



HOTFOOT ONLINE

SUSTAINABILITY IN ACTION

**IMPLEMENTING CHANGE AND
CREATING OPPORTUNITY**



SPRING 2022

EDITORIAL FOCUS GROUP

**DR SARAHLEIGH CASTELYN,
DR ROSA CISNEROS, ALISON RAY MA**

HOTFOOT EDITOR

CAMERON BALL — SPECIAL PROJECTS MANAGER

HOTFOOT EDITORIAL TEAM

JAZLYN PINCKNEY — HEAD OF WORKFORCE DEVELOPMENT
TAMAR DIXON — DANCE OF THE AFRICAN DIASPORA NETWORK OFFICER
KATIE STEVENS — OPERATIONS MANAGER

ONE DANCE UK COMMUNICATIONS TEAM

LARA COFFEY — HEAD OF MARKETING AND COMMUNICATIONS
DANI BOWER — MARKETING AND COMMUNICATIONS MANAGER
CHLOE SPRACKLING — MARKETING AND DESIGN OFFICER

PHOTOGRAPHY

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BRANDING & DESIGN

ORIGINAL DESIGN & BRANDING BY DIANE BODEL
ARTWORKING & LAYOUT BY FIELD STUDIO

**ONE DANCE UK IS WORKING ON ACCESSIBILITY OF CONTENT.
IF YOU WOULD LIKE TO DISCUSS ACCESSING ANY ARTICLES IN DIFFERENT FORMATS,
PLEASE CONTACT US.**

HOTFOOT@ONEDANCEUK.ORG



WELCOME

Dear colleagues and friends

It is with pleasure that I welcome you to another edition of *HOTFOOT Online*. This year, One Dance UK's work in dance of the African Diaspora (DAD) takes a focus on Action Plan objectives which stemmed from the DAD Mapping Report. After two years of uncertainty for all of us working in dance, we have now refocused through two of these objectives, namely **Education and Training**, and **Fundraising, Sustainability and Advocacy**. We are thrilled to be able to present some innovative programmes through the year to connect, upskill and share knowledge.

Where possible it is brilliant to be able to connect in person with so many of you. Still, further investment in sharing our work via digital technologies means we can maximise our reach and consider our environmental footprint.

You may have seen (or taken part in) some activity already this year. In recent weeks One Dance UK launched the Jazz Theatre Arts Member Led Network, which

works to increase jazz visibility and opportunity in innovative ways. You may have also seen the Representation in Dance Education (RIDE) Resource, offering educators a much-needed information hub for teaching diverse dance styles with integrity in schools.

Other partnerships addressing our Action Plan objectives include collaborating with Breakin' Convention on their podcasts at Sadler's Wells and producing an accessible, and much-requested webinar for Global Majority artists to grow their fundraising skills.

Keep an eye out for more partnerships in 2022 with Birmingham International Dance Festival, Yorkshire Dance and others. Read about these and more Action Plan initiatives in these pages and hear from a wide range of inspiring voices.

I encourage you to read more about these initiatives, share with your networks, and join us if you are able.

JAZLYN PINCKNEY
HEAD OF WORKFORCE
DEVELOPMENT



WAX PRINT

Each edition of *HOTFOOT* features a traditional African wax print. For the 2022 editions we have selected the 'Speed Bird' print, which is popular in West Africa.

The bird is such a valued symbol in many cultures and this fabric has gained a variety of meanings, often referring to change, prosperity, freedom and transition.

In Ghana the pattern refers to the transience of riches: rich today, poor tomorrow, for money has wings and can fly away, so careful investment is key for success. In the Igbo/Ebo region it is called Eneke, and it is said that if the hunters learn to shoot without missing, they have learned to fly without perching.

We ask: what are you investing in artistically, how is your practice evolving, and how are you taking flight towards positive transition?

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RESPONDING TO NEEDS

SUPPORTING THE DANCE OF THE AFRICAN DIASPORA SECTOR



By Jazlyn Pinckney

The One Dance UK Dance of the African Diaspora (DAD) Mapping Report, released in late 2019, shared the findings of consultation with hundreds of voices from the sector. Through surveys, roundtable discussions, face-to-face interviews, and conferences, we created a report outlining some of the key areas for support and growth of the African Diaspora dance community.

The turmoil of the past two years, which has particularly impacted Global Majority artists, has changed the dance landscape. But, perhaps surprisingly, the call to action uncovered by the 2019 Mapping Report still echoes with relevance. Now with added care for rebuilding our resilience and securing sustainable foundations for DAD practice, we reflect

both the issues raised in the consultations and the current needs of the community.

One Dance UK is proud to commit this year's focus for DAD around key Mapping Report themes:

- **Fundraising and Sustainability**
- **Education and Training**
- **Advocacy**

We are delighted we be working in partnership with organisations across the country to bring a range of programmes at low or no cost, responding to the need, and providing information for those connected to DAD.

APRIL

We hosted our first member led-network forum, hosted by Jazz Theatre Arts UK. 'Let's Talk Jazz' saw a great turnout of Jazz dance enthusiasts advocating for the art form. From the success of this event, expect more activity as we welcome and champion this growing network of jazz practitioners.

MAY

We held a much-requested webinar, *Fundraising 101 – Operating as a Global Majority Fundraiser*. With Global Majority fundraising expert Haseena Farid and key speakers from Arts Council England and the Chartered Institute of Fundraising, the session built confidence and knowledge on how to access funding opportunities for our Global Majority dance community.

See page 36

Also in May, One Dance UK contributed to *The Capsule*, a podcast series from The Duke Ldn with Breakin' Convention. Host Luke Lenten talked to a range of dance professionals about career sustainability, health and wellbeing.

See page 38

JUNE

Wednesday 29 June

See page 43

CommonTalk – In Partnership with Birmingham International Dance Festival and FABRIC

CommonTalk is a specially curated discussion panel series as part of Birmingham International Dance Festival (BIDF) supported by FABRIC, centred around what influence the UK's colonialist history has had on their identity, practice, and artistry.

CommonTalk will be delivered as a digital edition available for the duration of BIDF and a special in-person edition with panellists programmed as part of BIDF's programme.

OCTOBER

Thursday 20 October

Dance Transports – In partnership with Yorkshire Dance

See page 40

Yorkshire Dance's Dance Transports programme brings high-quality continued professional development, led by, and for, dance artists. This Dance Transports will welcome 10 paid participants from the Global Majority to share and learn from each other.

Callout details will be released soon.

MEET A MEMBER



Chaquille Forrester-Osborn © Daryl Baker @bakerythe1st

In One Dance UK's new series of Q&As with members, Membership Manager Barny Darnell caught up with Chaquille Forrester-Osborne, Co-Founder of South London-based Krump Collective Gully South Block (GSB).

1. What are your first memories of dancing?

I was about 10 years old and was being taught popping by a French lady who was my first ever street dance mentor. She would take me to Pineapple Dance Studios to learn locking with Jimmy Williams. She had a very close friendship with Salah, so he would come down and teach us in the space she had in Streatham, South London.

2. What advice would you give to someone starting krump?

- Be open minded and allow yourself to be vulnerable
- Whatever you think you know, remove it and start fresh
- Learn from as many sources of information as you can
- Travel. Find different krump communities and reach out to them

3. What's the most common misconception about krump?

The biggest misconception is that krump is an 'angry style' of dance. Krump is FREEDOM. We express through our entire body, whether that be happy, sad, excited, overwhelmed, uplifted and many others. People just see the moves and automatically assume we're angry people. We are not angry at all. We are vessels who have been given this amazing tool to express through movement in a unique way.

4. What concerns you most about the future of street dance in the UK?

There needs to be more battles and sessions in the UK especially in London. No one has anywhere to test out their new material in London. London used to be filled with sessions and battles near enough every weekend but since COVID hit, things have been super quiet. I fear that it might be hard to bring that fire back into London, whereas other places in the UK have been very very active with their street dance scene.

5. Why did you join One Dance UK as a member?

To be a part of a community filled with likeminded companies, individuals and other creatives, and to also shed some love on Krump and how impactful it can be.

6. How does dance help you?

Krump helps me express how I am feeling. It also allows me to enter a new world whereby no one is being judged. You can express, be free, tell your story, let us be a part of your world. It also has a high level of fitness involved due to the nature of the moves and how intense it can get.

7. Any future projects in the pipeline?

GSB will be hosting some krump sessions during the summer, a few workshops and an event as well.

8. Finally...you can have one last dance - what would that be and where?

My last krump dance would most probably be at a battle. This is because the freedom, the crowd, the noise, the music, the battle itself all takes over and I feel as though I have stepped into a new world.

One of my most memorable moments was my first ever battle in East London. I was going through some personal stuff, and my opponent and I channelled our energies together to create a dope battle.

Find out more

 @GULLY.SOUTH.BLOCK

For information about One Dance UK membership or if you'd like to be featured in our Meet a Member Q&A section in the future, please visit www.onedanceuk.org/memberships or email membership@onedanceuk.org



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Guardian
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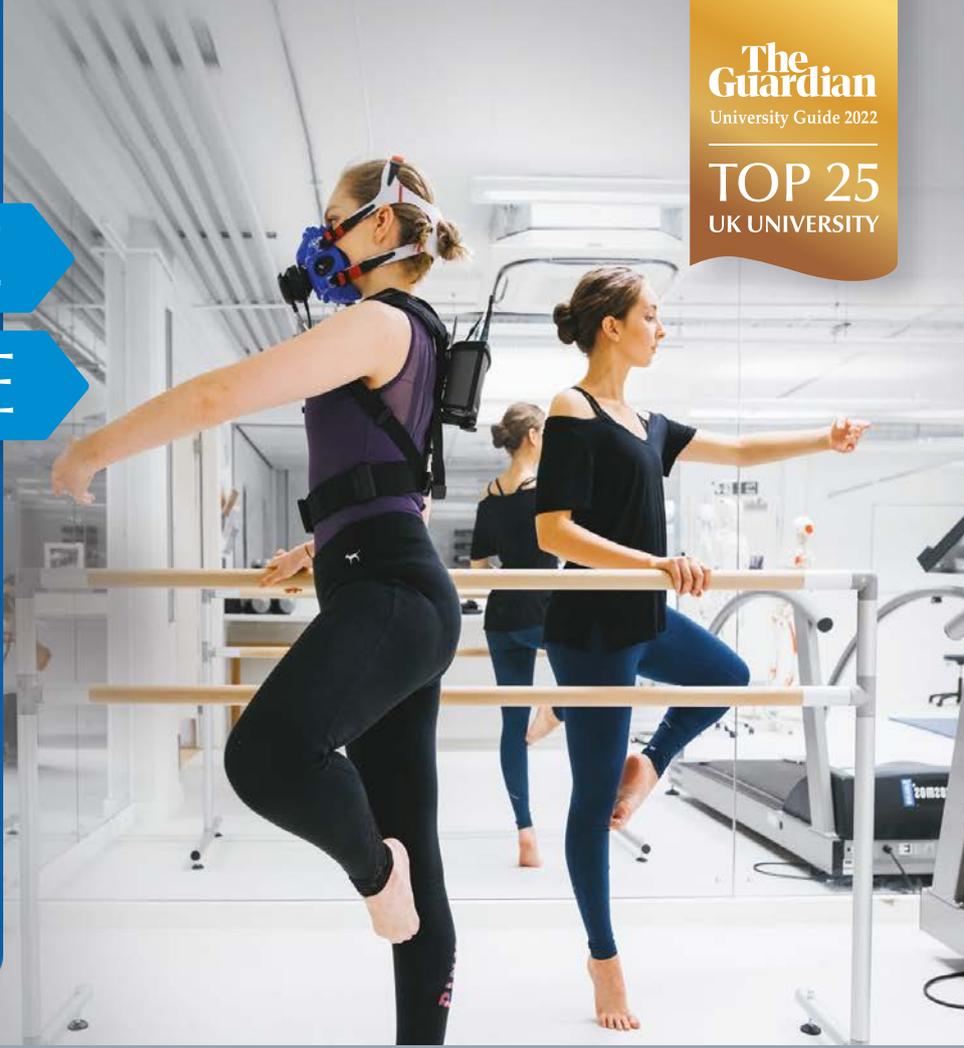
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2022 OPEN DAYS

- Saturday 2nd July
- Saturday 1st October
- Sunday 30th October
- Friday 11th November



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TAVAZIVA DANCE AT WANDSWORTH ARTS FRINGE 2022

Wandsworth Arts Fringe festival (WAF) is an open access arts festival bringing together a lineup of cutting-edge theatre and comedy, exquisite music concerts, art exhibitions, workshops, experimental performance art, outdoor art extravaganzas, and everything in between. Presented by Wandsworth Council, events will take place across the borough of Wandsworth 10–26 June.

Tavaziva returns to WAF in collaboration with bbodance, the English National Ballet School, Alton Activity Centre, Ubuntu Museum and Roehampton R.O.C.K.S! to offer a series of activities designed to bring families together and get people moving.

All activities are inclusive and free, and everyone is welcome to come along and join in the fun!

bbodance Community Dance Day 18 June 2022, 11:00am – 4:00pm

bbodance will open its doors on Saturday 18 June for a day of fun activities and nibbles for the whole family.

The public are invited to view a sharing of Bawren Tavaziva's work created on the English National Ballet School in March. With support from company dancer Harriet Waghorn, the ENB School dancers explored Bawren's unique African, contemporary and ballet style and experienced



Tavaziva in the studio © Alfred George Bailey

repertoire from his latest work *BOY'S KHAYA*. Bawren will also deliver a Drumming and Movement workshop open for everyone to play on Djembe drums and learning African movement.

WAF Family Day 19 June 2022, 12:00pm – 2:00pm

As part of the WAF Family Day, Tavaziva will offer dance and drumming workshops open to all ages and experience levels.

Alton Activity Centre Family Fun Day 25 June 2022 12:00pm – 6:30pm

In partnership with Alton Activity Centre, Roehampton R.O.C.K.S! and Ubuntu Museum, Tavaziva is leading a day for the local community to come together and try new creative activities including, dance and drumming workshops led by Tavaziva, arts & crafts sessions led by Ubuntu Museum, a family movie on a big screen, and more!

Join Tavaziva, bbodance, English National Ballet School and more at WAF 2022 for vibrant music and dance and fun for all!

WWW.WANDSWORTHFRINGE.COM

WWW.TAVAZIVADANCE.COM

**TAVA
ZIVA** **WANDSWORTH ARTS
FRINGE**

NEWS

AILEY AND CURATING SCREENDANCE INTO FESTIVALS LABDAY

By Rosa Cisneros (C-DaRE and WEAVE)

The EU-Funded Widen European Access to Cultural Communities via Europeana (WEAVE) programme aims to enrich Europeana with high-quality audiovisual and 3D content of tangible and intangible heritage coming from wide range of cultural communities. WEAVE includes a 'LabDay' workshop series entitled 'Capacity Building with Communities'. The events are organised by leveraging and building upon previous projects dedicated to inclusivity and collaborative and participatory work, giving space for individuals from multiple backgrounds to share their experiences and to offer solutions to a "problem" or gaps in understanding

With this backdrop and as an artist-researcher that straddles several spaces, I observed that dance of the African Diaspora was missing from the WEAVE project and conversation. In recent months there have been many encounters from across the sector around Jamila Wignot's Alvin Ailey documentary AILEY, and it appeared that a LabDay would connect the brilliant work and synergies emerging in relation to Ailey the choreographer, the film and the power of global networks.

The Ailey and Curating Screendance into Festivals LabDay took place on 29 March online with University of Warwicks Michele Aaron, Founder of Kauma Arts Mercy Nabriyre, and ethnographer Sinibaldo de Rosa. Each guest brought a unique perspective to the conversation and has



Alvin Ailey American Dance Theater performs legendary Alvin Ailey's Revelations in Miami's Adrienne Arsht Center for the Performing Arts
© Wikimedia Commons, Knight Foundation

experience of curating and organising a screening of AILEY. The panel looked at gaps in thinking about curating DAD and screendance films into festivals and the complexities and importance of such work.

The LabDay spoke to some of the following questions:

- Lack of dance films in film festivals - is there a need for curating more dance-related content?
- Lack of diversity in the cultural heritage sector - Black and African Diaspora dance community is underrepresented. How can we challenge this reality?
- Using dance films and curatorial techniques to open up spaces to explore intersectionality through dance

We also shared a digital space where we asked people to engage in the conversation with us and created an interactive padlet (see link below) where others can add their thoughts.

[VIEW THE LABDAY CONVERSATION AND HAVE YOUR SAY](#)

WWW.WEAVE-CULTURE.EU

[READ ABOUT C-DARE](#)

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Dance

NEWS

THE UNIQUE DANCE PODCAST

Conversations with Caribbean artists and creatives exploring community, culture and identity

Jump into the world of dance and the arts, with **the unique dance podcast**, a series of conversations with Caribbean artists and creatives who each bring a new perspective on how they are making their mark on the sector. The podcast is hosted by Tamar Dixon, One Dance UK's Dance of the African Diaspora Network Officer and a dance entrepreneur, producer, blogger and founder of 'unique tay'. unique tay follows Tamar along her creative journey, to empower dance and creative work.

Expect to listen to artists, from around the UK and internationally, such as South London-born multidisciplinary artist, Ivan Michael Blackstock; wellbeing coach Nicollette Wilson-Clarke, Founder of The Creative Genius; performer, writer and a cast member of the West End's Get Up, Stand Up! The Bob Marley Musical, Daniel "Danny" Bailey and many more.

Tamar shares the origins of the podcast: "As a West Midlands based producer, I am passionate & committed to advocating the voice & vision of aspiring artists, to raise the profile of dance and community arts engagement through cultural exchange and storytelling.

"I founded my own dance blog, 'unique tay' in 2017, to explore the stories behind artists that often

aren't shared. This blog was initially supported by Prince's Trust and is now supported by Arts Council England (ACE) 2021. ACE's support has allowed me to make a step-change which focuses on reexploring my artistic identity & developing my voice and self-worth in the industry, professionally & personally."

Share your story

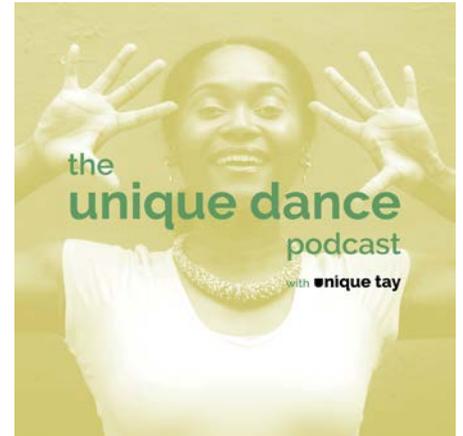
Currently, the unique dance podcast seeks collaboration and discussion with artists of Caribbean heritage in the first instance. The Caribbean community is bursting with a myriad of artforms that often fall between the cracks in the UK. This community and the individual voices and experiences within it are worthy of being heard, so if you would like to share your story with Tamar and her audience, please get in touch.

Season 2 of the unique dance podcast airs summer 2022 - Tuesdays at 11am GMT.

WWW.UNIQUETAY.COM/CONTACT

Listen here:

WWW.BIT.LY/UNIQUEDANCEPODCAST



DANCE GIANTS: DANCE AND MENTORING PROGRAMME



Dance Giants workshop participants © Cinema Edits

The Dance Giants project, a three-year street dance, hip hop and mentoring programme for children in Haringey, London, is the brainchild of Streetz Ahead Artistic Director Elizabeth Lahav. Her vision was to culminate her 25 years of experience in teaching, dance and education and create a project that would allow young people to excel with the support of a nurturing and engaging dance and mentoring project.

Dance Giants is delivered by Streetz Ahead with funding from Big Lottery, and is aimed at young people aged 9-14 who may be at high risk of underachieving, exclusion from school or from families exposed to deprivation or crime. These children have faced significant challenges caused by impacts of the COVID-19 pandemic including isolation, disruption to daily lives and education, mental stress and family loss.

The programme provides early intervention at a crucial time for children, supporting their transition into secondary school which is recognised as a difficult and traumatic period of change. The programme supports young people by strengthening their mental health, resilience and self-belief. It currently operates in five schools and includes a strong link back to children's

families. Dance Giants works with 225 at-risk young people, of which 80% are from ethnically diverse communities.

The Dance Giants team, who are all professional dancers experienced in teaching dance to vulnerable young people, lead 90-minute sessions at participating schools to explore issues important to the children which are developed and expressed through dance. Trained mentors help children work through their concerns using imaginative/creative outlets, such as spoken word and poetry, and also provide 1-2-1 support.

The participants are currently working to develop their end of year performance which will include dance, spoken word, reflections and film clips documenting their journey. This end of year celebration is a vital part of acknowledging their hard work and it will give them a real sense of achievement.

Learn more about Dance Giants and Streetz Ahead:

WWW.STREETZAHEAD.ORG/DANCE_GIANTS-2



NEWS



**One
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AWARDS 22 COMING SOON



onedanceuk.org/one-dance-uk-awards

WIN TICKETS

To Impact Dance's exciting Chapters 25+1 showcase featuring incredible companies and artists

Impact Dance returns to the Peacock Theatre for **Chapters 25+1**. Join one of the UK's most innovative dance organisations in celebrating their 26-year journey with a night of bite-sized extracts of excellence inspired by hip hop culture, hosted by Hakeem "Mr Impact".

The company will perform old and new works alongside 10 stand-out companies and artists who have been a part of their incredible journey. In addition, there will be a special tribute to the Pet Shop Boys *Cubism* world tour originally choreographed by Mr Impact in 2006.

Featuring: **BOP Jazz Theatre Company, Boy Blue, Far From The Norm, FFI of Impact Dance, Fusions Elite, Impact Youth, Myself UK Dance, REDO (Holland), Reading School of Dance, The Urdang ACS, and ZooNation Youth Company.**

PERFORMANCE:

**7:30pm, 25 June
Peacock Theatre, London**

THE PRIZE: Two pairs of tickets are on offer to lucky winners, to watch **Chapters 25+1** at the Peacock Theatre, London, Saturday 25 June 2022.

One Dance UK Members receive two entries per submission, doubling your chance to win!

TO ENTER: To be in with a chance of winning...

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.instagram.com/onedanceuk)) to comment on the competition post.

Entries close 10 June 2022

READ MORE AND BOOK TICKETS:

WWW.SADLERSWELLS.COM/WHATS-ON/IMPACT-DANCE-CHAPTERS-25-1



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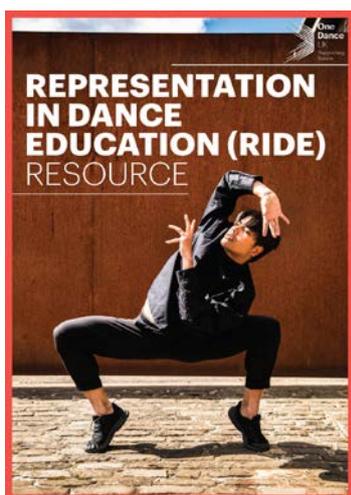
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NING**



**FREE RESOURCE
FOR TEACHERS**

RIDE RESOURCE (REPRESENTATION IN DANCE EDUCATION)

The RIDE Resource has been designed with the aim of creating positive change in dance education. One Dance UK and partners aim to enrich and elevate dance education by raising the profile of global majority* dance in the sector.



The aim of the RIDE Resource is to support teachers and educators to deliver content that is authentic, diverse and inclusive. Teachers will also be able to find global majority artists and companies local to them to support the delivery of dance in their school.

The RIDE Resource showcases global majority dance work through three distinct areas:

- Artists, Workshops and Continued Professional Development (CPD)
- Dance works
- Music list

The RIDE Resource was compiled by members of the Decolonising the Dance Curriculum Roundtable group and an open callout for submissions also took place on social media.

Access the Resource

Access the resource by clicking on the image opposite or by scanning the QR code:



U.Dance 2019 © Brian Slater Photography

THE IMPORTANCE OF REPRESENTATION IN DANCE EDUCATION

Two members of the Decolonising the Dance Curriculum Roundtable share why this work is so important and why there is a need for change.

MONICA ANDE
DANCE TEACHER AND
ROUNDTABLE MEMBER



Monica Ande, © M. Ande

SHOBANA JEYASINGH
CBE
CHOREOGRAPHER AND
ROUNDTABLE MEMBER



Shobana Jeyasingh © JP Masclet

“The lack of diversity in dance has long been contested by artists within the field, trying to break the glass ceiling, and the origins and influence of global majority artists and cultures in the teaching of dance history have often been excluded. This Roundtable saw leading practitioners from the dance sector come together to discuss a new future, one in which dance is viewed and most importantly, taught in a more inclusive way - a curriculum that enthusiastically supports all cultures and styles of dance with equal weight.

We hope that the resulting RIDE Resource will act as a guide for teachers across the UK, in making the history and future of dance accessible for all. The resource will be updated annually and shared as a wider tool in decolonising the dance curriculum and students and lovers of dance will be able to engage, contribute, and share as the industry continues to grow and go from strength to strength.”

“We are hoping that by highlighting more diverse dance works, students and teachers will not only discover new dance vocabularies, styles and choreographers but be encouraged to look at different historical perspectives and to know the world as being comprised of equitable narratives.

This resource features artists from a wide array of dance influences, genres and traditions. These will add to and enrich current and often culturally restricted definitions of “classical”.

Join the RIDE Resource

Fill out the **Be Part of RIDE Resource** form by clicking below to recommend artists and dance works for future iterations of the resource. Plans are in place for it to be updated annually. Or, become a member of the Decolonising the Dance Curriculum Roundtable to join the conversation.

[CLICK TO BE PART OF THE RIDE RESOURCE](#)

FREE RESOURCE FOR TEACHERS



Cholwe © Dani Bower for One Dance UK



Akomaasa Arts Academy © Alan Hawrylyshen

RIDE RESOURCE DANCE OF THE AFRICAN DIASPORA FEATURED ARTISTS AND DANCE WORKS

We want to highlight and celebrate the amazing breadth of dance of the African Diaspora (DAD) work in dance education. Our aim is that all schools can find a DAD practitioner/ company or organisation local to them to support the delivery of dance in their school or setting.

The RIDE Resource features artists, companies, organisations and freelancers from the global majority, including many inspiring DAD choreographers, freelancers and companies/ organisations.

On the next page are some of the the artists in the RIDE Resource who teach dance styles from or with influences of the African Diaspora.



Alleyne Dance in A Night's Game © Lidia Crisafulli

EDUCATOR

AFIDANCE
South West

STYLE: Traditional African dance and drumming

SUITABLE FOR: All

Rubba has been teaching traditional African dance and drumming for over 45 years and teaches workshops in school settings for all key stages.

WWW.AFIDANCE.COM

Website coming soon

EDUCATOR

AFRICAN DIASPORA DANCE ASSOCIATION (ADDA)
London

SUITABLE FOR: All

ADDA's mission is to promote and enhance knowledge, understanding and practice of dance styles that fall under the African Diaspora.

ADDA focuses on the dance techniques and genres that have played a fundamental role in carving the cultural imprint of the African Diaspora globally.

WWW.ADDA.ORG.UK

EDUCATOR

AKOMAASA ARTS ACADEMY
London

STYLE: African Dance

SUITABLE FOR: 6-16+

AkomaAsa Arts is a community arts education organisation that offers Western and African diaspora dance forms, music and performing arts training for children and young people age 6-16+.

WWW.AKOMAASA.COM

EDUCATOR

GLOBAL GROOVES
North West

STYLE: Carnival

SUITABLE FOR: All

Creating environments for world-class carnival arts to happen and bringing people of every kind together to learn, share, collaborate and develop through music, dance, and visual arts.

WWW.GLOBALGROOVES.ORG

EDUCATOR

NII KWARTEY OWOO
Yorkshire

STYLE: African Dance and drumming

SUITABLE FOR: All

Classes at Yorkshire Dance and workshops available for schools.

WWW.NIIKWARTEYOWOO.COM

 [@NIIKWARTEYOWOO](#)

EDUCATOR

JEMMA MAE DANCE
Yorkshire

STYLE: Afro Fusion and Street Dance

SUITABLE FOR: All

Workshops and classes based in Yorkshire.

 [@EMBERDANCE](#)

 [@JEMMA MAE DANCE](#)

EDUCATOR

NILLANTHIE MORTON
Yorkshire

STYLE: Carnival, Soca, Soca exercise classes and street dance

SUITABLE FOR: All

Workshops and classes based in Yorkshire.

WWW.RJCDANCE.ORG.UK

DANCE WORK

ALLEYNE DANCE
London

A Nights Game (2020) *The Other Side of Me* (2019)

STYLE: West African, Caribbean, Hip Hop, Kathak and Circus Skills

CHOREOGRAPHERS: Kristina Alleyne and Sadé Alleyne

 [Watch here](#)

WWW.ALLEYNEDANCE.COM

DANCE WORK

KENEISH DANCE
African Sanctus (2022)

African Sanctus (2022)

STYLE: Afro, Yoga, Free form

CHOREOGRAPHER: Keisha Grant

 [Watch an extract of the work](#)

WWW.KENEISHDANCE.COM

INTERVIEW

EDUCATION, AWARENESS, ACTION

IN CONVERSATION WITH NII KWARTEY OWOO

NII KWARTEY OWOO
IN CONVERSATION WITH
CAMERON BALL

WWW.NIIKWARTEYOWOO.COM

Originally from Accra, Ghana, Nii Kwartey Owoo is a Yorkshire-based choreographer and educator whose work blends tradition with current global dance styles. He is featured in the recently released Representation in Dance Education (RIDE) Resource.

Nii speaks with *HOTFOOT* Editor Cameron Ball about the importance of his traditional knowledge, his approach to education, and how to share dance forms with integrity.

Tell us about how you fuse practices from your West African roots with other styles. What inspires you to create new movement and helps you to stay creative?

I use my traditional knowledge as a starting point. When I was growing up, I was told “what you cannot see, you cannot achieve”, so I visualize. I look at the theme, the purpose of the movement, and think about what it means to me and what I can bring to it in a unique way. Where can I place it? What role does it play? Is it spiritual? Ceremonial? Creative?

I am aware of the audience I am speaking to as well. UK audiences differ greatly from Ghanaian audiences, who understand messaging and symbolism of certain movement, music and costumes straight away. The ‘performance’ is the full package, and the dancer becomes an artist, a painter, a poet, to translate and embody the story for a specific audience.



Nii Kwartey Owoo in class © Turnstone Media & PR 1



Nii Kwartey Owoo © Turnstone Media & PR 2



“IN ORDER FOR OUR FORMS TO SURVIVE AND THRIVE, WE NEED TO BE AUTHENTIC.”

Nii Kwartey Owoo

Nii Kwartey Owoo © Turnstone Media & PR 3

Our body is a bank of memory. What does a movement which may have traditional roots convey to you? The word ‘traditional’ can take on many different meanings for different people, but every person connects with what they are watching and their own lived experience in a unique way.

How do you combine your choreographic practice with your work in education?

I like to begin with traditional African techniques which provide students with a movement language on which they can build. Equipping students with a vocabulary and some knowledge of the movement background is important, so they themselves can go through their personal journey.

My approach is education; awareness; action. Once you are educated and aware of something, and it is part of you, you can then help shape the way the choreography develops. In the studio we can share ideas and movement, rather than limiting ourselves to what we already know. Through this way of working, we rely less on what may have worked on before. Students are then written into the story with the creation of something new, and to me that is much more magical.

What are some of the key elements you aim to convey when you are working with young people? How do you prepare your classes and sessions with UK-based students?

I look at the demographics of the young people I am working with and what experience they may have had before working with me. I have a strong accent, and I can use this as a fun way to break down barriers with students.

I like the idea of a ‘global local world’. The same issues that affect young people in Ghana are affecting young people in the UK, but it’s just about adjusting the work for the mentality of those particular students and seeing how relevant the work is.

Making things accessible is something I really emphasize. For example, look at kpanlogo, which is initially seen by students as a historical dance which is very removed from their experience, but it is one of the main influences behind Afrobeat, which everyone is jumping on today. I like to offer these things side by side: one perspective is like this, but look at it in another way and it will look totally different.

INTERVIEW

How do you adjust your approach when you are working with Key Stage 1 and Key Stage 2 students, and higher education students?

Primary school students are some of the best to teach because they are unafraid to use their imagination: they believe in stories. It is important for educators to be up to date with common knowledge of the groups you are teaching. Using terminology which makes immediate sense to young people, helps them understand what you are expressing. At the end of the day, you are helping them paint a picture in their mind of what they are learning.

For higher education students, I often find that the students already have an eye on where their training will take them in their professional life, and can question how relevant every lesson is for their perceived career. Pathways into the industry are so important particularly for those working in diverse dance styles, and we need up to date literature to support their learning.

You must see a big difference in students when you work with them regularly. What are some of the changes you can see in them?

The structures of teaching African dance in the UK is different, as you have to assume students are starting from stage one: learning all the elements surrounding the forms and an understanding of the styles takes time. It's a gradual process but when it clicks in their mind it is amazing to watch. It reaffirms my purpose as a teacher.

From the age of nine, I was selected to undertake training and was given the role of Custodian of my culture in Ghana, and was given the responsibility of sharing our culture. When you see people who are receptive of our form, you can see how they take ownership of their movement and you see them as a different person. You take away their skin colour, their background, and you see them as speaking your language. It gives me hope that we will see more people sharing this work on stages and in classrooms.

"THE MORE WE SHARE AND MAKE PEOPLE AWARE, THE MORE PEOPLE WE CAN EDUCATE WHO WILL APPRECIATE US AND OUR HERITAGE."

The RIDE Resource shares information a number of global majority dance artists and companies who work in educational settings. Tell us about the importance of teaching work that is authentic, diverse and inclusive.

I hope that the RIDE Resource, which is so useful and important, continues and grows. There has been a lot of work that was a reaction to big conversations that have happened in the past two years, so we need to ensure information like this remains relevant.

If we don't teach things in the right way, we repeat injustices, and in my experience in Africa there can be a feeling that by teaching dance without authenticity people are taking 'the little things', such as our culture. Culture is not little! My predecessors who have toured the world are far more cautious about protecting their work and have warned me about 'giving too much away', but this is a generational mentality.

It doesn't need to be that way. I would rather teach the authentic approach and the roots of the forms, and I am lucky to have that embodied knowledge. People can so easily make a living out of simply replicating movement, but it is so empty, with nothing on the inside.

When it comes to 'inclusivity', our dance styles have always been inclusive! People have often used the term just to bring some people of colour to the conversation. Our forms are all about inclusivity and audience participation, inviting people in to interact and dance with us. It involves true inclusivity, rather than a 'them and us' approach.

Knowing these styles is not limited to those who have them in our blood or from people with a certain skin colour – it comes with the effort we put in. I ask myself: how can I make my students proud after studying with me and empower them to share their knowledge with others?

DANCE IN SCHOOLS

EXCHANGE AND INSPIRATION

A UNIQUE DANCE EDUCATION COLLABORATION



Workshop leaders Dylan Mazey,
Tia Denton and Fern Crosbie

Hampstead School, University of East London (UEL) and the Widening European access to Cultural Communities via Europeana (WEAVE) project recently took part in a collaboration focused on new dance educational opportunities for young people. Alison Ray MA reviews the process and the perspective it brought to her students after a period of huge upheaval and uncertainty.

The CEF EU-funded project WEAVE aims to enrich Europeana, Europe's digital library, with high-quality audiovisual and 3D content of tangible and intangible heritage coming from wide range of cultural communities. New digital tools facilitate the aggregation, sharing and showcasing of the content online, while a strand of capacity building activities will support the digital transformation of cultural heritage institutions as well as the know-how for engaging with diverse communities and their heritage.

**"IT WAS A REFRESHING,
FUN EXPERIENCE
LEARNING NEW MOVES
TOGETHER AS A CLASS."**

Workshop participant

BY ALISON RAY MA
CHOREOGRAPHER AND
TEACHER OF DANCE
HAMPSTEAD SCHOOL

DANCE IN SCHOOLS



Diada Castellera de Festa Major, photo Vilanova i la Geltrú © Wikimedia Commons



Workshop leaders Dylan Mazey, Tia Denton and Fern Crosbie

As part of the project, UEL BA (Hons) Dance: Urban Practice graduates Dylan Mazey, Tia Denton and Fern Crosbie taught at Hampstead School. As stimulus for the sessions, they selected a stimulus from WEAVE's content and selected an image (see image above) from CRDI's (Spain) human castles collection. CRDI is a department inside the record management, archives and publications service of Girona City Council in Catalonia, Spain.

The workshop was delivered to two Year 7 classes of approximately 60 students, split into groups of girls and boys. The students learnt breaking with Dylan Mazey, and hip hop dance with Fern Crosbie and Tia Denton. As the students are taught by the Head of Dance and myself, it was interesting to observe how they reacted and responded to classes with external teachers. They responded well and participated in the class, particularly as for most this was their first ever breaking class. They engaged fully with the movements, and at the end of the first session they were able to present their moves to the class, receiving rapturous support and praise.

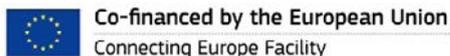
The second half of the workshop moved into the after-school timetable, which allowed for participation from Year 8 students. In this section the teachers combined their dance styles to give the students

a wider experience of the project. The students thoroughly enjoyed the class, particularly when they were able to share their skills in the improvised circle, or cypher, towards the end of the workshop.

Some students, who were apprehensive about performing generally at school, found the courage to enter the cypher and share some of the dance skills they learnt in the lesson. As their regular teacher, I felt that we were finally breaking down some of the barriers students can have to performing in the school environment. Likewise, the graduate teachers from UEL, engaging with WEAVE's Europeana content, gave the students the confidence to share the movements they had learnt in a supportive environment.

As a teacher of Dance at Hampstead School, I believe collaborative projects of this nature are important, supporting the development and sustainability of the subject on the school curriculum for KS3/KS4. As the project exposed the students to a wider community of dance, the UEL graduates offered fresh perspectives and demonstrated some of the career possibilities within the industry. We look forward to hosting further projects in the future.

[READ MORE ABOUT WEAVE](#)





Fern Crosbie © Stacey Lou Heybourn

DANCE ARTIST'S REFLECTION

DANCE EDUCATION COLLABORATION

BY FERN CROSBIE
DANCE PRODUCER, TEACHER
AND UEL DANCE GRADUATE

I currently work as a dance producer and teacher specialising in hip hop dance. My introduction to dance was at my secondary school, where I was fortunate enough to take part in various dance clubs and take GCSE Dance. Without the opportunity to access dance at school, I might not have chosen my current career path. With funding decreasing in the arts education sector, it is important for outside organisations to bring forms of arts such as dance to primary and secondary schools.

During the WEAVE sessions I shared with the students my first hand experience that having a career in dance is viable and there are many career options out there. I have obtained a BA (Hons) and a MA in Dance, worked as a professional performer, and have taught dance to both children and adults. I now work with artists 1:1 making their work happen, work on large scale events, and freelance all my work. I have built

a career that excites me, motivates me and rewards me financially, and to think: this would likely not have been possible without dance being accessible to me at secondary school.

That's why projects like WEAVE are essential, bringing new dance experiences to students at secondary school. Meeting teachers like Tia, Dylan and myself, all recent UEL BA (Hons) Dance: Urban Practice graduates who work full-time within the dance sector, showed the Hampstead School students that working in dance is possible. Education and inspiration is essential to build the next generation of dancers, choreographers, producers, directors, managers, teachers, and the list could keep on going....

[VIEW FERN'S LINKEDIN PROFILE](#)

HIGHER EDUCATION

SIMILARITIES AND DIFFERENCES

DELIVERING DANCE OF THE AFRICAN DIASPORA AT HIGHER EDUCATION

BY **BEVERLEY GLEAN MBE**
ARTISTIC DIRECTOR AND CEO
IRIE! DANCE THEATRE

WWW.IRIEDANCETHEATRE.ORG/BA-DEGREE

WATCH A VIDEO ABOUT THE COURSE

IRIE! dance theatre has a track record of delivering African and Caribbean Dance forms within Higher Education (HE) beginning with the Diploma in African and Caribbean Dance, validated by Birkbeck, University of London (1998-2001). Following extensive research in the UK, the USA, the Caribbean and West Africa, as part of the 'Dance and Diversity' research project funded by Nesta and Arts Council England, IRIE! then went on to deliver a Foundation Degree with City and Islington College and London Metropolitan University (2008-2018). The current stage of the journey has been the development and delivery of the UK's first BA (Hons) Diverse Dance Styles, validated by the University of Roehampton (2018-to date)

Twenty years of research and delivery have taught us that we are more similar than different and while there are key and complex changes to be addressed, it is clear that meaningful communication will increase understanding. It was critical that equal emphasis was placed on Traditional African dance, Caribbean folk, hip hop, and their contemporary forms. This was a unique departure for HE where the majority of courses placed the emphasis on ballet and western contemporary forms, with a modular system for other dance styles.

The BA (Hons) Diverse Dance Styles team consists of artists and lecturers, experts in each form who work together to collectively prepare students for entrance to an increasingly demanding industry. The influence of dance of the African Diaspora (DAD) is becoming more visible as society becomes more culturally aware and creatives search for new choreographic languages to educate, engage and entertain.

One key challenge for delivering African and Caribbean forms in HE remains that of expectation. The forms are not only technically demanding, but they also explore the cultural, social, and historical links to the dances in order for the nuances of



Rosie Lehan (L) and Beverley Glean
MBE © Dani Bower for One Dance UK



IRIE dance theatre © Beth MacInnes



BA (Hons) Diverse Dance Styles students
© Dani Bower for One Dance UK

“THE FORMS ARE NOT ONLY TECHNICALLY DEMANDING, BUT THEY ALSO EXPLORE THE CULTURAL, SOCIAL, AND HISTORICAL LINKS TO THE DANCES IN ORDER FOR THE NUANCES OF EACH FORM TO BE GRASPED.”

each form to be grasped. Students are often unprepared for the level of technical and academic understanding that the course demands. However, as training progresses, they realise that the holistic approach of combining theory and practice improves their learning.

Work is always accompanied by live drumming, a factor that increases knowledge of the associated religious, ritual, and social dances, as they learn polyrhythmic patterns, rhythmic sensibility, different types of call and response and embrace the harmony of integrated movement, rhythm, and song. Students often express their enjoyment at dancing to live drumming, with many requesting separate drumming classes to further expand their practice.

Funding restrictions will always try to move away from live music, favouring recorded sounds. However, this remains an essential element of the course, as expressed by Connor Taylor, a recent graduate:

My first time dancing to live drumming was during the Caribbean class with the late Lincoln Allert and Master drummer Ras Happa. Each beat of the drum allowed each of us to participate in something much greater than just a dance class, but a culture and a ritual. The essence of IRIE! is the ritual, which takes you on an individual dance journey supported by an outstanding team of professional artists with expertise in dance of the African Diaspora.

The course strives to present the forms as authentically as possible. We may reference some of the traditional and folk forms ‘as practiced in the UK’ as the forms may have adopted certain social and/or cultural expressions due to new environments. Therefore, we draw upon the human resources of experts in the field including myself Beverley Glean MBE, Dr H Patten MBE, and Nii Kwartey Owoo, with a team of musicians led by Master drummers Ras Happa and Charles James to deliver DAD on the course.

Fulfilling the role of Artistic Director and Chief Executive of IRIE! dance theatre, I have engaged with a lifetime of work in Caribbean dance establishing a unique language for IRIE! dance theatre, creating a legacy for Caribbean dance in Britain. Dr H Patten has a wealth of experience as a former principal artist with Adzido Pan African Dance Ensemble; with an international reputation. His PhD entitled *The Spirituality of Reggae Dancehall Dance Vocabulary: A Spiritual, Corporeal Practice in Jamaican Dance*, puts him at the forefront of research, signalling him as an invaluable resource for the course and DAD globally. Originally from Accra, Ghana, Nii Kwartey Owoo, draws on his Ga heritage, including spiritual beliefs, storytelling, and symbolism, creating original choreography that blends tradition with current global dance styles.

The mission of the course is to provide a valuable and authentic training ground for future artists, so that going forward African and Caribbean forms find greater significance within HE. The driving forces behind the work has been to address the problematic legacies of western ideals and DAD, striving for critical and inclusive engagement, where more young people from diverse cultural and social backgrounds are encouraged to consider dance training in diverse dance styles, ultimately enriching the field and creating diverse audiences for dance.

References

Glean, B. Lehan, R. (2010) *More Similarities than Differences*, London: IRIE! dance theatre.

Taylor, C. (2022) My Journey with IRIE! dance theatre available at <https://www.iredancetheatre.org/blog> (Accessed: 04 March 2022)

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FUNDRAISING A SUSTAINABIL

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FUNDRAISING ADVICE

CASE FOR SUPPORT

SHARING YOUR VISION WITH FUNDERS, DONORS AND SUPPORTERS



Tiah Parsan © Dani Bower for One Dance UK

A case for support is a short document which outlines your mission, values and purpose, setting out your intention and project for which you are seeking funds.

Your case for support draws together evidence of why a potential funder, donor or sponsor should support you and the methods, information, benefits and features of supporting. As part of your case for support, you'll have the opportunity to make your project shine, get people enthused and invested in your idea.

Funding is not only about cash investment but can also open out other in-kind support such as venues. Clarify these elements in your case for support, to demonstrate the strength of your project and how invested other organisations or artists are already.

Your case for support is a way to initiate conversation and begin getting interest for prospects, so have a clear idea of who you'd like to reach out to, so that you can shape the narrative to your audience.

STAGES FOR DEVELOPING YOUR CASE FOR SUPPORT

Fundraising Audit

Do you have the time to pull together your fundraising case for support? If you are less confident in particular areas such as finance, is there someone that you can work with to help with on these area/s?



Zeb Simpson © Dani Bower for One Dance UK

Planning and Research

This includes developing the narrative of your case for support. During the planning stage it is key to draw together evidence, quotes, testimonials, reports and strategic documents which can amplify your story and help to exemplify the need.

Drafting and Structuring

During this stage you can position your vision, mission and purpose whilst drawing out the need, impact and benefits of supporting your project.

Proofing

Sentence structures, phrasing and grammar can all impact how your case for support is interpreted so set aside time to proofread.

Testing and Review

Draw on your friends, family, colleagues, senior leadership and board to test your case for support, including those who know nothing about the project. Do you make a compelling enough case for your project to be funded? Is it clear how a donor, funder and supporter can get in touch to find out more?

Top tips for writing your case for support

1. Have a clear **CALL TO ACTION**
2. Have a clear **PURPOSE**, with a clear narrative and bring your work to life
3. Include clear **EVIDENCE** and the audiences you will support
4. Identify the **RISK** of not getting the funds you need
5. Be clear on the **NEED**, so others understand what you require

Further Reading

Arts Council England Info Sheets
www.artscouncil.org.uk/NLPGInfoSheets

Chartered Institute of Fundraising
www.ciof.org.uk

Women of Colour Global Network
www.wocgn.com

Fundraising Consultant and Coach Haseena Farid:
www.haseenafarid.co.uk

One Dance UK members are entitled to advice including support around developing your case for support.

For more details, do get in touch: membership@onedanceuk.org

PODCAST

BREAKIN' BOUNDARIES

Don't miss a new podcast series from The Duke Ldn in collaboration with Breakin' Convention, Project Breakalign and One Dance UK.

WWW.BREAKINCONVENTION.COM

WWW.THEDUKELDN.COM

Breakin' Convention returned to Sadler's Wells for its 19th year this spring, with thousands of dance lovers watching some of the world's most exciting hip hop artists. The action wasn't just on stage, however.

One Dance UK partnered with Breakin' Convention and Project Breakalign to present a series of podcasts hosted by The Duke Ldn's Luke Lentos on his popular series *The Capsule*.

The Duke LDN podcast aims to dig below the surface and create a safe space for honest conversation. Focusing on the creative process, artistic journey, and current affairs concerning artists, the podcast covers a range of topics relevant to dancers and creatives.

This special series of podcasts connects with dance industry professionals who share their story and advice for sustaining your career in dance.



Birdgang © Paul Hampartsoumian



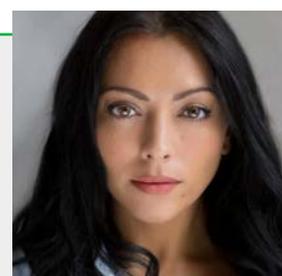
Featuring Nefeli sMash Tsiouti, Founder and Manager of Project Breakalign.

Nefeli calls in from Cyprus, discussing her work with breakers across the world, as well as injury prevention and recovery for dancers.

 LISTEN ON APPLE PODCASTS

 LISTEN ON SPOTIFY

PROJECT BREAKALIGN



Featuring Nadia Sohawon, founder of freeYOURstyle collective and agency.

A discussion on agencies, knowing your worth and negotiating rates.

 LISTEN ON APPLE PODCASTS

 LISTEN ON SPOTIFY

FREEYOURSTYLE AGENCY



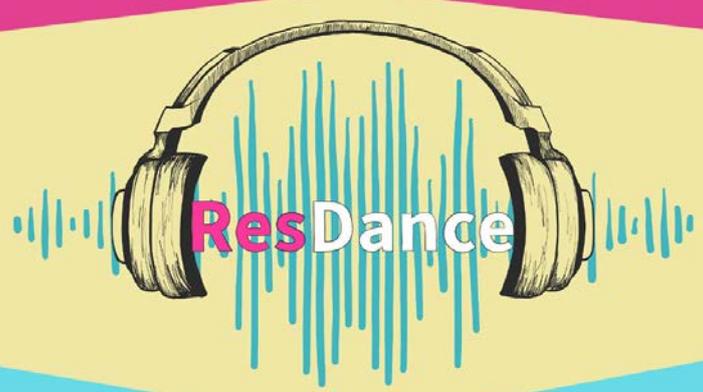


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ResDance podcast is dedicated to research methodologies and methods in dance practice, intended for students, educators, practitioners, performers, and interdisciplinary researchers curious to learn more about dance research in action.

Series one includes 11 inspiration speakers, 15 hours of content and opportunities for collaboration and knowledge exchange. Series two will be launched in June 2022.

For more info contact
Dr Gemma Harman: g.harman@chi.ac.uk



The U.Dance National Festival
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ARTIST DEVELOPMENT

DANCE TRANSPORTS: CAREERS ON THE MOVE

Read about Yorkshire Dance's innovative programme for independent artists which takes a focus on dance of the African Diaspora this autumn

YORKSHIRE
DANCE

BY HANNAH ROBERTSHAW
PROGRAMMES DIRECTOR
YORKSHIRE DANCE

[FIND OUT ABOUT DANCE TRANSPORTS HERE](#)

Yorkshire Dance is passionate about supporting independent artists. Freelance artists are vital to the sector yet the difficulty of maintaining a career as a freelancer can often mean it is difficult to find the time to pause, share, develop and learn. This is the impetus for Yorkshire Dance's Dance Transports, an annual series of paid professional development days led by and for artists.

'expert' and 'novice' have broken down with freelance artists possessing such a high level of skill and leadership that moving to more equitable models of professional development, focused more on peer exchange and dialogue feel far more profound and effective.

Dance Transports pays artists to take part in a day of artist-to-artist conversation, networking and skills exchange, bringing together artists from different walks of life. Themes explored have included a collaboration between writers and dancers, with leadership from acclaimed poet Kayo Chingonyi and dance artist Ella Mesma. Earlier this year, Dance Transports focused on co-production with communities with contributions from Common Wealth and Restoke.

Dance Transports involves simple concepts such as paying everyone who is in the space and providing everyone with opportunity to initiate and lead. The ideas come from the artist community which gives a greater sense of ownership and autonomy. This approach was inspired by the Artist Exchange Programme, led by independent artist Danielle Jones (Teale).

A new Dance Transports, in development for October 2022, will bring DAD artists together in a one-day exchange hosted at Yorkshire Dance in Leeds.

From 2023, Yorkshire Dance will take this approach a step further embedding Dance Transports into all artist development programmes to allow for deeper investigation and artist-led research.

It is interesting to reflect on the importance of artist exchange and look at why Yorkshire Dance is striving to create spaces for artists to lead their own professional development.

Take Part

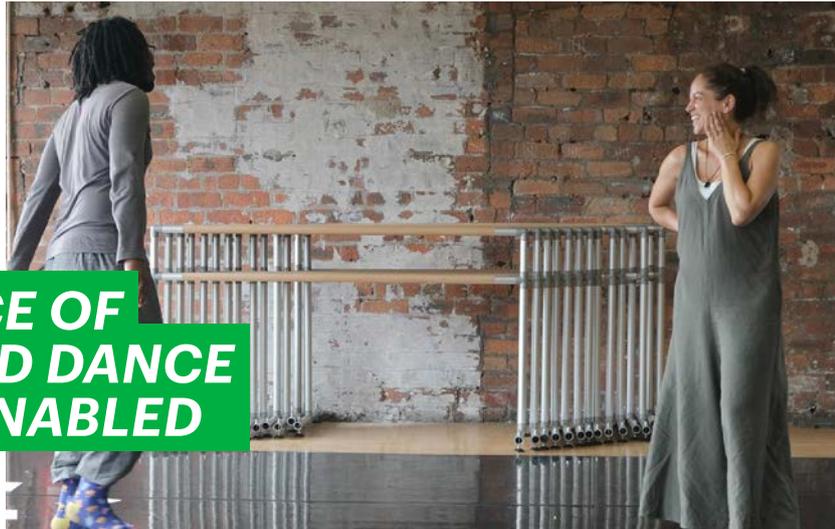
Dance Transports in collaboration with One Dance UK will take place on 20 October 2022 at Yorkshire Dance in Leeds.

The traditional models of professional development for artists don't feel relevant anymore – the idea of

The theme of this session will be announced in early Summer. Check Yorkshire Dance and One Dance UK's websites for details.

“MY EXPERIENCE OF LOCKDOWN AND DANCE TRANSPORTS ENABLED A JOURNEY ”

Ella Mesma



Kayo Chingonyi and Ella Mesma © Steve Dearden

DANCE ARTIST'S REFLECTION

BY ELLA MESMA
ARTISTIC DIRECTOR, *ELLA MESMA COMPANY*

During the COVID-19 pandemic, Dance Transports went digital, and commissioned independent artist Ella Mesma to lead her own online exchange. Titled *I am all womxn*, Mesma developed the exchange from a lockdown project and created a film with 33 women in hip hop. Mesma interviewed Busty Beatz, Elsabet Yonas, Yami “Rowdy” Löfvenberg, Emma Houston and Azara Meghie to collect their intimate thoughts on gender and enabled a wider online exchange bringing together women in hip hop to respond.

Now, two years on, Ella reflects on Dance Transports and how this influenced and shaped her work.

I have been thinking a lot about what a matriarchy might look like... what matriarchal leadership might look like and how I can work from that way of being as a leader?

The project felt it had this at the heart... it was heart led. Each individual's voice was valued, and each member of the team was invited to contribute with facilitation and shared practice.

When I began the project, I used the title *I am all womxn* (which I've since stopped using.) It was my response to the issues around gender within the hip-hop community and the #MeToo movement

which affected myself & so many of my peers. My experience of lockdown and Dance Transports enabled a journey - to heal and to be angry and reclaim who I wanted to be rather than fitting into a world which is very gendered and where women's voices often struggle to be heard.

The reason I came to breakin' was so I didn't have to be gendered but my experience was that I was always being taught by men and I didn't always feel respected or valued. There has been a change in discourse now and it's deeply affected my practice as an artist. I've recently made the 'Rainbow Butterfly' which relates back to my childhood and the stories I would have liked to hear and see. It's about a non-binary child of mixed heritage who wants to become a butterfly – a full expression of self.

My own sense of selfhood is becoming much stronger (partly due to connecting to family that I have never met), and I think that is reflected in my work.

This sense of 'coming home' and returning to my identity was also supported by the powerful interviews that I held within Dance Transports. It offered me a chance to ask questions of others and spend time with incredible humans, having conversations around gender and the hip hop scene. This all connected to a sense of belonging and to making space for exchange and understanding.

Dance Transports' whole approach seems to me to work with this model... it's about individuals, conversations and nurturing each artist's voice.

[FIND OUT ABOUT ELLA MESMA'S WORK HERE](#)

BIRMINGHAM INTERNATIONAL DANCE FESTIVAL

By Lucie Mirkova
Head of Artistic Programmes
FABRIC

I'm thrilled to invite you to join us at the UK's largest dance festival, taking place from 17 June to 3 July. Our amazing programme offers spectacular dance in the city's theatres and a take-over of Birmingham's public spaces with three, free, live outdoor weekends and a showcase of screendance available online.

The festival will feature newly commissioned work by UK artists plus dance from around the globe, with 9 World premieres and 11 UK premieres.

We are very proud of the lineup. There is something for everyone, and with the Commonwealth Games taking place in the city in July, we have a particular focus on artists from Commonwealth countries such as India and South Africa and the first nations of

Canada, Australia and New Zealand. Work will be exploring themes of identity, home from home and diaspora journeys. See page 43 for our upcoming CommonTalk panel discussions, held online and in person with support from One Dance UK.

Produced by FABRIC (the new strategic organisation created by the recent merger of DanceXchange and Dance4) Birmingham International Dance Festival (BIDF) is presented this year in partnership with Birmingham 2022 Festival.

Alex Henwood, Head of Learning and Participation at FABRIC, says "Through our community events including Critical Mass and Tappin' In, we'll be showcasing more than 450 individuals on a global stage. This is a world-first in inclusive community activity."

Much of BIDF is free and outdoors with opportunities for people, from professional artists to students or dance enthusiasts, to take part and get dancing.

WWW.BIDF.CO.UK

FABRIC

"OUR AMBITION IS TO SHOWCASE BIRMINGHAM AS A GLOBAL DANCE DESTINATION, A DANCING CITY WITH ITS PUBLIC SPACES AS A DANCE FLOOR."



COMMONTALK 2022: DISCUSSING IDENTITY, PRACTICE AND ARTISTRY

By Grace Okereke
Producer, CommonTalk 2022

CommonTalk is a specially curated discussion panel series as part of the 2022 Birmingham International Dance Festival (BIDF).

Taking inspiration from the Commonwealth Games, this year hosted in the city of Birmingham, there will be two panels featuring dance artists hailing from the UK and

Commonwealth countries. Conversations will be open and honest and centre around what influence the UK's colonialist history has had on their identity, practice, and artistry.

CommonTalk will be delivered as a digital edition available for the duration of BIDF, which takes place 17 Jun-3 July. Additionally, in late June there will be a special in-person edition with panellists programmed as part of BIDF's performances.

Join us!

DIGITAL EDITION

17 June – 3 July
Online

Moderated by Dr. 'Funmi Adewole-Elliot, the panel includes artists from around the world including:

Gregory Maqoma (South Africa)

Dr. Urmimala Sarkar Munsri (India)

Thomas E.S. Kelly (Australia)

Olivia C. Davies (Canada)

IN-PERSON EDITION

29 June 2022
DanceXchange

DanceXchange Studios
Thorpe St, Birmingham
2pm-4pm

Moderated by Wanjiku Nyachae, the panel includes artists from the UK and internationally including:

Shane Shambu (UK)

Santee Smith (Canada)

Nii Kwartey Owoo (UK)

TAKE PART

The discussions are free to observe. We welcome audiences to share their insights, so don't miss this exceptional opportunity to reflect and connect.

DIGITAL EDITION

The discussion will be available to view here:

WWW.BIDF.CO.UK/SHOWS/COMMONTALK-ONLINE

IN PERSON EDITION

Booking is essential. Register here:

WWW.BIDF.CO.UK/SHOWS/COMMONTALK-IN-PERSON



One Dance UK has provided funds for Nii Kwartey Owoo to take part in the In-Person Edition of CommonTalk 2022.

WWW.BIDF.CO.UK/SHOWS/COMMONTALK

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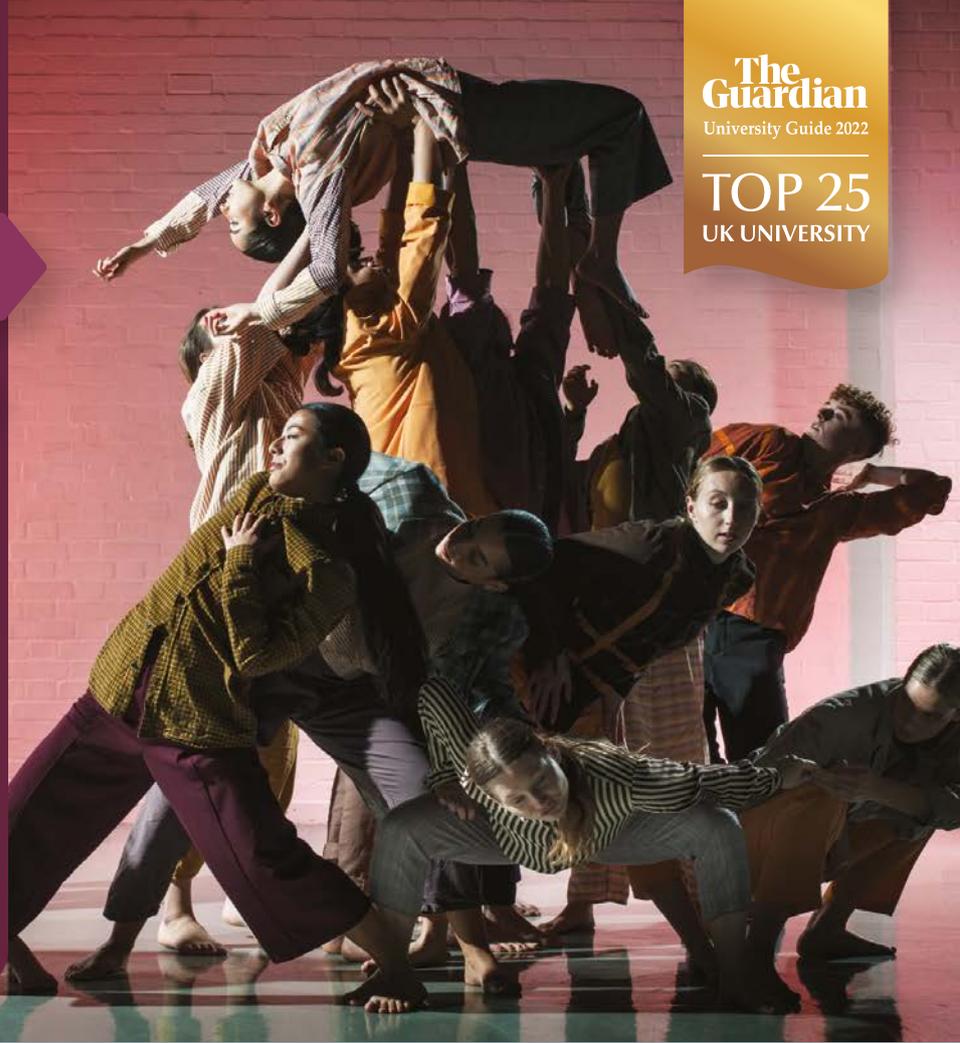
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INDUSTRY LAZERS

**KAUMA ARTS
MANIFESTO**

FROM BRIEF ENCOUNTERS TO A MANIFESTO

THE POWER OF CONNECTING COMMUNITIES AND SHARING KNOWLEDGE

BY DR MERCY NABIRYE FRSA FWL
DIRECTOR, KAUMA ARTS

WWW.KAUMAARTS.COM



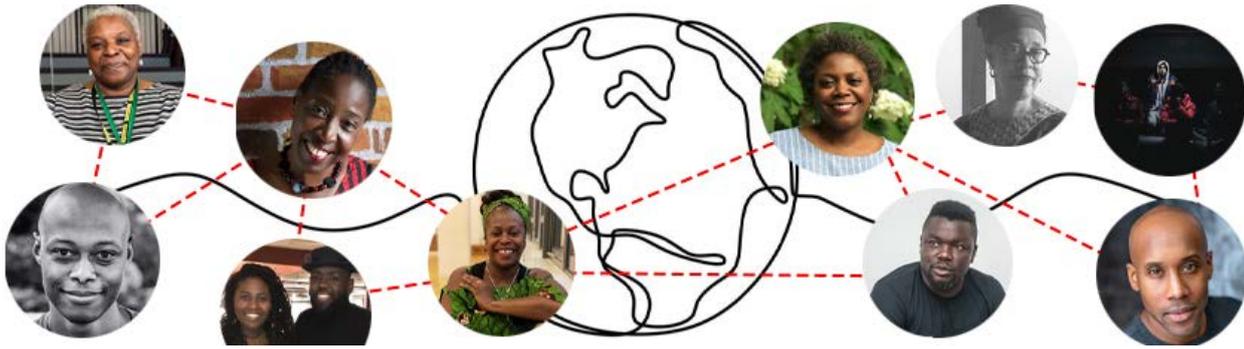
The past couple of years have been extraordinary and in response, Kauma Brief Encounters (KBE) was created. This platform brings together creatives and key leaders in public physical and digital spaces to engage and connect in a closed, safe, and neutral space. Discussions, sharing knowledge and ideas to cultivate collaborations took place and we witnessed a deepening of artistic value for artforms within the African Diaspora and Africa over five curated evenings.

In context, the primary aim of the KBEs is to provide a platform which spotlights the work of creatives to intentionally facilitate their connection with other artists nationally and internationally. The topics could range from dance, music, literature, film, performing arts, theatre and more.

Below is a sharing of how these brief encounters transformed into a recently-published Manifesto, a call to action which we hope will develop and enable us to connect further to influence change for the arts. It is an example of the importance of connection, dialogue, and exchange to enhance artistic practice.

THE KBES: THE PROVOCATION AND THE THEMES

The encounters took place online due to the movement restrictions caused by the pandemic and the distance between the locations of the participants. Each encounter involved two individuals in conversation who work in different cross art forms enabling them to speak from their area of expertise. Each event had specific provocations relating to the theme, which was a framework for the networking discussions. During the KBEs, we invited



“WE NEED TO DEVELOP NEW FORMATS OF EXCHANGE; SAFE SPACES TO CONNECT, TESTING OUT AND UNDERSTANDING THE DIFFERENT KNOWLEDGE SYSTEMS GLOBALLY IS A START.”

the audiences to contribute their perspectives on best practice for international creative exchanges; allowing us to gain insight from lived collaborative experiences which would help to build a foundation for the Manifesto research.

The audience members consisted of Kauma Arts Creative Hub members, creatives from Africa and across the African Diasporas, venue/platform managers, producers and curators, global businesses, and the audiences/stakeholders of the featured artists. Breakout sessions at each event enabled audience members to share their views.

THE ENCOUNTERS

Below is how the five KBEs were focused including the names of the key presenters, the themes of their discussions and a corresponding provocation which each participant responded to, from their own perspectives. These are starting points to a journey which we hope continues, with more diverse communities and artistic intersections.

Summer 2020

Theme: Film, Theatre and Festivals featuring Kenneth Uphopho (Nigeria) and Samuel Tebandeke (Kenya/Uganda)

Provocation: What is most important for us to achieve as Africans and people of African Diaspora to make a step change in the arts; in the short term, mid-term and long term.

Autumn 2020

Theme: Rooted Practice, Building Communities featuring Carolyn Lilly (UK) & Sandra Golding (UK)

Provocation: What is the value of all that we do in building resilient communities? How do we embrace the richness of our cultures to build communities through creative exchange?

Winter 2021

Theme: Who's Next? Young Leaders in the Arts featuring Wivdrawn (London based collective) & Afro Van Connect (Vancouver based collective)

Provocation: How do we support and collaborate with young leaders to connect internationally, intergenerationally and across art forms?

Summer 2021

Theme: Education & Training within African, Caribbean and Diasporic Dance Styles featuring Beverley Glean MBE (UK) & David Blake (UK)

Provocation: How do you maintain social and community responsibility whilst uplifting the organisation to develop the professional arm?

Autumn 2021

Theme: International Partnerships featuring Denise Saunders-Thompson (USA) & Vivine Scarlett (Toronto Canada)

Provocation: How do we create a level playing field for creative exchange across diasporas and the continent?

KAUMA ARTS MANIFESTO

RECOMMENDATIONS: AREAS OF FOCUS

Five Areas of Focus emerged from an analysis of the discussions that took place during the KBEs and have been categorised into the following key messages.

- 1. Leadership and management:** Leadership should focus on a specific area of the field for development, set specific aims and objectives and deliver activities using a pan-Africanist approach and making room for consultation.
- 2. Lobbying and policy reform:** Enter into conversation with leaders of cultural organisations about their programmes and how they are produced taking into consideration their limitations. Looking into your networks for expertise and support each other in-kind if there are limited finances.
- 3. Developing new formats of exchange, funding and finance:** Form collectives identify areas of needs, engage stakeholders and supporters and focus on supporting needs of the collective or bring change to the wider arts ecology. Seek expert advice.
- 4. Rethinking education/training/supporting young practitioners:** Training organisations should collaborate with arts organisations to nurture the link between education and the workplace. It should be a two-way discussion.
- 5. Making space for self care and community care:** Listen to your own needs and those of others and create spaces for recuperation. Develop forums for this specifically.

To build on this first edition of the Manifesto, we want to collaborate with new partners to deliver bespoke networking encounters.

READ THE MANIFESTO

Follow the link below to read the full Manifesto which includes paraphrased and anonymised statements from the participants, relating to each of these areas of focus.

**CLICK TO ACCESS
THE MANIFESTO**

KAUMA ARTS

THE
KAUMA
BRIEF ENCOUNTERS
MANIFESTO

2022

Get involved!

If you want to collaborate and discuss any of the areas above, contact Kauma Arts on email mercy@kaumaarts.com

INTERVIEW

A NON-TRADITIONAL APPROACH

NATHAN GEERING
 IN CONVERSATION WITH
ROSA CISNEROS
 (C-DARE, CU)

WWW.THEATREDELI.CO.UK

How do dance creatives best work in non-traditional spaces? Theatre Deli, based in Sheffield and London, are innovators in dance and theatre, specialising taking over empty spaces in city centres and creating hubs for artists.

Nathan Geering is one of Theatre Deli's new Artistic Directors, sharing the role with Ryan Harston. He talks to Rosa Cisneros about the new role, and his approach to engaging more of the community in a range of spaces in the most innovative ways.

Tell us about your latest projects. Theatre Deli does a lot of important work across Sheffield and London, but what are some highlights?

Theatre Deli is focusing on moving venues and so we are occupying different spaces across the city, turning Sheffield in to a touring network where artists make the city come alive rather than being so centralised in one theatre space. We are partnering with Rationale Arts, a charity local to Sheffield, and are delivering sessions to the Roma community in Grimesthorpe and working in Burngreave, while also engaging with young children with graffiti arts.

London also has a similar shift and so we are finding new ways of working there too. It's full steam ahead for Theatre Deli.

Theatre Deli has just launched its largest residency scheme which spans both Sheffield and London venues. Our residency programme has three strands which are:

- Classic – which is open to everyone
- XL – focused towards people from marginalised communities
- Access – tailor made for disabled artists



Nathan Geering © Foteini Christofilopoulou



INTERVIEW



Nathan Geering at Migration Matters Closing Party, July

We also secured funding from South Yorkshire Combined Local Mayoral Authority Sheffield City and are distributing £40,000 to local artists which enhances our meaningful work in the communities of Sheffield.

Another exciting recent announcement is the organisation's new accessibility policy which has been labelled by some people within the disability community as a gold standard of access! We are creating an accessibility team to develop a strong infrastructure so people with disabilities can thrive and we are supporting a lot of artists! We offer anything from residencies to space, right through to performance opportunities.

How have communities responded to your work in the past?

The community is behind us and see value in what we are doing. Since I have been in post with Ryan, we have been clear that we want Theatre Deli to be a space where everyone can come and be part of the Theatre Deli family and network. We say all the time "this is everyone's space ...whatever you want to do we want to make it happen."

Many people are shocked by the approach and we

do our best to try to make things happen in non-traditional spaces and throughout cities. Through this way of working, we put trust into the people and community. This way, Theatre Deli can realise its full potential and artists and communities can feel it's their home too. Since we have been in position we have been selling out events and communities are coming to the theatre (when we had a venue) and are populating the spaces, whether it was a theatre or those non-conventional spaces, which include community centres, educational spaces, nursery spaces and playgrounds.

When you're planning to work in a non-traditional space, how do you best prepare for the unique challenges and opportunities it might present?

The spaces we are working in are some of Sheffield's most deprived areas and we are asking residents what they want to do, what kind of art they want to make. Once we know the art the community wants to see and make, we do our best to make it happen!

We are committed to the community and when we are going in we prepare by first being ready to listen and then prepared to find ways to set things in motion. We think about how long we can provide such an activity. We know we can't deliver something forever,



“OUR GOAL IS TO MAKE SURE ALL COMMUNITIES HAVE ACCESS TO GREAT ART ON THEIR DOORSTEP AND CAN MAKE GREAT ART IN THEIR NEIGHBOURHOODS.”

April 8th International Roma Day Celebration at Pitsmoor Adventrue Playground (Sheffield, UK) Dancer: Chris.

and also acknowledge that they [the communities] might not need a Theatre Deli in their area. And if that is the case, then we can signpost them to another opportunity but we will always welcome all people into the Theatre Deli spaces.

What do you look for in the dancers and artists you work with in these settings?

In hip hop culture we say “real recognises real” so when we talk to dancers, we get a feel for their passion and energy. We take a genuine interest and see where they are best placed and suited.

Conventional approaches to teaching dance is not always going to work in some settings. Cultural nuances have to be taken into account and rigid structures don’t work for all and we look for this in our dancer. So it is a case of needing a certain flexibility and also to let the kids be themselves and not thrust elements of rigid control over them. Their artistic individuality is important to us but we ask them to take

an interest in the communities we are working with. Our dancers are genuine, passionate and are able to connect with people on a human level with an appreciation for cultural differences. It is important to say that we are also happy to cultivate skill sets for dancers that might be starting out with this type of work.

What is some advice you can give creatives who want to branch out into new settings and environments?

Take a genuine interest in the communities you want to reach and really connect with community leaders as they will give you real insight into the people they represent.

Don’t feel like you have to control every session and be psychologically and emotionally flexible. Listen to what is going on in the environment and respond accordingly!

REVIEW

THE UNKNOWN SOLDIER

ALISON RAY DANCE COMPANY
CAMDEN PEOPLES THEATRE
19 APRIL 2022

REVIEWED BY KHALIA WILLETT-FRANCIS
UEL STUDENT, BA (HONS) DANCE:
URBAN PRACTICE

The Unknown Soldier is an immersive experience performance. The piece was partly inspired when as a child, choreographer Alison Ray discovered the story of the life of Errol Barrow (Prime Minister of Barbados 1966-1976 and 1986-1987) and his personal relationship with the Second World War. Barrow and his counterparts were often strategically placed on the front line with no recognition for the brave and chivalrous choices they made. This is elegantly portrayed within the choreography depicting the uncertainty of war; the balance between life and death and the known and unknown soldiers, whilst highlighting the importance of uncovering forgotten histories.

The combination of music and dance (connected throughout with the musicians and dancers sharing the stage) opens a portal that transports the viewer into what would have been the reality for many Black soldiers within World War, such as Ulric Cross from Trinidad. Cross volunteered for the RAF and was renowned as a fearless pilot who progressed up the ranks to acting as High Commissioner for Trinidad and Tobago in London (1982 -83) as well as other roles in Germany and France. He is an example of the heroic Black men who went back to their home countries where they made significant changes to laws and the quality of life.

The choreography involves strong use of stillness to build tension and suspense, and the raw repetition of minimalist movement is developed throughout the piece. This serves to heighten the audience's auditory and visual senses, drawing you further into



Laverne Wynter and Theophilous Alade,
The Unknown Soldier, photo TBC

the world of these 'unknown soldiers'. We explore their experiences and the pain they endured. To this day many of these soldiers and what they did is not being remembered, valued or commemorated.

Alison Ray's representation of the conditions Black men and women from the Caribbean, African, and the UK were subjected to and how they used their positions to contribute to a dismantling colonialism within Africa and the West Indies showcases the power and importance of these 'unknown soldiers'. This is a piece that has a clear intention to educate and open up much-needed conversation about why there is such limited representation of the Black experience of war. To be seen, to be heard and to be remembered is one of the most important actions towards inclusion and change.

OBITUARY

THE DANCIN' GUY

A SPECIAL FEATURE DEDICATED TO JACKIE GUY MBE CD

Dancer, educator and mentor Carlton 'Jackie' Guy MBE CD, was born on 11 August 1944 in Harbour View, Kingston, Jamaica, and passed away on 23 November 2021 in London, UK.

In the following pages, read from long term colleagues and friends about his far-reaching contributions to the dance sector and inimitable spirit. Messages have been collated by Judith Palmer MBE.



JUDITH PALMER MBE
CHIEF EXECUTIVE OFFICER
OF AFRICAN HERITAGE UK

"There were many layers to Jackie Guy, or 'Uncle Jackie' as he was affectionately known, which became apparent to me during the time of his passing. He was an astute professional, Son of Jamaica, choreographer, lecturer, mentor, archivist, and humanitarian. If you were ever taught by Jackie Guy he left you with a feeling that you were walking on air! One of the many quotes he would share is from Maya Angelou: "People will forget what you said, people will forget what you did, but they will never forget how you made them feel".

I first met Jackie Guy at the Black Dance Development Trust Summer School in 1988. He was charismatic, stylish and a beautiful mover. He acknowledged the musicians throughout his class and even choreographed a mini curtain call which encouraged the dancers to pay homage to the musicians, which brought the energy full circle. Everyone who took part in his class came away on a high!

Uncle Jackie often told stories of his first experiences in dance, as being a talented and popular child at parties, funerals, and other social gatherings where he was always called upon to entertain the crowd.



Jackie Guy MBE CD



OBITUARY

JUDITH PALMER MBE CHIEF EXECUTIVE OFFICER OF AFRICAN HERITAGE UK

“Although our paths crossed over the decades, my next and deeper connection came after I succeeded him as Course Co-ordinator at IRIE! dance theatre’s Diploma course, and Jackie subsequently became my mentor. I affectionately called him ‘Godfather’ as in my opinion, he was the leading custodian of Caribbean folk forms in the world, and he lived up the road from me! Every opportunity I had to visit him was a joy, we spoke on the phone almost every day and he was never short of tips for good health and better posture. ‘Judit’ (the Jamaican way of saying my name) when you walk, you must use your entire foot from the heel to the metatarsals!”



Jackie Guy with Judith Palmer



1964

1964 Jackie Guy started dance training in Kingston, Jamaica

1967

Worked with Louise ‘Miss Lou’ Bennett on the pantomime *Anancy and Pandora*

and again in **1971** on the production *Music Boy*

1968

Invited to join the National Dance Theatre Company of Jamaica. Subsequently became the Artistic Director of the University of the West Indies Dance Society for 18 years

1987

Moved to UK, danced and choreographed for various companies

1988

Became Artistic Director of Kokuma Dance Theatre Company

1998

Course Coordinator for IRIE! dance theatre’s Diploma in African and Caribbean Dance



National Dance Theatre Company members in performance in 1974

Jackie had a prestigious reputation in Jamaica, stemming from his work with internationally renowned Jamaican folklorist, and TV personality Louise 'Miss Lou' Bennett in pantomime where he studied Jamaican folklore 'at her feet'. This inspired him to conduct field research by travelling to rural areas to study forms such as Kumina, Dinki mini, Mento, Burru and Quadrille. This research was conducted under the tutelage of the renowned Jamaican ethnomusicologist Marjorie Whyllie, and eventually led to social development projects he founded and delivered with Jamaica's leading comedian and actor, Oliver Samuels. They worked in prisons and deprived communities in the context of indigenous pantomime, music and dance.

He was an encyclopaedia of folk dance and Caribbean folklore. To me, he was my last

connection to what would have been time spent with my grandparents had I known them. A connection to my heritage, reinforcing the values we were brought up with; helping to alleviate pressures while encouraging pride in a motherland from which we have become estranged.

When someone comes to you with a familiar energy, tone, language or dialogue reminding you of home, you feel a certain connection with them. Now that Jackie's gone, I have such a sad feeling that I'm losing touch with home. I'm going to miss that knowledge of what we call 'balm yard medicine'; he always had a remedy for whatever ailment I had. He had such a fatherly energy about him and everyone I speak to about him wants to claim him as their own.



2001

Staged Jackie Guy Caribbean Connection at the Royal Festival Hall

2006

Performed Innings 84 Not Out, a tribute to his mother at the Royal Opera House

2006

Choreographed the Playhouse Theatre (West End) and international tour production of *The Harder They Come*

2011

Received ADAD Lifetime Achievement Award

2012

Awarded MBE for outstanding contribution to dance education

2015

Awarded Order of Distinction Commander Class (CD) in Jamaica

HE WAS ON A MISSION TO CHANGE THE WORLD THROUGH DANCE, SONG, MUSIC AND STORYTELLING.



Jackie Guy receives MBE

OBITUARY

SECTOR REFLECTIONS: JACKIE GUY MBE CD

BILLY LAWRENCE has been a freelance percussionist for over 20 years to Jamaican icons such as Jimmy Cliff, Toots and the Maytals, Third World, Luciano and more recently Tarrus Riley and Queen Ifrica, to name but a few. He recalls when he met Jackie at the age of 14, in 1973.

"I was a founding member of the Cultural Theatre of Spanish Town along with Jackie, Marjorie Whyllie and Oliver Samuels. I went with Jackie to the Dance Society at the University of the West Indies (UWI), where I would teach dance as well as provide drum support for his class, and went on to tour with the National Dance Theatre Company of Jamaica [NDTC]."

Jackie called all his students his sons and daughters; I can affirm that I was one of his first sons from all those years ago. He was a very caring and generous man."



MICHAEL 'JUNIOR' MCCARTNEY, former dancer with Movements Dance Company of Jamaica and Principal Dancer with Kokuma Dance Theatre, recalls some of the highlights of his time with Jackie.

"I first came to know Jackie when I danced at the Cultural Training Centre in Kingston in 1986, when I was invited to the Dance Society at the University of the West Indies (UWI), Mona Campus. At the time, Jackie was the head of the resident dance troupe based at the extramural department. Up until he passed away, Jackie maintained close relations with the Dance Society at UWI."

During my time with the society, Jackie was choreographing for the internationally renowned Movements Dance Company of Jamaica and through Jackie, I was spotted and recruited to Movements, where I stayed until 1989. After leaving Movements, I relocated to London and heard that Jackie was working with Kokuma in Birmingham and I joined them in 1990.

There was always a stigma associated with male dancers in Jamaica, however Jackie's class was never short of male dancers as he always encouraged us to assert ourselves. He never criticised or brought you down, never made us feel insecure and always tried to bring out the best in you as a dancer."



DR 'H' PATTEN MBE, Artistic Director of Koromanti Arts and 'H' Patten Dance Theatre Company is an experienced choreographer, performer, filmmaker, storyteller, and author. 'H' is an Independent Social Research Foundation (ISRF) Independent Scholar Fellow. He currently teaches African and Caribbean dance and popular culture at several universities and arts organisations.

"I met Jackie Guy in 1985 in Jamaica at JAMFEST when he was Artistic Director at The Little Theatre. I performed a duet with Carol Arthurs and Jackie told us that the performance touched him. I first worked with Jackie when he was a dance animateur at UYA (Unemployed Youth Activities) under the banner of which Kokuma Dance Theatre Company was founded."

Jackie was a very complex character. He was very deep, and his life was steeped in Caribbean, African and Neo-African traditions. He not only taught them, but he embodied them, and he was also good at getting those he taught to embody them as well."

HE WAS A LIVING EXAMPLE OF THE UNDULATION AND PULSATION CHARACTERISTICS OF THE DANCE.

In his everyday conversation he would tell stories and anecdotes that would create visual imagery for you to help you convey a dance's intention.

He was a critical thinker and often got involved in the politics of dance, and became quite central to the discourse on the politics of Black dance in Britain. Jackie was a visionary; it was that aspect of him that inspired him to work with IRIE! dance theatre to create the Diploma Course in African and Caribbean dance which developed into a BA Hons. programme, which runs today. He recognised how important education and training is to the preservation and development of the form, which has gone through so many classifications over the years; from the term 'Black dance' in the 1980's, to African People's dance in the 1990's, to the present term, Dance of the African Diaspora.

He lived his life through one of the proverbs he quoted:

"him tek kin teet' kibba heart bun"

(putting on a brave face to endure hard times)"

//

SANDRA GOLDING, African Holistic Dance practitioner, community artist, choreographer and performer.

'We through the Spirit of our ancestors see beyond dark clouds, a gift to be cherished' OSIBISA

"I met Jackie Guy in 1988 when he invited me to audition for Kokuma Dance Theatre Company and I successfully re-joined the company. Jackie was a cultural activist and visionary and wanted to change the perceptions on how African and Caribbean dance was sometimes viewed at the time as exotic, erotic, wild and animalistic."

WHEN HE TAUGHT THE STUDIO WAS ALIVE WITH RHYTHM AND ENERGY.

Jackie's physical instruction had continual references to the social and historic context of the technique he was using with an emphasis of enjoyment and dancing from within. He became a mentor, father figure and friend. He was a man with a vision to build the infrastructure of Kokuma, consolidating its reputation in middle and small scale productions. He worked to develop a distinctive style fusing African Caribbean and Black British experience into a unique vocabulary, whilst developing a strong educational programme.

In 1989 the company won a Black Dance Award for outstanding choreography and production and the Prudential Commendation award for Excellence, Innovation, Creativity and Accessibility. This was a defining moment, acknowledging the impact of the Black British experience and knowing how to work with the Black body.

At that time there were not many opportunities for Black dancers in the UK to perform with Black dance companies. Jackie went on to employ, educate and retrain dancers from around the UK, the Caribbean and the USA. The retraining of these dancers allowed them to absorb and embody the African and Caribbean technique, acquiring new tools and skills while embracing the spirit of dance, enabling the legacy to continue. These dancers have gone on to lecture in universities, acting, developing new practices African Holistic Dance and directing their own dance companies

As Uncle Jackie would say, *"life is a mystery to be lived not a problem to be solved."*

Walk good, may you continue to rise in power as you dance with the ancestors."

LISTEN TO JACKIE GUY IN INTERVIEW WITH JUDITH PALMER FOR HOTFOOT, AUTUMN 2018

READ A TRIBUTE FROM BEVERLEY GLEAN, ARTISTIC DIRECTOR, IRIE! DANCE THEATRE

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