

I can only hope ...

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Abstract

As community dance advocates we believe in teaching and learning practices that enhance tolerance, diversity, dialogue, compassion and empowerment. Caroline Plummer (1978-2003), a student at the University of Otago, New Zealand, was a passionate advocate for community dance. This paper reflects on her life as a student in dance at the University of Otago and her legacy—the Caroline Plummer Fellowship in Community Dance. The paper outlines meanings of community dance as written about by Caroline and other scholars and notes emergent and ongoing issues.

Introduction: I can only hope ...

I can only hope dance can be utilized in more and more positive ways to help us embrace the diversity and difference that makes our world so fantastic. (Caroline Plummer, 1978-2003)

Caroline Plummer was a dance student at the University of Otago, Dunedin, New Zealand. She died of a rare cancer in 2003 at the age of 25. This article introduces Caroline and her legacy: The Caroline Plummer Fellowship in Community Dance (CPF). People who knew Caroline could tell many stories of her smile, love of dance, humour and intelligence. Family and friends, especially Tony and Bibby, Caroline's parents, have personal and special memories that are worthy of sharing. In this article I share my story of meeting and teaching Caroline and how our teacher/learner relationship led to the development of the Caroline Plummer Fellowship in Community Dance. I am conscious many readers may not know Caroline nor the history of the Fellowship that has initiated 10 years of community dance research and practice at the University of Otago, Dunedin. The article firstly provides an overview of community dance and then introduces Caroline, how I met her—as a student. The article goes on to outline the development of the

Fellowship, listing the past 10 fellows. I quickly then review key ideas and issues that emerged from an analysis of Caroline's writings.

Caroline's Community Dance class, in 2001, spent many an hour debating, what is community dance? We all have had this debate and we all will continue to do so. If I don't hear students cynically joke with each other asking 'what is dance? what is community, what is community dance' I worry that I have not done my job. In October 2003 I took Caroline's work to a community dance conference in Lisbon, Portugal. At this conference I met Ken Bartlett, who, at that time, was Chair, Foundation for Community Dance in the United Kingdom. Having discussed the concept of a fellowship with him he fully supported the fellowship stating, 'It will be a world first.' It was in Lisbon that I met other key people in my life and heard key scholars speak about community dance. It was in Lisbon that I firmed my resolve that what we were/are doing in New Zealand is of the highest quality and highest importance. I returned to Otago, clear that community dance was important to me and for the next generation of dance scholars. I want to take a small moment to dwell on my current thinking about community and community dance.

Community?

We have heard the word community used in many ways; it sometimes means 'poor' quality as in the comment heard in dance studios, 'if you don't practice those plies you will end up doing community dance'. Community, however, also alludes to authority gained through community support. Community means a group of people's ideals, it can mean ownership, identity and peer esteem. The concept of community can be understood as a belonging, a social environment in which individuals feel a sense of significance within and a sense of solidarity for a group of people (Clarke, 1973).

As Rowe, Buck, and Martin (2015) note, post national theories recognise the socially constructed nature of a community, positing that all communities are ultimately 'imagined' by the people who are part of them (Anderson, 1991). From a community dance perspective, it is through the enactment of shared dance practices that the imagined bonds of community are perpetuated (Buck & Barbour, 2007; Buck & Plummer, 2004). These practices can require appropriation, invention and reinvention of traditions that might define and redefine boundaries of the community, especially when such communities are being drawn into alignment with a larger polity, such as a nation (Chatterjee, 1993; Hobsbawm & Ranger, 1983).

Within dance scholarship critical research into imagined communities has considered how folk dances have been gathered and used to construct national identities, often in ways that disempower the minority groups that previously engaged in the dances as social practices (Desmond, 1993-94; Jordan & Grau, 2000; Kaschl, 2003; Maners, 2005; Rowe, 2011; Shay, 1999).

Postmodern academic discourse on the cultural borders formed by communities has further noted how, as a result of increasing global migration, social mobility and technological development, the boundaries of communities are increasingly amorphous and transient, and that individuals find themselves belonging to multiple, overlapping communities at different stages of their lives and at different times in their days (Bhabha, 1994; Foley, 1995). As a more fluid concept, the term community no longer means a fixed place that individuals remain within and are defined by, but instead, suggests *a way of being* that individual's construct within the different environments and amongst the different people that they find themselves. To navigate their way through these different communities, individuals adapt their behaviour as they shift between communities, and inevitably shift the culture of the communities as they do so (Chang, 1997; Lugo, 1997, p. 4).

Community dance?

In this context community dance may be seen as an attitude; it is learning how to re-examine and value both the intrinsic and instrumental roles of dance, which are always connected and ever present. Community dance places emphasis upon participation, process and product, diversity, dialogue, social engagement, pleasure and fun. Ken Bartlett (2009), former Creative Director of the Foundation for Community Dance (now known as People Dancing), documented the evolution of community dance over 30 years, noting that the overriding aims of community dance have remained constant. He stated,

To increase access to and widen participation in dance ... based on a fairly consistent set of values about the practice:

- Placing the participant at the centre of the activity;
- Respect for difference;
- Dance as an empowering tool for participants in the dance and the rest of their lives;
- Being inclusive rather than exclusive. (p. 32)

Engaging participants in action requires that people feel they have agency. Sociologist D. B. Clarke (1973) argues that humans seek community and community happens best when we have a sense of solidarity and significance. Solidarity acknowledges the sense of belonging, of unity within a larger entity; significance recognises the individual, that everyone brings something unique and that each person feels that they are relevant. I add another dimension—security—a feeling of safety to speak and contribute, to be different and critical.

Community dance is about activating people through dance and focuses on how we may use or apply dance for multiple purposes. Our educational focus and practice is centred upon valuing dance in a way that enables the making of community: making communities in a classroom, in a street, in a park, in a hospital, in a retirement village, in a refugee camp, in a university and so on.

John Dewey, Elliot Eisner, Paulo Freire and Maxine Greene argued that community cannot exist without ideals. They also argued that our arts—dance, music, poetry, painting—are at the heart of understanding community, providing some of the greatest means of building and reclaiming community. A community's ideas, stories and ambitions may be enlivened by the artistic practices of that community. We argue, however, that you cannot wave some magical wand and have meaningful artistic expression or similarly have community, but that arts education holds the potential to help people create community. Similarly, Ritchie McCaw, Captain of All Blacks, Rugby Union team stated after winning the Rugby World Cup, "Success does not come from magic it comes from hard work". Dewey (1902) stated,

No educational system can be regarded as complete until it adopts into itself the various ways by which social and intellectual intercourse may be promoted, and employs them systematically, not only to counteract dangers which these same agencies are bringing with them, but so as to make them positive causes in raising the whole level of life. (p. 78)

Not only does Dewey note the necessity and value of the arts in education, he also alerts us to how the arts may disturb the norms of society. The arts may be likened to a double-edged sword, one of arts education that wields an implicit risk or frisson that ideally informs arts pedagogy. Dewey goes on to highlight how schools in 1902 were letting down society by not adequately addressing the arts. More recently, Sir Ken Robinson (2006) in his TED talk *Do schools kill creativity?* http://www.ted.com/talks/ken_robinson_says_schools_kill_creativity reiterated Dewey's

comments regarding the inadequacy of the school system in providing for young people's future and bemoaning the rise of schooling factories.

Caroline

Caroline began university as a physiotherapy student in 1999. Ever the curious person, Caroline wanted to expand her physiotherapy interests and include dance in her strictly regulated physiotherapy degree. With charming persuasion and good grades, she convinced the Dean of Physiotherapy that she needed to include a dance paper in her study. In 1999 she walked into Ali East's office (my colleague at School of Physical Education, the University of Otago) and enrolled in her first university dance course: PHSE 115: Foundations of Dance. In the following year, with her mind on fire, she left physiotherapy and enrolled in BA Anthropology and set course on doing as many dance papers as she could squeeze into her BA.

In 2001 I got to know Caroline through three dance papers: PHSE 237: Dance Education, PHSE 436: Advance Dance Education Research and PHSE 364: Dance and the Community. We had such a good time. We certainly got to know each other. During our dance education classes in 2001, she revealed herself as a dynamic and cheeky student and teacher. She gained 'A' grades in all of her courses. I re-read her essays in preparing for this article, and they remain some of the best essays I've received throughout my career. PHSE 237 was a great class; we had fun and we learnt a lot about teaching, learning and each other. Caroline's peers were all part of the magic of the class. Indeed, I feel that Caroline and her peers were the main teachers, not me, nor Davina Holmes or Prof. Sylvie Fortin, who both offered lectures and support.

In 2001, Caroline also completed PHSE 436: Advance issues in Dance Education; again a great class. Caroline revealed an enquiring mind that beautifully brought together theory and practice in a genuine manner. Davina Holmes also participated in this paper and became a close friend of Caroline's. Davina wrote the following poem six months after Caroline died. It is a reflection on a friendship and again provides insight in to the power of peer relationships in education and who Caroline was. Davina, who now lives in London, sent the following poem and asked if I could read it at the Moving Communities Conference.

Let's Go

I walk through the forest
The damp air caresses my skin
I follow her feet on the path

I stop
Still
Breathe
Stretch Let go

I look up
She is there
Reaching out and up
Embracing the sky

Breathe

I walk up the mountain
The fresh air tickles my tongue
I follow her hands on the rocks

I stop
Still
Breathe
Stretch
Let go

I look down
She is there
Spinning fast and free
Embracing the wind

Breathe

I walk along the beach
The autumnal sea roars in my ear
I follow her laughter in the air

I stop
Still
Breathe
Stretch
Let go

I look forward
She is there
Smiling slowly and serenely
Embracing the earth

Breathe

I walk down the road
The morning sun shines in my eyes
I follow her fingers in the sky

I stop
Still
Breathe
Stretch
Let go

I look back She is there
She stops
Still
Breathes
Stretches
Let's go

Breathe

By Davina Holmes, 2003

It was in the course PHSE 364: Dance and the Community, where our relationship and awareness of the power of dance began to fly. In this course the focus was on people. We attended to literature and theory but, most importantly, we worked with people. We danced with children from the Sara Cohen Special School, with retirees at Brookland Retirement Village (where we met Stan Robilliard), and we danced in the Catlin's National Park forests and beaches, working within the environment.

Caroline's first essay in community dance revealed her academic interests in dance education, ecology and culture. Her essay formed the basis of a journal article published in *Animated*, the Community Dance Foundation journal (Buck & Plummer, 2004) in the United Kingdom. This article was in part presented after Caroline's death at the Community Dance Conference, Lisbon, Portugal 2003.

Her first essay draws our attention to the essential and basic truism that dance is an end in itself—it is enjoyable. As Caroline stated,

Most simply, this concept that dance is an end in itself, embodies the fact that shared movement results in pleasure. We can of course explore endless variations within these parameters; who is sharing the movement, how much are they sharing, what are the particular aesthetics of the movement, what emotions, are presented/induced ... But despite this the underlying joy and exhilaration of connecting

through movement remains constant and universal. (2001, PHSE 364 Essay, p. 1)

Caroline then went on to speak about dance making community. Again Caroline wrote,

This powerful sense of communality induced by dance leads us into the wider social functions that dance can be shown to perform. In this sense dance becomes a means to an end, a cultural tool that both reflects and reinforces the shared ideals of a social group. (2001, PHSE 364 Essay, p. 2)

This essay revealed Caroline's learnings towards anthropology where dance is a communicator of socio-cultural patterns, dance and spirituality, dance as political statement and so on. Recently, at the daCi Conference in Copenhagen (July 2015) a roundtable discussion including Eeva Antilla, Susan Stinson, Jeff Meiners, Ann Kipling-Brown amongst others from across the globe discussed the intrinsic and instrumental means for valuing dance. I will return to this debate later. My point here is that this undergraduate student 15 years ago was writing about these roles and tensions.

The last essay Caroline gave to me ended by saying,

I believe dance is a pivotal tool for use in helping us decipher the realities of the cultural dynamics across the world, and perhaps for helping us take on board changes that will inevitably keep occurring. I can only hope that dance can be utilized in more and more positive ways to help us embrace the diversity and difference that makes our world so fantastic. (2001, PHSE 364 Essay, p. 10)

Caroline's final dance paper PHSE 454 was a small class and it was taught by Prof. Sylvie Fortin, University Quebec Montreal and Alys Longley, then a master's student and now a Senior Lecturer, Dance Studies, the University of Auckland. During this course Caroline was very ill and very courageous. In this course, with gentle guidance from Sylvie and Alys, Caroline wrote extensively and deeply about living with cancer and dancing with death. Alys and Sylvie created a group book called the 'B Book'. Each student wrote a chapter, a personal ethnography about dance and self. Caroline's chapter was called Boost and spoke to her experience of dealing with her cancer. It was this edited chapter that I presented on behalf of

Caroline and Sylvie as a paper titled 'Boost: A Healing Narrative Through Somatics and Dance' at the CORD conference in New York, 2003. We had originally planned to present the talk in Taiwan, but the SARS epidemic at the time put an end to that. In preparing the talk for New York, Caroline and I sat on the banks of the Leith River that ran through the University grounds, and on her bed editing and finalising the essay and presentations. It was tricky laughing and crying at the same time.

Caroline's Boost essay has been translated into French and Sylvie Fortin uses it currently in her teaching in Montreal. Sylvie sent me an email message to read during the keynote presentation at the Moving Communities conference.

Dear Ralph

As time passes, I realise how Caroline has been my teacher rather than my student, and how what she taught me has been (and is) so useful and meaningful for many of my students at the University du Québec à Montréal. In one of the papers in the somatic class she took with me, she suggested to write an auto-ethnography to express a personal narrative of her experience of living with cancer. Ralph, you remember how we were touched when we read her paper, so touched that we encouraged her to publish it. Indeed, it has been published and translated in French. Her paper has been read by some of my students and it inspired them so much that some decided to write their master thesis in an auto-ethnographic format. One wrote about living with eating disorder, another wrote an auto-ethnography about her experience of incest. Both found the process so enriching at many levels. They grew up from that. Their transformative experience was rooted in Caroline's writing and her generous way of sharing it.

Lots of Love to Tony and Bibby

Sylvie

For all of us 2001 was a *big* year. Caroline, to this day shapes how many of us see dance and see our communities. Caroline completed her study in November 2002. Caroline graduated with a BA Anthropology and Diploma for Graduates in Dance, both degrees with distinction. Caroline was honoured with her own graduation ceremony under the trees in her hospice. Caroline is the second person in Otago University's history to be given such an honour.

When Caroline died we all felt that we couldn't just let her go so easily. We, and I mean the whole dance family, her family, her friends, all wanted to

celebrate the spirit and naughtiness that Caroline embodied. From a desire to celebrate and remember this wonderful woman, the idea of a Fellowship was formed and developed. Other celebrations of Caroline included the CESAFE Dept. in Anthropology planting a tree, people raising money for the Caroline Plummer Family Trust (CPF Trust) by participating in a fun run, some planted grapes and made wine in Caroline's name (Ostler Estate), and some wrote poetry. My attempt to celebrate Caroline was to devise and implement the Caroline Plummer Fellowship for Community Dance, but it was not an idea I held alone. Below I outline a timeline for the emergence of the Fellowship.

The Caroline Plummer Fellowship in Community Dance

The development of the Fellowship was a team effort. The following timeline provides my perspective. It is brief but provides an insight to how many ideas and coincidences intersected.

- | | |
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| 1948 | Dance became part of the core curriculum in School of PE. This sets a history and context for the CPF. |
| 5 September 2001 | I wrote a memo to Dean, School of PE seeking permission to develop a partnership with Creative New Zealand and create a Fellowship. At the time I wrote, <i>“To survive the University of Otago does not require a Dance Fellow, nor any of the Fellows. To thrive as a national and international University and be identified as ‘the leader’, the University of Otago must distinguish itself locally, nationally and internationally.”</i> (Buck, 2001, Memo to Dean, OUSPE, 5.9.01). |
| 27 February 2003 | I wrote a memo to the Dean, to create ‘the Caroline Plummer Prize for Dance, Achievement and Research.’ I was thinking of a \$50/\$100 book token. |
| March 2003 | Personal Graduation ceremony for Caroline held under beautiful trees in a garden, Maori Hill, Dunedin. On way home in car, Davina and I talk of ‘what can we do?’ |
| March 2003 | I have discussions with Tony and Bibby Plummer and discover we are all thinking the same thing. Tony and I discuss the idea as we drive down Cumberland St., Dunedin. Tony asks me, “If you could do anything what would you |

- want to do?" I reply, "I would love to develop a Dance Fellow like the other Arts Fellows at Otago."
- March 2003 Tony discusses ideas with Caroline.
- Ralph discusses ideas with Caroline
- March 2003 Caroline writes her own ideas for the scholarship. *"I take my passion and share it with you—you who have less opportunity than me—to inspire learning, health and peace in our community."*
- Lying in bed and quite ill, Caroline wrote key words:
- Accessibility.
 - Community.
 - Artistic sharing.
 - Inclusivity.
 - Co-operation.
- Caroline went on to write,
- "I wish this prize to enable anyone with a talent and passion for dance, to further develop their dance work; that it might inspire education, healing, and peace in our community. Accessibility to dance for all should be a guiding aim, pursued with the sense of fellowship and compassion central to this prize. Above and beyond an obvious passion and commitment to dance, this scholarship should be open to anyone in the university with a desire to bridge the gaps between such disciplines as dance, health, and anthropology."*
- 28 April 2003 Caroline died. Before Caroline died, she planned a Fellowship in her name and choreographed a dance for her funeral. She wrote scholarly articles to be published in the United Kingdom and to be presented in New York and Portugal. It was a busy time.
- July 2003-November 2003 I drafted and re-drafted the conditions of the Fellowship. I worked with Clive Mathewson and Tracey, the team in the Development Office, The University of Otago, to secure Government funding and university support.

- October 2003 I consulted with Bibby and Tony, had many, many coffees with Ali, talked with international community dance leaders and talked with her friends.
- 9 March 2004 The Caroline Plummer Fellowship was approved by Senate, The University of Otago.
- 29 April 2004 Fellowship was launched in the University of Otago clock tower. Deputy Vice Chancellor Phil Mead danced amongst the large crowd. A message from Helen Clark, Prime Minister of NZ, was read. Children danced, Stan Robilliard from Brookland's Retirement Centre led us all as we danced the 'Alley Cat'.
Bibby and I were interviewed for TVNZ (Television New Zealand) and National Radio New Zealand.
We drank lovely champagne.
- 12 June 2004 Caroline Plummer Fellow was advertised.
- August 2004 Applications for first fellow closed
- September 2004 Committee met and selected the first fellow, Dr Petra Kuppers.
- July 2005 Petra began her fellowship.

The Fellows

Since 2005 the University of Otago has enjoyed 10 fellows and we also celebrate them during this conference and gathering. The 10 fellows are (in chronological order):

- 2005 Petra Kuppers (USA): Petra researched community arts, disability culture, community performance. She led workshops throughout Dunedin.
- 2006 Georgina White (NZ): Georgina researched social dance; she wrote about how we find our lovers on the dance floor. Her book *Light Fantastic: Dance Floor Courtship in NZ* was a product of her fellowship
- 2007 Katrina Rank (AUST): Katrina created a solo titled *My Body is an Etching*; Katrina researched dance and the body as a means for revealing history.
- 2008 Barbara Snook (AUST and NZ): Barbara worked with the cancer community creating workshop performances and a

- book. A final performance was presented in the Dunedin Art Gallery.
- 2009 Sean Curham (NZ): Sean worked with the dog walker's community. His project was titled *Four legs are better than two: Dogs, dance and community*. He created a dance in the community based on the experience of dog walking. His project culminated in *Dog Park Karaoke*.
- 2010 Suzanne Cowan (NZ): Suzanne created a choreographic project from the perspective of people with visual impairment. Her performance *House of Memories* was presented in a villa in Castle Street.
- 2011 Lynne Pringle (NZ): Lynne worked with Caroline's love of St Clair Beach, poetry and children. Lynne worked in Forbury School and with the St. Kilda Brass Band creating a project called *Ocean Wave*.
- 2012 No fellow awarded.
- 2013 Hahna Briggs (NZ): Hahna identified the role of support persons in the community. Hahna brought people from distinct communities together creating workshops and performances. She worked with young people, queer students, people with disabilities and older people.
- 2014 Louise Potiki Bryant (NZ): Louise created a project titled *Whakaahua - coming to form*. Louise valued the process by which a quality in the natural world emerges from deep within an individual dancer to eventually find its fullest expression in the performance of the haka or dance.
- 2015 Uzoamaka Nwankpa (Nigeria): Uzo explored and developed the *Uzo Method* for working with mothers and babies and looking for public health solutions.
- 2016 val smith: (NZ) ...

Caroline Plummer stated, "I can only hope dance can be utilised in more and more positive way to help us embrace diversity ..." The fellows have achieved Caroline's vision and genuinely, from the bottom of my heart, I thank them all for their research and practice in valuing dance in such ways that lead to more resilient and compassionate communities. I also thank Ali East for hosting and supporting each fellow as they begin their research and projects. Maintaining the

momentum of the CPF has been a key part of managing the success of the Fellowship.

Issues of concern for Caroline Plummer

When reviewing Caroline's essays in preparation for this paper, I began to note her key questions and issues. Many of the issues are pertinent today. Without doubt the sessions throughout this community dance conference will return to some of these issues, but by way of opening the debate, here are some Caroline's concerns and thoughts from 2001.

1. Terminology

Terms such as integrated dance, mixed ability dance, dance for people with learning disabilities and enabling dance, all present issues concerning identity and ability. Caroline stated,

An issue that arose before we entered the classroom was that of terminology. It is difficult to find a term for the students that does not define them by their disability. Perhaps this is unavoidable at times. We should concentrate our efforts, however, on using affirmative, complimentary terminology wherever possible.' (2001, PHSE 364, Essay 3, p. 3.)

Debates around terms continues.

2. Privacy or support

There are issues around disclosing personal and/or medical information about dance participants in our workshops. This is a very real question when university educators include children, adolescents and elderly in course work and experiential case studies.

What information do we need to know and share about community participants? Questions around safety, relevance, stereotypes and pre-conceptions emerge.

3. Practical sessions and experience

Without doubt Caroline affirms the value of hands-on experience in teaching dance to and with diverse community members. However, pragmatic issues

were a concern for Caroline. She outlined teaching and learning pragmatics, such as:

- length of class;
- number of people in sessions;
- presence of ‘watching’ teachers;
- assumptions about how people learn and/or are motivated.

4. Diversity

Valuing diversity includes diverse bodies, ages, sexuality, beliefs, desires and so on. Caroline made a good point that we are not fixed entities. That is, our identity and meanings are always in flux. A key issue therefore is in respect to developing pedagogies that respect and respond to shifting meanings and shifting realities.

A key teaching/learning strategy that appealed to Caroline was inter-generational teaching and learning. This pedagogy is most apparent when students work with the elderly, where more often than not the elderly are the teachers.

5. Training as artists

Caroline raised an issue in support of Adam Benjamin (1999) that there remains little to no performing arts training opportunity for dance with disabilities. Caroline emphasises the value of providing meaningful experiences and also accepting diverse social realities.

6. Urbanisation, community making and dance

Caroline referred to Hanna (1999) and Fensham (1997) stating, “Dance can provide stability for migratory groups in urban situations, both as a means of simply getting together, and also by presenting symbols of identity and vehicles for integration” (PHSE 364, Essay 1, 2001, p. 8). This issue looms large around the world *now*. Urbanisation in China is changing demographics hugely; refugees moving across Europe and our oceans is causing nations to either put up fences or put out welcome mats. Community arts (dance) has a role as the University of the Arts in Helsinki is exploring with a 7.8 million euro research project ‘ARTSEQUAL’.

7. Māori, youth, cultural pride and identity

Caroline was a strong advocate for Māori, youth and cultural identity. She advocated for dance as a means for fostering and invigorating personal and communal growth and resilience. We need to reflect on what we as educators are providing for the next generation of dancers and educators. What skills, attitudes and pedagogies are relevant within Māori and Pacific Island communities?

As stated, these issues and questions remain relevant. Our ever-present challenge is about how we will work to activate dance in such ways that we foster resilient communities. Do we have unreal expectations of dance? Are we underestimating the relevance and power of dance? I have to admit it is so disheartening to hear of the bombings in Paris, ever worsening climate change, lack of cures for dementia and so on. But we are here. We are here to help transform, to build and re-build community. I believe, as did Caroline, that the personal experience of dancing, along with other arts and cultural practices, lie at the very heart of our community. I am proud of being part of the ARTSEQUAL research team initiated by the University of the Arts Helsinki. This six-year research project addresses issues raised by Caroline and in this paper. ARTSEQUAL attends to issues of equity, social skills development, democracy and critical thinking through and about the arts. We continue to examine the question, how can we value dance as a means for social transformation?

As with Caroline, I can only hope for a more compassionate and resilient society. And as with Caroline, Bibby and Tony, we need core infrastructures, such as the Fellowship, that fosters research and action. In my current leadership roles in New Zealand and around the world, I have championed community dance and dance education for social transformation. Many educators are doing the same in New Zealand, and we can stand tall on any international stage and know that what we do in New Zealand is at the forefront of community dance education.

Teaching and learning with Caroline was a pivotal time in my life. Creating the Caroline Plummer Fellowship remains one of my proudest achievements. Reflecting upon the success of the Fellowship, and the joy that the 10 fellows have created, thrills me. I know that Caroline would be so proud.

I would like to finish by describing an activity that Caroline did in our last class in Dance Education. Caroline gave each person in the class a tea candle. We each lit the candle and Caroline said, “Let’s make a personal wish for dance in New Zealand.” And then we blew out our candles. “Do it. Please take a candle and re-

create this scene in your own home or office or dance studio. Do it with a group of dance participants. Do it knowing that you are part of a growing community of dance advocates who are working to make our world a better place”.

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