

Shall we dance? The story of The Radiance Dance Project

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Community workers are often described as unsung heroes who work for, with and alongside others in order to make qualitative differences to the communities they serve. This paper reports on the story of a community-based arts educator, Morgan Jai-Morincome, winner of the ACT Adult Learners Week Award for an outstanding program in 2007. This program, referred to as The Radiance Dance Project, is an inclusive performance project open to women with and without disabilities that culminates in a yearly performance. Via an interview with Morgan, observations of a workshop she provided for the women in her 2009 program, and a viewing of a DVD of the 2008 dance performance, this case study provides an illustration of the power of arts-based educative processes for breaking down barriers between people with and without disabilities. It draws upon constructs from ethical leadership theory and empowerment theory to interpret her ideas and practices.

Introduction

I would only believe in a God who knew how to dance
(Nietzsche).

Nietzsche's provocative words resonate in my head as I observe 23 women with and without disabilities engage in series of creative movement activities during their weekly session facilitated by Morgan Jai-Morinome, a community-based arts educator in Canberra. The session is part of The Radiance Dance Project, a 40-week program offered free to women in Canberra. Morgan is assisted by her co-facilitator who has worked with her since the project was founded and a mature-aged university student who joined them at the beginning of the year to conduct a research project on Radiance. In the class, there are varying body shapes, ages and abilities. One woman is in a wheelchair and can move only her head. Many women are at very young developmental ages, and some of these women have come to the session with their support workers who are engaging fully in the activities alongside them. Among the group are a few women with professional dance experience. Most of the participants have had very little experience in or exposure to performing arts. The group in 2009 is made up of about half of the women without any official disability. All bodies can dance.

This paper tells the story of Morgan, the founder of The Radiance Dance Project, and the unique way she has used dance as a means of breaking down the barriers between people with and without disabilities. I felt compelled to write this paper after having had the privilege of attending a workshop she provided at the Adult Learning Australia Conference in 2008 where she spoke of her program and the principles governing its operation. The paper begins by referring to some of the important literature in the field. It considers the potential of the creative arts as a means of mobilising learning and growth for people with disabilities, discusses three central constructs pertaining to ethical leadership theory, and draws upon some insights

from empowerment theory. These theoretical insights are revisited later in the paper as a means of interpreting Morgan's life and work.

Creative arts

For some years now, the value and place of the creative arts has emerged in a variety of professional areas such as health, education and business as a way of enhancing and enriching learning. For instance, health professionals have explored the value of dance and movement as a type of healing and therapy (Leavy 2008). Various types of arts-based education are being used to develop leaders and managers in business, premised on the belief that art can create a different type of space for dealing with problems and connecting to issues on a deeper level (Kerr & Darso 2008a). In the field of disability, creative arts, drama and movement have been used with disabled people to help them develop physically, socially and cognitively. For example, Fuller, Jongsma, Milne, Venuti and Williams (2008) maintain that dance and physical movement allow people with impairments to develop a heightened awareness of their body's structure and their strengths. Dance and movement have also been seen as a way of promoting growth and change (James 1996) as well as increasing self-esteem and improved skills in socialisation and communication (Lynch & Chosa 1996, cited in Fuller *et al.* 2008).

Traditionally, performance-based dance such as ballet and other classical dance styles was pursued by persons with 'perfect bodies' (Freire 2001: 74). However, in more recent times, a spate of professional dance and theatre companies in Australia and overseas has emerged that use performers with and without physical disabilities. Some of these better known companies include Dancing Wheels, Axis, Joint Forces and CandoCo (Male 2005). Many of the disabled dancers in these companies were at one time professional dancers or sportspeople but who through accidents or illnesses found themselves disabled. Companies like Axis challenge society's

beliefs about disability and ‘blur the boundaries’ (Milner 2001) about what constitutes dance and creative movement. Not surprisingly, Axis has been described as a group of artists who ‘challenge notions of normalcy and champion social inclusiveness’ (Felciano 2002: 59). Based on an exploration of four contemporary American artists/companies (of which Axis is one), Davies (2003: Abstract) argues that ‘the actuality of disabled performers in disability dance and theatre forces us to rethink the boundaries of human experience to expand our notions of what is possible on the stage’. Common to these professional dance companies is their desire to reframe the ways in which disabled bodies can be understood and construed (Hickey-Moody 2006). In contrast to the professional dance groups mentioned above, there are no criteria regarding who can or cannot participate in The Radiance Dance Project. It is open to any woman, of any ability, who wishes to engage in and be committed to the year-long program. Furthermore, and unlike many of the aforementioned companies, Radiance is inclusive of women living with any disability type. It draws upon principles of community cultural development and social inclusion.

An ethical framework—care, justice and critique

An important framework that is used in this paper to understand the values and pedagogical practices of the arts-based community worker whose work and program are its focus was developed by Starratt (1996). The framework comprises three inter-related ethics: an ethic of care, justice and critique. Although his work was developed for school leadership, it has applicability to community leadership and community development and has been used to interpret the work of community leaders (see Creyton & Ehrich 2009, Ehrich & Creyton 2008). Each is now discussed.

An ethic of care refers to ‘a standpoint of absolute regard’ (Starratt 1996) for the dignity and worth of individuals. Thus, it prizes relationships with others and these become pivotal to the functioning

of people. According to Fromm (1957: 25), care is the 'active concern for life and the growth of that which we love'. Whether we wish to use the word love or care, Starratt and like-minded writers maintain that leaders who operate within an ethical framework are genuinely concerned for and care for others.

An ethic of justice, according to Starratt (1996), involves being fair and equitable in dealing with people. For leaders, it is about creating the conditions of a socially just work environment. Building a sense of community lies at the heart of this ethic. A community is described as a collection of individuals who are bonded together by natural will and bound to a set of values and ideals (Sergiovanni 1994). A community exists when people feel a sense of belonging and interconnectedness with others. Shared and democratic leadership where everyone can make a contribution constitute the operations of this type of community. Shared leadership, following Pearce and Conger's (2003) definition, is viewed as an interactive process among individuals in groups that achieve particular goals. Their definition implies that leadership is dynamic, relational and utilised for the purposes of the achievement of goals. It also assumes that leadership is multi-directional and may come from any individual.

Related to the ethic of justice is a concern for a greater goal or mission. Starratt (1996) uses the term, 'transcendence' to explain 'turn[ing] our life toward someone or toward something greater than or beyond ourselves' (p.158). He gives the example of people who have a strong belief in improving the environment or political freedom and this ideal leads them to collective action.

According to Starratt (1996), the third ethic, an ethic of critique, has been influenced by critical theory, a neo-marxist perspective that emerged initially in the 1920s by the Frankfurt school of philosophers and other philosophers sympathetic to a Marxist perspective. An ethic of critique is one that maintains that inequality and injustice exist in social life (that is, in social relationships, laws, institutions, social

practices) and critical analysts ask questions such as ‘whose interests are being served?’ in an attempt to redress such injustices. Starratt (1996) argues that the ethical challenge is to

make these social arrangements more responsive to the human and social rights of all citizens, to enable those affected by social arrangements to have a voice in evaluating the consequences and in altering them in the interests of the common good and of fuller participation and justice for individuals. (p.161)

As indicated above, central to an ethic of critique is also the need for democratic and participatory forms of leadership that encourage citizens to question the underlying bases of power, hegemony and control within society. It is argued here that these three ethics are interconnected since each requires the other to form an ethical framework. Following Starratt’s (1996) lead, ethical leaders are those persons who connect with others, care for and work closely with them and build more equitable structures.

Empowerment as a key construct

Related to an ethic of care, justice and critique is the notion of empowerment. It is a concept that has been used widely in a variety of disciplines such as education, feminist studies and disability. Its origins have been traced to Paulo Freire (1971) and his seminal work promoting the emancipation of the oppressed (Mann Hyung Hur 2006). Empowerment can be seen as both a process and a product that is expressed in attitudes, behaviour and knowledge (Dempsey & Foreman 1997). It has been described also as occurring at an individual, group and community level, and described as a ‘social process’ (Mann Hyung Hur 2006) because it occurs in relation to others. Feminist theories have conceptualized empowerment as ‘power to’ where the individual is able to influence his or her environment and ‘power with’ where people work together in equal partnership (Neath & Schriener 1998, in Block, Balcazar &

Keys 2001: 24). 'Power with' has also been described as 'power in connection, relational power and mutual power' (Fennell 1999: 27).

In the disability literature, empowerment has been identified as a necessity for persons with disabilities to help become self-determining (Sprague & Hayes 2000) and able to regain control over their lives (Rappaport, in Sprague & Hayes 2000: 679). Indeed empowerment has been put forward as a theory of change for people not only with disabilities but also from a variety of marginalised groups (Block *et al.* 2001).

Sprague and Hayes (2000) support what they describe as a feminist standpoint analysis of empowerment as 'a characteristic of a social relationship, one that facilitates the development of someone's self' (p.671). They identify particular types of relationships that are empowering for disabled people as those drawing on support groups, consciousness raising groups, and self-advocacy groups. Regarding the latter, the authors state that people need the opportunity to experience achievement and reflect on their skills and experiences. This sort of relationship is reciprocal as it enables disabled people to contribute to as well as benefit from relationships. They maintain that empowering relationships can also be created when there are differences in ability between the various parties. Here they are referring to the relationship between care-takers and persons with disability. The term used to explain this is 'co-empowerment' (Bond & Keys, in Sprague & Hayes 2000: 685).

Sprague and Hayes' (2000) view of empowerment has connections to the notion of 'collective empowerment' (Mann Hyung Hur 2006) since this refers to individuals who join together to learn and develop skills for collective action. Synthesising writing in the field of collective empowerment, Mann Hyung Hur (2006) refers to its key components as 'community building'—which refers to creating a sense of community among people; 'community belonging' where people are able to identify with similar others; 'involvement in the

community' where people participate in community activities and events that could lead to social change; and 'control over organization' that refers to group support and advocacy.

In summary, empowerment as a construct is connected to an ethic of care since it values relationships with others and sees individuals as unique persons who can give and receive. It is connected to an ethic of justice as it maintains that people can work together in equal partnership and be members of a community where they contribute fully and belong. Moreover, within this community there is a space to have a voice. Finally, it is connected to an ethic of critique as it refers to 'power with' where people can act together to bring about change.

Methodology

A qualitative, interpretive case study was used to capture the arts-based community worker's story. A case study was chosen because it is an effective way of presenting rich narratives on individual cases (Maykut & Morehouse 1994). It is also useful as it enables the use of multiple sources of data (Cavana, Delahaye & Sekaran 2001). Three main data sources were used in this study. These included an in-depth semi-structured interview, a series of unstructured observations, and two documents written by the community educator about the program. Firstly, an interview was used as it enables a participant to reflect upon and make sense of his or her experience (Siedman 1991). A set of key questions outlined in an interview guide was made available to the participant prior to the interview process (Minichiello, Aroni, Timewell & Alexander 1990). The participant granted the researcher permission to tape record the interview. The questions focused on her background, the dance program she introduced and facilitates, the central values underpinning her work as a community-based arts educator, her leadership approach and strategies and the challenges facing people in her field of work.

Secondly, an observation of the participant facilitating a two-hour session with the women in the program was the second data source. This observation was of an 'unstructured' variety (Cavana *et al.* 2001) and the researcher observed and took notes on all aspects of the session. This was followed by the researcher listening to a one-hour debriefing session facilitated by the participant with her co-facilitator and student regarding the workshop that day. The final observation included the watching of a DVD that captured the performance of the cohort from 2008. Thirdly, document analysis was used (Maykut & Morehouse 1994) where the participant made available to the researcher two documents pertaining to The Radiance Dance Project. Both of these were information handouts about the program.

After the interview was completed, a transcript was sent to the participant for checking and endorsement. The analysis of the transcript, in large part, was guided by the procedures outlined by Marton (1988). For example, comments were brought together into categories on the basis of their similarities and categories being differentiated from one another in terms of their variances. Data from the observations and documents were integrated with the themes. Theoretical constructs alluded to earlier in the discussion were used to assist in the interpretation of the themes that emerged from the analysis. A draft of this paper was given to the community arts worker for her comments and endorsement that it presented an authentic account of her work and ideas. The next part of the discussion is based around three main themes: the person, the program, and the interpretation.

The person

Morgan was born in 1972, the first of two children. She attended an alternative high school that had a child-centred curriculum and philosophy. The school was ideal as it enabled her to pursue her '*love of performing arts and the creative process in general*'. Because of

her great interest in the arts she completed a degree in educational theatre at university followed by a graduate diploma in education. Between 1998–2000 she worked as an education officer for Oxfam Community Aid Abroad on The World Neighbours Education Project. It involved raising awareness of social justice issues through the performing arts for youth in schools. The job involved managing and administering presenters and creating new works. During this time Morgan secured funding (for Oxfam) to devise and develop a role play based on refugees. She and her husband (who had experience working as a recreation officer with children) performed this particular piece for schools in the ACT for a year. She said working at Oxfam was a *'turning point'* as it gave her a deeper understanding of social justice issues related to people experiencing disadvantage and enabled her to integrate her love of the arts with her strong commitment to social justice.

Morgan decided to leave Oxfam once she fell pregnant with her first child. Since leaving Oxfam she has been self-employed as a community arts worker where she has worked for a range of community organisations and with people of all ages and abilities. Over the next couple of years she completed a masters of arts in communication (cultural performance), had another child, and worked part-time as a belly dancing teacher, skills she learned whilst at university. Through a friend, she was asked to take a belly dancing class for a group of women with disabilities and she realized how much she enjoyed working with people with diverse abilities. At this time she decided if she wanted to continue with this type of work and to be able to offer a program that was affordable for women with disabilities, she would need to seek funding. Using skills gained while at Oxfam, she was successful in securing an innovations grant through the ACT government. The first program was offered in 2005 and run by Morgan and her friend who has worked with her as co-facilitator since that time. Morgan promoted the program through the community sector and it grew from seven people (on the

first day of the first program) to 25 by the end of the year. Of the 25 participants, 23 had some connection with disabilities. The program is now in its fifth year. Morgan stated that of the 27 women enrolled in this year's program, about half have disabilities, while the other half have no connection with disability. She reflected that, '*to me [that] marks a big part of the evolution of the group in terms of how willing people are to get involved with something that's inclusive in the broader community*'. Like so many community programs that rely on securing funding for their ongoing operation, Morgan has had to apply for funding every year to pay for the direct costs involved in running a community-based arts program.

The program: The Radiance Dance Project

Radiance has grown out of the lack of opportunities for people with disabilities to access and participate in ongoing dance/movement classes, programs or projects and a need for opportunities for people with and without disabilities to dance, create, explore, collaborate and perform together. It has grown into a project that sees all humans as having diverse abilities and offering a space where individuals can express their unique selves in connection and collaboration with others. (Jai-Morincome 2009)

As indicated by the quote, the program is based on a number of assumptions and many of these relate to the importance of valuing difference and diversity, integrating learning and creative opportunities for people with and without disabilities, and the ability that everyone has to express themselves. As an integrated program, Radiance is '*open to and actively promotes dance that involves people with and without disabilities*' (Jai-Morincome 2009). In this way, it provides opportunities for people to experience and to appreciate each other's diverse ability. All bodies are seen as being able to dance and everyone has the ability to express themselves creatively and artistically through performance. Thus, Radiance is based on the assumption that there are no right or wrong ways in

moving. For this reason, participants are encouraged to move safely yet extend their range of movement vocabulary and explore new ways of communicating and moving. Hence, the degree of physicality is dependent on what each person is able to do and contribute. Active participation is promoted where each person is encouraged and supported to participate as best they can. In fact, support workers/ carers (either paid or unpaid) are expected to be active participants in the program and to contribute in the same way as other participants. Co-active assistance is encouraged where participants express themselves in their own way and the facilitators avoid offering moves or examples unless these are part of the activity. The final assumption underpinning the program is the importance of a culture of kindness to operate so that participants can work together in a supported and supportive environment. As stated by Jai-Morincome (2009), *'we approach each other with openness and kindness [in] a loving, supportive and respectful environment'*. It is this culture of support and inclusivity that enables the participants to feel at ease and to immerse themselves in the creative experience.

A unique feature of Radiance is it is offered to women only and the main reason for this is historical. As Morgan indicated, what is now known as The Radiance Dance Project grew out of a pilot project with an existing women's group run by a local service provider. As the project evolved, it remained a women's only group due in large part to the positive responses of the participants who appreciated its single gender focus and its ability to enable them to feel safe, supported and free to be themselves. Radiance is the only single gender program that Morgan provides; her other programs cater for mixed genders.

Radiance spans 40 weeks in the year commencing in February and ending in December. Once a week, participants meet for over two hours, including a break for morning tea. Each week builds on from the previous week so participants are encouraged to attend weekly and make a firm commitment to remain in the program until the end

of the year. The first 10 weeks of the year are devoted to exploratory work. Morgan explained that much of her ideas about movement and improvisation have come from the seminal work of Rudolf Laban (1988), teacher and choreographer, whose influence has been felt in fields such as education, dance and the arts.

The next 10 weeks of the program are devoted to furthering skill development in movement and dance making as well as generating potential performance material. By the end of term 2, ideas begin to be workshopped to see which ones have the potential to be used in the performance. Participants are encouraged to contribute and explore their ideas by engaging in improvised activities in small and large groups in class. As a way of ensuring that participants' ideas and 'voice' are accurately recorded and therefore able to be built upon, Morgan and/or her co-facilitator take photographs and video as many sessions as they can. These ideas are then explored in follow-up classes. During their debriefing session following the class, Morgan and her co-facilitator discuss what issues emerged, what worked well, and what to do in the next session. Another important source of feedback is the twice-yearly evaluation (conducted in the middle and end of the year), when participants are asked to share their perceptions and reflections about the program. Those participants who can write are asked to record their responses, while photographs, video material and art materials are used for those people who are unable to speak to capture their reactions. Support workers who accompany the women with disabilities are also asked to articulate their perceptions of how the project is going for themselves and for the woman they are supporting.

In terms 3 and 4, participants workshop and rehearse the various pieces to which they are committed and wish to perform. Performance pieces are usually semi-improvised (mostly un-choreographed). As Morgan stated, it is a participant's '*way of moving [that] inspires what direction the pieces take*'. For each performance, there are several pieces that are performed and some of these involve a small

number of participants, while other pieces involve all participants. Both Morgan and her co-facilitator perform in many of the pieces. Morgan explained the performance is not a variety show but a series of segments that are connected loosely to a theme and that the theme usually emerges as each piece develops. The cumulative effect of the 40-week sessions is a performance offered to the public on two days in December each year. In 2008, over 200 people in the local community in Canberra attended the performances.

The interpretation

Dance as a vehicle of empowerment

Dance has been described as the most ‘ephemeral’ of the arts since it cannot be captured in written or recorded form (Borstel 2006: 66). It is a visual spectacle that involves creative movement and expression. Movement and theatre, for Morgan, are the creative vehicles through which she enacts her work as an independent community arts worker. At the heart of The Radiance Dance Project is the invitational space she gives participants to become empowered individually and collectively. Individual empowerment is demonstrated by participants’ emerging and growing awareness of their bodies and the development and expansion of their skills of movement (James 1996). Collective empowerment is visible via the way participants are encouraged to improve their communicative and relational skills with others in the group (Fuller *et al.* 2008). It is through participants’ relationships and interactions that they learn, develop and create (Sprague & Hayes 2000).

The notions of ‘power to’ and ‘power with’, both relevant to feminist theories of power and disability (Block *et al.* 2001, Fennell 1999), were apparent in the actions of participants during the class that was observed. ‘*Power to*’ was evident where participants were engaged in activities, interacting with the environment and participating in a way that suited them at that moment. ‘*Power with*’ was evident not only in

how Morgan described her way of working with participants, but also demonstrated through the opportunities she provided for participants in session when they took ownership of the various activities, shared their ideas with others and responded individually and collectively.

Ethic of care

An important operating principle of The Radiance Dance Project is a climate of openness and kindness in a loving, supportive and respectful environment. Caring for individuals as unique persons and acceptance of their unique gifts and abilities (Fromm 1957, Starratt 1996) are central to Morgan's values as a community arts worker and evident in her practices and relationships with participants and her co-facilitators.

An important feature of Radiance, as distinct from other programs designed to support groups of people who have different types of disability, is its integrated and inclusive focus. Morgan said that, through the approach that she and her co-facilitator take, the exercises they use, and the principles that guide the program, she believes she has been successful in creating a caring environment where barriers between groups of people are not an issue. As she says, the

group becomes very close very quickly because [of] ...working together through movement, not reliant on words, when you're actually moving together, is a very intimate act. So we are close with each other, we're close physically and that really develops a bond between people.

Kerr and Darso (2008b) concur when they state that '[a]rt can educate us ... that we are able to enter into conversation on a deeper level than we normally do, and the artistic experience creates strong relationships and a feeling of connectedness' (p. 591). Sprague and Hayes (2000: 687–688) maintain that people, regardless of their abilities or disabilities, seek to be in relationships that are

empowering yet the reality for many people with disabilities is that they are ‘severely constrained by interpersonal and social structural relationships that in one way or another define them as “other”, as object rather than subject’. It is these constraints and the notion of ‘the other’ that Morgan and her co-facilitator have worked hard to diminish.

Ethic of justice

According to Starratt (1996) an ethic of justice is concerned with fair and equitable treatment of others in an inclusive climate. Morgan stated that she is acutely aware of the difficulties that persons with disabilities face regarding access to arts-based programs. For example, many people with disabilities are unemployed or on low fixed incomes. In recognition of this issue, the project is fully subsidised and participants do not pay to attend.

Another illustration of just practice is the inclusive climate that is created that enables democratic/shared leadership approaches to operate. A good example to highlight this is the important expectation that carers or support workers who accompany people with disabilities to the program are expected to be actively involved in the dance sessions and performances. As it states in the information sheet, ‘[s]upport workers/carers are considered full, active and equal participants in the program’ (Morinome 2008: 1). The rationale underpinning this expectation can be explained by referring to the concepts of ‘co-empowerment’ (Bond & Keys, in Sprague & Hayes 2000) and ‘collective empowerment’ through community building (Mann Hyung Hur 2006). Co-empowerment is a notion stemming from a feminist standpoint analysis that maintains relationships developed between persons with disabilities and those without disabilities can be empowering as both can learn and develop from the connection and interaction with others (Sprague & Hayes 2000). By having support workers involved in the program, as well as people without official disabilities, Morgan and her co-facilitator

are endeavouring to create opportunities for mutually respectful and interdependent relationships to be forged and where leadership is multi-directional and can come from any of the participants (Pearce & Conger 2003).

Following Mann Hyung Hur's (2006) work, collective empowerment is said to refer to building a sense of community among people as well as enabling people to feel as though they belong to a community. There is also the recognition that the road to empowerment is likely to be different for different people (Sprague & Hayes 2000). For this reason, Morgan encourages all participants to express themselves individually and collectively within a community of like-minded others. It is the building of the community that provides a space for expression, new ways of relating to people, and the promotion of key values such as sharing and trust (Jazzar & Algozzine 2006).

Ethic of critique

An ethic of critique is one that supports human rights of all citizens and provides them with a voice. It questions how power is used in society and aims to redress injustices and inequalities (Starratt 1996). Morgan's strong beliefs about social inclusion reveal how she subscribes to this ethic. She says: *'I have a commitment to social inclusion and I have a belief that that is the right way to go and that it's our society that needs to change in order to accommodate difference, not people who are perceived as different'*. Morgan described Radiance as a *'statement against segregation; it's a statement for inclusion'*. The work of Radiance is *'a form of activism and we do that through performance. We do it through the weekly sessions; ... it's a political act just for the fact that adults with and without disabilities are coming together when in most areas of life we are separate'*. It is through dance that Morgan is able to provide an arena for participants to be collectively empowered (Mann Hyung Hur 2006) by belonging to a community, by identifying with others in the community, and by participating in activities that can lead to

social change (Mann Hyung Hur 2006). As Clover (2007) argues, creativity is an integral part of social activism.

In describing integrated dance, Hickey-Moody (2006) says that it ‘possess[es] a capacity to reframe the ways in which bodies with intellectual disability [or other disability for that matter] can be thought’ (p.89) since ‘different bodies and abilities map out new possibilities’ (Davies 2003: Abstract). As Davies (2003) indicates, watching different bodies dance helps us to reconsider and reframe what is possible on stage and what is possible in life. Morgan has similar sentiments when she says, *‘I see how it could be and I want to take people on that journey to how it could be, how it could be different, how it could be more empowering, more connective for communities’*.

Conclusion

This case study has endeavoured to capture some of the valuable insights and practices of a community arts-based educator in Australia. Her story was told because it is an inspirational one. It is inspirational for its creativity, its vision and enactment of social inclusion, its responsiveness to difference, and its political content and intent. It is inspirational for its ‘hope, celebration and optimism for the future’—three key notions that are central to feminist community based projects (Clover 2007: 520). It is inspirational for the space it provides for people to use whatever language they have available to them to share their ideas and creative responses. It is inspirational because it exists in a sector that has been marginalised by instrumentalist thinking and increasing funding cuts.

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