



20th ANNIVERSARY EDITION

PAVING THE WAY

HOTFOOT ONLINE
CELEBRATING 20 YEARS

AUTUMN 2021

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IF YOU WOULD LIKE TO DISCUSS ACCESSING ANY ARTICLES IN DIFFERENT FORMATS,
PLEASE CONTACT US.**

HOTFOOT@ONEDANCEUK.ORG

WELCOME

Dear members and friends

A warm welcome to this 20th anniversary edition of *HOTFOOT*! From its early beginnings as the ADAD newsletter, *HOTFOOT* has always shared news, insight and advice from a vast range of artists and sector professionals working in dance across the African Diaspora and beyond. You can read more about the magazine's beginnings with Dr 'Funmi Adewole's interview with Dr S. Ama Wray, former Chair of ADAD, on page 20.

Embracing new technologies, *HOTFOOT* now exists in an interactive format with links to video and audio interviews, and content guided by our Editorial Focus Group of sector professionals. What has not changed is the importance of a platform to spotlight and debate the latest developments in dance of the African Diaspora. While the diversity of artists appearing on stages, screens and in publications is expanding, there is always more work to be done.

One Dance UK strives to be a champion of the vibrant diversity of dance in the UK. During Black History Month we have offered small financial prizes to inspiring community dance artists (read about this on page 7).

We will be celebrating dance right across the country later this month through the One Dance UK Awards, shining a spotlight on some incredible DAD work from around the UK. Throughout the year we continue to work hard to champion your work and share ideas so you can stay connected, healthy, and informed.

The past two decades have seen many developments in dance of the African Diaspora in this country, much of which has been featured in *HOTFOOT* over the years. Looking ahead to 2022, BBC Dance Passion returns with an exciting profile of a key figure in this important history, and more opportunities to get involved and share your projects. See page 44 for more information.

This 20th anniversary edition draws together a wide variety of sector voices, offering an engaging depth of perspective. To new readers and to those who have been regular followers of the magazine over the years, I hope you find inspiring, interesting articles in the pages that follow.

ANDREW HURST MBE
CHIEF EXECUTIVE, ONE DANCE UK

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WAX PRINT

Each edition of *HOTFOOT* features a traditional African wax print. For 2021 we have chosen the pattern 'Akyekyde Akyi', which means 'the back of the tortoise'. Its rough and oval shape resembles the tortoise shell, and is particularly popular in West Africa.

This print symbolises longevity and resilience. Even though the tortoise is slow, it is wise.

As we 'pave the way' toward more diversity, opportunity and fairness in dance, staying creative and inspired, we are grateful to those who have shown their longevity and resilience. The next generation need role models who are willing to generously share their wisdom, and you will find many experienced, resilient sector voices in these pages.

READER
COMPETITION

SCOTTISH
DANCE
THEATRE

WIN TICKETS

to *Scottish Dance Theatre's*
latest exhilarating production

Scottish Dance Theatre returns with an exhilarating double bill featuring *Amethyst*, a brand new creation by Glasgow-based choreographer Mele Broomes and Botis Seva's blockbuster production *TuTuMucky*.

Blending the languages of hip-hop, ballet and contemporary dance into an explosive cocktail, *TuTuMucky* explores how we are shaped by the world around us and celebrates revolt against every system trying to oppress us.

The company is also delighted to introduce Mele Broomes to its followers with her first commission for a repertory company: *Amethyst*. Mele's work embodies stories from the collective voice, creating visceral and sensory collaborations through her ancestral heritage. Activating social questions, remembering and celebrating.

THE PRIZE: One pair of tickets is on offer to lucky winners, at either the London or Leeds performance of *Tutumucky* in November 2021. One Dance UK Members receive two entries per submission, doubling your chance to win!

TO ENTER: To be in with a chance of winning two tickets to this production in London or Leeds.

EITHER:

Email info@onedanceuk.org with your name, membership number and preferred location

OR

Head to the One Dance UK Facebook or Instagram page ([@onedanceuk](https://www.facebook.com/onedanceuk)) to comment on the competition post.

CLOSING DATE: 21 November 2021

PERFORMANCES

24-25 November, The Place, London

28 November 2021, Riley Theatre, Leeds

READ MORE ABOUT THE
PIECE AND BOOK TICKETS:

[WWW.SCOTTISHDANCETHEATRE.COM/WORKS/
TUTUMUCKY](http://WWW.SCOTTISHDANCETHEATRE.COM/WORKS/TUTUMUCKY)

BLACK HISTORY MONTH 2021 CELEBRATING INSPIRING COMMUNITY PRACTITIONERS

BY BRIONY STEPHENSON

PLACEMENT STUDENT, MIDDLESEX UNIVERSITY BA (DANCE)



© Dani Bower for One Dance UK

Black History Month flew by and it was a time to reflect on the important moments and events in the history of the African Diaspora. It was a month dedicated to elevating and projecting some of the incredible Black voices and stories that make up our sector. As the sector support organisation for dance of all forms, the One Dance UK team continues to strive for racial equity and an equal platform for all, regardless of racial identity or background.

As part of a wider campaign around Black History Month, One Dance UK wanted to celebrate and support some of the incredible work happening in dance of the African Diaspora (DAD) around the country. We gave away three prizes of £250 to members of the DAD community who are working towards brighter futures in dance.

Jazlyn Pinckney, One Dance UK's Head of Workforce Development, said "We wanted to do more than just celebrate; we wanted to directly support the continued growth of those amazing people and projects coming from dancers of the African Diaspora. That's

why we launched three prize pots, putting funds straight into the hands of those creating, crafting, teaching, and sharing the power of dance within their communities."

We received many wonderful stories about DAD practitioners and their amazing efforts to support their communities.

Congratulations to the three selected winners:

Michael Glasgow

On behalf of UK Breakin'

WWW.UKBREAKIN.ORG

Judith Palmer

On behalf of African Heritage UK

AFRICANHERITAGEUK.COM

Annette Walker

Freelance dance artist

INSTAGRAM.COM/ANNETTEUK

NEWS

PERSPECTIVES ON A CREATIVE CAREER



Perspective[s] is the result of work contributed to by the Freelance Task Force. This publication, available to purchase or view online, was led by Mele Broomes with support from Kim Simpson as Freelance Task Force members, sponsored by National Theatre of Scotland.

Perspective[s] is a collective statement from deep consultation with 40 Black Scottish and Scottish based freelancers (African and Caribbean descent and those with mixed heritages) facilitated by Mele Broomes and Degna Stone. The resulting work was written and informed by Zoë Charlery and designed by Christian Noelle Charles. It is practical, applicable, representative and constructive.

Using 'VALUE' and 'NAVIGATION' as the discussion points, this consultation offered dedicated time and space for freelancers to articulate challenges, share creative and individual experiences and imagine alternative futures in the creative industry. All contributors were paid for their labour, consultation, knowledge, insight, perspectives, and included:

- Musicians
- Dancers

- Choreographers
- Writers
- Organisers
- Curators
- Producers
- Theatre Makers
- Directors
- Performers

The work gave space to process and learn what 'care' might mean to the individual navigating a creative industry. Centred on the experiences of Black creative practitioners living and working in Scotland, *Perspective[s]* reflects on the ways in which we constitute value and how these practitioners navigate through interactions with white art institutions in Scotland. The document provides an additional layer, as a constellation of assertions, ideas and truths - offering pause and a necessary refusal of the margin.

This is an invitation to spend time with *Perspective[s]*, to listen and work through your own resistance. To explore your contributions and choice-making, not only in the creative industry but to your daily lives.

WWW.MELBROOMES.COM/PERSPECTIVES

23RD JOMBA! CONTEMPORARY DANCE EXPERIENCE

DR LLIANE LOOTS
ARTISTIC DIRECTOR/CURATOR: JOMBA!
CONTEMPORARY DANCE EXPERIENCE



For 2021, the Centre for Creative Arts, based at the University of KwaZulu-Natal, South Africa, hosted its 2nd digital festival iteration of its 23rd JOMBA! Contemporary Dance Experience. JOMBA! – Africa's longest running contemporary dance festival - hosted a digital space that offers profound support and nurture, and a serious artistic engagement with African, Indian and European and American contemporary dance and dance makers.

The 2021 festival took as its curatorial focus the provocation of "BORDER CROSSINGS". The term comes from postcolonial Iranian film theorist Hamid Naficy's writing on what he called 'an accented cinema' (2001) where he delved into the displaced personal and social politics of exiled filmmakers. JOMBA! pushed Naficy's idea of 'border crossing' to open up our focus to dance makers who engaged dance as a socio-political practice that opens dialogue across all sorts of borders (geographical, emotional, physical, spiritual and performative).

One of JOMBA!'s key mandates has been, and continues to be, connecting with our continent in offering support with some of Africa's most inspiring dance makers. In this edition we were delighted to have



© Flatfoot Dance Company

commissioned four screen dance films from Marcel Gbeffa (Benin), Gaby Saranouffi (Madagascar), Robert Ssempijja (Uganda), and Bernardo "Pak" Guiamba (aka Pak Ndjamená) from Mozambique.

Apart from commissioning young dance-makers in our JOMBA! DIGITAL EDGE programme and supporting established South African choreographers such as Yaseen Manuel working with Durban's Flatfoot Dance Company, JOMBA! was especially excited by the South-South partnership set up in 2021 with India's Pickle Factory Dance Foundation in Calcutta.

The JOMBA! KHULUMA Writing residency (and blog) saw a partnership of student writers and facilitators from London, Chicago, Dubai, Durban, and Johannesburg offering a profound growth space for critical dance writing across borders.

The 2022 festival will be dependant on national COVID-19 lock down regulations in South Africa but is edging towards blended formats.

WWW.JOMBA.UKZN.AC.ZA

NEWS

STEP FOR CHANGE JAMAICA

A NEW PROGRAMME USING
DANCE FOR SOCIAL CHANGE

JIM FLETCHER

SPECIAL PROJECTS MANAGER AT
BIRMINGHAM ROYAL BALLET AND
CONSULTANT, CREATIVE INDUSTRIES,
INCLUDING MOTIONHOUSE

One unexpected outcome of lockdowns in my case was that Jamaican acquaintances and colleagues in the UK and Jamaica became closer friends on social media. I'd been a big fan of Jamaican music in my 'youth', and now Jamaica was back in my life in an unexpected way.

Through these rekindled connections I learned a lot about the situation of some people in Jamaica who have unexpectedly found themselves in the country's overcrowded and under-resourced prison system. The rehabilitation of some at-risk groups is patchy, and their future lives and those of any dependents could be in serious jeopardy: women, youth, LGBT and others. Previous dance projects I worked on for people at risk certainly proved to me that dance has the power to bring about a change, even in the most challenging of life circumstances.

January 2021 saw the development of Step for Change Jamaica, an ambitious community dance project designed to reach vulnerable people in the Jamaican prison system, and to help them on their return to life in the community. The proposal has received a hugely warm welcome within the charity sector, and with leading figures in Jamaican dance, and in government departments in Jamaica.



Using forms of the Jamaican dance style such as dancehall, which expresses subliminal messages of confidence and resilience (just like passinho in Brazil's favelas), the idea is to create opportunities for people in prisons to take part in workshops, and even performances, whilst the project will be underpinned by the guidance of a robust social care structure.

So far, we have raised £3000 to set up and roll out a taster project in Jamaica. The plan is to hand Step for Change Jamaica over to local practitioners and professionals, once the concept is proven, the project has momentum, and a longer-term funding stream has been found. Already in the planning is a fundraising event in Birmingham or London in early 2022.

Several colleagues in the UK dance sector have already expressed confidence in the project, with many pledging support in kind, or by donating.

If you'd like to find out more about Step for Change Jamaica, or offer your suggestions or support, **please contact jimrfletcher@hotmail.com**

[WWW.FACEBOOK.COM/
DONATE/147312364123332](https://www.facebook.com/DONATE/147312364123332)

REVIEW: LONDON BATTLE

CURATED BY JADE HACKETT
PART OF DANCE UMBRELLA 2021

LINDEKA KUWANE

UNIVERSITY OF EAST LONDON BA (HONS)
DANCE: URBAN PRACTICE STUDENT



Jade Hackett © Nadia Otshudi

London Battle, curated by Jade Hackett, is a first of its kind digital dance battle performance. It was produced by Dance Umbrella as part of its 2021 and highlighted the most prominent elements of hip-hop dance culture; the dance battle.

London Battle consisted of four exceptionally talented crews who represented North, South, East and West London going head-to-head to see who will take home the title of 'best crew'. MCing was Jade Hackett with Michael 'Mikey J' Asante as DJ. With the inclusion of styles, such as hip hop, breakin', house, krump and locking, this performance captured the London battle scene with a celebration of the styles and the culture.

During *London Battle*, the dancers stepped onto the square and went up against each other. This action was about exchange and about community. This wasn't about the last dancer standing, nor simply about bragging, but about showing respect and appreciation for the cultural practices that have made their way to London from the USA and beyond.

Culture develops in different ways depending on space and time, and here in London this is how it looks north, south, east and west;



different yet the same. This was captured in a moment when Lee (West Crew member) challenged Kofi (East Crew) as if to say 'I can do that move too, but just different from you.'

London Battle gives audiences a glimpse into heart of London's battle culture. However, there was something missing, something lost: the crowd. Nevertheless, this digital London Battle shed light on this sometimes-overlooked dance culture, yet thanks to Dance Umbrella, it still claimed its space on the square.

And in the spirit of the battle with the north, south, east and west up against each other, I know which way I have cast my vote... do you?

WWW.DANCEUMBRELLA.CO.UK

HOTFOOT @ 20

CELEBRATING 20 YEARS OF HOTFOOT

EDITORIAL FOCUS GROUP REFLECTIONS



The content in *HOTFOOT* magazine is guided by its Editorial Focus Group, consisting of four professionals working in the dance of the African Diaspora sector.

Here they share their thoughts on where we are and the impact of *HOTFOOT* over its proud history.

DR 'FUNMI ADEWOLE
SENIOR LECTURER IN
DANCE, DE MONTFORT
UNIVERSITY
CONSULTANT,
DANCE ARTIST AND
RESEARCHER



© Irven Lewis

A reader flicking through the pages of *HOTFOOT* will get the sense of a vibrant, self-reflective, forward thinking dance sector. A varied sector. Choreographers pen stories about recent productions. Dance teachers describe how they develop their pedagogic approaches. Photographic stills pop up representing the work of screendance makers.



HOTFOOT @ 20

There are reports on digital and cross-disciplinary projects. Interviews with practitioners involved in developing dance as a workforce appear alongside those carrying out cultural, artistic and creative research. Both company founders and freelance dancers have room to voice their concerns. Conversations are intergenerational and international.

There was a time that the dance of the African Diaspora (DAD) was defined and described through the lens of social policy and its value limited to community engagement and youth dance. In these circumstances, practitioners struggled to generate a language to speak about their work in relation to research and creativity, or even tradition.

As valuable as community work is, this positioning meant that institutions and policy makers rarely engaged with dance artists in the DAD sector in relation to decisions around education, artistic practice or even community engagement. The thinking about these areas of endeavour took place elsewhere. *HOTFOOT* has contended with these loci of invisibility.

The DAD sector does not exist to limit Black dancers to cultural or social forms of dance, or to hybrid choreography. It rather provides infrastructure for these practices and expand institutional support. A lot has been achieved through *HOTFOOT*. The magazine offers numerous stories about how to navigate this profession called dance. Dance practitioners have a stronger voice and the sector is gaining a historical sense of practice.

HOTFOOT engages with the art of transmission and the grounding and innovative thinking this brings to our lives and communities. And perhaps most significantly *HOTFOOT* promotes dance as a dialogical space, so valuable in our complicated world.



DR SARAHLEIGH CASTELYN

ASSOCIATE PROFESSOR/
READER IN PERFORMING
ARTS, POSTGRADUATE
RESEARCH CO-LEADER
UNIVERSITY OF EAST
LONDON



© Donae Willis

Izibongo/Praise Poem

HOTFOOT is not just a magazine.

HOTFOOT is a map. It charts the roots and routes of dance of the African Diaspora here in the UK and beyond.

HOTFOOT is a lamp. It shines light on histories of dance of the African Diaspora here in the UK and beyond.

HOTFOOT is a passport. It travels the geographies of dance of the African Diaspora here in the UK and beyond.

HOTFOOT is a set of keys. It opens of pathways to dance of the African Diaspora here in the UK and beyond.

HOTFOOT is a suitcase. It holds knowledges of dance of the African Diaspora here in the UK and beyond.

HOTFOOT is a packed lunch. It feeds the bodies of dance of the African Diaspora here in the UK and beyond.

HOTFOOT is a compass. It guides the communities of dance of the African Diaspora here in the UK and beyond.

HOTFOOT is then.

HOTFOOT is now.

HOTFOOT is where we could go.

HOTFOOT is all of us.

HOTFOOT is not just one of us.

HOTFOOT

is

not

just

a

magazine.

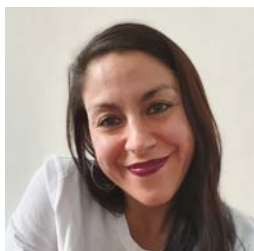
HOTFOOT is dance.

HOTFOOT is the African Diaspora here in the UK and beyond.

HOTFOOT is

Dance of the African Diaspora.

DR ROSA CISNEROS
RESEARCH-ARTIST AT
COVENTRY UNIVERSITY'S
CENTRE FOR DANCE
RESEARCH (C-DARE)



© Chris Nash

As we progress and move forward I can't help but return to the body and consider the five senses: touch, smell, hear, see, and taste.

My wish for the future is to find ways that we can continue to, or reconnect with, the constant sensations of the body. Can we continue to use dance to challenge tone-deaf verbiage, remind us to lead with kindness and create spaces where dance fosters transformation where we see each other as humans? Dance is powerful and the work of an individual body has the capacity to start a movement.

HOTFOOT has opened up spaces for critical reflection while also tenderly holding very nuanced conversations. Each issue is a logical endpoint for a period of time that was curated and conceptually unified by a series of ordered articles.

Yet, with decades of pieces strung together by community members, artists, company directors, academics and many more, what has emerged is the authentically human voices. These voices are inspirational and should be honoured, respected and also critically treated as they can inform the future.

I would love to see *HOTFOOT* expand and ensure it is continuing to push boundaries and consider able-bodiedness and disabilities.

For the future I want us to:

- See that dance has the potential to heal
- Not be afraid to fall into the floor and rest
- Taste the freedom that dance allows as it requires us to "be" in the moment
- Hear the sirens of those people and institutions that have been compressed by the broken systems
- Smell the fruits of our labour

ALISON RAY MA
DANCE ARTIST,
CHOREOGRAPHER AND
EDUCATOR



© Khris Morestead

Identifying where we are now means reflecting on where we were in the past. The Association of Dance of the African Diaspora (ADAD) was a national organisation set up in 1994 to support the practice and appreciation of dance of the African Diaspora in Britain, and is now part of One Dance UK which continues this important work.

Looking at previous editions of *HOTFOOT*, which began with ADAD, I found an edition which is part of the Black Cultural Archives collection. One of the articles was written by founding member and former Chair of ADAD Dr S. Ama Wray, entitled 'Paying for the Privilege'. Dance of the African Diaspora has come a long way, and it is still very much present, being discussed and debated as much as it has ever been.

It has been an eventful year from a personal standpoint, joining the Editorial Focus Group team for *HOTFOOT* magazine, and writing two articles for the publication, with lots more to come.

We are still 'here', developing and moving forward. I look to Phoenix Dance Company, created in 1981 and celebrating 40 years this year. With founding member David Hamilton MBE recreating work for the company's celebrations, the past meets the present to create a new future.

As *HOTFOOT* celebrates 20 years, past leaders combine with new voices to contribute to the development of the present magazine. Equally, more DAD artists are receiving accolades for their work, and *HOTFOOT* has played an important role in this area as it has documented and given a voice to many of these artists.

The future looks bright, but as founding member Dr S. Ama Wray once stated, "We mustn't be complacent, and keep pushing forward."

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Supporting your career in dance

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www.onedanceuk.org



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LEGACY CONNECT





AND
TION



PAST, PRESENT, FUTURE

IN CONVERSATION WITH DR S. AMA WRAY

BY DR 'FUNMI ADEWOLE

WWW.EMBODIOLOGY.COM

CATCH THE CONVERSATION:

 YOUTUBE

 SOUNDCLLOUD

From 2000 to 2001, Dr S. Ama Wray was Chair of the Association of Dance of the African Diaspora (ADAD), which is now part of One Dance UK. She is currently Associate Professor of Dance at the University of California, Irvine, USA, and received her PhD from the University of Surrey in 2016.

As part of the anniversary celebrations of *HOTFOOT*, we talk about the magazine's initial development, the importance of dance writing, what archiving and legacy can mean for dance, and about Dr Wray's current work.

Dr Wray's career has taken her worldwide. Within the realm of contemporary dance, Wray danced with flagship UK dance companies including London Contemporary Dance Theatre and Rambert Dance Company. As founding Artistic Director of JazzXchange her collaborators included Wynton Marsalis, Gary Grosby, Bobby McFerrin, Julian Joseph and Zoe Rahman. Her academic work led her to develop Embodiology® – a neo-African improvisation methodology that is integral to her teaching, artistic practice and interdisciplinary scholarship.

SOME EXCERPTS FROM THE INTERVIEW

What brought about *HOTFOOT* magazine during your time at ADAD, 20 years ago?

Firstly I want to congratulate everyone on sustaining the magazine up to this point. One never knows when one starts something how it's going to be sustained because we are always in transition. When I became Chair what was then ADAD, which was a tightly-knit group of dancers and administrators, I thought 'what's next?'. We thought about how we could take our regular newsletter and create something that has a wider and deeper reach and impact.

The initial steering committee of yourself, 'Funmi, Judith Palmer, Robert Hylton and Kwesi Johnson formed the Steering Committee, and with Debbie Thomas as Co-ordinator and Alicia Howard as



Dr S. Ama Wray © Aliza Rand

"IT'S IMPORTANT FOR US TO BUILD COMMUNITY AND CREATE WAYS FOR US TO BE DYNAMIC IN TERMS OF OUR WORK, OUR LEGACIES AND OUR INNOVATIONS. AS WE'RE EXCHANGING, WE'RE ALSO BUILDING NEW IDEAS."



Dr S. Ama Wray © LaTosha Pointer

Programme Assistant, together we were able to redirect the focus going forward.

HOTFOOT was a great starting point for us as we could develop our ideas and write more fully. Looking at your work both as a choreographer and an academic, why do you think discourse is so important for what we do as Black dance practitioners, and for the various dance forms?

It's a huge question, both in terms of recording our own histories and recognising who we are, as opposed to waiting for someone else to point to our work (and misrepresent us), and with the exchange of forms. We are creating dance all over the world and we are the lifeblood of innovation where dance is concerned. However we might not necessarily know that if we are not sharing and exchanging.

We need to encourage each other to know that we are listening, and we have something to say. If we're waiting for opportunities elsewhere for other to make space for our voice, we might be waiting a long time.

It's important for students and other artists to know that dance doesn't just 'happen' - there is a lot of work to bring it to our stages, and these elements of note taking, planning and responding to the situation are a huge part of that process. Looking at choreography and legacy, how important is archiving?

I think that it's part of the way the dance industry is organised. We take our creativity into the mainstream, or 'conditioned' way of creating work, but we can forget all the work that is put in to developing those forms in the community. It may come through joy, or spirituality, but it's work. Those notes and those decision-making processes are really granular: at each stage there are really critical decisions that you make, both

when you're creating the work and well before in the planning stages.

I would love to see dance academics build a large-scale project that builds on what we have experienced and helped shape in the UK in relation to Africa and the rest of the diaspora. Britain is always influencing, and is also being influenced.

Tell us about your recent work – from the UK to the USA, including the development of your work from your PhD.

The 'engine' of my work, aside from my teaching at UC Irvine, is 'Embodiology' which was the outcome of my PhD research. I was looking at improvisation through the lens of African performance and what emerged was a model of practice, and a theoretical model, to be able to evaluate and analyse spontaneous performance. This work has enabled me to develop a teacher training programme, and I have shared it widely to dance and non-dance audience, which has been extremely efficacious.

It's traditional, indigenous knowledge, and for me the most important part that's fueling me to disseminate this work, is giving back to the Ghanaian community I based myself in for my research. As the work gets disseminated, so does material support flow back to the community.

Recognition of indigenous knowledge is really important in this moment in human development. We need to have a space for all voices to be at the table – indigenous voices have been stifled, muted, eradicated, and culture and art is where much of what has been retained is to be found.

Further information

View Dr Wray's TED Talk which articulates Black dance's distinctions and philosophy <http://www.tedxorangeoast.com/video/pick/sheron-wray-bodily-steps-to-innovation/>

BREAKING DOWN BARRIERS

IN CONVERSATION WITH DEBORAH BADDOO MBE

BY JAZLYN PINCKNEY

WWW.STATEOFEMERGENCYLTD.COM

Deborah Baddoo MBE, Artistic Director of State of Emergency, co-founded the organisation in 1986 in partnership with Steve Marshall, its Musical Director. State of Emergency is a dance and music production company, producing its own work and establishing a proud history of artist development and advocacy.

Deborah was also an integral part of the *HOTFOOT* team in its early years, and for decades has been at the forefront of progressing opportunities for artists of colour in this country.

She speaks with One Dance UK's Jazlyn Pinckney about achievement, visibility for Black dance artists, and some exciting new projects.



Co-Mission (2015) © Katherine Brillhart



Where is Home? (2016) © Kevin Clifford



Mission Possible (2008) © Irven Lewis

As State of Emergency celebrates 35 years in 2021, what are some of the achievements you personally have seen, and those of the sector more broadly?

Generally, there are more opportunities for Black artists, more diverse companies, more representation of Black dancers in conservatoires. There is also more recognition for the achievements of Black artists.

Things have been slow to change. There was a flurry of activity and a lot of virtue signalling as a result of raising awareness after George Floyd's murder and the Black Lives Matter movement, with some senior appointments made, not necessarily in dance but more in theatre. Theatre is definitely leading the way in diversifying its workforce, particularly at senior level.

However, if you look across the senior management teams and boards of many established Arts Council England (ACE) funded organisations, the picture is still more or less the same as it was 35 years ago. This is especially true in non-urban regional areas where I have lived for the last 25 years. Things here seem to be more at a standstill where the makeup of organisations are often 100% white.



Deborah Baddoo © Irven Lewis

Companies such as State of Emergency who have supported the profiling and development of Black dance artists and choreographers over many years are rare. We really invested time and resources into developing this work. We have delivered regional dance platforms, national showcases, conferences, festivals, training and commissioned a range of artists to develop new work.

We also offered choreographic and artistic leaders' retreats, a national strategic network for Black dance artists and set up the first national archive for Black dance in the UK. We produced and toured full length works nationally and also took our work to an international audience both in Germany, the USA, Japan and South Africa.

Support for the Black dance sector now tends to be up to the individual organisations or arts centres. Those that are committed to developing opportunities for artists, generally, are aware of the disparity in support, and make sure that they have representation from a broad racial spectrum. However, no one organisation covers the breadth that State of Emergency has over its history.

You are clearly a trailblazer, including through your company and with your integral role with *HOTFOOT* in its earlier days. What advice do you have to readers who want to make change and be heard and seen?

Basically, keep on knocking on doors, breaking down barriers, it is a long hard road and it is draining, exhausting and extremely frustrating at times. Making change is not an easy path and change is slow.

It is perhaps easier now for people as a lot of the groundwork has already been done by companies such as State of Emergency, Association of Dance of the African Diaspora (ADAD) and a few others, and the glass ceiling has been partially smashed.

Most of the higher profile, respected and remunerated artists have pushed through under their own steam for many years, committed to their craft and working through the rise and fall of different initiatives to support Black artists; or else have been bold, worked incredibly hard and developed the skills and confidence to break down doors.

A new arena in which dancers are finding work is as movement directors for TV, film and advertising. Dancers are now using their skills in a broader variety of ways, making their own paths and careers on a variety of platforms.

With such a broad scope of work through your company and other projects, what is one particular element that you have seen is key to increasing opportunities for artists of colour?

Networking and showcasing are key elements, getting your work seen and making the most of opportunities to network and engage with a broad range of people across the arts and health industries, not just in dance.

Of course, these activities are relevant to all artists, but the struggle for visibility and recognition still exists with artists of colour, especially in 'the regions'.



“IT IS IMPORTANT TO BRING THE WORK TO PEOPLE THROUGH SHOWCASING, CREATING NETWORK OPPORTUNITIES AND EVENTS, AND TRAINING A NEW WAVE OF ARTISTS.”



Desert Crossings (2009) © Barry Lewis

It is important to bring the work to people through showcasing, creating network opportunities and events and training a new wave of artists. Things are slowly changing in our colleges and conservatoires but, again, there is a long way to go. Initiatives for hothousing and developing young Black dancers, such as Artistry Youth Dance, are crucial to raising the confidence and profile of young black dancers.

The academic world is also opening up more to Black dance artists, with a number of significant appointments at universities in the UK. These people are role models for the new wave of artists coming through.

The conversation around racial justice for artists and communities of colour has shifted dramatically over the past 18 months, but there is a lot more still to do. How do we keep this momentum going and inspire further positive change?

Again, the theatre world is streets ahead in galvanising and organising themselves into networks and support groups. What is needed in the dance world is an inclusive network for Black dance artists and choreographers and a commitment to work in partnership to make change.

No man is an island and there are lots of small initiatives taking place but these need to join forces, talk to each other and not ‘reinvent the wheel’.

We saw a lot of worthy statements promising commitment to change, but we have yet to see a lot of this rhetoric manifest itself into meaningful action. I see more Black artists aligning themselves with key organisations to build profile and be respected by the gatekeepers, and this is slowly impacting on building bridges to a more integrated dance sector.

However, Black artists often seem to be in a dilemma of wanting to be part of the mainstream, but also wanting to build up a separate identity

with ‘Black only’ initiatives. I guess there is sense in building strength as a separate community of interest and support, and then moving this strength and energy into the mainstream.

What can we look forward to in the future for you and for State of Emergency?

In addition to working on freelance projects as producers with a range of clients, we are currently delivering a music and dance project around Windrush and developing work for outdoor performance based on Samuel Taylor Coleridge’s stance as an abolitionist, linking with a number of organisations in Somerset, including the Museum of Somerset.

This is a development of a research and development (R&D) project we undertook during lockdown which resulted in five short solo films with specially commissioned music by State of Emergency’s musical Director Steve Marshall.

The films were a movement response to Coleridge’s abolitionist speech made in Taunton at the Unitarian chapel. The artist choreographers were myself, Bawren Tavaziva, Keisha Grant, Michael Joseph and Kay Crook. You can see these films on our website – our registered charitable sister company, State of Trust, which we set up in 2015 for our socially engaged and educational projects: www.stateoftrust.net

We are also fundraising for *Cane Warriors*, a project we are developing with acclaimed writer Alex Wheatle. Having seen our previous work, our last production *Where Is Home?* (www.whereishome.biz) which toured the UK and was performed in the USA, Alex approached State of Emergency to work with him to create a dance theatre production based on his novel, which tells the true story of a slave rebellion in Jamaica in 1760. The project will take place in London and Bristol next year, again with a range of exciting partnerships in place.

PRESERVING THE BEAT

CHAMPIONING AND ARCHIVING BRITISH HIP HOP VOICES

BY IAN ABBOTT

PRODUCER, WRITER, FOUNDER OF
THE HIP HOP DANCE ALMANAC

WWW.HIPHOPDANCEALMANAC.COM

The Hip Hop Dance Almanac is a media platform committed to commissioning and archiving the stories and voices of hip hop dance in the UK and internationally. Started in 2018, it presents primary accounts of people who are active and an integral part of the broad diaspora of the hip hop dance community.

In the past decade the UK has seen an emergence of a third wave (people in their 20s and 30s) of hip hop pioneers who have been creating a rich field of performances, events, battles, research and programmes deepening and challenging their connection to the culture, whilst building on the learnings from previous generations and recognising the social responsibility that we have.

My introduction to hip hop dance started when I was working for Dance South West. In late 2009 we were building a new dance centre - Pavilion Dance - which would open in Bournemouth in 2010. It was part of my role to build a programme of activity with different communities across the town and this was when I met Nick (Freeze Fine) Palmer, Paul (Lacemaster) Spencer and John (DJ Junk) Isaacs from Second To None crew alongside b-girl Angela Reece. They had been let down by another venue and were looking for somewhere to hold b-boy and b-girl dance battle Vile Style 4.

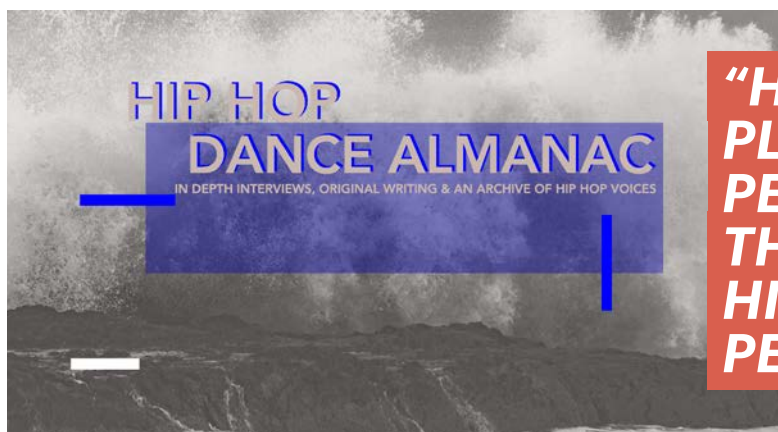
At the time I had access to the ballroom in the Pavilion Theatre and was able to offer it to them as a space for the jam. Fast forward a few months to 11 April 2010, and we had Vile Style 4 taking place in a 1920s ballroom with panoramic views of the sea and Bournemouth's Lower Gardens whilst b-boys and b-girls took over the 15m x 15m highly polished, sprung wooden floor.



Ian Abbott © Odd Venture

Hip Hop
Dance
Almanac





“HOW CAN WE BUILD PLATFORMS FOR PEOPLE TO RECORD THEIR ENCOUNTERS, HISTORIES AND PERSPECTIVES?”

My relationship with Vile Style, Second To None and Angela continued until I left Bournemouth in late 2014. Vile Style is an authentic breaking jam and it evolved by adding popping battles on a separate day a few years later. To complement it I commissioned and presented a number of hip hop theatre performances, invited Secret Walls x Bournemouth for graffiti battles and curated large scale outdoor dance classes to sit alongside the jams in the newly christened umbrella event B-Town Throwdown.

Seeing this generous, knowledgeable and highly skilled community of breakers and hip hop heads come to an English seaside town each year to jam, socialise, battle and pay respects to the pioneering status of Second To None was one of the highlights of my time in Bournemouth and set me on a hip hop dance path. It was also during this time that I joined the board of The Association of Dance of the African Diaspora (ADAD), and worked closely with Mercy Nabirye to bring Bloom festival to Bournemouth as well as hosting the Re:generations International Conference conference in 2014.

I started my long form interviews in 2018, to preserve voices and record what people had to say on a wide range of topics: craft and practice, choreographic lineages, toxic masculinity, ableism, mental health, corruption, gender violence, sexual misconduct, archiving, kinship, nourishment, networks, hip hop theatre, battling, erasure, success, memories, COVID, musicality, binaries, autobiography and what people want to dismantle. In the mainstream media we rarely get to hear what hip hop dance heads think about these wider issues, so it's crucial that these things are documented.

Each volume has between 10-12 interviews. It is published annually in January and has over 100,000 words per volume. Subjects include Clara Bajado, Yami 'Rowdy' Löfvenberg, Ivan Blackstock, Kloe Dean, John Berkavitch, Emma Ready, Julia Cheng, Jo and Toby Gorniak MBE,

Shanelle Clemenson and dozens of other hip hop heads who are doing pioneering work in the field. You can access all the interviews on the website.

Related to my work in hip hop dance and the almanac, I've created three new pieces of work in the past 18 months that support how hip hop dance is written about, recorded and viewed, alongside my work as independent dance producer.

In July 2020 I published *Remixing Criticism – Hip Hop Dance Under The Microscope* (click to view: www.bit.ly/RemixingCriticism); a robust and text based interactive critique of hip hop, dance, criticism, institutional power and the erasure of women in the UK. It's part outsider commentary, part reflective essay and part detailed critique; it blends styles, approaches and formalities to offer a new perspective of hip hop dance in the UK. Read via the link below.

In August I curated a digital festival of international hip hop work featuring live performances, rich discussions, interactive adventures, film premieres, episodic series & more for ZOOTOV as part of their online programme during the Edinburgh Fringe Festival.

Later in 2021, I'll be publishing over 20 new long form articles I have commissioned from hip hop heads around the world. These are original deep-dives on specific topics and perspectives on hip hop dance that people cannot find anywhere else and will be published in the Hip Hop Dance Almanac. Readers will encounter essays, historical works, institutional critique, commentary and lifestyle pieces from people living in South Africa, The UAE, Singapore, France, Canada, Taiwan, Germany, England, The USA and more.

What's important to me, as one person who is interested hip hop dance, is how can we build platforms for people to record their encounters, histories and perspectives whilst ensuring that new spaces for hip hop are preserved alongside what is already in place.



Join us for the
**One Dance UK Awards
2021**

7pm, Friday 19 November

Streamed on One Dance UK
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Filmed at the beautiful Midlands
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See the full shortlist of this years
One Dance UK Awards:

www.onedanceuk.org

With thousands of nominations and public votes for the People's Choice Award, this year's One Dance UK Awards will champion the extraordinary contribution of dance artists, teachers, practitioners, companies, choreographers, venues and scientists, shining a light on all the amazing work happening within our sector.

The One Dance UK Awards are the annual the annual celebration for people from across the dance sector to unite, celebrate, acknowledge and reward the people who have made an impact on the vibrant UK dance landscape! The glittering night will also see the announcements of Lifetime Achievement Awards for Dance Education, South Asian Dance Ballet and Dance of the African Diaspora.



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SECT DEVELOPMEN



FOR
ENTS



OUR GLOBALLY CONNECTED VOICE

BY DENISE SAUNDERS THOMPSON
IABD PRESIDENT & CHIEF EXECUTIVE OFFICER

WWW.IABDASSOCIATION.ORG



Denise Saunders Thompson © Omar Ingram



What separates us continues to be dominant and essential to our survival – water.

Water was often present during key moments in the Black experience whether here in the US or UK, and though much of our histories place us on the land, we often forget that many of our African societies resided near oceans, lakes, and rivers allowing us to weave the use of water into our spiritual practices, including dance. One will find that water holds a dual role in the history of Black culture and intellectual thought.

In one sense, water is an arena for resistance that liberates, nourishes, and sanctifies, but it has also been used to weaponize by degrading, poisoning, and ultimately, eliminating rebellious people. Water would throw off the scent of the dogs and at the same time, we would wade in the water of the Jordan River.

The stories of survival are no different between us, and outside of physical distance, the challenges remain the same on both continents to this very day. The aesthetic expressions and themes of dances that continue to emerge from American and British artists within the African Diaspora keep us connected and working together in community on a global level.



Dayton Contemporary Dance Company
© Scott Robbins, Geek With A Lens



"THE CURRENT TIMES DEMAND THAT WE CONTINUE TO PERSEVERE AND STAND IN THE POWER OF OUR STORIES TO CREATE AND MAKE CHANGE FOR ALL OF US."

Ronald K. Brown, *EVIDENCE*, A Dance Company © Scott Robbins, Geek With A Lens

The desire to tell our stories provides insight on the contributions of Black British dance artists to the American Black Dance canon from a historical and current day perspective. The parallels of our narratives resonate and connect – daring to dance in an environment with little to no support, despite the challenges and odds stacked against us. And yet, we find a way to thrive. “They tried to bury us. They didn’t know we were seeds.”

Our conversations haven’t changed. They are cyclical and come and go in waves. As a matter of fact, here we are, experiencing a sense of urgency to elevate, address, and resolve what has been commonly known and felt by US for decades. The current times demand that we continue to persevere and stand in the power of our stories to create and make change for all of us.

It is our duty to restore the connective tissue and bring to light hidden truths in order to shift the narrative to include all whom have contributed. The history books are inaccurate and the truth about our offerings must be written down.

People of African ancestry and/or origin are central and a fundamental component in dance history. We are the bridges that many have used to crossover and connect, yet somehow once on the other side there was no more room left for us and our narratives.

Greater unity amongst us is needed now more than ever. The current climate in the dance field has us taking a closer examination of the acceptance of body image, inclusion, diversity, equity, access and opportunity, cultural integration vs. cultural appropriation, policymaking, supporting and nurturing artists, administrators, and dance-related personnel within their careers, mental health and well-being, education and training, financing, funding and organizational health, and a host of others. The work of UK and US dance artists must go deeper. We must forge ahead and find a stronger international connection.

As much as we recognize the need for dialogue, this period of time has revealed that action is required. **Let’s take the moment...** to implement. Black dance artists are expansive and diverse in all forms, and so we must push the boundaries of our art form to further connect us. Our contributions matter and inform practice.

Together we can use our voices to capture what we’ve been saying in our dances for centuries, resulting in a far greater reach with a more powerful and complete narrative. One of our most important and powerful tools is the collective voice.

As the saying goes, “This world does not move without Black creativity.”

40 YEARS OF PHOENIX

**WITH PHOENIX DANCE THEATRE
CO-FOUNDER DAVID HAMILTON MBE
AND CURRENT ARTISTIC DIRECTOR
DANE HURST**



CATCH THE CONVERSATION:



Dane Hurst © Pierre Tappon



David Hamilton MBE
© Jonathan Gawthorpe/
Yorkshire Evening Post



Heart of Chaos (choreography Darshan Singh Bhuller, 1993),
restaged for the 40th anniversary celebrations



Phoenix Dance Theatre's 'Gang of Five' (1989) © Terry Cryer

Founded in 1981 by three Black British men from Harehills, Leeds, Phoenix Dance Theatre is one of the UK's leading contemporary dance companies. In 2021-2 the company celebrates 40 years since its inception with a series of special events honouring the company's proud traditions and four decades of work.

One Dance UK Chief Executive Andrew Hurst MBE sat down with one of the company's co-founders, David Hamilton MBE, and current Artistic Director Dane Hurst, to talk about the company's foundations and new direction, the importance of cultural exchange, and what exciting events we can expect as part of the celebrations.

About Phoenix Dance Theatre

Phoenix Dance Theatre is the longest-standing contemporary dance company based outside London. The company's aim is to create dynamic, diverse and relevant work that embodies rich Caribbean history and shines a light on cultural narratives which are often overlooked or untold.

Over nearly four decades the company has grown to be internationally respected for its artistic programmes which encapsulate the diverse spirit of multicultural Britain. Each year the company embarks on national tours presenting critically acclaimed dance productions to audiences throughout the UK and abroad – reaching up to 20,000 people and engaging with up to 6,500 people through the company's extensive education provision and outreach.



'Family' (1992) choreographed by Shapiro and Smith, part of the 40th anniversary celebrations © Phoenix Dance Theatre

"LET US COME TOGETHER AND LET THE ART SPEAK: THE HUMAN ENERGY AND HEART OF THE MATTER. WHEN THE HEART SPEAKS, THE ART SPEAKS, AND WHEN THE ART SPEAKS, THE PEOPLE LISTEN."

Dane Hurst

SOME EXCERPTS FROM THE INTERVIEW:

How would you describe the foundations of the company? Take us back to the early days.

DAVID: Prior to the company forming, Donald Edwards, Vilmore James and myself were part of Zodiac, which fused jazz, funk and contemporary dance. Thanks to the support of many people, including John Auty and Nadine Senior, we found rehearsal space for this new company and began performing.

I would describe the foundations of the company as having an educational base. Equally, it was important to infuse its cultural side, responding to what was going on in the community at the time. These things come together.

We made many sacrifices and put everything into the company. Our administration offices were in (early Company Administrator) Pauline Fitzmaurice's house in the early 80s, and it's incredible that today we have our own building and the legacy of learning and culture continues.

How do you honour that initial creative vision today, particularly at this milestone year?

DANE: That vision, that early planting of that seed: those people did the right thing. There was a spirit that still drives the company today. None of what you see here would have happened without people having the audacity and the dream: I'm going to start a dance company.

For Phoenix to celebrate 40 years, it's such a rich history – there's so much to honour and respect. It's a big task for us to do justice to what this means. It's decades of artists, decades of supporters, decades of history. We reached out to many people from the company's past, and to many other dance companies who are joining us. It's not just about Phoenix turning 40. It's about celebrating dance, how dance changes lives and inspires people.

You have both danced all over the world. What is the importance of collaboration and exchange of ideas?

DAVID: It's important to have cultural exchange – to bring what others don't have, and for them to teach us their ways. It's not just about dance. Dance comes from culture. Why is your dance that way? How did it get that way? What is the influence of your music?

It's not something you learn in school or in training, it's part of your environment and you grow up with it. It's not just the technical aspect of the dance, but rather the cultural aspect that underpins the dance.

DANE: I think cross-cultural collaboration is absolutely key. I personally benefitted from the scholarship programme initiated by Lady Anya Sainsbury and Nelson Mandela, and alumni from that programme are all around the world doing incredible things.

It can only be a positive thing when we champion and celebrate cultural exchange. When we go to new places and collaborate, the dance evolves; we all evolve.



Understand you are collaborating on a new work as part of the 40th anniversary season. What can we expect from your co-creation, and why was it exciting to work together?

DANE: It's essential to include work by David Hamilton on the stage as part of our celebrations because he started the company, and he's still alive and well in Leeds, the birthplace of the company.

When I first started in the role of Artistic Director, David asked me some tough questions and shared with me many important lessons and offered a lot of historical context. Hearing David speak about the founding of the company, and the spirituality behind it, I thought 'how best to honour this'?

DAVID: When Dane asked me to collaborate, it was a surprise. We have an immediate rapport, so in the studio we fed off each other, and there are situations where in the moment, it just happens. That's true collaboration – a feeling. Artists have that sensitivity. It's not something you think about, it's something you feel.

DANE: We share an openness and a desire to create something. We decided on a celebration, a ceremony, with live music, and we are focusing on two key words for the creation: ceremony and ritual.

You have many youth dancers engaged, both in your learning and participation work and also with the 40th anniversary celebrations. Why has the company placed so much emphasis on education?

DAVID: Dance hits us in more than one way. It has different degrees of entry: you don't need to be a brilliant dancer to enjoy dance. The therapeutic elements of dance are profound. You can be uplifted, and after a period of time you realise how much you change.

I was lucky to have a headteacher during my schooling who valued the arts. It takes vision from people. It gives room for people to be creative, and think outside the box.

DANE: This is a flagship company, and we talk about diversity and inclusion, but Phoenix has been doing it for 40 years without trying to shout about it. Its base around education, and taking dance into the community, has been so important. How can we expect to expand diversity in dance without taking dance to educational settings and making it accessible for all young people?

How important is it to recognise the work of those trailblazers who have gone before and paved the way for current dancers?

DANE: It's important to honour what people have done before. I wouldn't be the dancer I am without the influence of many important dancers. The excellence that the founders of Phoenix and many other dance leaders have achieved, what they built, allows us to be where we are in dance today and to aspire to do even better.

If you show respect, which is so important, those people will give you what they know, and allow you to move forward with their support and guidance.

DAVID: I think the history can sometimes be forgotten, and it shouldn't be. And when we ask 'who is responsible for that?', when it comes to me I think 'I must do my part'. Not just with Phoenix, but as part of the bigger picture. Learning from the experts and showing respect helps us to take our artistry to the next level and move forward.



David Hamilton MBE in 'Primal Impulse', 1985 © Phoenix Dance Theatre

"RESPECT TRADITION AND THE PAST. DON'T LET TRADITION HOLD YOU BACK, THEN THE FUTURE CAN BE OPEN, POSITIVE AND CONSTRUCTIVE."

David Hamilton MBE

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The evening features an eclectic selection of work by internationally acclaimed, award winning choreographers, including former Artistic Directors and collaborators.

40th Anniversary Gala

12 February
Leeds Playhouse

The celebratory evening will feature short new works and company repertoire as well as the debut of a new collaborative work, choreographed by the company founder David Hamilton MBE and Artistic Director Dane Hurst.

Audiences can expect to look forward to a host of special guest performances from celebrated and award-winning artists and companies from around the UK.



David Hamilton MBE in 'Primal Impulse', 1985 © Phoenix Dance Theatre

WHERE WE ARE NOW

CHARTING SCREENDANCE'S RECENT GROWTH AND DEVELOPMENT AND WHAT IT MEANS FOR CREATORS

BY ROBERT HYLTON

WWW.ROBERTHYLTON.INFO

COVID-19 has seen us all navigate a disrupted world unparalleled in our modern times. Life for many was put on pause, theatres going dark as tumbleweed became the star. Zoom took over our working lives and the camera lens and screen became our weapon of necessity. From teaching workshops, making repertory available to view, meetings and an explosion of new dance works on screen, the cultural production of dance and theatre on film multiplied tenfold. A blast of creativity ensued which would not have happened at such a pace otherwise.

Dance on film has had an interesting progression over the past few decades in this country. In the early 2000s I made some short, self-funded, hip hop dance films with the director Oliver Ashton. This led us to receive a 2003 Arts Council England (ACE) Capture Award of £20,000 to make *Jaffaman*, in which we worked alongside our production company of choice.

In 2008, I received £8000 from ACE to make *Fresh*, a short hip hop dance film for Channel 4 and ABC Australia. This time ACE selected their production company of choice. The noticeable change? Funded arts-based films were growing in currency and media players were moving in, offering high-level production and broadcast TV possibilities.

On the flipside, cheaper cameras and smartphones have enabled dance to be made autonomously and self-produced. Through platforms Instagram and TikTok, regular 15-second dance videos filmed and edited on a mobile phone can lead to millions of followers and potential financial gain. Today's creators can be free from long-term planning, big budgets and complex contracts.



Robert Hylton © Robert Hylton



FRESH (2008), directed by Robert Hylton



"DANCE ON FILM HAS HAD AN INTERESTING PROGRESSION OVER THE PAST FEW DECADES IN THIS COUNTRY."

FRESH (2008), directed by Robert Hylton

However, putting your work onto social media could be seen as giving it away, while production companies with commercial awareness work towards specialist film festivals outside of the public gaze. This, I feel, leaves the filmed dance world in a conundrum: expensive screen-based dance as opposed to the more democratic TikTok etc. 'Art' versus 'the popular' - hierarchal posturing vs global accessibility?

Through the death of George Floyd and the Black Lives Matter movement in 2020, there was a lot of loss, reevaluation and anger that needed an outlet to be expressed. The same was true with the effects of the pandemic, subsequent lockdowns, and the sudden experience of isolation. Film became a place for that artistic expression. The rush to create filmed product saw a flurry of commissions for broadcast, social media, or self-funded film.

For me personally, there was so much new content I got dance film fatigue, so in the end I switched off. It became too much to take in what seemed to be forced industry product. In the deluge, I fear lots of great work got lost in the wind, flick or click.

In my experience from creating *Jaffaman* to *Fresh* I observed the transition of self-producing towards engaging with production companies as funding streams became more visible. In reality this transition took something away from the artist towards a signpost of neo liberal based arts, which risk being centred on profit and exclusive media networks.

In the years following *Fresh* I worked as choreographer in large-scale commercial productions for international brands. and experienced the effects of 'producer power' big

budgets and production credits as currency firsthand. The production credit often securing more future funding for the production company, not necessarily the dance maker. This is where the choice of 'independent' to 'produced' needs to be questioned, and where I feel artists can be pushed back in favour of profit, rather than artistic merit.

My reflection is that the transition of funding (and therefore power) has transferred from artist to production company. With the recent vast output of film-based work due to the pandemic, my thoughts are that the ephemeral nature of such outward product has left us with some questions regarding dance makers' place in film.

What is the balance or priority given to expressive culture and public presentation when making dance films. Is it – 'stars', 'likes' or financial gain? Artists often self-produce, yet seem to give the title away when the question of money comes to play. Is it that, within the funding system, artists need to push all their positions harder – ensure proper crediting and be acknowledged more visibly? Such markers of self, I think, are needed as dance has moved further towards the screen. That said, social media disrupts broadcasting exclusivity, and shifts, or opens the paradigm, to showing work.

It seems we are at a crossroads. As artists go forward it's a question of choice – red pill or blue pill?

Robert Hylton is a London based choreographer, director, dance educator, writer, and researcher. He has toured nationally and internationally since 1999 with performance, education, and film work both commercially and in theatre. In 2021 he was commissioned by The British Library to write a dance image archive book to be published in autumn 2022.



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**FRESH
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**DANCE
PASSION
2022**



BBC DANCE PASSION 2022

WHAT IS DANCE PASSION?

BBC Arts and One Dance UK are pleased to announce that Dance Passion will return in 2022, shining a light on the UK's world-class dance sector! Dance Passion is a collaboration between BBC Arts and One Dance UK and is supported by funding from Arts Council England's National Lottery Project Grants programme.

Following its success in 2019, #DancePassion will be back on BBC networks, stations and platforms in 2022. We've commissioned 14 unique pieces of work to be part of Dance Passion, showcasing talent on film and via new digital interactive platforms – click the link below to find out more.

[CLICK TO KEEP UP TO DATE](#)

GET INVOLVED

2022 will also see us hit the road to find out what drives the passion for dance in various areas of the UK. We're setting up hubs of activity in venues in Leeds, Coventry, London and Plymouth, to capture a wide spectrum of talent from all across the UK.

Dance Passion is for everyone in the dance sector, and there will be whole range of free opportunities and ways that you can get involved including a series of upskilling workshops we're running with our partners to help develop the sector. Sessions will cover topics like how to create content for social media, how to film dance, and music rights. We'll also be releasing an engagement pack crammed full of ways for everyone, everywhere, to take part in Dance Passion.

Click on the button opposite to keep up to date with what's on offer.



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INTERACTING WITH INTERACTIVE



BBC Research and Development is at the heart of innovation at the BBC; the brains behind technological leaps such as digital radio, UHD streaming, and interactive storytelling.

BBC Connected Studio Events and Communications Coordinator Thomas Hetherington explains some of the free technologies on offer to Dance Passion creators – and to all of you!



Thomas Hetherington

**DANCE
PASSION
2022**

Connected Studio MakerBox is a chance to explore the BBC's innovation first hand, giving creators a space to connect with each other and try out the latest storytelling tools for their own projects.

As well as access to brand new technology, MakerBox hosts a collection of case studies written by the people behind some of the BBC's interactive programs and projects pulling back the curtain on the challenges and triumphs behind their creation. The MakerBox tools use the latest technology so creators can give audiences unique and personalised experiences.

SOME EXCITING WAYS YOU CAN GET INVOLVED TO CREATE VIA THE PLATFORM INCLUDE:

AUDIO ORCHESTRATOR allows creators to conjure up immersive sound experiences that use everyday devices (phones, tablets, laptops) to create a web of speakers. Producers have used the tool to put audiences inside a haunted house, pitch-side at the rugby and to explore the instruments of the orchestra.

WWW.BBC.CO.UK/MAKERBOX/TOOLS/AUDIO-ORCHESTRATOR

STORYFORMER helps create interactive experiences that flex to each individual audience member or tell a story where viewers choose how the narrative progresses. You might provide users with an experience that times itself perfectly for their commute, or offer them all the options when it comes to where a narrative goes next.

WWW.BBC.CO.UK/MAKERBOX/TOOLS/STORYFORMER

BBC NOTES allows users to deliver timed companion content to audience's second screens, enhancing how they watch in-person events, livestreams and on-demand content. BBC Notes has previously been used by the BBC Philharmonic to provide audiences with timed insights to a variety of classical music, at venues such as the Royal Albert Hall and Manchester's Bridgewater Hall.

WWW.BBC.CO.UK/MAKERBOX/TOOLS/BBC-NOTES-

All these tools are available for free to everyone over 16 for experimentation, exploration and non-commercial public use.

The MakerBox community forum is where users share updates on their projects, ask questions about the tools and find inspiration. It's open to everybody, regardless as to whether they are using the tools, so people can learn and explore the conversation around digital creation or set challenges for fellow creators.

Further information

Connected Studio regularly hosts workshops and events to introduce users to the MakerBox tools, partnering with conferences, talent development schemes and national culture programs to reach new users. Some of our community's creations are hosted on BBC Taster, some go elsewhere into BBC products, and others go on to live on user's own websites.

WWW.BBC.CO.UK/TASTER

WWW.BBC.CO.UK/MAKERBOX

LAYING THE GROUND

A NEW FILM PROJECT PROFILING BLACK DANCE ICONS

BY YASSMIN V FOSTER
DANCE ARTIST, RESEARCHER
AND BBC DANCE PASSION
COMMISSION RECIPIENT

WWW.YASSMINV.COM



Yassmin V Foster © Lightcapturer Photography

There have been a number of Black and British dancers who have significantly broadened the horizon for other Black dancers on London's West End stages and through their touring work. Namron OBE, whose passion for dance has conquered immense obstacles, is just one of them.

Laying the Ground will challenge, circumvent and redress the unfortunate but reoccurring pattern of omission, partial visibility and misrepresentation of Black dancers in British dance history.

In 2012 I was introduced to Namron amongst many other Black and British choreographers, dancers and performers, including Jackie Guy MBE and Greta Mendez MBE. Although inspired by this knowledge I questioned why my dance education did not celebrate their contribution to the British dance landscape in relation to their white and British counterparts. In the last 100 years this country's arts education and entertainment sectors have greatly benefited from the expressionism and dedication of Black performers and efforts to correct this omission need to be actioned.

As the late Thea Nerissa Barnes wrote, in 1946 Jamaican born Wilbert 'Bertie' Passley, aka Berto Pasuka, with confidant Richie Riley debuted Les Ballets Nègres in London. The company went on to tour their full-length dance dramas across Britain and Europe (Barnes: 2018). It has taken some 70 years after their first appearance for a comprehensive excavation of their contribution to dance in Britain to be recognised.



Yassmin V Foster and Namron © Yassmin Foster

**"THE COUNTRY'S
ARTS EDUCATION AND
ENTERTAINMENT SECTORS
HAVE GREATLY BENEFITED
FROM THE EXPRESSIONISM
AND DEDICATION OF
BLACK PERFORMERS"**

Barnes, herself a leader in dance and the performing arts, with influential work in academic research and as a mentor, is another iconic figure in the evolution of dance in Britain. Her influence and work is memorialised in a legacy fund^[1], and her story too is still to be fully told. There is much work to do.

The untimely passing of Black British dancer Teneisha Bonner is another abrupt reminder of untold stories and posthumous remembrance of dance excellence. Bonner was a formidable Jamaican born dancer. *StreetDance 3D*, the 2008 & 2012 Summer Olympics Closing Ceremonies, *Some Like it Hip Hop*, *Mamma Mia! Here We Go Again* and *Mary Poppins Returns* are just a few of her acclaimed dance roles.

Kate Prince, choreographer and Artistic Director of ZooNation: The Kate Prince Company, notes "Teneisha Bonner was one of the main reasons I created ZooNation in 2002. She danced with the

company for 15 years. She created the roles of Spinderella in *Into the Hoods...* ZooNation would not have grown in the way it has without the incomparable talent and contribution of Teneisha Bonner." (Prince: 2019)^[2].

The *Laying the Ground* non-linear unfolding film will utilise BBC StoryFormer and allow viewers to decide how they engage with the content. This approach considers that Namron's story lays at the intersection of hyper-aural and proprioceptive discourse, including race, ethnicity and citizenship.

I want to shout out about the ongoing edited publications by Pawlet Brookes, such as *Hidden* (2013) and Adesola Akinleye, *Narratives in Black British Dance: Embodied Practices* (2018).

[1] <https://www.theabarneslegacyfund.com/>(correct at 28/9/21)

[2] <https://zoonation.co.uk/2019/09/17/teneisha-bonner-1981-2019/>(correct at 28/9/21)

CREATIVE EXPRESSION AND RESILIENCE



Nicolette Wilson-Clarke
© Irma Arrowsmith

BY **NICOLETTE WILSON-CLARKE**
PSYCHOTHERAPIST, COACH TO CREATIVES,
AND FOUNDER OF THE CREATIVE GENIUS

WWW.THECREATIVEGENIUS.CO.UK

 **CREATIVEGENIUSCOACH**

As we open our doors again and, for some of us, our hearts, how can we gracefully step back from COVID-19, return to work and adapt to a new way of being?

These questions are based on the inner resource of resilience which in psychology is the ability to bounce back from adversity and positively adapt to change. In positive psychology there are 24 character traits and creativity is one of them.

When we participate in creative activities we encourage positive emotions and produce alpha waves in the brain associated with relaxation and mindfulness. The result is our ability to be open to new ideas, try new things and look at experiences from different perspectives.

When we creatively express through dance, art, writing or music we tap into a part of ourselves that can cultivate a positive attitude, emotionally regulate, develop a growth mindset that sees failures as learning opportunities and cultivate feelings of optimism.

This optimism has been shown in research to reduce the impact of stress on the mind and body during a crisis. So even when our body is going

into fight or flight mode, it is possible to move away from what's obvious and re-imagine our surroundings with powerful "aha" moments.

Developing a creative mindset can be as simple as creatively expressing through movement or as challenging as experimenting, failing and then reflecting.

Other supportive practices can be combining random ideas to make connections, asking questions, eating well, getting enough sleep, following morals, living by values and remembering to focus on what can be controlled.

As we exit the pandemic, let us remember that creative expression is a part of who we are as humans. For us to adapt, grow and bounce back we will need to nurture and nourish our creative side in the same way that we are encouraged to honour our emotional self.

By doing so, we can learn to better tackle future problems, adapt to change and manage new experiences with greater insight.

How will you build your daily resilience through your birthright of creative expression?

NICOLETTE WILSON-CLARKE'S 5 TOP TIPS TO UNLOCK YOUR CREATIVE GENIUS

Being a creative genius comes with great responsibility. But what if you're not quite there yet and could use some inspiration?

Here are my five top tips to help you unlock your creative genius.

1 TAKE A NAP AND SLEEP ON IT

A study published in *Nature* by Wagner et al (2004), found that people who slept on a creative task were more successful than those who remained awake to solve it.

When we sleep, our unconscious mind which holds our forgotten experiences, emotions, ideas and memories gets a chance to restructure information without the conscious mind getting in the way.

This is a great time to discover new and insightful thoughts. Don't forget to grab a pen and paper before you switch off.

2 USE YOUR DOWN TIME

In true creative genius style, this is about doing things outside the box.

If you are usually a morning person, consider creating at night-time, and night-time people consider creating in the morning.

This is beneficial because when you are at your most groggy, your analytical conscious mind is suboptimal, and your unconscious mind has more freedom to reign supreme. This is backed up by research from Weith et al (2011).

Experiment with this until you find a time that works for you.

3

BATHE

Having a shower or taking a bath has been proven to relax the mind and unlock the creative juices.

Creativity expert Scott Kaufmann found that 72% of people reported having a breakthrough in the shower.

To ensure that you never miss a thought, why not source some waterproof writing utensils to jot down whatever evolves.

4

PRACTICE DOING NOTHING

Are you constantly on the go, chasing your next task, appointment or goal?

By taking time to pause for an hour or a day, you will help to reset your brain, relax your mind, giving yourself the opportunity to declutter and let your imagination flow.

Incorporate some down time into your week and notice the impact.

5

STEP OUT OF YOUR NORM

Is it time to do things differently?

Do what scares you or something that's out of character for you.

Take the time to step out of your comfort zone and feel yourself come alive.

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ONE DANCE UK CHOREOGRAPHERS DIRECTORY

WWW.ONEDANCEUWK.ORG/UK-CHOREOGRAPHERS-DIRECTORY

The One Dance UK Choreographer Directory (UKCD) is a free, searchable catalogue of independent choreographers and movement directors with experience in the arts and entertainment industries.

For further information or to join the directory, please contact Amelia Bickley and the membership team:
membership@onedanceuk.org

FOR CHOREOGRAPHERS

The UKCD is a platform that lists you and your creative services, to promote your voice and share your work. As a resource, it is aimed at producers, directors, casting agents and production companies to use as a tool to access both emerging and established choreographers for professional work-related opportunities.

FOR PRODUCERS

Whether you are looking for or are simply interested in researching dance choreography, fight direction, mass movement, or something more specific such as mask theatre, Middle Eastern dance, or music videos, the directory offers a diverse network of expertise with its contemporary practitioners.

The directory is currently comprised of 115 dance and movement styles to represent the diverse ecology of choreographic specialisms across the UK. As an inclusive network, the directory advocates all styles and forms of dance from Capoeira to Sufi dance, Columbian Salsa to Waacking, Kathakali to Kizomba.

HOW TO JOIN

To join the directory, you must have a One Dance UK membership and at least five professional credits to authenticate your choreographic work. The One Dance UK team manage the directory and offer individual, administrative support for choreographers. We also provide recommendations to those looking for a choreographer, free of charge.

The Featured Choreographer is our monthly spotlight campaign of a directory member, where the UKCD advocates you and helps to manage your exposure as a choreographer on a national level through our platform. In 2021, the featured spotlights have had combined reach and impressions of over 36,000 people across social media.

Another benefit of the directory enables you to have an enhanced listing as a choreographer on Spotlight, saving £400.00.

The UKCD offers you the opportunity to be part of a wider network, where you can reach out to us if you require support promoting your work or events across our platforms. Equally, we invite and welcome new contacts and partnerships of industry professionals to engage with the UKCD services.



As a UKCD member, you gain access to the digital membership badge to display on your website and social media platforms.

FLYING HIGH

WWW.ANTOINEMARC.COM

Choreographer, director and One Dance UK Choreographers Directory member Antoine Marc shares his inspirations and some exciting creative pathways he is exploring with new technologies.

The desire to explore dance by finding innovative ways to share stories and emotions with audiences has always been an exciting part of my creative practice. First with live music, then through filmmaking to create short films led by dance. As I have an audiovisual background, cinematographic tools and algorithms in editing software were elements I am fascinated by. As equipment develops, new possibilities arise.

More recently my career has led me to use projection mapping to design shows in the UK and the UAE. Currently, I'm captivated by the use of XR (extended reality) technology in developing content which helps visualise the relationship between dance and music.

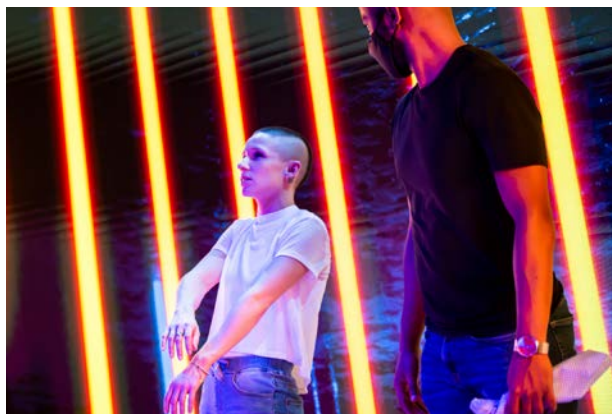
But throughout the years, a peculiar leading technology has become one of my main focuses. It started six years ago, when I discovered the existence of Autonomous Drone Technology, thanks to Jean-Dominique Lauwereins and the drone manufacturer Parrot. Using a special floor with specific colour patterns, drones could be programmed and therefore choreographed. With this realisation, we have embarked on a journey to create shows where dancers interact and share the stage with 'living' machines dancing to the beat.

The first show I choreographed utilising this technology was performed by Gavin Vincent and Nadia Lumley to create an explosive routine where both dancers and drones waded around each other challenging the skills of the other. Several more shows were created across the globe and it has been a great opportunity to collaborate with dance talents from around the world.

"AS EQUIPMENT DEVELOPS, NEW POSSIBILITIES ARISE"



Antoine Marc © Lidia Crisafulli



Antoine Marc © Lidia Crisafulli

It is a privilege to be a part of the tech development through creative endeavours, as well as to witness the growth of the technology itself. Recently, we were invited to perform on a primetime French TV show. While choreographing the piece I decided to perform myself, with dancer Joseph Tirole. It was a bit nerve-racking as I have gotten used to being behind the camera, but utterly delightful to be able to share the latest technological advancements through the poetry of dance. It was the perfect environment to test the developed ultra-wideband equipment, allowing for more creative freedom, while assessing some new possibilities with indoor drone technology.

There are many projects lined up developing further the relationship between new technology and dance. Though it is hard to predict what the future holds, it surely looks very bright, filled with passion and dance.

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Photo by James Keates

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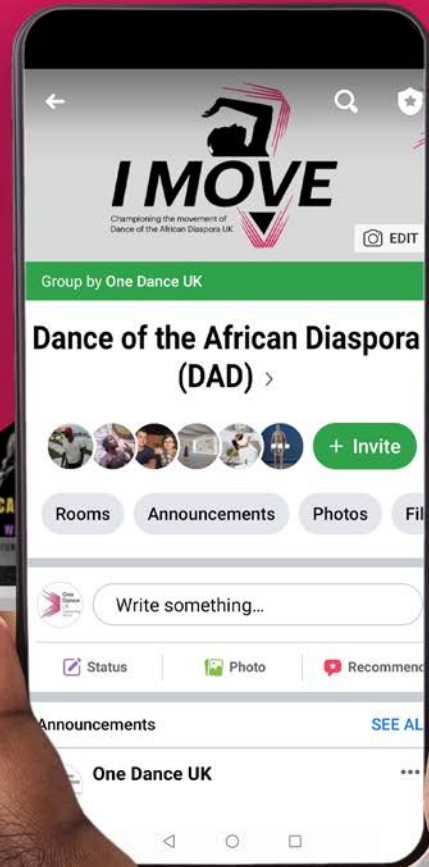
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Join the conversation

Have you joined our Facebook group yet? Build connections within the DAD community, share your practice and knowledge, engage in discussions and stay up to date with all the latest DAD news!

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The image features a solid red background. Two large, semi-circular cutouts are positioned horizontally, one above and one below the text. These cutouts reveal a patterned surface, likely a piece of fabric or paper, with a complex paisley or floral design in shades of orange, black, and white. The design is symmetrical and intricate, with swirling motifs and leaf-like shapes. The red background is visible through the center of the cutouts.

THE NEW GENERATION

EXT
ION



INTERVIEW

EMANCIPATION AND EDUCATION

BOY BLUE'S COMMITMENT TO EDUCATION AND EXPRESSION

BY ALISON RAY MA

www.bit.ly/BoyBlueEOE

Alison Ray MA talks to Michael 'Mikey J' Asante and Kenrick 'H2O' Sandy MBE, co-founders of Boy Blue, on their presence on the GCSE Dance syllabus and the importance of diverse dance styles being presented to young people.

BOY BLUE

Founded in London in 2001, Boy Blue, the award-winning brainchild of composer Michael 'Mikey J' Asante and choreographer Kenrick 'H2O' Sandy MBE, encapsulates the pulse of the city it was born in.

Weaving frontline stage and screen work around the elevation of hip hop culture, Boy Blue is an Associate Artist of the Barbican, London. Since 2007 the company has created *Pied Piper* (2007), which won a Laurence Olivier Award for Outstanding Achievement in an Affiliated Theatre, *Legacy* (2011), *Touch* (2011), *The Five & The Prophecy of Prana* (2013), *A Night With Boy Blue* (2013, 2015, 2016, 2018), the Olivier nominated *Blak Whyte Gray* (2017), *Outliers* (2018) - Asante's musical debut in the Barbican Concert Hall - and *REDD*, which premiered at the Barbican in 2019. Film work includes *R.E.B.E.L.*, commissioned by Sky Arts and 'Art50' in 2018.



Kenrick 'H2O' Sandy MBE © Benji Reid



Michael 'Mikey J' Asante © xxxx



Boy Blue Entertainment's *Emancipation of Expressionism* © Nicole Guarino

Outside of the theatre, Boy Blue collaborated with Danny Boyle to contribute to the Opening Ceremony of the London 2012 Olympic Games, with Sandy leading hundreds of young dancers before staging the handover of the Olympic torch and the lighting of the cauldron.

With a company ethos befitting of the founder's roots, and a long-term commitment to education, Boy Blue can be found running a highly respected dance education programme in East London. Using a typically unique approach, they enable more than 100 young dancers to train weekly alongside professionals.

In addition, their work *Emancipation of Expressionism* is a set work of the AQA GCSE Dance syllabus – the first hip hop dance theatre piece to be included – and was filmed in 2017 by director Danny Boyle and subsequently screened on the BBC.

You do a lot of learning and participation activity, both in and out of schools. What is your main motivation behind this important work?

Kenrick 'H2O' Sandy: When I was at school I had access to sports, music and space to be creative with good and supportive teachers. So, for me, as an Artistic Director and as a parent, being able to access the arts and creativity at school is really important. The arts, alongside academic subjects can support confidence, initiative and innovation in young people.

Michael 'Mikey J' Asante: To add to that, hip hop is all about the youth and promoting the idea of creativity and confidence in an individual. These things are good for people in general, even if they don't take dance on as their career. It's essential for us at Boy Blue to pass information on, passing it onto people so they can create what's next in hip hop. Hip hop is about passing the baton on.





"IT'S A PRIVILEGE AND HONOUR, KNOWING THAT WE CAME THROUGH THE SAME SCHOOL SYSTEM THAT NOW TEACHES OUR WORK."

Michael 'Mikey J' Asante

How long has the company been involved with the GCSE spec, and what was the process in securing its place?

MA: Our piece, *Emancipation of Expressionism* (EOE) was invited to be on the syllabus in 2016. The examining board AQA spoke with Kenrick at length to understand the piece and then we were delighted to be accepted as part of the GCSE Dance curriculum.

What is Boy Blue's vision for your education programme for young people?

MA: Our EOE specific work is all about supporting young people to understand the piece. The educational programme brings awareness to our work, sharing information and supporting students and teachers. Our work encourages young people to open up their creative minds

We offer an alternative route into becoming a dancer or being interested in dance. Young people can see real people, like them, in our company which is inspiring.

KS: Even if someone doesn't want to be a dancer they can learn discipline, patience, resilience, problem solving and teamwork through participating in our educational programme. They are the key elements that make Boy Blue.

We have upheld a want and passion that any young person can look at and be inspired by. We love what we do and we strive to be better all the time.

When you do direct work in schools, who in the company delivers workshops? Do you have a specific educational team?

We have an excellent Creative Learning Producer who manages all of our educational and creative learning activity. Our brilliant workshop teachers are trained to teach EOE repertoire and the choreographic approaches of the piece.

How important is Boy Blue's presence on the GCSE spec? What does it mean for visibility?

MA: It's a privilege and honour, knowing that we came through the same school system that now teaches our work. It's very humbling but also pushes us to do more and think about how we can expand. It's dope.

KS: To know that our work is part of educational history is a weird feeling because when we started doing this the ambition was just to enjoy and create. Now there's this responsibility that clearly shows that this joy has manifested into a different space, it shows that we can give more to the education system.

We have a lot of connections with schools and educational institutions and we can provide work for our people to teach in these places which is powerful.



Amy Williams © Dani Bower
for One Dance UK

DANCE IN SCHOOLS: ADVOCATE FOR CHANGE

BY AMY WILLIAMS

DANCE IN EDUCATION MANAGER

Now more than ever, it is vital that the dance sector comes together as one strong voice, advocating for the importance of dance in education. One Dance UK is working to lead the way to a stronger, more vibrant and diverse dance sector, and this article offers some guidance on how you can advocate with your networks.

We continue to advocate for dance education in several ways, including relaying information to Government via the All-Party Parliamentary

Group (APPG) for Dance, providing the secretariat for the Children and Young People's Dance Programme Board, being part of the Council for Subject Associations and attending regular meetings with DanceHE, Sport England, Dance, Learning & Participation Network and others, and delivering advocacy-based CPD to teachers in schools and grass-roots settings.

We believe that everyone has the power to influence others about the importance of access to dance for all children and young people!

WHO CAN I ADVOCATE TO?

MPs and government	School leaders and governors	Careers advisors and other key colleagues	Young people and their parents and carers
POSSIBLE ACTIONS AND RESOURCES			
<p>Write to your local MP and draw their attention to the vulnerable position dance currently holds in education. You could share our dance education report with them, invite them to attend forthcoming APPG for Dance meetings or simply outline why dance plays an important and powerful role in the lives of children and young people.</p> <p>If you are not sure who your MP is, visit: www.theyworkforyou.com</p> <p>Respond to any government consultations relating to dance or arts education. Follow One Dance UK on social media as we share details of any relevant government consultations - @onedanceuk</p>	<p>Download & share our recently updated resource Dance: A guide for governing bodies, created in partnership with Arts Council England and the National Governance Association, which highlights the many benefits of including dance as part of a broad and balanced curriculum.</p> <p>Invite school leaders and governors to watch dance events, performances and productions that your students are involved in. Dance creates a positive 'shop window' for schools in the wider community.</p> <p>Share evidence and research on the positive contribution of dance on students' physical and mental health and wellbeing.</p> <p>Send a message of thanks to a supportive school leader or governor via One Dance UK.</p>	<p>Highlight the varied range of careers available in dance and the enormous growth of the creative industries in the UK. Demonstrate the range of transferable employment skills dance offers.</p> <p>Share One Dance UK's updated Career Guide and new 'Case Studies in Dance' document.</p>	<p>Share information from our document 'Why Study Dance at School or College?' to provide a well-rounded view of the many benefits of dance education.</p> <p>Create opportunities for older students to lead dance activities for younger ones and to perform to others in class, assemblies and in the community. There are no better advocates than young people themselves!</p>
<p>WANT TO LEARN MORE ABOUT ADVOCATING FOR DANCE EDUCATION?</p> <p>Take part in One Dance UK's 'Take the Leap!' CPD session on advocacy.</p> <p>Tuesday 30 November 2022 Online</p> <p>CLICK FOR INFORMATION</p> <p>Become a member of One Dance UK to amplify our voice, for together we are stronger. We offer a range of memberships, each with amazing benefits to support you!</p> <p>Follow us on social media to stay up to date with our advocacy work: @onedanceuk Resources and information on projects mentioned can be found on the One Dance UK website.</p>			

**ARTIST
PROFILE**

PIVOTING IN DANCE EDUCATION USING THE ARTS TO EDUCATE AND EMPOWER

BY STACEY GREEN
CO-FOUNDER OF FREEDOM FOUNDATION
AND THE TIRED MOVEMENT

WWW.FREEDOMFOUNDATIONUK.ORG



Stacey Green © The TIRED Movement



The various pressures our young people are under in the age of social media are well-known. A 2017 Young Minds study found the prevalence of 5-15 year olds experiencing emotional disorders (including anxiety and depression) had increased by 48% – from 3.9% in 2004 to 5.8% in 2017. Freedom Family Ltd was co-founded by Laura Grant and myself in March 2017 with the aim of improving the mental health and wellbeing of children and young people throughout Nottingham.

We deliver creative programmes which introduce children and young people to the performing arts as a way of increasing their self-esteem, resilience and confidence, whilst supporting them to learn new skills and unlock hidden talents. Our programmes provide essential education which helps children to understand the risks of inappropriate online choices and reinforces the positive benefits of using technology to express themselves.

We began delivering programmes in a number of primary schools across the city as an after-school provision, but we quickly recognised that the message of improving mental health and wellbeing was being lost. There were many factors for this, but ultimately we knew how important it was to raise awareness about the impact social media was having on young people, and that in order to reach as many children as possible we would need to offer our programmes free of charge. We therefore made the decision to become a social enterprise so that we could reach more schools, build a better understanding of children’s mental health and enable partnership working.

24%
... OF BOYS AND
GIRLS SAY THEY FEEL
NEGATIVE ABOUT
THEMSELVES BECAUSE
THEY DO NOT LOOK LIKE
THEIR FRIENDS

58%
... OF BOYS AND GIRLS
SAY THEY HAVE FELT
JEALOUS, NEGATIVE
OR INSECURE BECAUSE
OF SOCIAL MEDIA



Freedom Factory workshop participants © Freedom Foundation

"MUSIC AND DANCE HAVE THE POWER TO EMPOWER, SO NEVER UNDERESTIMATE HOW THEY CAN IMPROVE A CHILD'S MENTAL HEALTH."



Freedom Factory workshop participants © Freedom Foundation

2018 saw the launch of Freedom Foundation CIC. Whilst Freedom Foundation is not a mental health programme, we offer a model of early intervention and prevention by supporting children to use creative arts as a way of developing their resilience and increasing wellbeing. Our work raises awareness of key issues which might not only affect the mental health of young people, but also their ability to achieve and lead happy, fulfilled lives.

We introduce children to a series of programmes that inspire young people to use music and movement, singing and songwriting as a way of increasing their self-esteem, resilience and awareness of their own mental health. We incorporate education around the healthy use of social media and enable them to build support networks, learn new skills and unlock their hidden talents.

A further study by Young Minds on the impacts of COVID-19 showed that 69% of respondents described their mental health as "poor" now that they are back at school.

We all know how difficult the past 18 months have been, but particularly children and young people. With education interruptions, lack of social interaction and increased screen time on digital devices, many young people have struggled to cope with these increasing challenges and have been left with feelings of anxiety and unrealistic perceptions of themselves. We have seen a huge rise in the number of young people presenting with body image issues, self harm and eating disorders. In order to continue working with the

schools during the pandemic, we created an online digital learning hub so that we could stay connected to those vulnerable children.

We have also created a safe space where students receive live interactive sessions online. Participants receive their own private login details to enter into a community accessible only to them and their peers. The children have access to positive affirmations, motivational music and dance videos to inspire them, alongside the ability to chat with peers and Freedom Foundation facilitators. The 'chat' feature is monitored by facilitators and regularly assessed for appropriateness.

Music and dance have the power to empower, so never underestimate how they can improve a child's mental health. Releasing tensions and expressing creativity can unlock deep emotions that need to be shared, and some children find it easier to share ideas through movement rather than vocalise their concerns or worries.

If in doubt, "DANCE IT OUT!"



Stacey Green is the co-founder of Freedom Foundation CIC and the TIRED Movement. (Trying to Improve Racial Equality in the Dance Industry). She is also the Principal of Freedom Dance & Performance in Nottingham. With over 25 years' of experience working within the performing arts industry teaching children and young people, Stacey has a passion and drive to

improve equality and inclusion within businesses and organisations and works extensively in schools across the East Midlands to improve mental health and wellbeing issues as a result of social media.

RESOURCES



One Dance UK's Dance of the African Diaspora resources and publications cover issues from artistic to practical, political, theoretical and historical topics, along with influential African dance forms, from jazz, tap to hip hop and more.

PLEASE CONTACT

membership@onedanceuk.org for more information on the resources available at One Dance UK.

VOICING BLACK DANCE: THE BRITISH EXPERIENCE 1930S - 1990S

JEANETTE BAIN AND CAROLENE HINDS



Voicing Black Dance, an overview of the Black dance sector in the UK, has now been made available in PDF format on our online shop or via Amazon

The articles and interviews in this Reader demonstrate that the British context poses unique challenges to the expression of the aesthetics and themes emerging from dance artists within the Diaspora. This collection is by no means exhaustive but has managed to capture some of the 'moments' of Black dance in Britain. It is our hope that it will inspire others to commit pen to paper and tell their story.

It gives an insight into the lives of those artists who dared, against all odds, to dance within an environment that offered very little support. It is about the perseverance, power of conviction and positive attitudes of people determined to share their cultural heritage and to make a real contribution to the British dance sector.'

PURCHASE ON AMAZON:
www.bit.ly/VoicingBlackDance1

PURCHASE VIA ONE DANCE UK'S WEBSITE:
www.bit.ly/VoicingBlackDanceODUK

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