

News from Jane D'Angelo
Executive Director
Dear OhioDance members,

OhioDance inclusively supports the diverse and vibrant practice of dance of all cultures and for all capabilities.

OhioDance commits to advocating for healthy organizational environments that do not tolerate harassment of any kind, racism, homophobia or abuse of power. United, we champion a just and equitable culture where individuals have supportive pathways to speak up.

OhioDance is dedicated to ensuring equity for all races, genders, orientations, and beliefs. OhioDance may take any actions deemed appropriate by the Board of Trustees to further this commitment. Resources on Anti-Racism and Equity have been compiled by [OhioDance](#).

OhioDance would like to thank and acknowledge members of the OhioDance Board of Trustees who are ending their terms, Anna Cervený, Kora Radella, Shannon Sterne, Kodee Van Nort and Lisa Yanofsky. Kodee Van Nort will serve as Ex-Officio.

New members to the Board of Trustees include: Jeri Gatch, teacher, choreographer, performer, Cincinnati; Gill Wright Miller, Professor and Chair of Dance, Denison University, Granville; Molly Schneider Perez, adjunct faculty University of Cincinnati, faculty, Cincinnati Ballet; Benny Simon, Assistant Professor, School of Dance, Ohio University and PhD Candidate, The Ohio State University; Quianna Simpson, dancer, choreographer, instructor at Thiosane West African Dance Institute, Columbus.

Resource for Virtual learning.

The OhioDance Virtual Dance Collection™, is an archival project of Ohio's dance history. <http://vdc.ohiodance.org>

Check out the OhioDance Map in Motion!

<https://ohiodance.org/membership/map-in-motion/>

This is a new way to highlight, support and promote our members by featuring programs each month.



OhioDance presents a Virtual Session - September 23, 2020 from 7-8:00pm Camera Skills and Staging for a Virtual World

Facilitated by **Rodney Veal**, Faculty Sinclair Community College, host of Dayton's Think-TV, The Art Show, Dayton.

<https://forms.gle/mSKHrNYXe21xUSWR8>
This session will be [streamed to facebook](#) through Zoom. If you want to be on the Zoom and are a current member of OhioDance or need information about membership email jane@ohiodance.org.

Dance Studio Reopening Information

[Ohio Instruction Studio/Schools/Companies Reopening Health/Safety Guidelines](#)

[ARTS EDUCATION RECOMMENDATIONS FOR REOPENING OHIO SCHOOLS](#) This document has been created by the Ohio Alliance for Arts Education in partnership with OhioDance, Ohio Music Education Association, Ohio Art Education Association. The guidelines are by discipline and give recommendations for safely resuming in-person learning this fall.

Ohio guidelines for dance studio reopening

<https://coronavirus.ohio.gov/static/responsible/Gyms-Dance-Instruction.pdf>
[National guidance](#)

Dance/USA Task force on Dancer Health

<https://www.danceusa.org/informational-papers>

COVID-19 FAQ for Dancers and Dance Companies Returning to the Studios

The CDC has issued [Reopening Guidance for Cleaning and Disinfecting Public Spaces, Workplaces, Schools, and Homes](#).

[Johns Hopkins-Peabody Covid Plans Dance and Music 7-9-20](#)

Fall News 2020
Vol 44, no. 1

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From the Field

Excerpt from: **From Color-Blind to Color-Conscious: Advancing Racial Discourse in Dance Education** written by Robin Prichard

“In order to get beyond racism, we must first take account of race. There is no other way.” – Justice Harry Blackmun (Regents of California v. Bakke 1978)

Color-blind and color-conscious ideologies have been clashing in politics, law, economics, psychology, education, as well as in dance. Color-blind ideology is a widely held belief that race is no longer a factor in a person’s opportunities or well-being, nor in institutional policies and practices; it also encompasses the belief that ignoring race will lead to better outcomes than acknowledging it. These ideologies co-opt the language of the Civil Rights Movement to prevent race-based discussions, problem solving, or initiatives. Using theories of color-blind racism, I demonstrate that this perspective produces numerous deleterious effects among teachers, students, and the general population and that it is the new racism in America. The alternative, color-consciousness, is a perspective in which race is acknowledged as playing a crucial role in material and educational opportunity, status, and well-being. Color-consciousness acknowledges the different experiences of multiple ethnicities and races, including institutional discrimination and privilege. In dance, a color-conscious viewpoint recognizes that race cannot be easily separated from the act of interpreting a dance nor from the act of learning to dance, and it affirms that we must include race as a way of thinking about how we serve educational communities. By explicating these two ideologies and applying them to dance, I illuminate the pathways forward for dance education to embrace a color-conscious future.

Two recent incidents stemming from my university’s dance productions highlight the clash of color-blind and color-conscious ideologies in the discipline. In the first, a choreographer used two African American men in her traditional concert dance piece. These dancers had primarily a subservient role in the dance: they were often farther upstage, in the background, used to direct attention to other dancers, and solicitous to the White performers. Some audience members found the racial undertones disturbing. A faculty member from another institution noted to an instructor that she was disappointed that race was not in any way acknowledged in the dance. The instructor responded that race was incidental – they just happened to be African American, and race did not play any part in the dance.

The second came from a piece of student choreography. This student used ropes of various lengths as props. In one moment of the dance, an African American male dancer slipped a rope over the neck of a White female dancer; she then performed movements that resembled the action of being hung, while the male dancer held the rope upstage. When this dance was shown at a festival, that moment received strong criticism from two of the adjudicators. They felt that it was irresponsible to put an

image like that on stage without considering the racial implications and the history of racial violence. The student choreographer became quite angry and upset; she felt that she had used her dancers without regard to race and did not feel that race should enter into her dance at all. To her, the adjudicators were putting race where it did not belong.

In these examples, color-blind ideologies of the choreographers clash with the color-conscious perspective of the audience. These two stories highlight the fact that a choreographer may choose to work from and portray a color-blind perspective; however, it does not mean that a color-conscious audience will accept it. Similarly, a dance teacher may choose to teach from a color-blind ideology, but students with a color-conscious perspective may reject it out of hand. These instances illuminate the need to account for race even if it may seem as if race is not important, and they show the limited utility and potential disrespect of an ideology that claims that race is irrelevant. In fact, both dances and curricula claiming to be color-blind can seem naïve, disrespectful, hurtful, and irresponsible when seen from a color-conscious viewpoint. Overall, a color-blind perspective hurts both Whites¹ and people of color by claiming that race is irrelevant, discounting the experiences of people of color, upholding White normativity, and ignoring institutional racism.

COLOR-BLIND IDEOLOGY

At its most basic, a color-blind ideology positions racism as an historical artifact with no bearing on contemporary life. Rather than seeing inequality as a result of non-Whites’ biological and moral inferiority, it is seen as a result of cultural limitations and individual laxity (Bonilla-Silva 2016). It allows people to deny that race impacts a person’s wealth, status, and well-being. As such, it denies the existence of White privilege. It shuts down the need to discuss inequality and relieves individuals of the pressure to fight against racism.

Color-blindness is a narrative that can subconsciously allow Whites to feel good about themselves. If an individual does not see color, then she cannot possibly be racist – it absolves individuals of responsibility. If the playing field is even (i.e. no institutional racism) then one has earned her place in society, as has everyone else. There is no reason to feel guilty, examine one’s privilege, or fight for equality.

Eduardo Bonilla-Silva names the color-blind ideology as “the new racism” (2013). He argues that “color-blind racism has rearticulated elements of traditional liberalism (work ethic, rewards by merit, equal opportunity, individual, etc.) for racially illiberal goals” (2013, 7). In this new type of racism, most people wholeheartedly believe in the principles of the Civil Rights laws. They believe that the Civil Rights Movement was successful, and they believe

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that a fair and just society already exists. If any inequality still remains, it is because non-Whites have not taken advantage of the opportunities available to them. Color-blind ideologies also believe that since the United States is rapidly becoming a color-blind society there is no need to talk about race. This thinking leads to the idea that talking about race actually creates or exacerbates racism. It is as if “the ideology of equal opportunity and access obscures the actual unequal distribution of resources and outcomes” (Rosenberg 2004, 259).

One of the issues that complicates discussions of racism is that Whites and non-Whites conceive of racism quite differently (Bonilla-Silva 2016). Non-Whites tend to define racism as institutional practices that form a system of racial domination. Whites, on the other hand, tend to think of racism as the “irrational belief some people have about the presumed inferiority of others” (Bonilla-Silva 2016, 27): examples include the Ku Klux Klan, neo-Nazis, the Birther and Tea Party movements. This latter belief leads one to consider race as good versus bad, racist versus nonracist instead of as a systemic, social, and structural problem. This conception of racism is problematic, for in the post-Civil Rights era of this “gentler form of racism,” most racial practices tend to be covert, institutionalized, and seemingly nonracial. This new racism is a set of arrangements, mechanisms, and practices that reproduce White privilege at all levels. Inequality does not, therefore, depend on nefarious individuals who deliberately act in overtly racist ways; it depends on public policies and institutional practices that are seemingly neutral on the surface and on the historical legacy of White accumulation and black disaccumulation of wealth (Brown et al. 2004). By focusing solely on individuals and overt acts of discrimination, race analysts disseminate a false conception of racism and sustain the idea that racism is a set of rarely occurring isolated incidents.

This explains the dilemma that Mark Golub describes: “We live in an era marked by near-universal acceptance of anti-racist norms – an age in which biological conceptions of race have largely been discredited and racial discrimination legally banned – and yet, at the same time, we see persistent or growing racial inequality in almost all measurable categories of social welfare, as massive and unprecedented expansion of the prison system, racialized surveillance, and police use of deadly force with seeming impunity. How can this be? How is it that racial domination continues to thrive in a society that explicitly and sincerely claims to reject it?” (2017)

Seeing racism as institutional, systemic and structural rather than as a product of a few errant individuals explains this apparent contradiction. Inequality is not a matter of quelling the bad actors; it must instead be addressed as an ingrained product of society. A color-blind ideology cannot do that.

For an example of this, I look to my own municipality and my university dance program within it. The population of Akron, Ohio is 47% non-White, with African Americans comprising the largest minority group at 32% (U.S. Census Bureau 2010). And yet my dance program, which has both a K-12 pre-professional program and college degree programs, serves 95% White students. Looking for the “bad actor” - the individual racists - cannot explain the lack of non-Whites in the program. There is no longer a system in which African Americans are kept out of the studios and nearly no one any longer professes that African Americans are biologically unfit for “higher” forms of dance. And, yet virtually no one from the 47% non-White communities are being served at any age or level. A color-blind perspective cannot explain this – one must look to the institutional, social, and economic practices that prevent non-Whites from being part of our programs.

Color-blind ideology is particularly effective because it uses the language of individualism and merit. James Joseph Scheurich (1993) defines individualism as the “idea that each person is largely the source of origin of him or herself” and that this orientation is a “naturally occurring, transhistorical, transcultural condition to which all humans aspire” (6). Through this lens, factors outside of oneself do not affect one’s outcome. Institutional racism and material inequality cannot be factored into an outlook that conceives of the individual as solely a collection of their own will and choices. HUD Secretary Ben Carson’s (2017) statement that “poverty is a state of mind” squarely fits in this category: he is asserting that poverty is a result of ongoing individual choices and thinking as opposed to institutions and systemic inequalities. Translating this to the above dance example: a color-blind explanation of why African Americans do not do participate in University of Akron’s dance programs would be that they are culturally deficient. They lack the discipline, the restraint, the desire, or some other culturally bound feature that keeps them from participating and/or succeeding in dance. This puts the attention solely on the faults of the individual, provides cover to programs who wish to not address the issues of inequity, and diverts attention away from institutionalized inequalities.

Because it contends that racial and ethnic identities are irrelevant, color-blind ideology creates Whiteness as a norm that masquerades as neutral and beyond race. Whiteness, while all encompassing, is invisibilized and seen as just the ways things are instead of a racial perspective or world view. As Bhandaru argues, “even though the Civil Rights Movement made participation in the national dream more transracial, it did so by converting Whiteness from an exclusive legal category to an inclusive social norm” (2013, 224). Therefore, non-Whites can “become” white by conforming to the norms of Whiteness. This requires the obliteration of cultural differences – a type of cultural genocide for non-Whites. In other words, one may participate and succeed in dance as long as one looks,

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acts, talks, dresses, and accepts the norms of dominant White society and the institutions that support it.

In Michel Foucault's account of racism, White normativity plays a crucial role. For him, racism is the affirmation of the norm, and the abandonment of the abnormal. Foucault's account focuses on a biopolitical perspective – a perspective that encourages us to look to the life-enhancing function of politics and the state. Biopolitics exist where the enhancement of life is the stated goal of politics. Biopower – the way in which biopolitics is put to work in a society - operates at the level of the body, where its force is constant and near (Foucault 2004). Like critics of color-blindness, Foucault focuses on political spaces where power is not obvious and brutal, but where it is subtle and does not manifest as overt violence. In this account, racism occurs through "giving life" to the norm and letting the abnormal "die." Thus, he highlights how violence in biopolitical societies functions through abandonment, by refusing to support certain types of life that do not conform to the norm (Bhandaru 2013). Racism happens because we affirm White ideals and abandon non-White ones.

Adopting a color-blind ideology can have adverse psychological effects for people of color. They may rationalize their experiences of discrimination as normative and internalize the beliefs that cause them to become marginalized in the first place. They may perceive that distancing themselves from their racial group will enhance their opportunities even though it simultaneously undermines their psychological well-being. Unfortunately, students of color report that much dance training unconsciously tells students that the path for people of color to succeed is to deny their race and heritage, distance themselves from their culture, and "play white" in order to be accepted in the privileged world of dance (Walker 2016). Additionally, color-blind ideologies lead to a more alienating workplace for minorities, and creates more, not less, discrimination (Jones 2016). Moreover, evidence has shown that a color-blind ideology leads to long-term negative consequences for Whites and non-Whites at both the individual and societal level (Warren 2016).

The assertion of a color-blind perspective is a widespread cultural practice among teachers and those in teacher training (Golub 2018; Ulluci and Battey 2014; Alienikoff 1991). This perspective reveals itself when teachers claim to not notice the race of their students and when they maintain that discussions of privilege, power, racism, and oppression are not relevant in their classroom. This has significant ramifications, for if teachers cannot "see" race, they cannot see racial inequities, and these inequities are allowed to continue without amelioration. Therefore, it is imperative that teachers confront this illusion and ideology as it manifests in their perspectives and teaching. It is not wrong for teachers to want to live in a racially just society; it is harmful to act as if it has already happened.

DEVELOPING COLOR CONSCIOUSNESS IN DANCE EDUCATION

Color-consciousness is the ideology that is most often considered as the positive alternative to color-blindness. It starts from the awareness that hierarchies of power and privilege exist within race and that these must be challenged in order to reach a more just society. This perspective is premised on the belief that noticing and dealing with race will lead to fairer results and a better society. It promotes racial literacy – the "ability to read, recast, and resolve racially stressful social interactions" (Stevenson 2014, 27) – as an essential skill in a diverse democracy. A color-conscious perspective balances hope with critique. It provides "a way to work toward our ideals with no illusions about the persistence of racism and yet with hope that we can change ourselves and our history going forward" (Bell 2016, 118). Color-consciousness is not just a perspective for non-Whites; in fact, it is imperative that all citizens begin to inhabit this perspective in order for dialogues of race to move forward. We, as a society, cannot ask non-Whites to solve racism alone, just as we cannot ask only women to solve sexism or gays and lesbians to solve heterosexism: no one is exempt from the responsibility of building towards justice.

Researchers have found numerous benefits to students who are taught with a color-conscious ideology versus a color-blind one. Students develop increased empathy and perspective, adopt greater motivations to correct inequalities, and accept greater personal responsibility for taking action (Nagda et al. 2009). Color-consciousness promotes more complex thinking about social problems, more understanding of structural causes of inequality, and reduces prejudices among students (Bonilla-Silva and Forman 2000). Therefore, it is crucial that dance educators incorporate this perspective into their teaching.

Synthesizing the research on color-blind racial ideology and color-consciousness, I suggest four pathways for developing a color-conscious perspective in dance education. I hope that identifying these systemic problems can move us as a dance education community toward inclusive and holistic practices which support diversity of races, sexuality, personal experiences and individual preferences. These are not a list of activities but ways of thinking about and advancing racial discourse. These pathways are: 1. identifying the role of race in dance education, 2. challenging the neutrality of Whiteness, 3. naming racist educational practices, and 4. according full expression to voices and perspectives of people of color. Collectively, I am presenting complex theories and challenges which cannot have one-dimensional solutions; however, by illuminating longstanding problems and practices, I hope to open dialogue that supports change and progress in dance education.

For full article, visit: <https://www.tandfonline.com/doi/full/10.1080/15290824.2018.1532570>

For those without access to JODE subscriptions, email prichardrobin@gmail.com for a free PDF copy.

From the Field

NDEO's Journal of Dance Education (JODE)

Open Access to a Collection of Articles: Dismantling White Body Supremacy in Dance Education

The Journal of Dance Education (JODE) is an official publication of the National Dance Education Organization (NDEO).

The JODE Editorial Board has put together a collection of articles around ideas of decolonization, anti-racism, and equity in dance education. Taylor and Francis, our publisher, has made these articles free to the public for three months.

Also in September 2020, a JODE Special Issue on Race and Dance Education will be available to NDEO Members.

[Decolonizing Dance Curriculum in Higher Education: One Credit at a Time](#)

Nyama McCarthy-Brown

[Laying New Ground: Uprooting White Privilege and Planting Seeds of Equity and Inclusivity](#)

Crystal U. Davis

[Peeling Back the Skin of Racism: Real History and Race in Dance Education](#)

Julie Kerr-Berry

[Teaching African Dances as Civic Engagement: Pedagogic Perspectives of Teachers of African Dances in North America, Europe, New Zealand, and Asia](#)

Alfdaniels Mabingo

[Honoring the Past, Changing the Future: Bringing Native American Voices into Dance Theory Courses](#)

Robin Prichard

[Ethical Dance Pedagogy: Bodies as Sites of Social Change](#)

Tanya Calamoneri, Colleen Dunagan, and Nyama McCarthy-Brown

Memoirs of Blacks in Ballet

<https://mobballet.org/>

Black Ballerinas in U.S. Popular Culture Written by Joyelle Fobbs published in 2013

<https://kb.osu.edu/handle/1811/54453>

2020 Fall Online/in person Workshops & Programs

Ohio Based

The OhioDance Virtual Dance Collection™ - Explore Ohio's dance history <http://vdc.ohiodance.org/>

BalletMet is streaming performances and classes: <https://www.balletmet.org/resources/>

Beck Center for the Arts: On Facebook, Beck Center posts dance videos from their teachers throughout the week that anyone can access. Access the Facebook page at: <https://www.facebook.com/beckcenter/>

Cincinnati Ballet presents CB AT HOME on their website: <https://cincinnati.org/cb-at-home/>

ABREPAS-Flamenco Classes Fall 2020

Online registration can be completed [HERE](#). There are a limited number of slots for in-person classes, and slots will be filled on a first-come, first-serve basis.

All the details available at www.abrepaso.org/calendar/classes
If you're not sure about level/class, you can learn more about class levels and material covered here: <https://www.abrepaso.org/classes>

Dublin Arts Council (dublinarts.org/be-creative)

Flux + Flow has classes posted on their Facebook page (<https://www.facebook.com/fluxflowdancecenter/>) and are asking for donations. The class schedule can be found here: <https://www.flux-flow.com/schedule>

GroundWorks DanceTheater: Looking for ways to bring professional artists to your students remotely? GroundWorks DanceTheater is offering a variety of donation-based remote programming during this time. To learn more, contact Rebecca Burcher at rebecca@groundworksdance.org

Inspiration to Movement classes

Check out the schedule below for days and times <https://inspirationtomovement.com/current-classes/>

Jess Cavender has provided a guide for using smartphones for video documentation. Pt. I Best Practices for Shooting Video with a Smartphone: <http://jesscavender.com/teaching-1#/smartphonevideo/> Pt. II Transferring Video Files from Phone to Computer: <http://jesscavender.com/teaching-1#/video-documentation-with-smartphones-pt-2/>

Mutual Dance Theatre and Arts Center (MūDa)
Fall Arts Pods
<https://www.mutualdance.org>

New Vision Dance Co. is teaching free classes online via Facebook Live and Instagram Live during this Shelter in Place order. Check them out at [@newvisiondanceco](http://newvisiondanceco)

North Pointe Ballet is offering online training for the month. Training will be offered for intermediate and advanced, including ballet masterclasses, elective, and private lessons." Info: <https://northpointeballet.org/education/fall-classes/>

OSU Hillel Israeli folk dancers have been meeting for weeks in a large empty parking lot of a nearby synagogue to keep the 'folk' in folk dance and, totally spaced out, dance with lots of water for the hot summery days. We do a great mix of easy, tricky, old, new, favorite Israeli and international dances. Music provided by Marlene Robbins and Debby Yoho on their brilliant devices. Wonderful to keep the joy of dancing together (even though safe and apart) but in a huge circular pattern. it has really helped through these challenges and cancellations. For information Call 614-314-3126



School of Dancing Wheels Fall Session 2020 (in-studio & online!) 12 weeks of classes - September 21, 2020 through December 12, 2020 Cleveland

Time: 45 minutes to 1.5 hour classes
Cost: \$15/drop-in, full session tuition ranges based on class enrollment and qualifying financial assistance/scholarship

Contact: Matthew Bowman (Director of the School of Dancing Wheels) school@dancingwheels.org
(216) 432-0306 ext. 204
dancingwheels.org/dancing-wheels-school/in-studio-classes
Instagram & Facebook: @schoolof-dancingwheels

Toledo Ballet - Sign up for Fall Schedule

Here's a link for more information: <https://www.toledoballet.com/ballet/school-information/>

September 14, 2020 fall classes begin Cleveland

Verb Ballets is excited to announce that for the Fall semester we will be launching in-person and hybrid classes for our youth dancers! Creative Movement and Pre-Ballet will continued to be online-only, delivered through Zoom's online platform. The semester will be divided into three 4-week sessions beginning September 14th, 2020. Virtual classes have no capacity limit. In-studio classes will be limited to 8 students, and masks will be required. Students are encouraged to sign up for more than one class! Since class sizes are limited, please register early for each session to reserve your spot! Register on our website at <https://verbballets.org/youthclasses/>.

Zoom Dance Classes: Here is a link that might be helpful for those teaching dance online. <https://youtu.be/iMSaeVE-7W8>

2020 Fall Online/in person Workshops & Programs

National and International

Alonzo King LINES Ballet:
linesballet.org/dance-center/classes/

Creative aging
<https://www.danceexchange.org/news-blog/free-online-creative-aging-class-on-thursdays>

Dancing Alone Together <https://www.dancingalonetogether.org/>

Dance Magazine <https://www.dancemagazine.com/online-dance-classes-2645462403.html>

Dance Plug <https://www.danceplug.com/class/free>

Gaga People/Dancers <https://www.gofundme.com/f/gaga-online-classes>

Howcast – This site contains multiple styles of dance that it teaches:

- Ballet <https://www.howcast.com/guides/455-ballet-dancing-lessons>
- Ballroom <https://www.howcast.com/search?query=ballroom+dance>

The Iteration Project <https://theiterationproject.org/2020/03/18/art-in-the-time-of-covid-19-resources/>

Movement for Hope can be found on Facebook and Instagram @movement_for_hope

National Dance Education Organization (NDEO)

For all of those looking at distance learning for dance, the NDEO has an online forum with many wonderful suggestions. You do not need to become a member but it may be worthwhile.
www.ndeo.org

PBS Learning Media is offering videos, lesson plans and activities focusing on the Arts for all students in Visual Art, Music, Theater and [Dance](#). Dance: Encourage and explore the participation, analysis, appreciation, and history of dance.

University of Washington Department of Dance
<https://dance.washington.edu/covid-19-news-and-resources-teaching>

Youtube is a great way to look up online classes that have been pre-recorded from now or years before. Some choreographers and dancers are also streaming classes for free on the site as well.

Other Educational Sites:

Association of Teaching Artists'
teachingartists.com

EdWeek: Teachers Share Resources for Teaching Online During Coronavirus School Closures

For a full list of classes, please visit <http://ohiodance.org/resources/classes-workshops/>



2020 Fall Online/in person Performance Calendar

BalletMet

Streaming performances and classes
<https://www.balletmet.org/resources/>

Cincinnati Ballet

CB AT HOME page on our website,
<https://cballet.org/cb-at-home/>.

Cultural Centre Of India

Sat., October 24, 2020 - 11AM- 12PM

Victorious Vijaya Dasami -

Free Online Dance Drama Performance

Public · Hosted by Cultural Centre Of India

<https://www.facebook.com/events/949114768886448>



Join us to celebrate the victory of good over evil with beautiful dances and music with our online dance drama presentation of Victorious Vijayadashami. Vijayadashami (Victorious) also known as Dussehra a major festival. During this performance, you will enjoy the dances celebrating the mythological stories of; Durga's victory over the demon Mahishasura, Rama's victory over Ravana in the great battle and Arjuna defeating all the Kuru warriors during the Kurukshetra war, all significant examples of victory of good (Dharma) over evil (Adharma).

Traditional Vijayadashami celebrations include; processions to a river or ocean front that involve carrying clay statues of Durga, Lakshmi, Saraswati, Ganesha and Kartikeya, accompanied by music and chants, after which the images are immersed in the water for dissolution and farewell. Also, towering effigies of Ravana, symbolizing evil, are burnt with fireworks, marking evil's destruction to restore and protect dharma (good).

Dance Drama in Kuchipudi & Bharata Natyam Styles. An online international private (by invite only) dance performance by our dance company members to our friends and families.

Cultural Centre Of India

SATURDAY, NOVEMBER 7, 2020 AT 11 AM – 12 PM

Divine Diwali - Free Online Dance Drama Performance
Online Event

Hosted by Cultural Centre Of India

<https://www.facebook.com/events/591030871557689>



Join us to celebrate the festival Diwali with dance, stories and music to get into the spirit of it. Diwali is the ancient (second half of the 1st millennium CE) festival of lights, one of the most popular festivals which symbolizes the victory of light over darkness, good over evil, and knowledge over ignorance. In the lead-up to Diwali, celebrants prepare by cleaning, renovating, and decorating their homes and workplaces with diyas (oil lamps) and rangoli (designs made with color powders and flowers). During the Diwali people light fireworks, and partake in family feasts, where mithai (sweets) and gifts are shared. Join us in the celebrations of Diwali.

Dayton Contemporary Dance

Company is developing and releasing short videos connecting works from our repertory to its historical connection. Videos can be found on our Facebook page or YouTube channel. Please feel free to share with fellow educators.

Facebook: <https://www.facebook.com/daytoncontemporarydancecompany>

YouTube: <https://www.youtube.com/channel/UCSN-81x6mKiUO7-WtTPQ-ng>



North Pointe Ballet Ballet in the Park -

NPB's 5th Anniversary Celebration
September 19th, 6:00 PM

Lakeview Park, Lorain County
Metroparks, 1800 West Erie Ave.,
Lorain 44052

Admission: FREE

<https://northpointeballet.org/>

North Pointe Ballet presents its third annual fall repertoire concert to kick off its fifth anniversary season. The concert, presented in partnership with the Lorain County Metroparks, will take a look back on NPB repertoire from the past four years and premiere a new work by guest artist, Brandon Smith.

Concert will be presented outdoors near the historic rose garden at Lakeview Park and adhere to guidelines established by Lorain County Department of Health. Stay after the concert to watch the sunset on Lakeview Beach.

Patrons unable to attend in-person may view the concert on North Pointe Ballet's YouTube channel.

Restrooms and concessions will be available at the facility. Patrons are encouraged to bring water bottles.

Rococo at Home Verb Ballets keeps dancing together even when we are apart! Please enjoy this excerpt of the dancers at home rehearsing Heinz Poll's, Rococo Variations. <https://verbballets.org/rococo-at-home/>

Bolero Together Please enjoy this excerpt of an audience favorite, Heinz Poll's, Bolero. We promise you've never seen it like this before! <https://verbballets.org/bolero-together/>

2020 Fall Online/in person Performance Calendar

National and International Sources

Dancing Alone Together <https://www.dancingalonetogether.org/>

Dance Magazine <https://www.dancemagazine.com/online-dance-classes-2645462403.html>

Jacobs Pillow <https://danceinteractive.jacobspillow.org/>

Numeridance <https://www.numeridance.tv/en/home>

On the Boards https://www.ontheboards.org/sites/default/files/otb_tv_rentals_press_release.pdf

Pointe Magazine <https://www.pointemagazine.com/mark-your-calendars-for-these-online-ballet-performances-2645584131.html>

TED Talks https://www.ted.com/playlists/288/7_stunning_performances_that_w

Jobs and Funding Sources

Jobs

Cleveland Arts Prize search for an Executive Director

Alenka Banco to Step Down as Cleveland Arts Prize Executive Director (Cleveland, OH) – The trustees of Cleveland Arts Prize announced today that Alenka Banco, Executive Director, is stepping down from the organization after seven years of service as executive director and five years as a member of the board.

“Alenka’s extraordinary vision and leadership has been critical to the success of Cleveland Arts Prize and the growth of this premiere arts organization,” said Howard Freedman, Chair of the Arts Prize Board of Trustees. “As we search for her successor, we look forward to building upon Alenka’s legacy. She will be greatly missed.”

For nearly six decades, the organization has celebrated the contributions of more than 350 exceptional artists, cultural leaders and organizations. The Arts Prize selection process culminates each year with a formal awards presentation at the Cleveland Museum of Art. Monetary prizes are awarded to artists for exemplary work in arts disciplines that include Design, Literature, Theatre & Dance, Music, and Visual Arts. In addition, the organization awards three Special Prizes of honor for arts advocacy, community service and leadership in the arts. In addition, to ensure educational access to the arts, the Arts Prize continues to offer scholarships in Literature, Visual Arts, Dance, and Music for outstanding academic achievement in those fields.

During her tenure, Banco developed several initiatives to advance the organization’s mission including the implementation of the Barbara S. Robinson Award for extraordinary commitment to the advancement of the arts

through leadership in policy, legislation, arts education and community development; the significant growth of yearly nominations for prizes; and most recently the launch of the Verge Fellowship program for emerging artists with the support of the Cleveland Foundation.

“My departure won’t affect my commitment to Cleveland Arts Prize. I am so grateful to the Trustees, artists and supporters,” says Banco. “My life is truly enriched because of the people I have met through the organization. I am looking forward to resuming my development work in the community,” she adds.

Banco’s final day is October 31, 2020, after which she will serve in an advisory capacity to assist in the transition. Banco leaves the Arts Prize to focus her attention on the renovation of the Wagner Museum of Art in East Cleveland. The newly established non-profit acquired the former home of artist Albert Wagner earlier this year from the Cuyahoga County Landbank and saved it from demolition. “It is a mission close to my heart and an important project for the region,” said Banco.

Cleveland Arts Prize was established in 1960 by the Women’s City Club. In its earliest years, the group commissioned the Arts Prize medal, launched a scholarship program and established an endowment that secured the traditional annual awarding of prizes. It is the nation’s oldest municipal arts award and an ongoing platform for celebrating northeast Ohio’s exceptional arts community. A search committee has been formed to identify Banco’s successor.

Inquiries may be directed to inquiries@clevelandartsprize.org

Funding Sources

Local and state funders

Ohio Arts Council <https://oac.ohio.gov/grants>

Columbus Foundation
<https://columbusfoundation.org/non-profit-center/grant-opportunities>

Cleveland Foundation
<https://www.clevelandfoundation.org/>

Greater Columbus Arts Council
<https://www.gcac.org/grants-services/>

Gund Foundation
<https://gundfoundation.org/>

National Sources

National Endowment for the Arts - Resources
<https://www.arts.gov/grants>
[Resources for Artists and Arts Organizations](#)

The Actors Fund: actorsfund.org

Americans for the Arts: COVID-19 Resource and Response Center
americansforthearts.org

Creative Capital: creative-capital.org

Auditions and Online Resources

Inlet Dance Theatre Auditions

Auditions for: Trainee, Protege, Apprentice, & Company B Member positions for the 2020-2021 Season

In light of COVID-19 and keeping our dancers and you safe during this time, Inlet Dance Theatre will not be holding in-person auditions this summer. However, we still are taking applications for our upcoming 2020-2021 season (beginning on Sept 8th), and will review each application as they come in.

We are looking for professionals and students who are teachable, willing, and able to assimilate into our organizational culture and aesthetic. Inlet, internationally recognized for "...using dance to further people", is a contemporary dance company with roots in American Modern Dance with a technical base grounded in Hawkins-based release technique, Pilobolus-based nontraditional partnering, and a collaborative creative process that relies on improvisation skills.

Inlet is equally strong in education programming as it is in performing concert and special event work. The company seeks highly skilled dance artists with a desire to educate as well as perform.

Complete the online application here: <https://form.jotform.com/inletinfo/audition-app-2020-21>

Conferences

October 1-4, 2020 A Body-Mind Centering® Online Somatic Symposium <https://bmcassociation.org/conferences/2020OnlineSymposium>

October 23-25, 2020

NDEO's 2020 "Virtual" National Conference

DANCE and SOCIETY:

Developing Community, Empathy, and Understanding through Dance

[Learn More and Register](#)

Community stores: Ohio Based

Stage Center Akron is open for shoe fittings when you make an appointment. They are taking great care to follow CDC guidelines and Governor DeWine's policies. <https://www.stagecenterakron.com/>

Dancer Health

Dance/USA - The Task Force on Dancer Health released more informational papers.

<https://www.danceusa.org/informational-papers>

The International Association for Dance Medicine and Science (IADMA) has shared the following resources with our members! www.iadms.org/

Floors for home dance studio

Harlequin has marley with tap option for a 6x7 dance mat is \$86.

<https://us.harlequinfloors.com/en/products/harlequin-dance-mat/>
1-800-642-6440 Harlequin Flooring NJ

"Omara" Sprung floor cushions, cabled, floating, can be customized for your space. They have tap boards. More expensive option

Black Dancewear Companies

<https://www.iabdassociation.org/page/BlackDancewearCo>

These seem to be a good option
<http://fleshtone.net/category/ballet-pointe-shoes/>
<http://fleshtone.net/category/ballet-jazz-slippers/>
<https://blendzapparel.com/>

The Ohio State University Department of Dance [Schedule a virtual department visit](#)

National/International Sources

PBS Learning Media is offering videos, lesson plans, and activities focusing on the Arts for all students in Visual Art, Music, Theater, and [Dance](#). Dance: Encourage and explore the participation, analysis, appreciation, and history of dance.

Join Dance/USA for \$25!

Dance/USA has announced changes to its membership dues:

Email membership@danceusa.org to join Dance/USA.

Learn more about the recent changes to membership dues here.

National Dance Education Organization (NDEO): For all of those looking at distance learning for dance, the NDEO has an online forum with many wonderful suggestions. You do need to become a member, but it may be worthwhile. www.ndeo.org

Instagram
@Mercetrust has free Cunningham warm-up classes weekdays at 1pm EST through their Instagram Live.

Instagram

@therockettes provides class twice a week, Tuesday and Thursday at 12pm EST, through Instagram Live. Typically, the Rockettes provide one workout class and one choreography class each week.

@movementexchange provides a wide range of styles of movement classes on their Instagram Live each week. They post weekly updates with class times, styles, and teachers.

@movementexchange provides a wide range of styles of movement classes on their Instagram Live each week. They post weekly updates with class times, styles, and teachers.

@hothouse_yoga offers free yoga classes through Zoom, and their Instagram story provides a code to join.

Online Resources

Podcasts:

The Good Foot Podcast <https://www.thegoodfootpodcast.com/>

The Dance Union Podcast
<https://www.thedanceunion.com/>

The I Am Dance Podcast Show available on apple, spotify

The Dance Edit <https://www.pointemagazine.com/dance-edit-podcast-2645318628.html>

Ballet & Dance <https://podcasts.apple.com/us/podcast/ballet-dance-podcast/id1094433168?mt=2>

Pod De Deux
<https://poddedeux.com/>

Delving into Dance <https://www.delvingintodance.com/>

The Dance Docs podcasts provide support from dance medicine professionals to educate dancers about their health and safety. <https://www.thedancedocs.com/episodes>

DanceWell podcasts provide insight into various aspects of dancer wellness, offering knowledge from many experienced practitioners with two episodes each month. <https://soundcloud.com/dancewellpodcast>

Delving into Dance is hosted by Andrew Westle and contains interviews and written work from dancers and choreographers. <https://www.delvingintodance.com/>

Pod De Deux is created and hosted by Jessica Williams and Clara Peterson. They talk with many people who are in the dance world or strongly connected with the dance world. <https://poddedeux.com/>

Books

America Dancing: From the Cakewalk to the Moonwalk – by Megan Pugh. https://www.amazon.com/America-Dancing-Cakewalk-Megan-Pugh/dp/0300201311/ref=sr_1_1?dchild=1&keywords=america+dancing&qid=1584990954&s=books&sr=1-1

Bunheads – by Sophie Flack.: https://www.amazon.com/Bunheads-Sophie-Flack-ebook/dp/B004QX075K/ref=sr_1_2?dchild=1&keywords=Bunheads&qid=1584991368&s=books&sr=1-2

Dance Studio Transformation – by Clint Salter. This book will teach you how to become the CEO of your studio by walking you through strategies and tactics to transform each area of your business. <https://www.amazon.com/Dance-Studio-Transformation-7-Figure-Community/dp/0994561008>

The Dancer: Steps from the Dark – by Sean de Gallai. Teen and Young Adult/Coming of Age https://www.amazon.com/Dancer-Steps-Dark-Sean-Gallai-ebook/dp/B0100XP4SY/ref=sr_1_1?dchild=1&keywords=the+dancer+steps+from+the+dark&qid=1584991697&s=digital-text&sr=1-1

Dancing Through It: My Journey in the Ballet – by Jenifer Ringer. https://www.amazon.com/Dancing-Through-My-Journey-Ballet-ebook/dp/B00DM-CV2MS/ref=sr_1_1?dchild=1&keywords=Dancing+Through+it&qid=1584991203&s=books&sr=1-1

In the Wings: Behind the Scenes at the New York City Ballet – by Kyle Froman. Here is New York City Ballet as it really is- the good, the not so good, and the majestically beautiful. https://www.amazon.com/Wings-Behind-Scenes-York-Ballet-ebook/dp/B00DNL-17KA/ref=tmm_kin_swatch_0?encoding=UTF8&qid=1584991533&sr=1-1

Last Dance – by Lurlene McDaniel. <https://www.amazon.com/Last-Dance-Lurlene-McDaniel-Books/dp/158196031X>

Websites

Dance Magazine - <https://www.dancemagazine.com/turning-boards-practice-mats-harlequin-floors-2645359967.html>

Dance Spirit - <https://www.dance-spirit.com/john-lam-letter-teenage-self-2645550264.html>

Dance-Teacher.com <https://www.dance-teacher.com/finding-com-2392617880.html>

Long Distance Art <https://www.pri.org/stories/2020-05-01/during-social-distancing-artists-collaborate-long-distance-art>

Pointe Magazine - <https://www.pointemagazine.com/dancing-through-covid-19-2645534302.html>

The Social Distancing Festival <https://www.socialdistancingfestival.com/>

The Whole Dancer <https://www.thewholedancer.com/mindfulness-mental-health-considerations-for-dancers/>



All OhioDance members receive. . .

- OhioDance Festival and Conference discounts
- Access to online Membership Directory and Resources
- Professional development opportunities
- Links and photos of your organization
- Fiscal agent services
- Biweekly email updates and Quarterly online newsletter- www.ohiodance.org
- Discounts on performances, workshops and ads
- State Policy Representation

OhioDance is a statewide organization that inclusively supports the diverse and vibrant practice of dance.

Since 1976 OhioDance has been an inclusive umbrella for networking, information sharing, education, partnership building and increased visibility for dance.

OHIODANCE JOIN TODAY!

◆Individual Memberships◆

- STUDENT: \$25**
- STUDENT: 2 years \$40**
- INDIVIDUAL: \$45**
- INDIVIDUAL: 2 years \$80**
- HOUSEHOLD: \$60**
- HOUSEHOLD: 2 years \$100**
- BUSINESS: \$75** (Single proprietors: i.e. chiropractor, costume designer)

The following receive all membership benefits at the donation level
Additional benefit of name listed in all programs:

- SUPPORTER: \$80**
- SPONSOR: \$150**
- DONOR: \$250**
- BENEFACTOR: \$500**
- PATRON: \$1,000+**

◆Organizational Memberships◆

Dance companies, universities, studios and schools: your membership boosts your visibility and benefits your stakeholders.
Dues are based on your organization's budget

- SILVER:** up to \$50,000 **\$60**
\$51-100,000 **\$100**

Additional benefits include: one 1/16 page newsletter ad, discounts on other ads, access to online publications

- GOLD:** org budget \$101-250,000 **\$200**
\$251-500,000 **\$300**

one 1/8 page newsletter ad, discounts on other ads, access to online publications, acknowledgement in publications

- PLATINUM:** budget over \$501-\$1M **\$500**
\$1M+ **\$750**

ad package worth \$250, access to online publications, acknowledgement in publication

CONTRIBUTE TO OHIODANCE: I would you like to make an additional tax deductible contribution to OhioDance? Yes \$ _____

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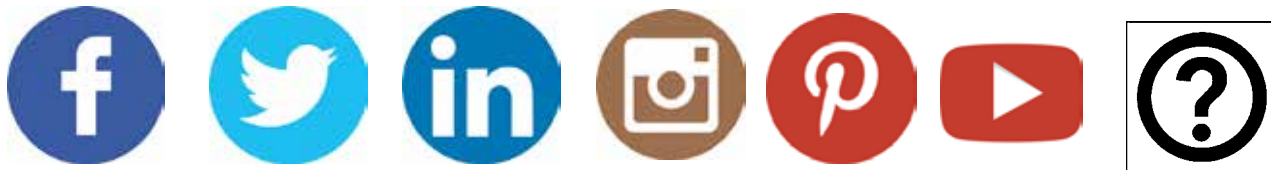
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Columbus, Ohio 43215
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Questions: 614.224.2913
jane@ohiodance.org



ohiodance.org

77 S. High St. 2nd Fl
Columbus, OH 43215
614/224-2913



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Editor
Jane D'Angelo, Executive Director
Rodney Veal, President
Email: jane@ohiodance.org
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Platinum: BalletMet Columbus, Cincinnati Ballet, DANCECleveland, Dayton Contemporary Dance Company, Dublin Dance Centre, GroundWorks DanceTheater, Mason Dance Center, Momentum - Excellence, Toledo Ballet

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