as well the "religious and ethical foundations of Western civilization are fundamentally hostile to the vital and intrinsic 'demands' of the human body,"[49] there has been an aesthetic blindness to dance.[50] While taking issue with Levin's particular arguments, the poet/philosopher Francis Sparshott is in full agreement that philosophers have indeed neglected the aesthetics of dance. Sparshott considered the ways in which dance did not "fit easily into the theory of art in general, or why it might be felt not to do so"; he proposed that "it may well be that in no other art are the social and non-artistic connections so wide and deep, so that students of aesthetics could easily find the study of dance dragging them in directions they have no interest in going."[51] This extraordinary statement makes quite clear to me that trying to consider dance within the framework of aesthetics would mean to define it far more narrowly that I experience it myself, or understand it in practice. In essence, the framework of aesthetics restricts dance to performance, to "works of art" for examination/evaluation by others. And even if this were the understanding of dance—one bounded by "performance" or "dance pieces"—which applied to my own practice, which it emphatically does not, Hein has argued that performance in general is neglected as an aesthetic category.[52] Thus, in spite of efforts to begin to draw dance under the aesthetics umbrella—Sparshott, Levin, Sheets-Johnstone[53] and Fraleigh among others have, as I say, made a start—the effort is not far enough along for me to be able to draw on it. As Sparshott says, "Philosophical problems take a long time to shape, and as long a time for their significance to be evaluated."[54]

What may legitimately be read from aesthetics, however, is a clear message about the status of dance, particularly vis-à-vis the other arts. As Matthews and McWhirter have pointed out, issues around aesthetics run deep: because aesthetics is always a creature of its context, it is always intertwined in systems of "power, repression, and exclusion."[55] Hamera, too, has noted that because aesthetics reveals "questions of who gets to create, to consume, to judge," the "social contingencies undergirding all these privileges are exposed." Hamera, Matthews, and McWhirter are among the scholars arguing for "more nuanced, politicized readings of the relationships between art, society, and culture generally";[56] but again, this is a movement too young to help in my current effort.

Even with the recognition that dance has not traditionally been important to aesthetics, to such a degree that its literature cannot contribute to this dissertation, it is still important to make note of a more subversive effect that aesthetics has had on dance writing. Alter has traced the recognition of dance as a scholarly entity as parallel to that of such other disciplines as psychology and anthropology as they pulled away from philosophy in an effort to become more "scientific"—that is, grounded in direct study of their own subjects rather than in the previous practice of citing "what other thinkers have speculated about the subject and then arguing the merits of those 'expert' ideas."[57] In Alter's view, some of those writing in dance have been slow to let go of "this referential and deferential style of writing" about dance,[58] and have followed the traditional practice of dance writers turning to aesthetics to validate their own ideas about dance. However, this practice in effect constituted a reliance on outside experts and had the result that "many unexamined ideas [were] carried forward into contemporary dance literature."[59] To the question of whether shared perspectives between aestheticians and dance writers might be due to shared cultural milieux with consequent reflecting of each other's ideas,

Alter argues that her research, including the careful reading of both sets of literature, demonstrates a case of the content of dance theory being adjusted to fit whatever was current in aesthetic theory: in fact, "the dance theorists write their ideas using the terms of simplified and popular interpretations of aesthetic ideas."[60]

Beyond the historical exclusion of dance from aesthetics—and its subversive influence on the development of dance literature—there is a second, compelling reason why I cannot look to the aesthetics for help with the current task, a reason that was foreshadowed by Wilber's efforts to broaden the philosophical landscape through integral theory. Notes from the University of Leicester on theoretical inquiry suggest that such inquiry can be driven by the recognition that existing literature is dominated "by commentary which focuses on one particular part of the world," as per their example management literature originating in the "Global North."[61] Certainly, as Levin makes clear the "religious and ethical foundations of Western civilization"[62] and, as others have critiqued, philosophy and aesthetics, arose from and are framed by what is variously identified as a "Western" or "Global North" consciousness. Alter identifies this framework as one characterized first and foremost by the use of dichotomies to polarize an issue; as a result in the case of dance, she sees inappropriate divisions created between "mind and body, emotion and reason, conscious and unconscious, active and passive, doing and thinking, theory and practice, means and ends, art and craft, subjective and objective"—all of which have served to shape and skew academic exploration of dance as they set up unnecessary oppositions and also eliminate all the possibilities of nuance lying between such false polarities. As Alter says, however such opposing terms might be viewed as useful from within aesthetics, "they restrict accurate and complex understanding of central issues in the analysis of dance theory and practice."[63]

Thus, it can be seen that drawing on academic constructs about the arts based in aesthetics is not appropriate for dance; and further that the influence of such constructs on much dance writing is strong enough that we must read quite carefully before taking any part of such theories and applying them to a dance-centered work. Before moving on to consider other possibilities, I would like to briefly mention a related concern regarding the literature and materials relevant to practice, where frequently the use of the term "the arts" either relies on a seriously and mistakenly circumscribed definition of dance, or excludes it completely. In government and foundation reports on "the arts" in the United States that one might use for the purposes of making practice decisions and to support funding applications, one often finds on close examination of measurements and indicators that dance has not been included at all in the information-gathering stage of the reports—and thus that the results have no relevance for dance. Two particularly salient examples are the National Endowment for the Arts former use of attendance at professional ballet concerts as the indicator for participation in all dance,[64] and the massive *National Arts Index 2009: An Annual Measure of the Vitality of Arts and Culture in the United States* which reveals on page 113 that "We could not find data describing the visual arts market (creation or consumption) to meet our criteria, and similarly for craft-making, dance, and choral music."[65] This does not stop the authors from reporting on "arts" and "culture"—but it is clear that their findings can have no relevance for dance practice.

Methodology: Problems and Progress

What, then, of all that has come after philosophy and aesthetics? The flaw in much dance writing which Alter identified—an inappropriate reliance on aesthetics—had two parts: first, that the frameworks of aesthetics are not appropriate for dance; and second, that dance writers whose expertise was not that of someone schooled in aesthetics were adopting some of the

trappings of the domain without the deep understanding that someone within that domain would hold. As we widen the lens to consider all dance research and literature, including all of that which arises in disciplines outside of dance, this flaw in two parts is repeated: in some cases frameworks from outside dance are applied to dance; and some of those writing on dance are not writing from within a domain with an accompanying deep understanding of that domain. Much of the literature further suffers from the issue that Wilber sought to address with integral theory, and which also affects the disciplines of philosophy and aesthetics: it tends to be driven by commentary that focuses on one part of the world.

There are two ways that these mis-fits or misapplications occur in the literature: one is directly through the commentary itself. The other, more indirect, involves the use of methodologies not suited to dance thus skewing the research which is reported and acted upon. Issues thus arise either from the commentary, or from the methodologies, or both; since the two are inextricably interwoven, each aspect is a mirror of the other. I am going to begin by discussing methodologies; move on to discuss the literature and commentary; and in doing so I will seek to create my working concept of dance.

Information generated by disciplines outside of dance can be critiqued, again in the words of the University of Leicester notes on theoretical inquiry, for being based on research dominated by methodologies appropriate to those disciplines—the misapplication of, for example "the positivist use of quantitative questionnaire surveys with representative samples—which might offer a one-sided view of the topic being investigated."[66] I begin with the suggestion that much of the literature on dance has been dominated by and rooted in methodologies which are a poor fit for understanding dance. Within the past five to ten years, however, consistent critique of the ways in which arts research in general has been carried out has led to the development and

establishment of alternative approaches. I would like to approach this issue by discussing the structure and methods of the new approaches, along with the critique which initiated their development. I make careful note that these methodologies have not only considered dance equally with other art forms, but in some cases the instigating forces have arisen from within dance practice. Thus, the collective term "the arts" used within this discussion is inclusive of dance; and I additionally include specific literature addressing dance issues.

The establishment and recognition of performative research—sometimes also termed practice-led research—as a third paradigm separate from quantitative and qualitative, can and is changing the way dance is framed in research. Haseman in particular has made compelling arguments establishing the performative paradigm, most notably as he makes a fundamental distinction between it and that which is qualitative.[67] Qualitative research seeks primarily to understand the meaning of human action, includes and values researcher and participant perspectives, and has been identified as above all working with texts.[68] Although qualitative researchers are interested in what Schon called "the situations of practice—the complexity, uncertainty, instability, uniqueness and value conflicts which are increasingly perceived as central to the world of practice,"[69] as Haseman emphasizes their interest is in practice as an object of study, not as a research method itself. While it is true that both qualitative and performative research may make use of such practice-based strategies as "the reflective practitioner (embracing reflection-in-action and reflection-on-action); participant research, participatory research; collaborative inquiry, and actions research,"[70] the essential difference placing them within either paradigm is the aim of the research. Used within the qualitative paradigm, these methods are concerned with, and the aim of the research is, the improvement of practice. When the same methods are used within a performative research paradigm, then the

aim is to *"contribute to the intellectual or conceptual architecture of a discipline*."[71] [emphasis mine] Beyond this critical point, performative research is also distinguished by the way in which it is instigated and the way in which its findings are reported. Whereas both quantitative and qualitative studies are "problem-led," with a requirement of stating a question/problem at the outset of the research, performative research is practice-led, instigated often by what Haseman terms "an enthusiasm of practice": often an idea which "may be unruly, or...may just becoming possible."[72] Finally, rather than reporting findings in the form of numbers or words necessarily, research within the performative paradigm must make its findings and "claims to knowing" through the symbolic language and forms of practice. Thus, both traditional ways of knowing and of representing knowledge claims are challenged.[73] If one begins to consider what this might mean for those exploring and writing about dance, it is quite apparent that the way that dance is investigated, and the way research findings are made known would undergo a rather drastic transformation; and it appears that transformation is underway. A performative paradigm is a methodological fit for understanding dance, because it accepts dance as dance—rather than, for instance, something whose meaning must be translated into words so that it can be written or talked about. Locating research within the performative paradigm also, it seems to me, necessitates that the researcher be someone within dance: someone whose deep understanding comes from a knowledge of dance, rather than a knowledge of, say, anthropology. It is revealing in this regard to pose the questions asked by Smith, who sought to decolonize methodologies used to study the lives of indigenous peoples:

> Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up? How will its results be disseminated?[74]

If the research is for dance, with a goal of serving the interests of dance and dancers; if dancers themselves have designed it, carried it out, and here I would change Smith's wording to say reported its findings (rather than written it up), and disseminated its results, we will soon begin to see a very different body of knowledge on dance than exists at the moment. Smith's questions and the possibilities of the performative paradigm reveal as well, I think, how deeply the existing literature on dance has been dominated by particular methodologies.

The change to a performative paradigm shifts the framework within which dance is viewed. Rather than being a product, a piece of work, "a repository of knowledge or ideas that can be interrogated and interpreted,"[75] dance instead becomes a field in which knowledge is produced. As Deleuze said,

> There are, you see, two ways of reading a book: you either see it as a box with something inside it and start looking for what it signifies, and then if you're even more perverse or depraved you set off after the signifiers…Or here's another way: you see the box as a little non-signifying machine, and the only question is 'Does it work, and how does it work?'[76]

Barrett and Bolt have also presented this new paradigm in their work on arts-based research. Barrett has identified research that is deliberately located within the arts as having three characteristics: it is emergent; interdisciplinary; and mandates recognition and inclusion of the crucial interrelationship between theory and practice. While the first rule of traditional research is to have a well-defined research question and methodology, research in the arts has the expectation that both the question and the methodology will evolve during the course of the research as it develops in different directions. This is a primary characteristic of art, and thus a methodological requirement of its research: because the nature of art work (and by that I mean work in the arts, not a piece of art) is emergent, "To try to impose a convergent [research] framework on it, even with the best of possible intentions, is doomed to failure."[77] Barrett has

identified the emergent characteristic of arts research as arising from its subjective nature.[78] Heidegger's concept of praxical knowledge,[79] and Ihde's of technics both establish knowledge as emerging through the material processes of human "manipulation of artifacts to produce effects within the environment."[80] Additionally, Bourdieu cited reflexivity as a key element in establishing arts research as emergent because it asks that the object of the inquiry, the research, and their relationship all be considered. The resulting reflexivity means that methodologies in arts research are necessarily emergent and adjusted throughout the research process.[81] This is an identified strength of arts research, as it encourages innovation and the possibility that the outcomes will "bring into view, particularities that reflect new social and other realities either marginalised or not yet recognised in social practices and discourses."[82] It is also a recent development in arts research; one which might offer new ways of understanding activities in all human domains. This development further makes quite clear that traditional research methodologies that are predicated by beginning with a well-defined research question have eliminated exploration and findings of the things that make the arts what they are—and, in fact, they thus disregarded much of the kind of knowledge which is generated in the arts.

On Barrett's second characteristic of arts-based research, that of its interdisciplinary nature, I have earlier alluded to existing research in dance as having occurred in multiple disciplines outside of academic dance, and certainly outside of dance practice. This presents issues for dance, primary among them the imposition of frameworks inappropriate to dance. Alter has suggested how information from other disciplines might fruitfully, and carefully, be used for dance:

> Research in dance is multi-focussed [sic] and interdisciplinary; it can be studied from many academic viewpoints. When studying dance as part of religious and cultural rituals, methods from anthropology are useful. When studying social dance as a form of courtship and a means of recreation, methods of sociology may be applicable. When

> studying dance-related injuries, data and therapies from sports medicine may be informative. When relevant, concepts and research methods from other fields can be tested for how accurately they apply to actual dance experience and not used like a cookie cutter into which some parts of dance are forced while the rest are left out.[83]

The key point Alter makes here, in my view, is that concepts and research methods must "be tested for how accurately they apply to actual dance experience." So tested, the concepts become what Wilber described as "all sound preceding theory"—work on which we can base our own and move forward—rather than notions incompletely understood, and inappropriately applied.

Further on the notion of how we use work generated in other disciplines, Barthes has argued that interdisciplinary research creates new knowledge that does not belong to any single domain;[84] others have moved on to create a definition of "transdisciplinary" research from these circumstances to refer to knowledge created in the space between disciplines.[85] Whichever term is used, in Barrett's view, this ineluctable dimension of creative arts research "creates conditions for the emergence of new analogies, metaphors, and models for understanding objects of enquiry"--in fact, the generation of new knowledge."[86] This is what Bruscia termed integration, relating one discipline to another by importing theory, research, and practice, then accommodating and assimilating it into the relevant disciplinary framework. I believe in the interplay between Barrett and Bolt, and Bruscia, can be seen all of the potential—and as well all of the cautions attendant to working in these inter- and trans-disciplinary spaces, the most notable of these being the practice evident in much of the literature on dance, that of simply imposing an outside framework on to an aspect of dance.

The third characteristic of arts research, that it must hold at its center the critical relationship between theory and practice is where I would like to devote longer discussion, as a careful critique here exposes how research carried out in traditional methodologies which were

not arts- or practice-based has led to a bias—beyond that already mentioned as being centered in one part of the world, and that of being referential and differential to aesthetics—which still dominates the dance literature. Reading through a vast array of research on dance, mostly generated in disciplines such as anthropology which have had the closest academic association with dance, has convinced me that methodology has helped contribute to both a splitting away of dance from itself, and a splintering of the whole that should be dance which occurs when it is studied by other disciplines. I would also argue that on a more subversive level, the academic history of locating dance research in outside disciplines and methodologies has seemed to say that dancers are free to think and write about dance all they want, but when it comes to academic investigation, this is best done by attaining credentials in and using research methodologies outside of dance. Thus is raised the specter of insider/outsider research explored so eloquently by Smith. I would urge that we continue to ask the same questions when reading dance research that Smith posed around the study of colonized populations:

> Whose research is it? Who owns it? Whose interests does it serve? Who will benefit from it? Who has designed its questions and framed its scope? Who will carry it out? Who will write it up? How will its results be disseminated?[87]

Andree Grau's account of the "Pan Project," an intercultural dance exploration envisioned as combining studio work with academic research, highlights the pitfalls of dance research being framed by other academic disciplines, here anthropology. In this case, the dancers themselves were engaged in a studio-based exploration of how several different cultural practices might be brought to bear on dance practice with the purpose of creating new artistic possibilities. The artists and their work process were the subject of observation by academic researchers. The outcome as reported by Grau was that the researchers, all anthropologists

> made the mistake of thinking initially of Pan Project members as explorers in the anthropological sense, looking for similarities and differences of human behaviour and hoping to find some common patterns of action and corresponding meanings.[88]

But the artists who were the subjects of the study *saw themselves as professional artists*, engaged in a project exploring cultural variety for the sake of their own creative development:

> They did not see themselves as culturally displaced persons seeking a sense of identity through involvement in other cultural traditions, or in those of the places where they or their ancestors had once lived. They were culturally displaced only in so far as they wanted to work outside of a traditional framework of theatre. They did not see themselves as 'cultural ambassadors'. They were first and foremost professional artists.[89]

This is the power of domain frameworks, as Williams' has succinctly summarized:

> Distinct academic disciplines ask—and answer—different questions about the same subjects. They have different conceptions of facts—a classic case being, for example, the differences between the biological facts of mating and the social facts of human marriages.[90]

Because dance *has* been an integral part of efforts to develop arts- and practice-based research, these new research methods have helped demonstrate how, studied from the outside, dance has been vulnerable to the most basic misinterpretations; misinterpretations which as a result still frame much of the existing dance literature. Vincs in particular has successfully critiqued much of the prevailing research on dance as being based on one single, widely accepted interpretation: that dance is primarily communicative in nature, that it seeks to transmit information.

> That information may be objective or subjective, concerned with facts, histories, or individual experiences…[univalent or multivalent…] but in either case dance analysis becomes the attempt to define codes of representation by which a dance communicates.[91]

When a dance, or all dance is understood as a means of communication—in fact, as text—then everything in it is channeled toward a single idea or organizing notion as a way of supporting that notion. I include the following lengthy passage from Vincs as it cogently and clearly lays out a dancer's objection to such a single-minded understanding of dance, as well as to research resulting there from. While Vinc's particular point is in regard to dance being misread as a

method of communication--certainly the most common mis-framing of dance I find in the literature-- the objection itself can be easily applied to any other misrepresentation of dance arising from the use of single organizing factor which characterizes traditional research methods:

> When dance is understood to be concerned primarily with communication and expression, it also begins to become a fascist regime. Movement is constructed so that all the connections flow in a single direction toward a single textual reference, be that reference an emotion (or the movement dynamic which is code for that emotion), a dance technique, or a choreographic genre. Everything in the body is understood to be channelled to signal in that one direction. Or, rather, everything which does not signal in that direction is ignored, repressed, and hidden. What becomes important is that a single coherent emotive or conceptual effect be produced. This privileges one meaning or set of meanings. Consequently, other meanings, other connections between the performer and the movement material which do not contribute to these privileged meanings, are resisted.[92]

This is a point which to my mind cannot be emphasized enough. With this understanding as a framework, it is possible to read through reams of dance research and identify the underlying "fascist regime"—and while I agree with Vincs that it is most often communication and its relation, self-expression, the ways in which dance has been framed by other disciplines suggest other possibilities as well. Some of these possibilities will appear in the ensuing discussion, but what matters in every case is what we have lost: the flow toward a single textual reference represses the "multivalency of the body," and the multivalency of dance. This is the way in which dance has been splintered in much of the literature; it is also the way in which literature on dance has been incongruent with practice. Again, Vincs:

> As a dance artist, I find myself resisting this understanding of dance because it locks me into functioning only certain ways, only valuing certain parts of my experiences. I do not like it as a mover as it limits the ranges within which I can explore my moving body. I do not like it as a choreographer because it seems to take me back to a kind of modernist, universal expressionism in which certain parts of "the truth" are taken to be whole.[93]

Traditional research methods, then, have framed dance in a way that causes us to lose something more than the opportunity to understand dance as the simultaneous experience of a multiplicity

of known ideas. It has meant that single aspects of dance which fit into specific research paradigms have been separated out for study; with the frequent result being that those single aspects are taken for the whole of what dance is. Dance is complex, and is not served by research paradigms which assume a single organizing idea. After struggling to try to understand her own work within such a paradigm, Vincs quickly came to appreciate that

> there was no single concern, or even a related set of concerns within them that I could articulate as the results of research…I could not reveal what had transpired in the dance work because there was not necessarily a core "effect" or core "concern" of the dance work to reveal. Rather, there were multiple effects and concerns embodied within the work, and these elements were not ideologically, philosophically, or even aesthetically consistent. They worked with different languages, different frames of reference, and even different sets of values.[94]

At this point I would like to explicitly widen Vincs' concern beyond the dance works she is discussing to apply to the way the idea of all dance has been constricted by such single-minded frameworks. The most common of these, as I see, is the presumption that "dance" requires the presence of an audience. Alter has discussed whether dance can "exist" without an audience; she reviews Collingwood's argument that all arts are performing arts[95] and as such "are incomplete without an audience":

> Artists, he claims, externalize art ideas to share with other people who do not choose to engage in art activity. Audience members collaborate with the artist; they participate actively by doing it over again in their minds. This audience-artist interdependence is especially true for dance because a dance, a performing art, is complete only after all the processes of choreographing, teaching, rehearsing, staging, and performing are accomplished.[96]

As Alter points out, Collingwood's view diminishes all of the processes and experiences that lead to a finished art work, processes which might help us understand ourselves—processes which in fact create new knowledge. Risner has argued that the rehearsal/choreographic process in particular carries meaning, and thus warrants its own investigation:

> The social nature of the rehearsal process in dance allows choreographers to understand that rehearsing is not merely dancing, but also an important means for dancers, as people, to make meaning, to satisfy needs, exchange ideas, and to share frustrations (Risner, 1995). In other words, to make sense out of the world these dancers encounter…. Exploring the world in which our dance students reside is critical for the dance educator; investigating how these students make meaning or construct knowledge of that world.[97]

I am going to disagree strongly with Risner's statement that "rehearsing is not merely dancing"; and suggest instead that his sentence, and understanding might be rearranged to meet the idea that dance is all of the aspects which he lists—a way of making meaning, satisfying needs, exchanging ideas—and more as well. I would also therefore contend that we need to look far beyond performance, beyond the rehearsal process, and beyond the studio if we wish to understand what dance is.

A definition of dance which requires an audience at some point eliminates all kinds of dance which fall outside that very narrow definition—occasions of dance which are certainly within the concern of my own practice. Two of the myriad possibilities that come immediately to mind are the experience of those who study/practice dance forms with no notion of wanting to perform; and dance in social settings. If we decide that these are not "dance," or that they are practices belonging to some other discipline (sociology, or anthropology, for instance) I would argue that we are losing opportunities to understand dance, and ourselves, because any understanding would come from outside of dance. I would further argue—and will, below, when I move beyond methodology—that splintering dance, or narrowing its definition, has more profound consequences.

Barrett's third point about arts-based research, the fact that it upholds the crucial relationship between theory and practice, has another important effect: it necessarily centers creative arts research in the individual artist or group, and is thus motivated from personal experience/s. In addition to unequivocally placing the research within the art form, in my view

this characteristic has another critical effect: it can help mitigate another overwhelmingly prevalent paradigm often used to frame dance, that which has variously been termed "Western-centric," "Global northern," and similar terms. As mentioned previously in this chapter, the dance literature is still dominated by commentary focused on one particular part of the world; and I will discuss this when establishing my working concept of dance. For the moment, I would simply like to note that research which is centered in dance practice, and in the artist/s, can begin to shift this domination because of who the artist/s themselves are. When Buckland proposed a research approach which she termed "dance ethnography"—one of field research which "floats free of any existing disciplinary affiliations"—she urged that we recognize dance practice as rooted in the individual:

> A new generation of students has emerged whose environments oscillate between the local and global; whose enjoyment of cultural practices finds the modernist concepts of popular and high art a straitjacket irrelevant to their lives; and whose experiences and identities transcend those of mono-nationalism…contributions come from the encounter of people in the field. People make dances and it is this agency of production which has often been neglected in mainstream paradigms for the study of dance.[98]

Certainly as I look at myself, my colleagues, our professional community, and the settings and wider communities in which we work, I can say that any commentary which is focused on one particular group or part of the world will have limited relevance for our work.

Thus far I have discussed the nascent state of general dance theory, and considered the effects of dance not having been, historically, part of the academic conversation around aesthetics. I have also described how this has in part led to much academic investigation into dance being done within the frameworks and methodologies of other disciplines; specifically how those methodologies have been inappropriate for dance, and how they have shaped our underlying assumptions about dance. I would like to turn now to the commentary itself, rather than the methods, to consider how the existing literature on dance has been dominated by

frameworks arising in one particular part of the world. I will further consider the effects of that framing. I would like to begin by articulating what it is that I understand to be dance, drawing on several of sources to create a description of dance which is congruent with my own practice.

Defining Dance

The anthropologist Joann W. Kealiinohomoku has been on a quest since 1965 "to discover a cross cultural understanding of dance that would be neither too inclusive nor too exclusive." Her numerous attempts have included this particular lengthy definition which reveals the challenges of the task:

> rhythmically patterned, human bodily movements that manipulate time, space, and energy in culturally informed ways, that occurs in extra-ordinary events, and that is experienced as being dance…[which must] have to do with the intent to dance…instead of performing some utilitarian or even pathological behavior such as fanning oneself to keep cool or jerking because of a neurological disorder.[99]

I understand dance as an intrinsic human activity. Dissanayake has explained the evolution of the arts as intrinsic to human existence; the arts have evolved with humans because they provide for human needs. Human beings are a species which has evolved, like other life forms; and humans have evolved to require culture. In Dissanayake's view and that of evolutionary psychologists, under all of what she terms "the various wrappings of our cultures"—the "veils" of gender, ethnicity, religion, ways of life, there exists an essential human nature.[100] We cannot, she says, exist in a cultureless or culture-free state, and thus have been born "with common, cross-culturally recognizable predispositions" (needs) to acquire culture. In this view, the inborn capacity and need for mutuality between mother and infant forms the prototype for all intimacy and love. Dissanayake identifies four ensuing "essential human capacities and psychological imperatives" enfolded or embedded within this initial mutuality and which emerge over time:

> (2) *belonging to* (and acceptance by) a social group, (3) *finding and making meaning*, (4) acquiring a sense of *competence through handling and making*, and (5) *elaborating* these

> meanings and competencies as a way of expressing or acknowledging their vital importance.[101]

These five psychosocial needs and propensities are those for which culture and the arts provide, and which provide for all the arts—inextricably part of being human.[102]

This view of the arts creates a radical departure from common understanding of human nature, in two ways. First, to argue (as is common, for instance, in the hunt for arts funding in the United States) that the arts deserve support

> because they "enrich" or "enhance" our lives implies that they are superfluous—added or extra—rather than intrinsic. To say that the arts are "good for you" suggests that they are cosmetic or palliative—superfluous or elite—rather than essential or universal.[103]

But when the arts are understood in this way, as essential and universal, provision for them simply becomes a basic human right. This is how I understand the arts in general, and dance in particular.

Second, this view represents a departure from the most common framing of human evolutionary studies. The prevailing view of evolution has been within a competitive framework, that is, competition for material resources needed to survive:

> human evolutionary studies have tended to think of human nature as being composed not of psychological or emotional needs that arise from a primary capacity for mutuality but rather of competitive behavioral strategies or tactics to acquire or invest in various limited but desirable resources such as high-quality mates and other material or social goods—high status, good reputation, abundant food and possessions. "Success" is defined in such studies by better and longer survivorship and better and more numerous descendants, achieved as a consequence of individual differences of ability in competitive strategies and tactics.[104]

Within this competitive view, altruism, cooperation, love and art are all strategies to be used in a contest to gain resources. It would be hard to overstate how deeply this competitive view is ingrained in our perceptions of human nature and activities. I would like to make explicit my effort to step free of its framework for this dissertation in the same way that I try to step free of

it, in every way possible, in practice. It is possible, in practice, to hold a noncompetitive view: to work from the understanding that any time that dance flourishes, it helps all dance—that the efforts of others support our efforts and vice versa. This is a view which strives for dance; rather than profit, or "winning" or some other goal.

I have chosen to work within Dissanayake's framework because it reflects my own values about human rights, the values of my practice which understand dance as a human right, and because it offers possibilities for finding ways that dance might flourish. Working within this view, I am identifying an underlying assumption that dance is an intrinsic human activity arising from a primary capacity for mutuality, and from four further capacities and needs which manifest themselves over the human lifespan. I would also like to make explicit the next step, which is that therefore dance is practiced universally; and appears in all the varied and numerous manifestations one would expect from a universal activity. How, then, do we know when we are looking at dance?

Anthropologist Drid Williams can move the discussion forward. She is in agreement with Dissanayake that art, and specifically dance, is a human given. But she is also adamant that each instance of dance be understood as singular, and her objection to proposals of a "unitary human nature" might seem to bring her into direct disagreement with Dissanayake:

> To ask *why* people dance assumes that all people everywhere are going to dance for the same reasons or from similar motivations: some kind of unitary "human nature" is implied, which leads far away from the dance into theology or theoretical physics perhaps…a much better anthropological question is "What are (some group of) people *doing* (thinking, conceptualizing, etc.) when they dance?"[105]

Dissanayake's view of a universal (rather than unitary) human nature is framed in evolutionary psychology (rather than theology or theoretical physics!); and I understand this as being concerned with the origins and development of the primary, or even primal human impulses. I

understand Williams' framework as being that of anthropology and concerned with practices of different human groups and societies. In my view, neither evolutionary psychology nor anthropology is any further "away from dance"; what I would like to take here from each scholar is an understanding that the universal nature of humans has the roots that Dissanayake has described, and manifests in the practices which concern Williams. For the framework which I am building, then, I accept Dissanayake's thesis of a universal human nature, motivated by five psychosocial needs and propensities for which culture and the arts provide: mutuality, belonging, finding and making meaning, and acquiring a sense of competence through handling and making. I also accept Williams' mandate as the way in which each individual instance of dance be understood, as singular: we *must* ask "What is *this* person, or group of people, doing (thinking, conceptualizing, etc.) when they dance?" We can understand that the arts evolved as human nature, without creating as a necessary corollary that everyone, everywhere is therefore doing the same things, or for the same reasons. Rather, the arts evolved as human nature, and are now manifest in myriad ways—the caution going forward is to not make blanket assumptions beyond that point because as Williams has said,

> Attaching the wrong nomenclature to moves in someone else's body language game connotes a lack of respect for them and what they're doing. Ultimately, it undermines their intentions.[106]

I have come this far, then: dance is an intrinsic human activity, practiced universally, which appears in a multitude of manifestations, each of which must be considered individually. Thinking about Kealiinohomoku's definition, specifically "that is experienced as being dance," and "must have to do with the intent to dance"; and Williams' mandate to consider each instance of dance as singular, I will work herein with the concept that *something is dance if the person or people doing it identify it as dance*. Thus are removed some of the boundaries sometimes placed

around dance, particularly in academic discussion or when it is considered as an art *form*. Most notably, perhaps, let me be clear that both my concept and my understanding of dance have no presumption of an audience; nor do they necessitate an end product which would be considered a "work of art." The concept does not allow us to exclude any experience of dance; nor does it allow us to include anything that is not experienced as dance by those doing it. It is a concept of dance that depends on the value and meaning of the activity and process. It is the concept of dance that underlies my practice.

Classification, Exclusion, and Domination

Kealiinohomoku's efforts to develop a definition of dance and my own to articulate a concept of dance faced the same major issue: the borders between inclusion and exclusion, and the structures that overtly and subversively divide us. Many efforts to understand dance academically and in practice have led to systems of classification and terminology which serve, deliberately or not, to be exclusionary. Dance has been sorted into many various, haphazard, and competing classifications by bodies ranging from scholars to governments to funding organizations to artists and the general public for purposes as varied as those classifications. The most visible effects are two-fold: first, that hierarchies are created whereby expressions or instances of dance are assigned relative worth, with some ranked "higher" (for instance, ballet), and some lower (for instance, "folk" dance), thus establishing power relationships and accompanying mechanisms for discrimination of all sorts ranging from resources to respect. Second, dividing dance into categories has had the effect of relegating it (if aesthetics has already sent it partway there) to the status of a "minor" art form, since its various manifestations are viewed as separate entities rather than differing instances of a universal whole. We take a whole: dance. We divide it into pieces: categories. We do two things with the categories: first,

misunderstand various individual categories to be the totality of the whole, with the result that the whole appears much smaller or universal than it is. Second, we rank them so that some are worth less than others, with all the results that one might expect. Again, Williams:

> Instead of seeing what amounts to a written collection of theoretical parochialisms as alternative, competing conceptions of the substantive nature and human usage of the activity of dancing (an approach that might provide illumination, fostering healthy, discriminating, critical attitudes toward theorizing and generalization), an awkward, wholly unsatisfactory taxonomic structure has emerged that divides "folk" dancing from "art", "ethnic" dancing from ballet, Western dancing from non-Western dancing, "ritual" dancing from entertainment—the list is as long as years of torment.[107]

Williams' "competing conceptions" suggest to me that if we clearly place ourselves as to our orientation in discussing dance, we can either choose or construct the idea of dance which is the best fit for our activity in dance, but that we will always have to be careful to say what it is we are talking about, simply because there are so many conceptions floating about.

I also agree with Grau, however, that we must recognize that what appears merely to be sloppy labeling practices may mask something more insidious. In discussing the division between "Black" and "Asian" dance and theatre forms in the UK, she identified her underlying unease:

> what worries me is what is behind such developments and the seeming lack of coherence in some of their policies and in their terminology. To me, this division of the 'black' British population into many ethnic minorities, as opposed to an ethnic white majority, is reminiscent of South Africa where the government irons out ethnic differences (Dutch, English, Scottish, Greek or whatever) in the white community, whilst dividing the black populations into many ethnic groups, so that it can morally justify its policies by being the biggest ethnic group of the country. Admittedly, the situation in the United Kingdom is very different…but this does not justify the use of unsound theories and practices.
>
> For example, what is "Black dance?" Is it dance performed by black people, or is it something stylistically defined? If it is the former, then is ballet "Black dance" when it is the technique used by Harlem Dance Theatre [sic]? If it is the latter, then is it a style of dance, rooted in "African dance", whatever that is?[108]

If dance can be divided into infinite categories in this way, and thus demoted to the status of a minor art form because its parts are then taken for the whole, then it becomes an activity

indulged in only by a few whose work can be variously dismissed as elitist, backward, or simply peculiar when it becomes challenging, uncomfortable, or inconvenient in some way.

The issue of such classification, which is more basic and insidious than either of these, is that rather than asking the question "What is this person/group of people doing when they do this dance?," classification instead imposes one person/group of people's meaning of dance on another person or group: the wrong nomenclature has been assigned to others' movement, connoting a "lack of respect for them and what they are doing. Ultimately, it undermines their intentions," as Williams has said.[109] And thus the stage is set for difficulties ranging from misunderstanding of intent to cultural imperialism. Theoretical frameworks are how knowledge is organized, and I am seeking to establish a framework and concept that allows full understanding and recognition of the nature of dance: that while it is an intrinsic human activity, practiced universally, when people dance they are doing what *they* are doing—rather than a framework that says we are all doing the same thing, some similar thing, a host of completely different things, or the thing that *I* know about.

It is crucial as well, as I have said, not to overextend the concept to include those activities that might appear to us as dance but are not—because those engaged in them do not so identify them. Kaeppler made clear how fundamentally false dance taxonomy can be when it disregards the intent of those engaged in activities that might conceivably be misunderstood as dance:

> there is little anthropological reason for classing together the Japanese cultural form called *mikagura* performed in Shinto shrines, the cultural form commonly known as *buyo* performed within (or separated from) a Kabuki drama, and the cultural form commonly known as *bon*, performed to honor the dead. The only logical reason I can see for categorizing them together is that from an outsider's point of view, all three cultural forms use the body in ways that to Westerners would be considered dance. But from a [Japanese] cultural view of either movement or activity there is little reason to class them together.[110]

Recalling for a moment that I am thinking about whether and how I might use dance literature to begin to construct a theoretical view of dance leadership, the importance of this issue is clear: it appears that the literature has been affected, in fact shaped, by a haphazard taxonomy that has both excluded some instances of dance, and at the same time included some things that are not dance according to those engaged in those activities. For this current effort, if we name the dance, we are also naming the possibilities of who the leaders might be. If we make a mistake about dance, we will make a mistake about its leadership.

But beyond that, another issue that is of concern to dance leaders has been identified. There is more at stake here than simply making a mistake in what we call something: damage is done to people, and to groups of people, because we are not just thinking about dance, we are practicing dance, and we are practicing it in a world of different settings. Like Williams and others, Smith has made the subversive damage of classification quite clear, tracing the roots of naming systems to imperialism:

> Imperialism provided the means through which concepts of what counts as human could be applied systematically as forms of classification, for example through hierarchies of race and typologies of different societies. In conjunction with imperial power and with 'science', these classification systems came to shape relations between imperial powers and indigenous societies.[111]

For Smith, representations of what she calls "the West" in theory and research are problematic because they rest on such cultural bases as views about human nature, morality, and virtue; understandings of space and time; and concepts of gender and race. In the end,

> Ideas about these things help determine what counts as real. Systems of classification and representation enable different traditions or fragments of traditions to be retrieved and reformulated in different contexts as discourses, and then to be played out in systems of power and domination, with material real consequences for colonized peoples.[112]

For instance, the importance of the individual as the basic social unit is completely entrenched as part of what Smith calls the West's "cultural archive." The individual is the basic building block in Western philosophies and religions; the transition from feudal to capitalist modes served to emphasize the centrality of the individual; and "Concepts of social development were seen as the natural progression and replication of human development."[113] Different societies were, and still are ranked according to how far they have "developed" in the direction of this Western framework, a "hierarchical ordering of the world" which was established as Western philosophers sought to process their perceptions of worlds new to them.[114] Smith's contrasting paradigms of the "discoveries" of the new world demonstrate how drastically differently the same events can be framed; and exposes the power of dominant frameworks:

> The "fatal impact" of the West on indigenous societies generally has been theorized as a phased progression from: (1) initial discovery and contact, (2) population decline, (3) acculturation, (4) assimilation, (5) 'reinvention' as a hybrid, ethnic culture. While the terms may differ across various theoretical paradigms the historical descent into a state of nothingness and hopelessness has tended to persist. Indigenous perspectives also show a phased progression, more likely to be articulated as (1) contact and invasion, (2) genocide and destruction, (3) resistance and survival, (4) recovery as indigenous peoples.[115]

The ramifications for this present work are re-emphasized: first, the importance of recognizing the frameworks that have shaped our understanding, our theoretical models, our literature and our research practices is made clear. Second, we must consider how we might shift our understanding to redress mechanisms of exclusion and misunderstanding, including inappropriate inclusion. To return specifically to dance, I would like to consider the question of "modernity," as it demonstrates the power and effects of one of the common ways of classifying dance. As well, it serves to connect this issue back to the possibilities suggested by integral theory for understanding evolution, development, and ethical consideration of each part of a whole.

Although as a whole the practices are haphazard, divergent understanding of events can be identified in how dance is named and categorized. Based on his work in the Occupied Palestinian Territories (the name used by Rowe and some international bodies), Rowe has successfully argued that foreign hegemony controls "notions of modernity." He describes the rejection of a Palestinian performance group by a European contemporary dance festival on the grounds that their work was not "contemporary" enough, and would be better suited to a "folkloric" festival:

> For those engaged in creative innovation in dance, this rebuke can feel like being sent to a home for the elderly: packed off to a place where everybody dances in circles, reminiscing about the glorious golden past of their own particular civilization.[116]

Rowe is in agreement with Smith, Grau, Hamera, and Williams that such instances of one culture applying classifications to practices of another—in this case traditional, modern, postmodern, contemporary—may "conceal more than they describe." Issues of power and domination underlie the practice, especially around what constitutes modernity and indeed, evolution. These questions may have gained urgency since Grau's 1999 description of the Pan Project (above), as artistic exploration across all types of boundaries has increased, but their essence has not altered for dance artists creating new works on what Rowe identifies as "the fringes of globalization":

> As a result of global flows of people and media, local movements toward modernity are increasingly less isolated within national boundaries and identities. (Hall 1992; Appadurai 1996). Cultural modernity may be seen as a global phenomenon. As a result of aggressive cultural hegemony, however, these flows of people and media can also be seen as leading toward a global homogenizing of ideals of modernity. In the context of economically and politically disempowered populations, such flows can marginalize alternative forms of modernity.[117]

Thus, Rowe makes clear that Smith's "fatal impact" of Western concepts of culture in general and dance specifically continues to reverberate in the present, particularly in the use of such terms as "modern": a notion which defines progress, dictates a global acceptance that everyone

and everything is—or should be—moving in the same direction, and catches us in a "semantic vortex that inexorably pulls innovative cultural activity away from the local and toward the imperial."[118] I want to make careful note of this point—the pull away from the local—because I think it once again highlights an issue to be grappled with in dance: how do we respect dance as a universal activity with infinite local manifestations, without contributing to a pull "away from the local and toward the imperial?" Again, answering that question is not the task of this dissertation: I am still working my way, albeit not in a straight line, toward understanding and describing what I experience as fatal flaws in much dance literature.

While Rowe's work certainly presents an issue that in my view should be a primary concern of dance leaders, I present it in this case to explicate how deeply notions of modernity and evolution have affected the academic view of dance. Numerous scholars including Bhabha[119] and Said[120] have pointed out the influence of colonized populations and postcolonial theory in the development of what is called postmodernism, but as Rowe points out,

> Implicit within their writings is the presumption that postmodernism is an inexorable eventuality and global phenomenon, as postmodern's pluralism and the resulting acquiescence of Western hegemony provides marginalized, colonized populations a position of equality and dignity in the global culture.[121]

There are three problems identified here: one has to do with "postcolonialism," the second with evolution of cultures, and the third with one culture "allowing" another equal status. Although thorough consideration of such ongoing cultural traumas as postcolonialism are beyond the purview of this dissertation, I am making a note of it here because in my experience it is not possible to work in dance in any kind of multicultural setting without feeling its effects. By emphasizing both the idea of "post" and the idea of colonial," the term "postcolonial" raises issues when applied to art and culture. "Post" suggests that the experience of colonization has concluded for the artist/art community—but if the colonizing power and population are still

present and dominant, the experience continues, as the Aboriginal activist Bobby Sykes made clear: "'What? Post-colonialism? Have they left?'"[122]

On the second point, dance has been conceptualized in Western literature as evolving along a linear, ethnocentric cultural perspective which Rowe summarized neatly:

> Searching for the origins of dance, several major texts have speculated on a particular progression of dance that culminates in the contemporary Western dance scene. This progression generally traces a path from animal displays to animalistic rites to folk dances, finally ascending to theatrical ballet and contemporary Western dance techniques (for example, Grove 1895; Harrison 1913; Sachs 1937; Rust 1969; Lange 1976; Lonsdale 1981).[123]

This unilinear view results in various cultures being placed along an evolutionary scale; and also therefore assumes that more "primitive" cultures need to catch up with those more "advanced." Practical results include, for instance, "cultural development programs," which as Rowe points out often result in what Ortiz called "deculturation: the bullying replacement of one culture by another."[124] And while Rowe agrees that this perspective has been disposed of by scholars including Kealiinohomoku, Youngerman, Williams, Kaeppler, Farnell, Grau, and Buckland,[125] he is quite correct in pointing out that they have only dismissed one narrow concept: the ethnocentric belief in the linear progression of one superior/inevitable evolutionary pathway. But the framework imposed by, or imposing this view remains in the acceptance that there exists some single one, narrow concept (if not the one which has been dismissed, then some other one) which is equivalent to all evolution—hence, its dismissal also means we lose possibilities: specific alternative understandings of evolution, as well as acceptance that there might be more than one way to evolve.[126]

Barnard has suggested an alternative view of how cultures evolve that connects with the concept of dance being developed herein, as well as with Wilber and integral theory: if the culture-centric notion of one inevitable evolutionary pathway is discarded, "all cultural systems

can be seen evolving, albeit in different directions."[127] Thus, in Barnard's and Rowe's argument, evolution can be understood as "a value-neutral process—that is, simply the recognition of change continually occurring over time."[128] I would agree with Essed that rather than being "value-neutral," this is a conception which is better understood as universal, or "value-transcendent,"[129] and thus may framed in a way similar to that which I am seeking for dance—as a universal concept appearing in myriad specific manifestations. As Rowe points out, an important result of such a view would be to understand the process of cultural evolution as one that includes the expectation that artistic shifts will always occur within groups, rather than just as they react to unwanted influences imposed by foreign cultural forms.[130] This latter point has particular relevance to practices such as my own which grapple with questions of "preserving" cultural practices, working across boundaries and borders, and the overall evolution of dance.

On the third point, the questions and issues are especially complex, because as Chin among many others has pointed out, we need to be cognizant of what is happening as we seek new perspectives: the act of "allowing" alternative perspectives has itself often been an instance of one culture attempting to wield power over another. Chin has discussed how, when pluralism is invoked,

> the assumption is that alternative perspectives are being permitted into the discourse, displacing the dominant hegemony. In the most basic sense, pluralism is an acknowledgement of alternatives so that additional perspectives have the possibility of being understood. Marginalism is an accreditation of these additional perspectives by defining a dominant, and ceding territory to the sidelines.[131]

He cites as an example the theoretical and artistic practices establishing a feminist perspective in the arts over the two decades preceding his writing; the acknowledgement of which perspective has served to preserve clear boundaries around feminism and resulted in its continued

marginalization.[132] Postmodernism's hidden agenda was similar, in Chin's view, although the tactics differed. It constituted

> a rebuke, an insult, a devaluation. Instead of recognizing the status of "the other" as an equal, there is the undermining of "the other" by a declared indifference to distinction, while attempting to maintain the same balance of power. In fact, the very designation of "the other" is one such maneuver.[133]

And as an artist/scholar himself, Chin points out that reaching for new possibilities and new ways of interweaving elements from distinct cultures in practice carries the danger that all will be devalued rather than synthesized. Critiquing a particular performance piece, Chin noted that

> The distinctions between high art, folk art, and popular art which the different elements represented were blurred…Instead of an attempt at synthesis, there was the formal placement of disjunction [which] ultimately devalued all elements, as no element was allowed to exist within an appropriate context; appropriate, that is, in terms of the cultural context from which that element derived.[134]

Particularly pertinent for my own practice, the difficulties are no less when multiple cultures are embodied in a single individual, as Chin points out:

> The recent controversy surrounding *The Satanic Verses* by Salman Rushdie is indicative of cross-cultural misunderstanding. Rushdie's career as a writer was established within Great Britain, where comic irreverence is a tradition. Rushdie's use of Islamic tradition as a source of comedy is no more or less blasphemous than the Monty Python troupe's use of Christian tradition in *The Life of Brian*. Rushdie must have felt that, as an Indian-born author living in England, he could use his cultural and religious heritage as he saw fit, but the English traditions of satire did not coincide with the fundamentalist dogmas of the Islamic religion.[135]

I take exception to Chin knowing what "Rushdie must have felt"; but this passage makes clear that as different individual dance and other arts practices approach and interact with each other, complex questions and issues arise along with opportunity.

Multiculturalism: A Model?

Thinking about this status of "the other," the many manifestations of dance, questions of inclusion and exclusion, and above all of the "multis" of my own practice—that we are individually and as various shifting collectives multi-national, multi-racial, multi-ethnic, multi-

cultural, multi-lingual in a way that shapes our lives and our daily practice—I would like to consider for a moment the work of Parekh. Looking at the intellectual and political movements of the last forty years of the twentieth century, Parekh identified the hallmarks of such disparate movements as those seeking the rights of indigenous peoples, gay men and women, national minorities and others as being that

> they are all united in resisting the wider society's homogenising or assimilationist thrust based on the belief that there is only one correct, true, or normal way to understand and structure the relevant ideas of life.[136]

In reaction to this ultimate exclusion of difference, Parekh describes how some human rights movements sought both equality and difference, not as an opposition of either/or, but simply as a way of holding multiple, equally valid possibilities:

> Some of these groups want the wider society to treat them equally with the rest and not to discriminate against or otherwise disadvantage them. Some go further and demand that it should also respect their differences; that is, view them not as pathological deviations to be accepted grudgingly but as equally valid or worthy ways of organizing the relevant areas of life or leading individual and collective lives.[137]

I find connections between Parekh and integral theory with its description of evolution and development and the way Wilber sought to include all the human wisdom traditions; as well as with elements in the preceding discussion of dance classification practices. As I continued to seek to establish a concept of dance built on the recognition that "equal" and "alike" are not the same, and for ways of simultaneously holding equality and difference, I followed Parekh's discussion of multiculturalist as distinguished from multicultural, and both as apart from cultural diversity. He describes three common forms of cultural diversity found in modern societies. The first two are present in every society, the third alone is characteristic of a multiculturalist society by Parekh's definition. In the first form of diversity, some members of a society are seeking to pluralize a common culture whose dominant system of meaning and values they

nonetheless share. Rather than seeking some entirely different culture, these individuals "either entertain different beliefs and practices concerning particular ways of life" (in his example, gay people) or evolve relatively distinct ways of life of their own (Parekh would place artists here, along with—somewhat hilariously—"miners, fishermen, jet-set transnational executives"). The second form of cultural diversity is one in which some members of a society seek to challenge central principles or values of a prevailing culture, with the objective of reconstituting it in some other form:

> Feminists attack its deeply ingrained patriarchal bias, religious people its secular orientation, and environmentalists its anthropocentric and technocratic bias. These and other groups represent neither subcultures…nor distinct cultural communities living by their values and views of the world, but intellectual perspectives on how the dominant culture should be constituted.[138]

Many would place artists here in their relationship to society; for instance, Becker in her discussion of the artist as public intellectual, which I will discuss further on. For the moment, however, I am looking to Parekh for information about the society in which the artist is located; and for a concept of multiculturalism.

Again, the first two forms of cultural diversity are recognized by Parekh as occurring in every society. It is the third form which he defines as being multicultural: a modern society that also includes "several self-conscious and more or less well-organized communities" holding distinct systems of beliefs and practices. Examples of such communities within a society include newly-arrived immigrants, various religious communities, and "such territorially concentrated groups as indigenous peoples."[139] A truly multicultural society, therefore, includes two or more cultural communities; again, many modern societies fit this definition. But it is Parekh's description of how a society responds to diversity that makes the difference I am seeking for dance generally, and for my own practice specifically:

> It might welcome and cherish it, make it central to its self-understanding, and respect the cultural demands of its constituent communities; or it might seek to assimilate these communities into its mainstream culture either wholly or substantially. In the first case it is multiculturalist and in the second monoculturalist in its orientation and ethos. Both alike are multicultural societies, but only one of them is multiculturalist. The term 'multicultural' refers to the fact of cultural diversity, the term 'multiculturalism' to a normative response to that fact.[140]

Does it help us, at all, to understand dance as a multiculturalist society? To understand that there is all dance, a universal human activity, which holds within it numerous "self-conscious and more or less well-organized communities" holding distinct systems of beliefs and practices? To work to welcome and cherish dance's diversity, make it central to our self-understanding as dancers, and to understand that our task includes respecting the cultural demands of our constituent communities? Certainly this is a description that fits dance as a practice domain, as I experience it. I am also in agreement with Parekh's further points that cultural diversity is inescapable and desirable; and that each culture is internally plural. I connect this discussion to Rowe's and to Barnard's views of how cultural groups evolve; that part of what they own is the fact of their experiences of meeting and reacting with others. On this last essential point, Parekh says:

> We [must] instinctively suspect attempts to homogenize a culture, return it to its 'fundamentals' and impose a single identity on it, for we are acutely aware that every culture is internally plural and differentiated. And we remain equally sceptical of all attempts to present it as one whose origins lie within itself, for we know that all cultures are born out of interaction with others and shaped by the wider economic, political, and other forces. This undercuts the very basis of Afrocentrism, Eurocentrism, Sinocentrism, Westocentrism and so on, all of which isolate the history of the culture concerned from those of others and credit it with achievements it so often owes to others.[141]

The complexity and reach of dance continue to spill outward; as do the issues and enthusiasms which face dancers. The concept that something is dance if the person or people doing it identify it as dance continues to hold as that which is appropriate for my understanding and my practice.

The Artist, Artists, and Place

Questions of place—the space where dance is practiced, the theoretical space of dance leadership, spaces which spur creativity—have recurred in the literature of many of the disciplines I have visited as part of my process of exploration. They connect to questions of the artist's/artists' role: is there some kind of obligation to a wider group—anywhere from that beyond our own working group, such as our local communities, all the way to humankind—implicit in the identity of being an artist/artists? If so, where are we positioned: on the outside, looking on and providing commentary? Or, as Parekh proposed, from within, and instigating change? I would like to investigate these questions for a moment, first because it was around them that I made the first real transition in my thinking about dance leadership: that it need not be based in an individual artist, but often occurs by a group. I also found in these questions the beginnings of connections to the leadership literature, concerns expressed there and my reactions to them.

Before going any further, however, I would like to also identify this one of the points at which I made the strongest connection between the process of creating this dissertation, and the process of creating a dance. I have briefly mentioned my own choreographic process by which I have a whole, if vague idea; then go to work on parts of it, stepping back every now and then to look at the whole, trying things, discarding them, trying other things, circling back and making connections. There often comes a moment when I have devised or discovered a movement phrase that doesn't fit with the whole—but which also refuses to be discarded. The task then, as I identify it, is to try to glean what that movement is telling me: is there something in it that needs to morph into something else, and become part of the whole? Is the movement fragment actually the whole idea of the piece, and the previous "whole" needs to be discarded and

something new grown around the fragment? If I try hard enough can I simply, eventually, throw the fragment out? This is the thorny space at which I arrive with the ensuing discussion about artists, place, and function. It arises from a collection of literature which doesn't quite fit with the whole, but which also refuses to be discarded. There is some that I don't like about it: it is framed by a United States-centered world view which only represents part of who I am—and which is frequently at odds with other parts of who I am; and which excludes parts of and entire individuals who are part of my practice. For the most part it considers "the arts," and "artists" without specific regard to dance; but there are many parts that I find "true" as a practicing dancer. Above all, I do not like it because I am not sure what to do with it—and yet it won't go away. With all this in mind, then, I go back to the faith, as Becker said, that if I give myself over entirely "to the process of creating, then an object, event, or environment will change." I ask readers to join me in Becker's accompanying "concentrated open-endedness of following the process of thought," and see where it leads.[142]

Becker has written of late about "thinking in place." She considers what it means to travel, physically, to unfamiliar places; for decades, she says, she has traveled, driven by a need not to consume, but to experience the world.[143] Physical presence is required: "physical knowing" connects us to others; our physical presence links us to the local body of collective memory.[144] Acknowledging "the complex anxiety" that comes from leaving the familiar behind, Becker describes exploring

> art, artists, and social action of location—places of contemplation where one learns how to understand the world or where one recognizes one's own already existent understanding of the world by seeing it reflected back and deepened in multiples.[145]

The geographer Yi-Fu Tuan has considered the arts, and location: Where are we working?

> The arts too can be a home. Or make us feel more at home. Yet even more than geographical place, they have the power to disturb or exalt, and so, like the great teachings of religion, remind us that we are fundamentally homeless.[146]

The space in which artists work is often between, says Becker; on the edges, "where the boundaries of the physical, conceptual, and philosophical become coterminous."[147] Adorno speaking of writing specifically and Becker of all art-making have proposed that

> It provides structures for the representation of contradictions and the articulation of the sense of statelessness. And in doing so it offers a partial, temporal solution for the problem of not belonging by becoming a new locale, an invented one, where even those traditionally positioned on the outside finally find their way back in.[148]

Is this a connection back to Parekh, dance as its own multiculturalist space? In Bauman's depiction of exile, I find a description of the experience of being multi—multi-national/ethnic/cultural/other: "Rather than homelessness, the trick is to be at home in many homes?"[149] Is this the place where we can work?

Becker references Pratt's "contact zone," designating "social spaces where disparate cultures meet, clash, and grapple with each other, often in highly asymmetrical relationships of domination and subordination like colonization."[150] Kenny has proposed "The Field of Play" as a space created by art—specifically music—in which vitality and creativity are generated through the interplay of expressions of the human condition with the energy system of music;[151] Vincs described her knowledge field. Many artists confront, as I have here, questions of "cultural integrity, cultural hybridization, and cultural interaction."[152] Becker argues that the skills of artists and the practices of art allow "trusting a personalized *experience* of place and then acting on it"—this is a domain/disciplinary framing that is unlike those, as Becker proposes, of social scientists, a position that supports Barrett's argument that such subjectivity is a peculiarity and a strength of arts-based research.[153] It presents new possibilities, and accepts new ways of knowing.

Becker makes another connection back to Barrett in considering interdisciplinarity. In Becker's acknowledgement of artists' "multiple identities," I read instead one identity: that of artist, because I find these multiples exist in so many of my colleagues and in myself:

> There are now artists who exist within the structure of their multiple identities as sculptors of public space, functioning as community organizers, instigators, interventionists, environmentalists, archivists, curators, and writers. Perhaps more than any notion of interdisciplinary, there is an expanded notion of *art and artists* finally large enough to include everything that artists choose to address and all the ways in which their projects are actualized.[154]

These multiple identities permit me to describe something about dance leadership: just as we must understand all that dance encompasses, because if we name the dance, we are naming who might lead, so must we also understand that if all of these identities belong to the artist, we must look to them for instances of where leadership might and will occur.

Becker makes one more connection, to integral theory, and the conundrum of how, for the sake of our own understanding, all models, frameworks, and depictions can be welcomed or understood as a whole. She proposes that artists work within an envisioned democracy which is also an envisioned meaning of the arts: that each individual creates meaning for the world, in any form or way s/he chooses. When all meanings are combined, she says, they present the totality of human experience as that moment, embodying the moral and ethical goals of society (or lack thereof).

> The multiplicity encouraged and embraced through art can reflect the best of what our human species—still in the process of evolving—might have to offer to itself and to all other sentient human beings.[155]

Of course, it would not have to reflect only the best; it could equally reflect the worst, or the most mediocre. But it would reflect.

I am not going to try to draw these pieces into a whole. I am going to leave them as they are: a suggestion that the arts create their own space, one that is formed at the boundaries; a

suggestion that the space of art is at once new, anxious, and adrift, and capable of providing a home when we have not fit in other places; and the ongoing provocation that the arts provide a different way of experiencing the world, and of working in difficult places because they provide for ways of being, and ways of knowing that are not like anything else—they create possibilities.

The Artist, Artists, and Role

The space that art creates, how we act in it, and what we do with it, have been Becker's ongoing concern, and I would like to move forward by considering further her thoughts on the power of artists in US society. Bourdieu has described artists as holding "artistic competence," a form of knowledge.[156] Becker, too, has argued that "the dynamism of the creative process" is the origin of the power that artists hold, a power "which is neither the force of money, class, nor social influence." Rather, she says, "they possess a facility for tapping into the essential creativity that motivates the evolution of human thought and action."[157] She thus connects us back to Dissanayake, and will connect us forward as well to the discussion of leadership.

Becker, who writes from the standpoint of the visual arts, is above all a realist regarding the artist's role generally in US society. In 1977, as she considered the role of the artist as public intellectual, Becker defined as artist as one who works at "developing a creative approach to the complexity of the world, and solving the problems that one poses" through one's medium.[158] This image, and that of the artist as a resource for society, has little to do with that prevailing in the United States, of the artist as

> the romantic…wild, mad, visionary, alone, ahead of his or her time, misunderstood, somewhat like the prophet raging in the desert…[or the] bohemian, somewhat irresponsible, less than adult, immersed in the pleasure principle, who at times makes something truly extraordinary and at times fools the general public with work that passes for art but is really fraudulent, or is so esoteric that only a handful of people "get it" or want to "get it."[159]

As Becker points out, these views and images are ways of marginalizing the arts and artists, of treating artists like children—in effect, making it possible to dismiss information and input coming from artists, particularly when it is disturbing. In the United States, Becker said, we do not have any collective image of artists as socially concerned citizens of the world, as resources that

> could help us determine, through insight and wisdom, the correct political course for us to embark on as a nation. We would not "ask" artists what they think about the degeneration of our cities, our school systems, our young people. On one hand we revere artists, give them a lofty place, and, when we like what they do, pay exorbitant prices for the objects they create…On the other hand we mistrust them, see them as self-serving and lacking in the practical skills that would enable them to be statesmen, to represent our best interests as public personalities, or to run the world.[160]

These images continue to reverberate in practice. As McDaniel and Thorn have pointed out in arguing for arts-centered approaches to the arts,

> Arts professionals are subject (mostly without choice) to an endless barrage of advice, methods, directives, and conventional wisdom from a host of not-for-profit gurus and community, funding, corporate and business "experts." The overwhelming majority of these experts have never worked professionally in the arts and haven't the slightest notion of what arts professionals face every day of their lives. As we are reminded almost daily, a significant number of them can't figure out their own situations as evidenced by the pervasive board dysfunction within the country's business culture.[161]

Becker suggested that artists may contribute to their own marginalization, turning it into a status to be enjoyed and "defining themselves as a subgroup relishing their otherness," and refusing to fit in. Parekh offers a much more constructive view for thinking about otherness and how artists are situated, as a diversity of society; although Becker also argues that a position of "otherness" helps create a powerful image of the artist in US culture: "the artist is the living negation of the society" while at the same time capable of best representing that society. The loneliness of the position of other ultimately, she says, bestows a sense of freedom and abandon.[162] Perhaps, but it does not help form a public vision of the artist as a resource for a

society. Can a positive view be created, rather than one of artists ranting wildly from the sidelines? I think that some of the input can certainly be framed by Kuhn's theory of scientific revolutions in which the interaction of artists with a confounding dilemma eventually results in the evolution of thought and knowledge. [163] If artists do not want, or are unable to create work that celebrates or glorifies the current state of affairs, what might this mean? I have earlier referenced Becker's suggestion that all of the representations of the world at any one point serve to show us where we are. Nearly twenty years earlier, she argued that

> If the work cannot bring the American psyche together under one homogeneous whole, if it can no longer re-present harmonious images, this is because the world in which these artists live does not allow for such image making. They are true to their historical moment and to that which they feel has been silenced and must be stated within the public realm. Because they defy the prevailing norms and are unable to create order and continuity in their work, they are rightly understood as subversive to the silent complicity around them.[164]

Thus, the cumulative representations at a moment may present a view of a society that is not harmonious, and in which many are silent or silenced.

What I am beginning to see in these disparate pieces is my search for a way to get to dance leadership: if I have worked out a concept of dance, where do I go to connect it to dance leadership? Who is leading? Where are they situated? Can I understand it by looking at the role of the arts and artists in society? My answer, resoundingly, is that I cannot. They might be things I think about, they may be descriptions of aspects of practice, sometimes they envision what might be if things are different—but they require specific connection to dance, and to leadership. One single, obvious connection is one that continues to appear, whether I wish it to or not. Therefore, before I move on from dance to consider leadership, I am going to take one last circle back, and look at the market model and dance.

A Persistent, Pervading Concern: The Market Model

As I mentioned at the outset, many of my initial concerns around dance leadership were about how deeply the market model has affected dance and dance practice. As I worked my way through various groups of literature, I found the model had imposed itself everywhere: in the way creativity is understood and discussed, in the frameworks of psychology, and certainly in discussions of political structure and development. I return to face it, then, partly as in regard to all art, and partly as it specifically regards dance.

Particularly in the United States, we are affected by the prevailing language arising from the "culture industry" as arts funders and others have sought to establish economic benefit indicators as the chief means by which the arts and arts programming are evaluated. In an academic area connecting with this trend, researchers working within the discipline of sociology have attempted to document and describe relationships between various population groups and cultural "consumption." In arguing for acceptance of a wider range of practices in what is considered "culture"—including, for instance, "community-based" arts programs—Trienekens has noted that changes in the ethnic make-up of "Western" societies make a clear class/culture relationship murky. She proposes that rather than class, in "multi-ethnic societies, ethnicity is expected to become increasingly important as a mechanism for cultural distinction."[165] That is, ethnicity will become a marker for cultural choices. I include this mention not because of her proposal itself, which in my view would prove terribly problematic in many settings, beginning with those whose populations do not argue a single or clear ethnic identity—but as an example of the kind of language and assessment that may be applied to the arts from other disciplines and which then manifests in practice through such situations as funding organizations requiring

extensive ethnic and racial parsing of staff and audiences ("consumers") as an application requirement.

In her work on urban dance communities, Hamera has pointed out that urban planners and performance scholars often frame their work in economic and demographic perspectives similar to those utilized by Trienekens, and that while there is information to be gained by these lines of inquiry they are limited by several assumptions, chiefly,

> that significant urban art-making happens in or near public commercial venues, that its value lies in generating a particular kind of product closely tied to leisure and its attendant forms of consumption, and that audiences are the primary consumers and beneficiaries.[166]

The real problems arise here, of course, when such measurements of value are taken for the sum total of how, where, and for whom urban performance "works."[167] The effect in practice is clear from Hamera's description of the largely nonprofit New York versus the largely commercial Los Angeles dance worlds: there is, she says, "no infrastructure of memory on which dance in Los Angeles builds":

> Los Angeles is an industry town, *the* Industry town where 'the Industry' emphasizes the manufacture, indeed mass production, of entertainment product: by definition, *not* a serious world. The commercial imperatives of the 'the Industry' cut two ways for performers. There are a lot of relatively well-paid, if temporary, jobs that are not dependant on the hand-to-mouth grant pittances sustaining 'serious artists'. Yet these same commercial imperatives circulate like aesthetic plasma through the dance community; perhaps no other city except Las Vegas requires performers and choreographers to explicitly reckon with commercial aesthetics.[168]

The incorporation or direction of a market/capitalist model toward the arts has a counterpart in the consideration of leadership that follows. One may work within it, or try to escape it—but the most important first step is to recognize its presence.

When I first began to think about dance leadership, I experimented with describing dance as a kind of creative group or system, utilizing both creativity research and systems thinking. I

found that the market model had infiltrated there as well. In his investigation of creativity, the process he terms "flow," and the psychology of discovery and invention, Csikszentmihalyi looked at both the creative individual and the setting in which creativity is most likely to occur. He distinguished three types of phenomena to which creativity might refer; two of which are personal and might almost be termed private. The first of these is widespread in common usage to refer to "persons who express unusual thoughts…who appear to be unusually bright." But unless they contribute something of permanent significance to a society, Csikszentmihalyi refers to such individuals as brilliant, rather than creative.[169] The second use of the term creative refers to those who experience the world "in novel and original ways…whose perceptions are fresh, whose judgments are insightful, who may make important discoveries that only they know about." In Csikszentmihalyi's view, such people are "personally creative."[170] The third use of the term, however, designates those individuals who Csikszentmihalyi defines as creative without qualification, because it refers to those who have changed a culture in some important respect: "their achievements are by definition public."[171] Invoking the element of public recognition introduces all of the elements necessary to invoke a market model, and many have done so. Before considering them, however, I would like to note that Csikszentmihalyi also explored the system, environment, and elements that allow/encourage innovation and creativity: "a culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a field of experts who recognize and validate the innovation."[172] In his findings, centers of creativity holding these three elements are most likely to be present "at the intersection of different cultures, where beliefs, lifestyles, and knowledge mingle and allow individuals to see new combinations of ideas and knowledge with greater ease."[173] With this description, while

Csikszentmihalyi has set the stage for the market model, he also makes a welcome connection back to Parekh.

Seitz, a political economist, has also written about creativity within a kind of systems thinking through questioning whether creativity arises solely within an individual or requires the interaction with others found by membership in and association with a domain or group. Looking at creativity across all professions and without particular consideration of artists, Seitz summarized two opposing views he found in the general creativity literature. Although both were accepted as legitimate uses of the term creative, he identified the "genius construct" by which a solitary individual creates through flashes of insight and inspiration, versus one which describes the more slow and steady development of creative solutions through testing and retesting of ideas within a community of others similarly engaged. Sietz, while maintaining a systems view, was firmly within the framework of a market model, describing any "creative product" as the result of and interaction among

> individual intellective abilities; the social and cultural organization of a scientific, artistic or entrepreneurial domain; the structure and complexity of a field of legitimization; and the distribution of power and resources within a group, community, or society.[174]

Any such system includes constraints on creativity; Seitz describes Western capitalist cultures as being particularly affected by

> the differential distribution of power and resources among individuals and groups in society, as well as the impact of the norm of self-interest…This includes political and religious censorship, corporate control and influence, copyright restrictions, as well as cultural and economic constraints.[175]

Seitz suggested that power differentials might be mitigated somewhat when like-minded individuals coalesce around interest, concern, or activity into a group or community, which might actually constitute a group function and also account for increased creativity in communities of interest. Communitarianism as a school of thought holds that individual

creativity and self-expression are most likely to take place within communities of association; Kuhn as well theorized that advances in scientific knowledge emerges from such groups during entrenched and tradition-bound eras because communities offer a way to diversify risk within a group.[176]

I initially thought that this kind of systems model and understanding of the work of groups might offer insight into the way in which my own and similar practices were situated in the world, and thus possibilities for constructing a theory of dance leadership. But further pursuing Seitz, for one, made clear that this is not where I wish to situate my work, or the terms in which I wish to understand it. The framework of a market economy begins with a driving purpose of maximizing profit. The practice I have developed has a different purpose; yes, it is here that we make a living, but the driving purpose is not to maximize profit—the purpose is to maximize dance. It is really quite difficult to kick free of the bindings of the market model given the extent to which it has permeated literature in so many disciplines. My purpose in following this literature, then, has morphed—the first step in stepping free from the model was to be able to identify which bindings to kick. Seitz described creativity as

> the process of generating unpopular ideas—whether literary, visual, musical, political, economic, etc.—and convincing others of their relative value (Sternberg, 1994). That is to say, creativity only emerges within a larger social matrix, in which ideas are commodities and their value in the intellectual marketplace is both galvanized and suppressed by extant politico-social organizations and institutions.[177]

This competitive view, accepting the primary—and possibly only—notion of value as monetary finds its roots in seventeenth-century liberalism. By the eighteenth-century, this theory of government and society was creating the conditions for what has become individualism, still extant in Western democracies and holding the requirements of 1) all citizens being equal, 2) representative democracy, and 3) a market economy. Individual creative expression was fostered

under liberalism as "art came to be seen as a basic human right" in which governments should not interfere.[178] (Of course, a differing view is that basic human rights are something governments are obligated to ensure—rather than something in which they should not interfere.) In Seitz' analysis, liberalism morphed into individualism has further segued into "material self-interest."

> a mystification imposed by capitalist cultures to exploit consumer behavior and activity, rather than to promote individual creative self-expression and creative activity…liberal democracies and capitalist economic systems promote individualism and material well-being at the expense of creative and intellective diversity and their expression among individuals and within groups.[179]

Larson contends that the capitalist culture has been entirely successful in portraying the arts and arts institutions in the United States as "elitist, class-based, and ethnocentric, as well as isolated from the communities they serve."[180] In practical effects, the arts, and dance in particular

> have been marginalized in American culture, with a consequent decline of arts education in the public schools, including support for modern and contemporary art and artists…Community-based (e.g. folk), experimental, underground, and cross-disciplinary arts were almost entirely ignored by both public and private funding agencies.[181]

Following Seitz and Larson makes the next logical step back to Becker, who has further exposed the effects of the market framework on the arts. Along with highlighting the pervasiveness of the market model, Becker's writing also serves to further identify the void between dance and other art forms in the United States. When I read her descriptions of the issues facing fine artists and museums, I realized anew that dance did not really fit into many discussions of "the arts." Becker has described the conundrum facing museums in the United States as trying to find the answers to such questions as "What is the intention of the institution?..Whose interests does it serve? Whose interests does it *pretend* to serve?"[182] Museums in the United States are "profoundly dependent." she says, on extraordinarily wealthy donors for support through donations, endowments, and gifts of art,

> including relying on this class of people to bequeath them their private collections. One benefit for such patrons is that sometimes they are immortalized when a wing or section of the museum bears their name.[183]

Auping has discussed the extreme case of "celebrity buildings" such as the Forth Worth, Milwaukee, and Bilbao museums, where the building rather than the art is the main attraction—the art objects are at the service of the building.[184] The obvious contrast with dance is that there will be no immortalizing of wealthy patrons—we can barely preserve our own art works. But I can get close to a mirroring concern in dance, that of the so-called "society board," which generally demands that an entire extension of larger dance organizations operating with a traditional non-profit arts organization model be devoted to board nurturance, rather than programming. Such boards seem to have less to do with interest in dance than they do with status markers, and have led to some interesting sideshows in the name of fundraising practices such as the "live auction of Dates with the Dancers," in this language specifically an activity of California's Luminario Ballet but recently popular for ballet companies of varying size.[185]

Beyond the void between dance and other art forms, I was also interested in Becker's explanation that the visual arts are set up in such a way—i.e., the reliance on a class of extremely wealthy people—that puts artists in a position of finding a balance between "communicating a false message that it does not demand a certain intellectual and historical rigor to understand the work," and finding the relevance of art "to people's everyday lives." I read herein another message of exclusion, one that does not necessarily have to do with the market model but has instead to do with boundaries that artists and others have put around art forms, in direct contradiction to an artistic value which holds that there is an abundance of relevance of art to people's daily lives that has nothing to do with intellectual rigor, historical rigor, or money. While I would disagree with Becker's seeming assumption that those who are extremely wealthy

are also conferred with intellectual and historical rigor (I would instead propose that what they are conferred with is money), I do agree with her assessment that in the United States cultural education has so suffered from the onslaught of the market model that there is "an inevitable perpetuation of class intimidation that affects who will go to museums, feel at home in them, and find relevance in what they see there."[186]

The development of capitalism and the market model have been considered within the light of academic dance by Randy Martin. A sociologist and dancer, Martin is the author of a seminal work on dance as a political act; his work suggested to me that dance would not have been considered as having equal value with other arts forms because political theory has marginalized the human body. Martin's arguments were several: that the presence of the physical body must be considered when analyzing a society politic; that it has been largely absent from theoretical constructs since the advent of industrialization; that dance and its practitioners reveal views of their societies directly through performance and indirectly through their practices; and that art is often understood as a commodity where its practitioners and audiences form a marketplace. What interested me most about Martin's work, however, was that the further he went, the more dance refused to fit. We must stay clear, he says, that even if art is "framed on the one hand by those who conceive of it and on the other by those who consume it," that is not the meaning of the art, but "conditions" of its production, as Martin says. The market model, in my view, has no interest in the part of art that is not the product, and thus all else is neglected when the market provides the framework. But in the end, this is a framework which is revealed as being inadequate for the dancer's life as Martin experienced it as the member of a pick-up dance company:

> Overall, the socioeconomic pressures of sustaining a life in dance can make the span of a dancer's career quite brief…The economics do not explain the persistence of the dance

> community but simply the obstacles to its development and its conditions of poverty. There is a vital cultural dimension in this community that renders its activities useful and meaningful even when they are not remunerated in exchange…Sociologically, [the pick-up dance company] is particularly interesting as an organization that achieves acute cooperation and depth of shared experience without the coercive aspects of money or natural disaster or the perceived permanence of a religious institution.[187]

Others have noted that the individual economics of this kind of dancer's life also make no sense:

> Consider for a moment the distinction between the performing arts (particularly drama and dance) and such other occupational groups as scientists, humanists, and visual artists. In these latter fields, after a period of formal training and/or apprenticeship, a long-term commitment to one's field is made, an engagement that usually encompasses a lifetime. Any truncation of such a career is generally not inherent in the nature of the discipline; after all, there are no reasons why one could not continue to practice science, write humanistic essays, and produce paintings and sculptures well into the later portion of the life span. In striking contrast to such a trajectory…By the time they reach their 10th year of performing, most professional dancers have retired…[and most] earn rather modest sums during their relatively brief life on stage, yet take immense satisfaction in what they have accomplished and maintain that they would eagerly choose such a career again.[188]

Trying to understand what is happening in dance by viewing it within a market framework can be soundly dismissed, then, first on the grounds that it is a commentary based in one part of the world; second that it sets up conundrums that have everything to do with market concerns and little to do with dance or the arts generally; and third, the framing does not, as Martin said, "explain the persistence of the dance community".

Dance: A Summing Up

Where, then, has this lengthy consideration of dance led? I began by looking for a general theory of dance, and have explored something of how dance has been viewed academically. I have suggested that integral theory offers a possible framework for understanding dance and dance activities, and described that I find it pertinent and appropriate in my own practice.

The difficulties of defining dance I believe are clear: witness Kealiinohomoku's forty-plus year quest to establish a definition both appropriately inclusive and exclusive. Dissanayake

has established dance to my satisfaction with all the arts as an intrinsic human activity arising from the capacity and desire for mutuality, with its attendant human imperatives of belonging to and acceptance by a social group; finding and making meaning; acquiring a sense of competence through handling and making; and elaborating these meanings and competencies as a way of expressing and acknowledging their vital importance. Following Dissanayake's work, I have recognized dance as a universal human activity with a multitude of manifestations. Williams has established an imperative for looking at dance: that each instance of it is singular, and belongs to those engaged in it. I have thus established the concept of dance with which I will be working: that something is dance if the person/people engaged in it identify it as dance.

I have considered the effect that classifying instances of dance has had on the whole. Above all, classification means that one person or group of people assigns names to another/other's practices, with all the attendant issues of power and domination beginning with one group imposing a validation of what counts as "real." Second, dividing dance into categories by various haphazard systems successfully frames it as a "minor" art form, practiced by a few; rather than a universal activity.

I have traveled down some side paths in this consideration of dance, to look at the wider view of the arts generally in the society I inhabit, and the role of the artist therein. These side journeys have offered some suggestions about other possibilities, other frameworks, and other ways of understanding what we do as dancers. Some of the connections made will reappear in the next chapters; some ideas will be left incomplete both as possible concerns for dance leaders, and tasks for another day.

An understanding of dance as an intrinsic human activity, practiced universally in myriad manifestations, each of which is singular, continues to hold the meaning which I seek in my

practice; as does the understanding that the only description with which I can work is that something is dance if the person or people doing it identify it as dance. I am convinced that any understanding of dance leadership has to begin with this understanding: that dance is at once universal, and profoundly singular.

I move on, then, to consider leadership.

Chapter VI: Leadership

For an early paper in this program, we are asked to consider our own leadership models. I concluded that my strongest models were my parents. My mother came from a family tradition of strong women, each unusual in her era, who led full and varied lives before coming to family life much later than the norm, and many of whom seemed to lead—as did my mother—with a quiet, gentle, but absolutely unyielding vision of right and wrong. My father embodied the definition of a reflective life: principled, thoughtful, conscious decision making, no matter how small or large the question. Two characteristics of their leadership especially strike me now: First, neither led an organization or body of followers; rather, their example was of a leader working as an individual around whose projects groups tended to form. Second, their leadership was strongly rooted in the tenets of Quakerism: non-violence, and respect for others based on there being "that of God in every man" was the center of their lives, and many of those with whom they worked, Gandhi and Martin Luther King, Jr., among them. The process by which my parents deliberated within many of their social action groups was that of consensus. The same process of consensus was cited by Crow and ascribed to Quakerism as that by which new works were reviewed at the nascent Judson Dance Theater in the early 1960s, when the concerts were not curated because "no one would take the responsibility of making qualitative judgments on the work of anyone else."[189] Therefore the decision-making process was one consciously based on

> the anti-hierarchical model of consensus fostered among pacifist groups like the American Friends (Quakers) Service Committee…No individual or faction was to assume a dominant role, and the principle of inclusion meant that no one who wanted to participate was turned away.[190]

I began to think about this interpretation of consensus, and considered how it differed from my own Quaker-based understanding of the process: it's not necessarily that judgments are not

made, but rather that no group action is taken until everyone involved is in agreement about what should be done. I also began to think about how this kind of process has been established in my own practice: the value of a reflective practice, based upon us all agreeing on all decisions, and the amount of discussion and conversation that generates—this is a model of consensus. We may not, of course, always be making qualitative judgments about something; we may be deciding whether an activity is in sync with our own work. I thought about how we deliberate when we are not in agreement on an issue, and put it next to the model of consensus in Quakerism:

> Consensus is achieved through a process of reasoning in which reasonable people search for a satisfactory decision. But in seeking the sense of the meeting we open ourselves to be guided to perfect resolution in Light, to a place where we sit in unity in the collective inward Presence. Through consensus we decide it; through sense of the meeting we turn it over, allowing it to be decided.
>
> Sense of the meeting works because we turn our decision making over to a higher power. Consensus is the product of an intellectual process. Sense of the meeting is a commitment to faith.[191]

It is not that Evolve operates via a Quaker model; I do not believe the suggestion or possibility has ever come up in an Evolve conversation. But I certainly find a connection: consensus is the product of an intellectual process; what guides the sense of Evolve as an organization is a commitment to dance. Thus, the process of consensus does not mean that difficult decisions are made by avoiding the issue entirely (as Crow would seem to suggest), or that the most forcefully argued opinion dominates. Rather, they are decided by commitment to a guiding value: what best serves dance?

With this brief description of my own foundational model of leadership and how it has manifested in my practice, I now move on to the leadership literature.

Dance and the Leadership Literature

The leadership literature has barely considered dance, and therefore is not included in this dissertation as a literature review. Nonetheless, because that literature continues to multiply exponentially, and because I use the term that carries very definite connotations, I will here consider whether there are any elements that might contribute to a beginning understanding of dance leadership.

Much of the leadership literature can be identified, as could that on dance, as commentary arising from one particular part of the world. Sinclair in particular has proposed several questions in thinking critically about the subject, questions that resonate with those Smith has asked about research methodologies, and Williams about understanding dance:
"How has leadership come to be such an influential idea? What shapes the models of leadership being promoted? *Whose interests are they serving* [italics added]?"[192] Certainly the preponderance of leadership literature is firmly set within a business and management framework—and much of the remainder is a critique of this majority. As Sinclair traces its history, the study of leadership was the purview of the military when it originated in the late nineteenth and twentieth centuries. Management theorists first brought leadership under the aegis of business in the 1920s and 1930s, when the prevailing view was what became known as the trait concept of leadership: that certain individuals were imbued with inborn characteristics predisposing them to positions of leadership. This view fell into disfavor after two world wars, partly as a recognition, Sinclair argues, that "leadership" is not necessarily positive. The world experience with

> dictators and megalomaniacs…[and] American McCarthyism, showed the potential for audiences to be whipped up into a frenzy of righteous venom by powerful ideas invoked by charismatic individuals.[193]

Disillusionment with the trait concept, the rise of postwar capitalism, and increasing interest in empirically-based models all helped create a new model: "scientific" management.[194] Sinclair identifies this as the point when leadership first became tied to such corporate objectives as growth and profit; of material enrichment serving as indicator of societal advancement and well-being; and when the notion was reinforced that leadership required the "heroic performance of the individual at the top of the management chain."[195] Rose has proposed that a concurrent trend toward scientific psychology drove the accompanying establishment of "the invention of the self" as the primary ethical value guiding modern and postmodern life.[196]

Sinclair credits Burns' 1978 description of transformational leadership for its understanding that for leadership to be effective it must have an explicit ethical component: the leader could thus be viewed as a kind of "moral agent." But she also describes a continuing morphing of transformational leadership that has less emphasis on ethical outcomes, and more on inspirational influence.[197] This particular trend is so prevalent in the leadership literature that I would like to look at it more carefully for a moment. Greenleaf's concept of the servant-leader finds its motivation in wanting to be a servant first, rather than a leader: "a natural feeling that one wants to serve…as opposed to, wanting power, influence, fame, or wealth."[198] Although he proposed servant-leadership as being driven by a set of universal principles and values including a sense of fairness, honesty, respect, and contribution, values which he proposed transcend culture and both govern and define "all enduring success," Greenleaf does frame his concept around a struggle between service to the self/ego, and to the group/conscience—an individual versus group duality similar to others herein which might be identified as a hallmark of "Western" thought, and not after all culture-transcendent.[199] Ego, in Greenleaf's view, is driven by individual desires: "tyrannical, despotic, and dictatorial"…concerned with "one's own

survival, pleasure, and enhancement to the exclusion of others"…and "selfishly ambitious."[200] The servant-leader, however, is able to abandon the ego-driven question "What do I want" to instead ask the conscience-driven "What is wanted of me?"—a question that "democratizes and elevates ego to the larger sense of the group, the whole, the community, the greater good."[201]

The danger in the servant-leader construct, to my mind, is one that it shares with many leadership models, particularly those developed around social responsibility. Greenleaf identified the essential quality of servant-leaders as being that they live by conscience, "the inward moral sense of what is right and what is wrong."[202] Because servant-leadership represents a reciprocal choice between leader and followers, the moral authority for leadership is therefore conferred by followers and presumably there is an underlying, shared value system which agrees to this relationship as necessary toward the common good. But Greenleaf's model also includes an element of self-sacrifice, and it is here that I think it is on very shaky ground. There is a very uncomfortable undercurrent: placing the leader above followers has a suggestion of not just moral authority, but moral superiority. This entire framing of leadership seems to argue that what lies at its heart is not the skills or knowledge needed by a group—an alternative which might be particularly appropriate for dance leadership. Rather, at its heart is moral authority, and in Greenleaf's view the essence of moral authority is the act of sacrifice: subordinating oneself or one's ego to "a higher cause, purpose, or principle." Greenleaf suggests that sacrifice can be made in any of four dimensions: the body, meaning physical and economic sacrifice ("temperance and giving back"); the mind, being open to new thought and without prejudice ("placing learning above pleasure and realizing that true freedom comes with discipline"); the heart, meaning respecting and loving others ("surrendering self to the value and difference of another, to apologize and forgive"); and the spirit ("subordinating our will to a

higher will for the greater good…living life humbly and courageously, living and serving wisely").[203] When Greenleaf goes on to argue that servant-leadership is needed to help others

> become healthier, wiser, freer, more autonomous and more likely themselves to become servants…[and that servant-leaders] are healers in the sense of making whole by helping others to a larger and nobler vision and purpose than they would be likely to attain for themselves.[204]

a picture is formed of the leader as above or at least apart from followers, all-knowing and almost omniscient. And as Maturana has pointed out,

> When one person tells another what is *really* going on, they are making a demand for obedience. They are making this demand because they are asserting that they have a privileged view of reality.[205]

Thus, an underlying issue of the leadership issue is uncovered that matches that previously raised regarding dance and classifying each other's practices: structures of power and domination, with one group imposing a vision of what is "real."

Hoffer expressed a similar understanding of how the dynamic of leadership can easily become corrupt when he distinguished between commitment and fanaticism. Here, the play between uncertainty and certainty defines the tipping point:

> A fanatic is certain. A fanatic has *the* answer. A fanatic knows what *really* is happening. A fanatic has *the* plan.[206]

Hoffer names fanaticism as "the first and fundamental abuse of all positions of authority," and finds it pervasive throughout what he calls "mainstream" society.[207] In my view, servant-leadership as the underpinning for relationships among people is far too susceptible to this kind of abuse.

What, then, is the appeal, not just of this model, but of its practice? House's description of charismatic leadership mentions the comforts offered by

> follower trust in the leader's ideology, similarity between the followers' beliefs and the leader's beliefs, unquestioning acceptance of the leader, expression of warmth toward the

> leader, follower obedience, identification with the leader, emotional involvement in the leader's goals, heightened goals for followers, and follower confidence in goals achievement.[208]

Weber, House, and others have all contended that charismatic leadership is most likely to occur in the context of great distress, "because in stressful situations followers look to leaders to deliver them from their difficulties."[209] Greenleaf described such stressful conditions as the prevailing culture at the time he conceived of servant-leadership; although the description unfortunately remains current: "A low-trust culture that is characterized by high-control management, political posturing, protectionism, cynicism, and internal competition and adversarialism."[210]

The theory of transformational leadership tried to move away from the shadows of savior-ism and fanaticism which hover around servant-leadership by moving the focus away from the leader, giving equal consideration to the followers, and thinking about the systems they all inhabit. Burns described the transformational leader as one who

> tries to move toward a common good that is beneficial for both the leaders and the followers. In moving toward mutual goals, both the leader and follower are changed…leadership has to be grounded in the leader-follower relationship. It cannot be controlled by the leader.[211]

A key task for the transformational leader is to search for goals, or have goals, that are compatible with everyone. Thus is mandated ethical leadership, where the leader is concerned with the common good—thereby moving beyond the interests of the leader/followers:

> such a leader attends to the interests of each member of the group as well as the surrounding community and culture, demonstrating "an ethic of caring toward others" (Gilligan, 1982) and does not force others or ignore the intentions of others. (Bass and Steidlmeier, 1999)[212]

Rost, too, reiterated the imperative that ethical leadership go beyond the mutually determined goals of leader and follower, and attend to "civic virtue"—the community's goals and

purpose.[213] It is worth considering whether all common goals are good—in fact, do "common goals" necessarily equate with "common good"; in which case we would have to ask whether the common good can ever be bad? I think that the one thing I would like to take from this discussion thus far is the idea of ethical leadership, dependent upon the idea of striving for common good (not just common goals) and again based on the provision of basic human rights for all.

I would like to pause at this point, however, and consider the wider question of how this discourse is framed. I have here mentioned some of the major names in leadership study, particularly those who have some kind of ethical imperative underpinning their work. It is clear, however, that all of these concepts have been framed not just by a "Western" understanding, including of the individual and group as separate entities, for example; but by being primarily located in the study of organizations. Even Greenleaf, who sought to name "universal" values, originated servant-leadership within the setting of the business organization in the United States. As Sinclair says,

> the engine-room of leadership research for the last three or four decades has been the United States, and most research and writing on transformational leadership has also come from American scholars. American culture reflects strong values of individualism and universalism, and these values have percolated into work on leadership. Its scholars have preferred individual-centric explanations for success, and have often acted as if there are universal rules for leadership that can be distilled and applied regardless of context. The idea that leadership can be created within the right template has been animated by a research methodology which I describe as 'track down the truth about leadership and train in it'.[214]

We are back, then, to the notion with which I introduced this discussion, and which also permeated that of dance: that the commentary on, in this case leadership, has been dominated by literature arising from the American business culture. What does this mean to accepted understanding? Sinclair in particular argues convincingly that business researchers have

compellingly positioned corporate leaders as "society's modern saviours," successfully co-opting and incorporating research from various fields to continually update their vision. Tellingly, all of the tools of what Sinclair calls the "leadership development industry," such as appraisals,

> performance-management systems, and '360-degree feedback' reproduce and reify a particular production of leadership. The leadership self is tested and evaluated until it is a mirror image of the tools.[215]

Thus, the prevailing discourse on leadership is framed subversively by what Sinclair calls the "assumptions and values slipped in from prevailing economic or managerial orthodoxy":

> that individuals, not groups deliver leadership; that they achieve by competitive edge; that 'winning' is always good and an appropriate aspiration; that success is measured by the size and scale of material achievement or international conquest…it is generally silent on some of the deepest drivers of the impulse to lead, such as desires for power, dominance, and booty.[216]

This is the same framework, of course, referred to in the previously chapter which has influenced the work of Trienekens and others in how the arts and all other activities, as well as their leadership, are viewed and evaluated. There are quite strong effects in practice: for one thing, if the framework defines "winning" as success, and in dance we neither fit the framework nor are striving for the goal, then among the results is the pervasive stereotype that artists cannot be good managers. McDaniel and Thorn have outed this myth, that "Arts professionals are only skilled at making art, not business; so they need help running their organizations." The reality, as they report it, is that

> This stereotype, holding that arts leaders are not trained and experienced professionals, is among the most stubborn myths in our society. It extends to the belief that arts professionals do not know how to plan, manage money, run a business or administer an organization. In fact, arts professionals run very good businesses in spite of the fact that their organizations are undercapitalized, lack resources and often basic infrastructure. Still, arts professionals create an extraordinary amount of art and programming. It is amazing how much work they create and connect to audiences with so few resources. Arts organizations aren't badly managed; they are under-financed.[217]

The immediate problem is, as I have said, that if the framework defines success as winning, and one is directed at a different goal then one cannot find oneself in the definition and thus cannot win. And the larger problem is the same as that created by holding one view of cultural evolution, one view of anything—we have lost all other possibilities for understanding when something works. This is the same problem as Vincs and the fascist regime of one view of dance.

At some point, the fact that we cannot recognize ourselves within these frameworks becomes crucial. With dance we might phrase it, "Well, I'm not doing *that* (whatever the obliterating framework describes), so I must not be dancing." For this current effort, it can be seen that we are at once eliminated by conceptualizations of dance which have not included our practice (so we are not dancing); and then are additionally eliminated by concepts of leadership. Those who do not connect with the values and images driven by contemporary discourses of leadership do not consider themselves to be leaders, even though, as Sinclair says,

> I encounter people who are strongly influencing direction, defending standards, supporting and innovating in their own workplaces and communities, yet who don't see such aspects of their own work as leadership. They might be a 'change agent' or mobilising a community organization, but they exclude themselves and their work from the leadership category.[218]

"Well, I'm not doing *that*, (the image portrayed in the literature) so I must not be leading." As illustration, Sinclair points out that the most basic assumption of leadership—still firmly intact in a period when transformational leadership is so popular—is that leaders must *transform*. What about leaders who instead preserve, or disrupt, to borrow two of Sinclair's suggestions? Can they recognize themselves anywhere in this literature?

If the idea of dance can be widened to include many different ways of dance, so that dancers can recognize themselves; and the idea of leadership can be widened to do the same,

then we will have many more possibilities and ways of thinking about what is happening and what we might do.

But we will run into another trap: it is apparent, and unfortunate, that attempts to alter the predominant discourse in leadership studies instead tend to be subsumed by it. Sinclair has noted the "cannibalizing canon of leadership studies," which reinvents by co-opting new ideas, rather than rebuilding itself. She cites as examples the efforts, now firmly incorporated into the management/leadership industry, to develop "emotionally intelligent" leaders; also movements toward bringing spirituality into management.[219] I would cite the fledgling aesthetic leadership movement as well, as in the process of being aggressively enfolded into the business-based or capitalist framework of leadership. Introduced by Hansen, Ropo, and Sauer as a unique approach within leadership studies, aesthetic leadership is based on the understanding that "sensory knowledge and felt meaning" both of objects and experiences are legitimate sources of knowledge, equally valid as reason and logic in generating knowledge.[220] As discussed earlier, this alternative way in which knowledge might be generated has also been successfully argued by those developing new research strategies in the arts. Hansen, Ropo and Sauer's primary concern appears to be directed at taking understanding gained in the arts—particularly acknowledging and engaging the whole of human experience, and "seeking excellence in craft instead of pursuit of profit"—and applying it to leadership in other settings, which of course makes it vulnerable to Sinclair's "cannibalizing canon." Sinclair makes one further connection around "the aesthetics, or 'look' and visual appeal of leaders,"[221] which had not previously occurred to me in thinking about dance leadership. Leading as currently framed in most literature, certainly the popular literature, can be seen as a process of seduction which begins with centering leadership in one person who can be seen as "above other men." As might be

expected, this seduction process has aesthetic, political, and psychodynamic roots, and it is not surprising to Sinclair that it occurs in Western societies,

> which tend to be individualistic, and where CEOs are encouraged by big pay packets to think that they are responsible for an organisation's fortunes. Despite little empirical evidence to support the formula that leaders determine organisational success, the cult of the CEO is rarely questioned.[222]

In her view, efforts to incorporate elements of emotional intelligence, or aesthetics, into leadership studies often represent

> a grab by a masculine elite to repossess and technologise ways of thinking and practising that have been marginalised as feminine but have now emerged as increasingly influential—for instance, among young people.[223]

Eicher-Catt has critiqued the construct of servant-leadership from a feminist perspective. In her view it is gaining popularity because "managerial elite" and organizational theorists tout it as a "genderless" approach to leadership, But her semiotic analysis of its "gendered language" and discourse reveals instead that the construct of servant leadership "perpetuates a mythical theology of leadership for organizational life that upholds androcentric patriarchal norms."[224]

Sinclair suggests that we ask of the leadership literature questions similar to those of Smith about research, and Becker around the role of cultural institutions: "'What is this literature doing?' 'Why is it emerging now?' 'Who benefits, and to what end?'"[225]

Constructs and Possibilities for Dance

With this as background, is there anything at all in the leadership literature that can contribute to the current discussion? I would like to make note of several possibilities: Northouse's definition of leadership; Gardner's discussion of indirect leadership; Wergin's concept of "leading in place"; Couto's description of "giving their gifts"; and De Pree's very personal description of his own leadership.

Northouse defines leadership as "a process whereby an individual influences a group of individuals to achieve a common goal."[226] This offers the following for a straightforward definition of leadership: that it is a process, that there is no stipulation that it be purposive, no assumption that it be positive, and that it involves a group and commonly held goals. The definition does, however, retain the basic assumption that leadership is held by an individual.

I followed Gardner's work on leadership for two reasons: first, because he has also studied and written about creativity, work which included consideration of a dancer (Martha Graham); second, because his ideas around direct and indirect leadership seemed to hold possibilities for dance. Gardner defines leaders as "*persons who, by word and/or personal example, markedly influence the behaviors, thoughts and/or feelings of a significant number of their fellow human beings."*[227] His proposed concepts of direct and indirect leadership are attached to specific professions;[228] as well he differentiates between domain leadership and leadership of institutions:

> As a rule of thumb, creative artists, scientists, and experts in various disciplines lead indirectly, through their work; effective leaders of institutions and nations lead directly, through the stories and acts they address to an audience.[229]

In Gardner's example, Churchill was a direct leader, influencing various audiences through stories he told. Einstein, on the other hand, "exerted his influence in an *indirect* way, through the ideas he developed and the ways that those ideas were captured" in theory or treatise.[230] Leaders by this description may exhibit a mix of direct and indirect leadership, and Gardner proposes that mix may change as leadership evolves: early leadership may, for instance, be indirect and located wholly within scholarly domains where the individual exerts influence by virtue of research; that influence may later widen to the wider society and become more direct (Gardner offers Margaret Mead and Robert Oppenheimer as examples). I originally considered

whether what I had been thinking of as intentional and non-intentional leadership correlate to Gardner's direct and indirect leadership respectively. But in the end, what I took from his discussion of indirect leadership was added weight to my forming idea that leadership rests in someone, or some group of people who have knowledge or skill which draws the formation of a larger group toward a purpose.

Another key aspect of Gardner's concept of leadership is that it is based on the idea that leaders offer or tell stories about the groups that they lead. He distinguishes ordinary, innovative, and visionary leadership by the stories which they tell. The ordinary, and most common, leader,

> simply relates the traditional story of his or her group as effectively as possible…We can learn about the commonplace stories of a group by examining the words and lives of ordinary leaders; we are unlikely to be able to anticipate the ways in which that group will evolve in the future.[231]

Innovative leaders take a story "that has been latent in the population," and bring it to new attention, or refresh it in some way; for example "neoclassicists…attempting to revive forms that have fallen into disuse."[232] The visionary leader neither relates a current story, nor "reactivates" a story from the past, but "actually creates a new story" and conveys it effectively to others.[233] This has relevance to me in so far as it suggests the different settings or levels or ways in which one might be working, understanding that leaders might be working in all these different ways.

Of continued interest to me in Gardner's work are the ideas that he proposes about leadership within a domain, and leadership in a wider society. His idea is that visionary leadership is more likely to take place in specific domains or institutions, rather than in a society generally. This is a fundamental distinction within Gardner's concept; his feeling is that if one is working within a traditional domain or discipline, "one can assume that one's audience is already sophisticated in the stories, the images, and the other embodiments of that domain. To put it

simply, one is communicating with experts."[234] He also argues that members of a domain tend to be looking for new ideas, whereas members of a society tend not to be, with the exception of times of crisis.

Gardner also speaks of inclusion, singling out "leaders by choice," (by which I assume he means the choice of followers), who operate within democratic societies, "largely because of their persuasive powers." Such leaders tend to be inclusive—"they sought to draw more people into their circle, rather than to denounce or to exclude others." Their motive for leading seems to be "the desire to effect changes, rather than simply a lust for more power." [235]

But in whatever theatre in they operate, in the end leadership in Gardner's view depends on the story that the leader relates or embodies, "and the receptions to that story on the part of the audiences" or followers. It is interesting that he, too, couches this in an evolutionary framework:

> audiences come equipped with many stories that have already been told and retold in their homes, their societies, and their domains. The stories of the leader—be they traditional or novel—must compete with many other extant stories; and if the new stories are to succeed, they must transplant, suppress, complement, or in some measure outweigh the earlier stories, as well as contemporary oppositional "counterstories". In a Darwinian sense, the "memes"—a culture's versions of genes—called stories compete with one another for favor, and only the most robust stand a chance of gaining ascendancy.[236]

Thus I can identify connection between some of Gardner's ideas and some recurring themes in this dissertation; however, I find the notion of "story-telling" more distracting than useful; it seems to base the whole of leadership on the ability to communicate. And the further I have developed ideas of leadership, the more they are based on the leader having actual knowledge or skill—a skill that precedes a talent for leadership, or for communicating stories.

Wergin's concept of "leadership in place" was originally intended to describe a kind of informal leadership practiced in academic settings in the United States. Wergin describes leadership in place as

> having the opportunity, the ability, and the courage to sense the need for leadership in the moment, then seizing that opportunity. Leaders in place have no expectation that their leadership will lead to long-term changes in their professional roles. They see a need for leadership, they step forward and respond; and they step back.[237]

Thinking about this concept in relationship to dance practice suggests several factors which seem to fit. First, it makes explicit the point that dance leadership is practiced by dancers. Second, it is informal; that is, not conferred by virtue of a title or position, and certainly not necessarily occurring within an organization. The description of leadership as a process involving seeing a need, stepping forward and responding and then stepping back, seems appropriate for dance. If the primary activity of a leader in dance *is* dance, then the focus is always dance, and "stepping back" becomes not about withdrawing but rather moving more wholly again into an individual or group space where creativity occurs. Wergin identifies major themes of leaders place: they recognize potential for leadership in others; they build relationships of trust that transcend boundaries; they frame problems in ways that challenge conventional thinking while acknowledging the need to work within existing structure and culture; they are not afraid to take reasonable risks; they give voice to a sense of shared purpose and future; and they exhibit patience and persistence, knowing that real change is neither predictable nor linear.[238] This is a concept that requires a conscious decision to lead; and although it is written around the leader as an individual, it would hold for leadership by a group.

About his concept, Wergin has said

> The problem with the leadership literature (except maybe Heifetz) [who I have omitted from my discussion because I have other problems with him], is the assumption that there's a designated "leader", and this is what made me start thinking about leadership in the first place. Re. leadership in place: Working with artists is a lot like working with academics—both are semi-autonomous professionals whose loyalty is more to their craft/profession than to the organization they're part of. "Leading" is often seen as antithetical to doing art or scholarship. But the idea that someone should be able to recognize that a need for leadership exists in a specific situation, to step up to the

> challenge, and then step back, can be appealing because it doesn't conflict with one's professional identity.[239]

Thinking about this concept along with the some of the discussion in the previous chapter about the role of the arts and artists, and the space in which they occur—in fact, the material which I could not make "fit" anywhere—is the reflection that provided me with the pivotal recognition that dance leadership takes place in a space of its own, which is not that of dance, or of leadership.

Couto drew on Titmuss' philosophy of social altruism with the goal of shifting the understanding of leadership out of organizations and into the community at large. Without specifically making the point, however, he also attached to the leader a particular skill and thus function within that community, because he frames leadership as the act of "giving one's gifts"—the leader has, or more important does, something of value in and for a community. Couto did explicitly lay out the core values of his framework, which connect with ideas that have arisen throughout the preceding discussion. These are: that all people have intrinsic worth, and thus gifts to share with others; that cultural diversity is a strength as it leads to diverse gifts which strengthen a community; that people have a right to self-determination and thus to join around the work they wish to do; that "the highest forms of meaning are expressed in mutuality and interdependence," and that democracy (for which I would substitute being part of any group) imparts a responsibility of participants. In Couto's understanding, all leadership involves change, conflict, and collaboration; that which is successful has the distinguishing qualities of "values, initiative, inclusiveness and creativity."[240] With this shift in perspective, Couto reaches for a more universal construct; one which is outside of a business/market/organization context, and thus steps away a picture of leaders as a kind of "super-manager" to those with specific knowledge and skills to share with others.

One final piece of leadership literature I would like to mention returns to a business-based framework. De Pree's brief work, *Leadership Is an Art*, was suggested to me by Wergin in the course of a conversation about the origins his concept of leading in place. In common with much popular leadership literature, De Pree offers a number of leadership lessons and recommendations based on how he ran his own business, which manufactured furniture and was quite well known for a specific chair design. What really struck me about the entire exercise was not his leadership lessons per se; but that De Pree was passionately interested in what he was building—in his chairs. He was committed to treating his employees fairly, to ethical management and fair work practices—but his actual interest and driving concern was to make an excellent chair. "*We are a research-driven product company*. We are not a market-driven company. It means that we intend, through the honest examination of our environment and our work and our problems, to meet the unmet needs of our users with problem-solving design and development. Thus, we are committed to good design in products and systems."[241] In fact, they are interested in chairs, and committed to excellence in chairs—knowledge and skill which proved to be of interest to those in their domain, and also wanted by a larger community. De Pree's work highlighted a contrast to me, a contrast with the marketing of the leadership industry which has successfully portrayed leadership as a skill in itself, and only a skill in itself; a skill concerned with manipulating people, usually with good intentions; but almost completely disconnected from any actual *thing.* The whole market model appears, in fact, to have infiltrated the leadership literature to a point that we have lost that we may be trying to lead an entity: a concept such as dance, or furniture design. This is why, in Sinclair's words, a leadership industry may be based on the quest to "track down the truth about leadership and train in it." Is an understanding of an antidote to this predominant view what can be taken from this exploration

of the leadership literature: leading as being able to do something well, something which is helpful to humankind, and seeking to extend it to all?

Chapter VII: Toward a Theoretical View of Dance Leadership

I began this effort because of an enthusiasm of practice: I wanted to explore dance leadership, to find out what it is, how it is best done, what people are thinking about it, what responsibilities it confers, and toward whom. I had questions: who leads in dance, how, why, and to what end? The discussion and conclusions generated herein have reflected my own background as an artist and a scholar, the skills and knowledge I brought to bear on the questions, and also where and to whom I looked for a base on which to build my own work. In the end, it is above all an interdisciplinary approach, using skills developed over a lifetime of working this way: exploring literature in a range of disciplines along with the myriad experiences of a multifaceted work life, and considering the impact of each on the other and the whole together. This is a way of working which indeed upholds the crucial relationship between theory and practice, acknowledging that there are many ways that knowledge is generated; a way of research which is centered both in an individual artist and in a group, and which is motivated from personal experience.

In my discussion of dance, I accepted the performative research paradigm as a separate paradigm from either qualitative or quantitative as described by Haseman; a paradigm that has the aim of contributing to the intellectual or conceptual architecture of a discipline and which is a methodological fit for the study of dance. In the end, this dissertation on dance leadership is as well performative, creating the discipline and skeletal architecture of a domain of dance leadership. In considering dance research within the performative paradigm, I also presented Barrett's specific discussion of arts-based research; and again, in the end, this dissertation can as well be identified as being arts-based: it is emergent; it is interdisciplinary; it upholds the theory/practice relationship.

I have described as my first major finding the fact that although dance leadership was a concern within my own immediate practice community and far beyond, it was not the subject of academic research or writing. After exploring the subject in all the myriad ways described herein, reflecting on the discussion accompanying the proposal hearing for this dissertation, and after completing its initial draft, I reached another major conclusion: that dance leadership as I was coming to understand it belonged neither within in the domain of dance, nor that of leadership; but that it was practiced in a space outside of both and of its own. Therefore, it should be understood within its own theoretical domain, one which I would have to create: dance leadership.

I adopted a theoretical approach to the task, guided by Bruscia's consideration of and experience in creating a new discipline arising from the work of existing parent domains. Using his parameters, I could situate my own work toward dance leadership. I would create an indigenous theory of dance leadership: a constructive theory, in a nonpositivistic paradigm, with a visionary focus, formed by reflective synthesis of the experiences of practice and the academic exploration of a wide range of literature. The outcome, these conclusions and discussion, lie on a continuum between practical and reflective, with elements of both. As a theory it is incomplete, and to a degree incoherent; it is relevant for those seeking to understand and/or practice dance leadership. Its primary task is to establish the domain or discipline of dance leadership.

This dissertation is built on practice and established theory in dance, leadership, and other domains. In some cases I have considered existing research and theory, critiqued it, and discarded it: by so doing I have clarified my own thoughts, and organized the knowledge generated in my own practice. In other cases, I have accepted existing theory as providing or

supporting underlying assumptions for my own work. It is all a part of the process of reflective synthesis.

Accepted Theory

I have drawn on the work of Wilber, and his integral theory. I gained therein a framework for understanding what I describe as dance in the world, and the world in dance: all the human realms where dance might occur, and all that is occurring in any moment or occasion of dance. I gained an example—with appropriate cautions—of how seemingly unrelated knowledge can be gathered, and related, into a spiral of developing knowledge. I gained a description of evolution that can occur in myriad directions, and which describes an entirety as well as any point within it; evolution with a clear ethical directive of the health of the whole, with no sacrifice of any one part for another.

I fully accept Vinc's understanding of the multivalency of the body, and thus of dance, as well as her recognition of the part that traditional research methods have played in restricting those multivalencies. Vinc's work reinforced my own notion that a concept of dance appropriate for my practice would have to include all of the multiple effects and concerns that make up dance, including those which I and others had not previously considered.

I have accepted Dissanayke's explanation of the evolution of the arts as intrinsic to human existence; and thus dance as an intrinsic human activity. I agree with Dissanayake's understanding that the arts are essential and universal, providing for the inborn human capacity and need for mutuality, belonging, finding and making meaning, competence through handling, and elaborating.

I appreciate Kealiinohomoku's work as demonstrating the difficulty of defining what dance is. I have accepted Williams' dictate that each person or group of people dancing must be

understood on its own terms.

Dissanayake, Kealiinohomoku, and Williams provided the most immediate preceding assumptions for my own concept of dance; theirs allowed me to articulate a concept, universal and local, that fits my work: something is dance if the person/people doing it identify it as dance.

Smith's work on decolonizing methodologies, Rowe's discussion of cultural development and evolution, and Chin's thoughts on inter- and cross-cultural work, together with the suggestions of many others around these issues, raised important cautions about reading existing research, my own research, and my own practice. Above all, these scholars' clarity in identifying the presence and effects of dominant frameworks based on a single view interpretation of events contributed to my understanding of where we are, and where we might want to go toward a multivalent view. Parekh's description of multiculturalism provided possibilities for understanding dance; for understanding where the work of dance leadership might be situated; and in identifying a primary concern of dance leaders.

Becker's writing on artists, art, and the value and place they hold in the United States raised a number of issues and questions that continue to emerge through this dissertation, and which will continue to emerge in subsequent work.

Identifying the pervasiveness of the market model, and seeking to reject any framing of dance or the arts by that model, led me to make explicit the stipulation that dance leadership be understood as driven by dance, not profit in any of its guises. As I moved from considering dance to considering leadership, an underlying value which I hold personally came to the fore: consensus as understood within Quakerism. Considering how consensus relies on a guiding

presence led me to my understanding that my own practice is based on dance being the guiding "presence," or concept.

Northouse provides a basic definition of leadership: that it is a process involving people influencing other people toward a goal. Gardner's proposals around direct and indirect leadership, domains, and levels of leading offer possibilities for further work.

Wergin's concept of leading in place lends a useful basis for understanding dance leadership as a concept of informal leadership carried out by practitioners within a profession. Wergin's concept was reinforced by Couto's description of leaders as those who "give their gifts," an idea that I read to mean those who bring a skill or knowledge to a wider group. De Pree's description of his own furniture business further reinforced the fit with dance: understanding leadership as rooted in the special knowledge and skill of the leader, be that an individual or group.

As Bruscia has said, theory is developed by reflecting on one's own experiences, relating these to ideas or perspectives of other theorists, and "intuitively synthesizing all these sources of insight into an original theory."[242] I have drawn on the work of the preceding theorists, and on the experiences of practice that have been briefly described herein, to reach toward a theoretical view of dance leadership.

Dance Leadership: Toward a Theoretical View

I therefore propose the following:

- Dance leadership takes place in a theoretical and practice space which is its own, lying somewhere between dance and leadership but separate from either.
- Dance leadership is concerned with leading dance; its primary obligation is to further dance. It is directed at cultivating and nurturing dance.

- Dance is an intrinsic human activity; therefore, activities which are directed toward developing dance would be expected to benefit people. Because dance is a universal human activity, dance leadership activities may be expected to ease/further the human condition, but the direction of the activity is toward dance.
- Dance leadership is intentional.
- Dance leadership is practiced by dancers, either individually or in groups.
- Dance leadership can be characterized as a form of informal leadership, specifically leading in place, which occurs when a dancer or group of dancers makes an intentional decision to respond to issues of dance. It occurs in a space different from the artist/s work in dance, whatever that may be; it involves stepping forward into a space which recognizes an obligation to dance, to respond to an issue of dance. This is the space of dance leadership. As leading in place, it carries no expectation of a change in role; it is not tied to a title or organization.
- Dancers function as leaders by virtue of the knowledge and skills, or "gifts" they hold as dancers; their authority is conferred by the fact that they are dancers. It is tied, inextricably, to their practice; it is rooted in the fact of being an artist.
- Dance leadership is practiced at least in the forms of dancing, speaking, writing, discussion. It may be practiced in other forms as well.

There are other possibilities which have been discussed herein, which are emergent and merit further study:

- Dance leadership is a process, and may during its occasion involve the concerns of one or more other domains; it may move into a public space.
- Dance leadership works through its own internal processes, one of which may be

consensus.

- The space in which dance leadership occurs has specific characteristics; these may include being on the boundaries or edges of intersecting human experience.

Dance Leadership: A Description from Practice

The work of this dissertation includes proposing settings, interventions, contexts, perceptions, and discussion of dance leadership as they occur in the practice of dance leaders; presented in the forms of practice. I thus provide the following description of dance leadership presented in the forms of practice: dance, and writing/speaking. In doing so, I once again circle back to the beginning of this work, to reconnect with my own company, Evolve Dance, and our four areas of practice.

> **1. Professional Development** – we provide professionals with opportunities to explore the art; we train professional dancers; and we strive to support a cohesive dance community by providing opportunities for creative interaction among artists.

In many cases, Evolve's professional development activities begin with informal discussion. Sometimes these are around experiences of being multi-: multinational, multiracial; sometimes there is community discussion about meaning, physical knowing, and community history; sometimes there are questions about what goals are possible, as individuals and as a group. After five years existence as a professional company, my hope as an artistic director is that through Evolve we are creating the space of dance leadership: one where exploration is not just possible, but supported. Each spring, the Evolve Dance Festival instigates, commissions, and presents a program of new professional works, with the goal of exploration by the participating artists—and by all those eventually involved in the process: our students, our audiences, our professional community, our local community. In 2009, the program of the Evolve Dance Festival included a

work so instigated, commissioned, and produced; a work created in collaboration by a dancer, Stephanie Larriere, and a composer, Malika Zarra: "Untitled."[243]

Video Link: "Untitled": 

> **2. Creative Outreach** – through concert performances and open house presentations, we strive to share with the community our commitment to dance as a vital art that promotes the expression of stories, images, and ideas that affirm personal identities and cultural heritages.

Throughout this dissertation, I have described my own and others' concerns about working across boundaries, about the obligations we have as artists and and as dance leaders to the individuals and groups we interact with in practice which we understand as being multiculturalist. I include the following video excerpt, also from the Evolve Festival 2009, as an example of where such concerns might take us: the piece is "Remembering," choreographed by Sri Susilowati; the company was an Evolve Dance Festival guest artist, Sri Dance Company, which at the time of the performance included Annie Tucker, one of Evolve Dance's directors.[244]

Video Link: "Remembering": 

> **3. Community Arts** – working in collaboration with communities, schools, and organizations, we craft arts residencies, classes, workshops, and after-school programs for all ages and levels of ability, each individually designed for its specific setting. We generate an environment of collective creativity in which each participant can explore all the possibilities dance offers, his/her own artistic voice, and connections with others.

In lieu of being able to use speaking as a form of practice, I will relate this story of practice instead in the form of writing. Last year Evolve Dance was approached by a local community

organization about providing the "entertainment" for a fundraising event which they were planning around an "island" theme. As part of a party involving a wine- and cheese-tasting, the group sought to include a performance of "island" dancing. We explored what "island" dancing might mean to the group, and found that what they had in mind was hula: they hoped to have "some girls" come dance in grass skirts. In a weekly Evolve meeting, we discussed refusing the inquiry entirely; or, as we frequently do, seeing if we could turn the activity into something that fits with our understanding of dance and with our mission of furthering dance. We chose the second approach, and contacted a professional colleague who works with a hula dance company in New York City. We explained the situation and asked if she would be interested and willing to work with us toward the goal we share, that of furthering dance, and toward the hula company's specific goal of extending a greater general understanding of that dance form. She agreed; after which we explained to the local community group that we would be coming with a dancer representing a hula company who would give a demonstration and discussion of hula. They were reluctant to agree to our approach, but in the end, that is what we did: our colleague from the hula company, accompanied by an Evolve director, performed and led an educational discussion at the fundraising event, to everyone's eventual satisfaction.

> **4. Leading Arts-Centered Practice** – through allied academic and practice-based exploration, we strive to develop and share innovative leadership and management models for nonprofit arts organizations which are arts-centered, community-integrative, and allow flexibility in response to a rapidly changing economic and social climate.

One of my main practice responsibilities is writing grant applications seeking support for Evolve Dance's activities. We use the grant process to clarify and refine our company goals, structure, and ways of working. We also use it as a way of influencing the way in which dance, dancers, and dance organizations are understood by funding organizations—an effort to move away from traditional models of understanding which have harmed dance. As a final example of dance

leadership in practice, here presented in the form of writing, I include an addendum written in response to a grant application question, "What percent of your board makes an annual financial contribution?" Our initial inclination was simply to respond "not required" in the limited space available. But in this case, we were already at odds with the application, as it required parsing our racial makeup and that of our community as artists, directors, students, and audiences. Additionally, it required a plan to "increase diversity" and assumed traditional organization structures on applicants' parts. At an Evolve meeting, we made the decision to answer all of the questions we were uncomfortable with by appending full explanations of our approach to the issues in contention. Hence:

> C4: "What percent of your board makes an annual financial contribution?"
>
> In order to answer this question, it is necessary to explain how Evolve Dance Inc.'s structure is conceptualized:
>
> Evolve Dance Inc. was founded on the driving principle that an organizational structure could be developed for dance organizations that would better serve the art form than a traditional institutional one where board/administrative/artistic functions are separate. Based on more than 30 years of experience working in every aspect of dance, Evolve Dance's directors made a conscious decision to abandon the board/administrative/artistic divides prevalent in the nonprofit arts world, and build an organization and practice which are art-centered and art-directed. We recognize our equal responsibility as artists and as directors of our programming. As reflected in Evolve Dance Inc.'s by-laws (of which [the foundation] retains a copy), Evolve Dance's Board of Directors holds fiduciary responsibility for the organization, including ensuring sufficient funds are available to balance our budget each year. However, our practice model recognizes that the most significant contributions to our organization cannot be financial (since we are an artistic rather than a financial institution); thus we do not have any "annual financial contribution" expected from our Board members.
>
> Evolve Dance is at the forefront of creating new practice models. Our directors' academic and practice backgrounds are contributing to our growing reputation as a resource for other dance and arts organizations. Rather than trying to adapt our work to any existing models, we are creating new practice models. Some of our most powerful support is from foundations which recognize and wish to encourage Evolve Dance's role as a leader in creating new models; these foundations realize that new models are needed.

> We are aware of the traditional argument that in order for boards of non-profit organizations to ask others to support the organization they themselves should be contributing financially; however this is not in any way relevant to our operating framework. To reiterate the point made above (and in Addendum A, "Strategic Approach 2009-10), the Board of Directors of Evolve Dance feels first, that this form of board operation privileges those with the financial wherewithal to make large contributions to an organization, rather than those with the skills, background, and creativity to form practice models which always hold the art form at the center of an organization. Second, in our experience, it lends inappropriate and unwarranted weight to contributors' voice into operations of the organization. Third, we have made a conscious decision to use all the resources (time, energy, creativity, finances) that are devoted to maintaining a non-artist board in a traditionally structured organization and direct them completely toward programs which fulfill our mission.
>
> As the ARTS Action Issues publication *Leading Arts Boards: An Arts Professional's Guide* points out "the artistic process—the making, producing, curating and programming of art—is the best planning, decision-making, relationship-building and problem-solving process available…each arts organization's understanding and application of the artistic process must be the central conceptual and operating framework for that organization. If an arts organization succeeds, it is because of the work—the art or art service—that is produced, presented, or exhibited". While this may sound self-evident, it is a departure from the predominant model for dance organizations whereby the administrative and artistic functions are separated into two discrete arms. This publication also identifies as "Myth #5" a belief that lies at the heart of traditional non-profit arts board structure: that "Arts professionals are only skilled at making art, not business; so they need help running their organizations…This stereotype, holding that arts leaders are not trained and experienced professionals, is among the most stubborn myths in our society. It extends to the belief that arts professionals do not know how to plan, manage money, run a business or administer an organization."[245]

These, then, are examples of dance leadership drawn from my own practice: its settings, interventions, contexts, perceptions, and discussion of dance leadership as they occur in my/Evolve's practice as dance leaders; presented in the forms of that practice. There are myriad others which might be offered from this practice; and I am sure there multiple myriads which will arise from the practice of others. We can begin to recognize ourselves now—all of us—in light of the beginning view of dance leadership which I have proposed above. We can further recognize our activities as being those of dance leadership; we can further again describe and explore our settings, interventions, perceptions, discussions, and forms of practice. We can draw

all instances of dance, and hence all instances of dance leadership into this space; our collected experiences and exploration will continue to develop our domain.

We can simultaneously ask others who are not dance leaders to step back from imposing their own frameworks onto our domain: to respect the legitimacy of our knowledge, rooted in practice; to respect as well our intelligence, our creativity, our understanding and our ability to create our own theoretical understanding of what we do and who we are. As a final exercise in describing where we stand, I would like to provide three brief examples of dance leadership, again from my practice. In each instance, if the activity or action had been framed other than by dance leadership as proposed above, the result would have been quite different.

First, consider the setting that led to the formation of the Y Dance Program of which I am co-director. We describe our community as follows:

> Tarrytown is a village of 11,090 (at the 2000 census, estimated population 11,477 in 2006) in Westchester County, New York. It is located on the eastern bank of the Hudson River, approximately 25 miles north of midtown Manhattan (Village of Tarrytown, 2008). Tarrytown shares a school district with its neighboring village to the north, Sleepy Hollow, whose population is 9,212 (at the 2000 census, estimated in 2006 to have grown to 10,124) (Westchester County, 2008).
>
> The Public Schools of the Tarrytowns district encompasses a community ranked second lowest of villages in Westchester in median household income, with the fourth highest concentration of poor, single parent households, and the third highest percentage of children below the poverty line; 50% of students are eligible for free or reduced price lunch. Almost 45% of the population of the Village of Sleepy Hollow are newly arrived immigrants from the Caribbean and Latin America, many of whom have low incomes and lack English-language proficiency (Westchester County, 2008).[246]

In the fall of 2006 when we began to explore collaboration possibilities, the Y had a single dance instructor who taught several classes each week, based on the ages and dance forms with which she was comfortable. The Y was seeking to bring new people into the building, to more fully use their physical facility, to increase membership, and ultimately to fulfill its mission: "The Family YMCA at Tarrytown is a nonprofit dedicated to youth development, healthy living and social responsibility. We improve the lives of children and adults in our community, regardless of

ability to pay, by providing a unique combination of childcare, fitness and wellness [programs], performing arts and affordable housing."[247] Evolve Dance was seeking office and studio space, as well as the creative community energy that in our experience accompanies a thriving training program in close proximity to the activities of a professional dance company. Our actions in this case were not those of community leaders (which the Y may be considered), or arts educators (although certainly some of our activities can fall under this umbrella), or professional artists seeking space in which to pursue our own work. Rather, we "stepped forward," as Wergin's leadership in place would have it for the following and other dance-directed reasons: the dearth of well-designed dance training programs in the area; limited access to dance for a large portion of the local population; and recognition that there were many local dance practices that we might be able to support (heritage clubs and the like). In fact, we saw an opportunity to create a center in which dance might be explored in a variety of manifestations.

A second example: Evolve is at present developing a project with an arts center in western China. Instigated by the inquiries of an associate in this country who is relocating there, we are exploring some kind of exchange or interchange which will involve Evolve traveling to China in spring 2012 to perform, teach, take class, and enter discussions regarding a second phase of the project, which will involve a group from the arts center visiting the United States. As artists, we are curious and driven by the possibility of creative interchange and new ideas. As arts educators, we are interested in how different training programs are designed. As multiethnic, multicultural, multinational, multilingual individuals, we are interested in visiting places which represent some parts in our pool of heritages. But in responding to this inquiry, we are stepping into the area of dance leadership, because it is driven by dance: dance as we understand it benefits from the creative interchange among dancers working in different ways, in

different settings, for different reasons. Such interchange is hard to come by, especially on the level of local and regional dance organizations which often count among their activities community-based programming. Our belief is that this kind of interchange furthers dance.

One final example: one of Evolve's professional apprentice dancers teaches aerials silks and cord de lisse, on which she also performs professionally. She identifies herself as a dancer who performs on aerial apparatus, and holds an ongoing concern that aerial work is becoming both commercialized and straying near the edges of pornography as it becomes more and more popular at venues such as private parties and in night club settings. Her most recent piece on the cord de lisse was developed as part of the process of the Evolve Dance Festival 2011. As part of the feedback in development, it was suggested by an Evolve director that if the costume were jeans and a t- shirt rather than a more traditional aerial costume, the entire tenor of the piece would be altered; and it would be more likely to be viewed in the way the choreographer/dancer intended. In performance this proved to be true for the dancer, her professional colleagues, and members of the audience who commented. This, too, is a small act of dance leadership: stepping forward, using practice-based knowledge, to support one small instance of dance.

As Becker said, when all meanings are combined, they present the totality of the human experience at that moment. These are my meanings, synthesized from the experiences of practice and the work of the theorists I have accepted. I present them as the totality of the picture of dance leadership as I understand it at this moment.

Chapter VIII: Implications Beyond

Theory and knowledge from other domains has helped create this beginning understanding of dance leadership. It can be expected that the knowledge developed herein will also be of some interest to those domains: to dance, certainly, and to leadership; but also to those researching creativity, the arts in general, philosophy, and aesthetics. The discussion along the way has raised and highlighted questions for other domains. Prominent among these are the questions which will have to be answered from within dance: can there be a fully developed general theory of dance? Can there be a definition of dance that serves all of us, practicing in a world of different settings? If we are going to move beyond our own settings to work in concert with others, how do we approach that work? Other questions that have arisen can be addressed from within dance but also by all of the various disciplines that seek to understand human activity in any sphere: what does dance have in common with other human activity, what shared meaning—and how is it completely unique? Knowledge gained will go in all directions: we can for instance ask of philosophy and aesthetics a deep understanding of dance as a way of being; but research arising from dance can also instigate a search for new models within aesthetics by refusing to fit within its existing frameworks. This is a dissertation on dance leadership—not dance—but seeking to further dance, we may challenge other disciplines to meet us at the interdisciplinary borders and in the transdisciplinary spaces.

As to the ramifications of this work for the field of leadership and change, the experience of the last five years as a student of leadership and change has made two things clear to me about myself and the field. First, I am not operating in the disciplinary mainstream. Second, from my peculiar vantage point it appears as though the discipline of leadership and change is in danger of being entirely co-opted into the business and management sector. If I am aware of being an

outlier in the Antioch program, itself a sport in the gene pool of traditional schools, how far out am I lying? The implications of my own work for leadership and change therefore constitute a single one: I suggest that we are in danger of losing human possibilities unless we keep widening our view beyond any single framework. The doctoral level of education has, I believe, been traditionally understood as that which has the most intensely focused, the deepest exploration of the smallest subject. In view of all the discoveries I have made within this program, I am wondering if this is always "true"? Perhaps the study of leadership and change could benefit from an analogy with choreography, which itself is but one small aspect of being a dancer: sometimes we will have a vague idea, sometimes we will work with pinpoint focus. Some of us will move back and forth from one point to another, and everywhere in between; sometimes we will move straight to the heart of a matter and stay there. Always, we will stay open to possibilities; that way lies creation, and knowledge.

APPENDIX

Appendix A

Alter's "Framework of Topics Intrinsic to Dance Theory

FRAMEWORK OF TOPICS INTRINSIC TO DANCE THEORY

The Material (*the tools: the dancer*)	*The Process* (*the method: dancing*)	*The Work* (*the product: a dance*)
body	technique	aesthetic intention
senses, especially	improvisation	aesthetic result
kinesthetic	composition	the dance notated
movement	performance	and recorded
dance movement	(produced)	
time, space	settings	
force	use of other arts	

Participants	*Observers*
dancer	audience
choreographer	critic
teacher	

Functions of the Process	*Functions of the Work*
in education	in recreation
in therapy	in religion or ritual
	in entertainment

Material Studied	*Process Studied*	*Work Studied*
kinesiology	systems of technique	past cultural
	methods of	contexts
	composition	present cultural
	styles of performance	contexts

Viewpoints

dancer	scholar
choreographer	critic
teacher	audience
therapist	

FIGURE 3. The Complete Framework

Appendix B

Wilber: "Some Examples of the Four Quadrants in Humans"

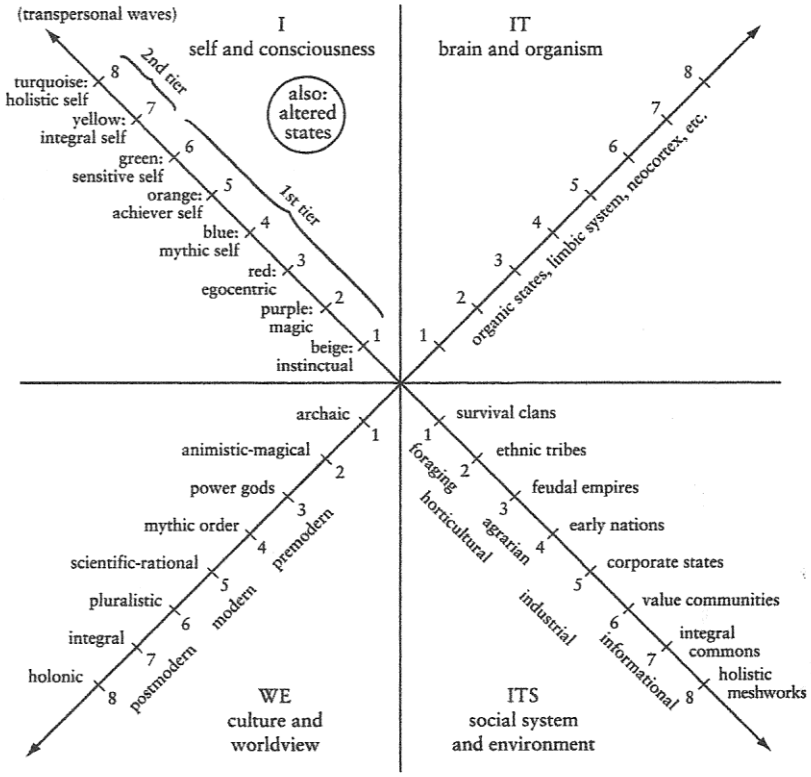


Figure 3-1. Some Examples of the Four Quadrants in Humans

Appendix C: The Evolve Dance Festival 2009 Program Notes
accompanying video inserts on page 123

Welcome to the Evolve Dance Festival 2009!
Evolve Dance is happy to be part of a professional dance community which includes artists working in contemporary ballet, urban modern and fusion, rhythm tap, and more. Our community reaches the West Coast where Evolve's Director of Outreach and Development, Annie Tucker works with Sri Dance Company, into NYC and beyond through our multicultural, multinational collaborations. This evening's concert of professional dance showcases visionary works by artists working in these and other vibrant dance forms. We welcome you as we explore new offerings from some of today's most exciting choreographers—experience the possibilities of dance!

"Remembering"
Choreographer: Sri Susilowati
Composer: Chang
Costume Design: Rachmi Diyah Larasati, Sri Susilowati

Company: Sri Dance Company
Ayuko Sato, Sri Susilowati, Annie C. Tucker

Videographer: Cynthia Powell

SRI DANCE COMPANY
Sri Dance Company is contemporary and technique focused. It creates performances that draw across movement vocabularies of Indonesian dance and the West, incorporating all senses into the performance. Elements build and layer from various sources - visual (the choreography, costuming, lighting), auditory (text and music), and even olfactory (incense, flowers, garlic). Sri Dance Company strives to reflect on the level of peoples' everyday lives, commenting through a mixture of humor, tragedy, tradition, and beyond.
SRI SUSILOWATI (Choreographer, Dancer) is a choreographer from Indonesia and has choreographed extensively in the U.S. and Indonesia establishing dance groups and teaching students. Sri founded and directed Sri Dance Company, a dance group that creates and performs contemporary works on the subjects of community, gender, and ethnicity through dance and multi-media. Sri has performed as a solo dancer and with her group throughout the U.S. including at the Kennedy Center, the Symphony Space, Pier 59, the Palace of Fine Arts, Highways Performance Space, the Ivar Theater, the Barnsdall Theatre, and the Electric Lodge, and a variety of universities and other local venues. She has been the recipient of fellowships and distinctions including 2005-2007 City of Los Angeles AIR and 2005 COLA grants, the Puffin Foundation grant, the 2006 James Irvine Foundation grant, the Alma Hawkins Choreographic Award, the Horton Award nominee, and National American College Dance Festival finalist. Her current projects have included producing and directing the annual Dancing in the Margins Festival, touring with David Rousseve's new evening-length work Saudade, and teaching private classes. She received her BFA from Indonesian Institute of Arts in Yogyakarta and MFA from UCLA. Sri teaches at Santa Monica College.

AYUKO SATO (Dancer, Sri Dance) is currently a senior at University of California Los Angeles and has been dancing with Sri dance company since 2007.
ANNIE TUCKER (Evolve Dance Director of Artistic Development and Outreach, Dancer-Sri Dancer), a cofounder of Evolve Dance. is an artist, scholar, and behavior therapist based in Los Angeles. She received her MA from UCLA's World Arts and Cultures Department, where she is currently pursuing her doctorate. Ms. Tucker has extensive experience as a dance choreographer, educator, researcher, and grant-writer. She is dedicated to community arts practices, and has worked with diverse groups of movement artists from at-risk youth in Albuquerque to family troupes in Bali. For the past four years, she has performed with Sri Dance Company, an Indonesian/fusion ensemble, and was nominated for a Lester Horton Award in the "Best Female Performance" category for her work in 2007. Ms. Tucker is also a therapist for mixed-ability and autism-spectrum children, using movement and art therapy techniques as an integral part of their behavioral treatment.

"Untitled"
Choreographer/Dancer: Stephanie Larriere
Composer/Performer: Malika Zarra

Videographer: Cynthia Powell

STEPHANIE LARRIERE & MALIKA ZARRA—A COLLABORATION
STEPHANIE LARRIERE (Choreographer, Dancer) began dancing in the south of France and moved to New York in 1996 to study her passion in rhythm tap. Among her main influences are Buster Brown, Brenda Buffalino, Savion Glover and Max Pollack. She began performing regularly at the weekly tap jam hosted by the legendary Buster Brown that she initiated at the club Swing 46. She has been a member of the Feraba African Rhythm tap Company since 1997. She performs as a soloist with the jazz pianist Joel Forrester in France and New York, and she collaborates with the band Bebe Eiffel on such projects as the creation of an alternative musical/theatre play which was presented at the Festival d'Avignon (France) in 2001. Most recently, she has worked with the French company Tempo Cantabile to present a program of contemporary tap in Paris, and is a founding member of Rhythmutation, a group which explores rhythm and tap combined with other performing art forms. Stephanie Larriere has an extensive teaching background and has taught in the Tarrytown area since2004. She is on faculty at the Y Dance Program at the Family YMCA at Tarrytown.
MALIKA ZARRA (Singer/Composer) Moroccan French world jazz singer/composer, Ms. Zarra is a multi-cultural shape-shifter, an enchantress who leaps effortlessly between seemingly unconnected languages and traditions, uniting them while utilizing each to further enrich the others. The exotically beautiful artist with the velvety, sinuous mezzo-soprano voice has demonstrated a rare ability to communicate both powerful and subtle ideas and feelings in French, English and Moroccan Arabic and is now a much-in-demand headliner at nightclubs and festivals the world over.
www.malikazarra.com, www.cdbaby.com/cd/
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