



MAPPING DANCE AFRICAN DIA



E OF THE ASPORA

**"MOVEMENT IS THE
FIRST LANGUAGE
THAT WE LEARN"**

JONZI D

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A.

ACKNOWLEDGEMENTS

We would like to thank individuals and various dance organisations that have supported our mapping research project and the production of this report. Thanks to those who participated in our surveys, regional focus groups, consultation with community dance collectives, one on one and small groups, as well as interviews with non-DAD dance specific organisations including Arts Council England.

B.

EXECUTIVE SUMMARY

We are delighted to present this report mapping the dance of the African Diaspora (DAD) sector. Over several months, we talked to practitioners and organisations within and outside the sector to gain a clear idea of what DAD looks like today, and what is required to secure its future. The picture that emerges from this mapping is of a sector that has grown over the past five years, is dynamic but nevertheless still faces growth challenges and needs. The emergence of contemporary styles, and in particular, 'African Contemporary' as dominant forms in the sector is a striking area for debate about how the styles labelled outside of this category are supported. The positive developments noted here include the increased visibility of the sector overall, and the widening of opportunities that have come to the sector as a result of a successfully argued case for more funding and focus on diversity in the arts.

Nevertheless, funding remains the greatest priority for practitioners, in particular the opportunity to gain skills and knowledge on how to access funding. The need to enhance the skills base for funding the sector is underscored by the low numbers of practitioners who work directly on funding, and the related area of audience development. For many in the sector, the call to legacy, and ensuring the sector has a place in national and cultural memory is a key message that emerges from this mapping exercise; an area where it is expected that new technology can be harnessed to make the knowledge and archives of the sector accessible to all. It points to the strongest outcome of this mapping exercise, that the DAD sector has much to offer both the UK and the world if the key areas of legacy, funding and networks can be harnessed. We have only scratched the surface and we look forward to rising to that challenge.

C.

METHODOLOGY

The Mapping Dance of the African Diaspora (DAD) project took place in phases conducted by the DAD team at One Dance UK, namely Mercy Nabirye, Head of DAD; and regional programmers Heather Benson, Katy Noakes and Oluwatoyin Odunsi. The research methods included both qualitative and quantitative approaches, with focus groups, semi-structured interviews, surveys, as well as questionnaires for a segment of participants. The research took place over months covering a wide-ranging area geographically and engaging over 100 participants. The knowledge of the DAD team informed the way focus groups were conducted and enabled a fluid interaction to map the needs, challenges, as well as future aspirations of the sector. The mapping exercise involved the following activities:

- A survey disseminated to 180 participants via SurveyMonkey. The survey questions were designed by the Dance of the African Diaspora team and took place in two rounds – the first round, garnering 154 responses took place from August 2017 to December 2017. The second round of the survey took place between December 2018 to March 2019.
- A total of five focus groups were conducted with a variety of practitioners, funders and cultural producers: two in London, two covering the North (Leeds) and Midlands (Leicester) respectively and one in the South West (Bristol). These focus groups took place between April and July 2018.
- Interviews were conducted with several participants on an individual basis, as well as with individuals representing organisations to gain insight into the individual perspectives of practitioners within the sector. These took place from July to October 2018, with further consultations between February and March 2019. Between April and May 2018, 14 out of 42 alumni on the DAD Trailblazers Professional Development Fellowship, responded to an additional questionnaire which was designed to elicit the views of these key participants based on their expertise and commitment to the sector as alumni trailblazers for DAD. The majority of the 42 alumni were also participants of the regional focus groups.

D.

ABOUT THE SECTOR

1. DANCE IN THE WIDER CREATIVE ECONOMY

Dance is a key part of the UK's wider creative economy and cultural sector – an area of the UK's economy which contributes £77bn in value, an equivalent of 5.0% of the country's economy.¹ A Department for Digital, Culture, Media and Sports report (DCMS) estimates that the sector grew by 9.9% in 2013, higher than

other sectors, and employs over one million people. It is one of the economic sectors in which the UK's performance is acknowledged as world class. One Dance UK, the UK's national body for dance, estimates that the dance sector employs around 30, 000 people², while the Arts Council England's "Dance Mapping" report puts the figure at around 40, 000 people. It occupies a unique space in the sector by virtue

¹ Enriching Britain: Culture, Creativity and Growth (2015 Report by the Warwick Commission on the Future of Cultural Value, Pg.12)

² Movement Beyond Borders, The UK Dance Sector Outlook on Brexit, August 2018

of being both a cultural and physical activity offering distinct opportunities for integrated engagement for young people and communities through education and community participation. A key issue for dance as a source of economic activity is that while the sector has been able to attract increased levels of funding overall, the sector remains one in which

“VERY TALENTED PEOPLE ARE PREPARED TO WORK FOR VERY LITTLE MONEY. HISTORICALLY, DANCERS HAVE NOT BEEN ABLE TO COMMAND LARGE SALARIES BECAUSE OF PRESSURE ON FUNDING, FROM ALL SOURCES, RECEIVED BY THE SECTOR”.

The phenomenon of “highly skilled, low waged” workers is not unique to dance, but is a key challenge for the sector. The authors of the Arts Council’s Dance Mapping report (2004-2008) noted that *“the dance field is not exploiting its assets as fully as it could. The repertoire is not currently valued and intellectual property is not capitalised upon. Neither is our position as a world leader in certain types of practice: for example, youth and community dance are well ahead of the rest of the world”*.³ One of the key challenges for dance concerning other art forms has been the difficulty of establishing its permanence, in contrast to other art forms

such as film, music, and literature which benefit from the relative ease with which their output can be industrially reproduced, and mass produced. The challenge of existing in a globally competitive creative economy whilst retaining and capitalising on the best of Britain’s cultural and creative assets is one that the dance sector shares with all other areas of the country’s creative economy. This challenge is also a potential area for growth, a potential which the Dance of the African Diaspora sector epitomises through its long tradition of links to Africa, the world’s fastest growing continent, alongside the UK, Europe and the Americas. Dance of the African Diaspora has a long history in the UK, and in the past two decades, the sector has developed in numerous ways, part of which is the subject of this report.

THE DEVELOPMENT OF AN ORGANISATION TO REPRESENT ITS INTERESTS, I.E. THE ASSOCIATION OF DANCE OF THE AFRICAN DIASPORA (ADAD) ESTABLISHED IN THE 1990S, WAS A LANDMARK DEVELOPMENT FOR THE SECTOR; DESPITE CONTROVERSIES, THE PRINCIPLE OF A REPRESENTATIVE BODY FOR THE SECTOR REMAINED WHEN ADAD MERGED WITH DANCE UK, YOUTH DANCE ENGLAND AND NATIONAL DANCE TEACHERS ASSOCIATION TO FORM ONE DANCE UK.

2. HISTORICAL OVERVIEW - DANCE OF THE AFRICAN DIASPORA

The first recorded Black Dance company in the UK was Ballets Negres established by Berto Pasuka in the 1940s. The company ethos was forged from Pasuka’s training in ballet which he fused with the spirited techniques of African-Caribbean dance. The company had some success but closed due to a lack of subsidy; in

its heyday, it employed an international cohort of dancers including a Trinidadian, a German, Guyanese, two Jamaicans and a Ghanaian. The company’s drumming corps were Nigerian, part of a strong and ongoing influence of West Africa in the UK’s dance traditions. Pasuka’s influence was enduring, and some of the dancers in his company such as Elroy Josephs went on to become inspirational figures in British dance, maintaining the practice of

³ Dance Mapping: A Window on Dance, 2004-2008

fusing varied dance cultures that has become a strong characteristic of the dance of the African diaspora.⁴ Nevertheless, there has also been a strong focus on presenting African dance forms in their original mould of folk traditions, and this was the spirit of companies such as Adzido, founded in 1984, which focused on presenting the repertoire of traditional African dances to UK audiences. The company was founded at a time when the UK's racial and ethnic relations were fractious, but minority communities were increasingly assertive in seeking representative diversity in the arts and broader public life. Many other notable companies include Irie! dance theatre, founded in 1984, and Phoenix Dance Company founded in 1981.⁵ That company had a strong impact on the development of artists such as Jonzi D and his desire to study contemporary dance and subsequently found the Breakin Convention Festival, which brought the dance culture of Hip-Hop onto the UK stage. The 90s was also a period of high immigration from the African continent into the UK, bringing with it cultural practitioners who had an interest in developing African dance forms in the context of the 20th century. This was the influence behind the establishment of Badejo Arts by Peter Badejo in the early nineties and operation in the early 2000s; A company established to focus with a broad remit but drawing on the Yoruba cultural heritage of its founder with a notable impact on the sector.

Among Badejo's proteges was Dr Funmi Adewole who has established a reputation as one of the leading authorities on the dance of the African diaspora. In an interview with The Guardian newspaper she recalls the early 90s as a period when:

"THERE WERE MANY DIFFERENT COMPANIES AND STYLES; THERE WERE FORUMS FOR DEBATE, INITIATIVES SUCH AS THE BLACK DANCE DEVELOPMENT TRUST IN BIRMINGHAM AND PETER BADEJO'S BAMI JO SUMMER SCHOOL. THERE WAS A SENSE OF RECOGNITION OF THE NEED TO SUPPORT BLACK ARTISTS, BOTH BY INSTITUTIONS AND THE GRASSROOTS."

Indeed, following the 1960s "Commonwealth arts" and 1970s "minority arts" movements, the more culturally assertive 1980s saw a real upsurge in activity, with a proliferation of companies drawing on and experimenting with different styles and techniques: African and Caribbean dance forms, popular and jazz dance, classical and contemporary. The sector has had its share of tumultuous developments, notably the withdrawal of Arts Council England's funding from Adzido and other companies, which led to a decline in the profile of the sector. However, this moved many of the companies that continued to exist, away from the performance of Dance of the African Diaspora as traditional repertoire to more experimental and contemporary interpretations of African dance traditions.

⁴ Subject Guide: Black British Dance, Black Cultural Archives, undated

⁵ How black dancers brought a new dynamism to British dance, The Guardian, September 2013

3. TIMELINE OF KEY HISTORICAL MOMENTS - ADAD PERSPECTIVE

1994 The Association of Dance of the African Diaspora (ADAD) established to move dance of the African Diaspora 'from the margins to the mainstream of British dance'. The organisation produced choreographic platforms and debates, raising the profile of the art-form and encouraging critical debate about its development. 1st printed Newsletter and HOTFOOT Magazine launched

1999 ADAD's first publication 'Black Dance in the UK – Articles and Interviews' was released.

2003 ADAD enters a strategic alliance with Dance UK, securing regular funding from Arts Council England.

Launch of Trailblazers, ADAD's annual professional development fellowship. Alumni to date 42 artists supported to develop their practice and raise their profiles.

2005 HOTFOOT relaunches as a quarterly e-magazine distributed online. Current international readership in thousands.

2006 ADAD's Heritage project Photographic Exhibition 'Moments' launches at the Theatre Museum in Covent Garden. The exhibition later toured to Leicester, Birmingham, Manchester, Leeds and Bristol. by 2017 it reached an audience footfall of over 60,000.

2007 Second publication, Voicing Black Dance is published to complement the photographic exhibition 'Moments'.

2008 Launch of 'Open Stage' - A platform for artists DAD work in progress and 'safe space' for professional feedback

2009 Launch of the biennial Bloom Festival at Southbank Centre in London.

2010 ADAD North Pilot established. Based at Phoenix Dance Theatre this project focused on developing the profile of DAD artists in the North.

Launch of the Biennial Re:generations International conference in partnership with IRIE! dance theatre, London Metropolitan University

2011 ADAD exits the strategic alliance with Dance UK, establishing independent governance and management structures and achieving charitable status.

Bloom becomes a National Festival to include events across UK regions. By 2017 Bloom as a festival within festivals across the UK reached over 20,000 people.

ADAD South West established with a programmer based in Bournemouth, delivering projects and events across the region.

Inaugural ADAD Lifetime Achievement Award presented to Jackie Guy MBE. Biennial Awards follow to Peter Badejo OBE (2013), Beverley Glean MBE (2016), Maxine Brown (2018) and State of Emergency Productions. Follow up events were in London, Bournemouth, Birmingham and Salford.

2012 ADAD becomes a part of the Arts Council England's National Portfolio of funded organisations for 2012-15.

2016 ADAD merges with Dance UK, Youth Dance England (YDE), and National Dance Teachers Association (NDTA) to form One Dance UK - The Sector Support UK body for Dance.

2019 One Dance UK and BBC Arts partner to launch the first '#DancePassion', a digital dance festival and national celebration of dance, which included a digitised version of the Black Dance / DAD Photographic Exhibition 'Moments' archives, engaging millions nationally.

One Dance UK moves to Birmingham - Dance Hub

E.

FINDINGS AND OUTCOMES: WHAT THE SECTOR LOOKS LIKE IN 2019

1. DEFINITIONS OF DANCE OF THE AFRICAN DIASPORA & THE CHALLENGE OF CONTEMPORARY DANCE

A key impetus for this project has been to understand the complexity and challenge of defining the sector and its practice from the perspective of practitioners; for many engaged in the research the definition of Dance of the African Diaspora starts from Africa as either source, a cultural reference point or point of origination. Despite a variety of nuances, this relationship to the African continent is a constant in defining which practices 'belong' to the sector. DAD is a practice that keeps African practitioners connected with their culture. The other significant level is as a cultural product, an influential and dominant constituent of western and global popular culture. The term 'Dance of the African Diaspora' is firmly identified with the organisation that is now part of One Dance UK. The various ways this interpretation plays out is most striking in the words of a selection of DAD Trailblazers Fellowship Alumni participants.

PERSON-CENTRED

"DANCE AS AN AFRICAN PERSON IS WHAT I DO WITH TAVAZIVA DANCE. IT FOCUSES ON AFRICA, THE INSPIRATION IS FROM AFRICA, A FUSION OF CONTEMPORARY DANCE AND ZIMBABWEAN DANCE"

BAWREN TAVAZIVA, TRAILBLAZERS FELLOW, 2003-2004

CULTURAL INHERITANCE/ HISTORICAL MEMORY/ANCESTRAL CONNECTION

"TO ME DANCE OF THE AFRICAN DIASPORA IS THE MOVEMENT THAT HELPS ME IDENTIFY WITH THE CULTURE I'VE INHERITED AS WELL AS THE ONE I LIVE IN. THESE ARE THE DANCES THAT TELL STORIES OF THE MOVEMENT OF PEOPLE FROM PLACE TO PLACE."

IRIS DE BRITO, TRAILBLAZERS STARTER, 2017-2018

GEOGRAPHIC

"DANCE OF THE AFRICAN DIASPORA (DAD) ARE DANCES AND DANCE TRADITIONS THAT WERE BIRTHED IN AFRICA THAT HAVE TRAVELLED AND BEEN TRANSPORTED GLOBALLY. AS THESE DANCES AND DANCE TRADITIONS HAVE BEEN TRANSPORTED, THEY HAVE EVOLVED AND INSPIRED DANCE FORMS INTERNATIONALLY. AFRICAN AND CARIBBEAN TRADITIONAL DANCE, DANCEHALL, LINDY HOP, JAZZ-FUNK, HOUSE DANCE, TAP DANCE AND HIP-HOP DANCE ARE ALL EXAMPLES OF DANCE OF THE AFRICAN DIASPORA"

VICKI IGBOKWE, TRAILBLAZERS CHAMPION, 2012-13

HETEROGENOUS & INFLUENTIAL

"I SEE AFRICAN CULTURE AND DANCE PRESENT AND PERMEATED IN WESTERN CULTURE PRETTY MUCH IN EVERYTHING. SO, I FIND IT HARD TO SPECIFY WHAT IT IS DAD EXACTLY AS I ASSUME IMPLICITLY THAT IT IS PART OF OUR CULTURE. IN RECENT COLONIAL EUROPEAN HISTORY, I THINK DAD IS DANCE THAT HAS AT ITS ROOTS INFLUENCES OF AFRO DIASPORA ORIGIN BUT IF YOU TAKE THE PERSPECTIVE THAT THE FIRST HUMAN CAME FROM AFRICA YOU COULD ARGUE THAT IT HAS INFLUENCED EVERYTHING."

JEAN ABREU, TRAILBLAZERS FELLOW, 2003-2004

CULTURAL PRODUCT/PRACTICE

"I THINK IT'S BEST DESCRIBED AS THE DANCE STYLES AND CULTURE DEVELOPED AND CREATED BY PEOPLE OF THE AFRICAN DIASPORA. BUT IT'S IMPORTANT TO NOTE THAT THIS IS BOTH CONCERNING ITS HISTORY AND IT'S EVER-CHANGING AND EVOLVING FUTURE."

JAMAAL BURKMAR, TRAILBLAZERS STARTER 2017-2018

INSTITUTIONAL

"IT IS AN ORGANISATION THAT SUPPORTS THE PRACTICE AND SUSTAINABILITY OF DANCE THAT HAVE ROOTS WITHIN AFRICAN CULTURE."

NATHAN GEERING, TRAILBLAZERS STARTER, 2015-16

The most prominent definition of practice from this report's survey is "African Contemporary". Over 50% of respondents identified this as their main practice or a constituent of their main practice. This was followed by over 20% of practitioners who identified African dance as their main practice, followed by 20% who identified their main practice as "Contemporary" – all in all over 90% of practitioners identified "African", "Contemporary" and "African Contemporary" as part of their practice. The other styles were identified as part of their practice by a small number of practitioners, nevertheless a wide variety of styles were identified – including: Jazz, Modern, Tap, Dancehall, West African, Black, Afro-Brazilian and Afro-Cuban. There are certainly overlaps in definition between the most practiced styles and some of these styles, though, the last four categories, in particular (West African, Black, Afro-Brazilian and Afro-Cuban) maybe subsumed under the broader heading of African dance. However, the differences are significant enough that a difference in attitude to these styles is perceived by practitioners. This poses a challenge particularly for those artists and organisations who do not or are not willing to 'fit' into what is defined as contemporary, or whose artistic tradition do not easily fit into this definitional space. The understanding of what is Dance of the African Diaspora is wide – and inclusive, however there are strong perceptions of variations in what styles are highly valued, supported and practiced within the sector. Other styles are over-shadowed and marginalised by what is identified as "Contemporary". It is implied that this marginalisation has both social and economic consequences for artists who do not or are not willing to 'fit' into what is defined as contemporary. It is worth noting that in the last major survey of the dance sector (Burns 2004-2008) for the Arts Council England, virtually all dance styles practiced in the United Kingdom were subsumed under the title of "Contemporary" dance, indicating that there is a wider sectoral pressure for practitioners of DAD to conform or mould their practices towards 'Contemporary' styles. There is certainly a desire from artists to preserve the authenticity of their particular styles and have access to resources that are perceived to flow towards styles that fit within the dominant "Contemporary" dance model. This is particularly a concern from a programming perspective – where gatekeepers are seen as ill equipped to understand and appreciate work outside of the 'Contemporary' dance aesthetic.

2. FIVE YEARS: PERSPECTIVES ON GROWTH AND DEVELOPMENT IN THE SECTOR

LONDON

The growth of the sector over the past five years is seen as strongly related to the growth of DAD as or within an organisation (ODUK), particularly in London. The organisation's work in networking the sector through events across the country and nurturing artists and their practice were foregrounded in identifying how the sector has developed. The emphasis on promoting the sector and its styles as a distinctive area of personal and professional development through its events and awards programme was highlighted strongly. The organisation's influence on talent development and access to opportunities is also identified as a notable development for the sector. Among the programmes of DAD that are identified as part of the development of the sector are:

- The Trailblazers Professional Development Fellowship Programme
- Events and Awards
- Re: generations International Conference

For most respondents, the sector has become more visible in terms of access to audiences and integration into the wider dance sector. A further aspect of perceived growth is an emphasis on the contemporary, alongside an expansion of formal training. A further positive growth development has been a growing recognition of styles and genres that can be included under the DAD sector and the expansion of this into a network of practitioners, with hip-hop, and especially Afrobeats music and dance as elements that

have led to an increase in youth interest in DAD. The impact of digital communication tools was noted as broadening access to new audiences. They noted that dance overall has gained greater visibility, but this is form dependent. A notable development in London is a growth in sectoral capacity through generous funding from the Arts Council England directed towards One Dance UK and a handful of organisations that were included in their National Portfolio of regularly funded organisations. This is seen as categorically driven by the successful advocacy for diversity in the cultural sector which has motivated venues to find and support choreographers and dancers from diverse backgrounds.

Challenges:

That said, some respondents identified negative development in the sector. The lack of established companies in the sector to look up to was noted as an ongoing challenge. The definitional issues within the DAD sector was also identified as a point of stagnation; in tandem with this, despite the plethora of styles available, there is a lack of connection between different dance forms and a wider lack of collaboration between practitioners in the sector. In tandem with this, respondents identified the 'erasure' of heritage and legacy as a problem for the sector. That needs to be addressed by connecting it to legacy and historical studies. While many feel the sector is more visible, there is a sense that African people in the sector are not visible or perhaps marginalised within the sector. Furthermore, the sector has shrunk in terms of publicly funded provision for Community and Youth Programming. In the regions outside of London, the sector has grown more unevenly:

NORTH & MIDLANDS:

Overall, the perception was that the North had regressed as a region concerning the practice of Dance of the African diaspora. There is a distinct lack of visibility, though there are individuals who have prominence in the sector. The trailblazers programme as a national programme is identified as a signal of positive growth. The presence of African dance classes by individual artists delivering independent dance classes is

identified as a positive development, though mostly dependent on artists independently hiring venues. The absence of DAD in artistic programmes is identified as a point of stagnation or negative growth. In the Midlands, similar to other regions, the presence of ODUK/DAD has been seen as a positive growth development, in particular, ODUK/DAD's role in developing the sector alongside the presence of National Portfolio Organisations is seen as a positive development. The use of technology to share information has helped

the sector broaden access to audiences. The rapid growth of particular organisations in particular Serendipity and their LDIF festival (Lets Dance International Frontiers) is seen as a positive development. However, overall, the perception was that the sector is struggling to grow, and there is an overall lack of support for DAD practitioners which makes continuing or returning to the sector difficult.

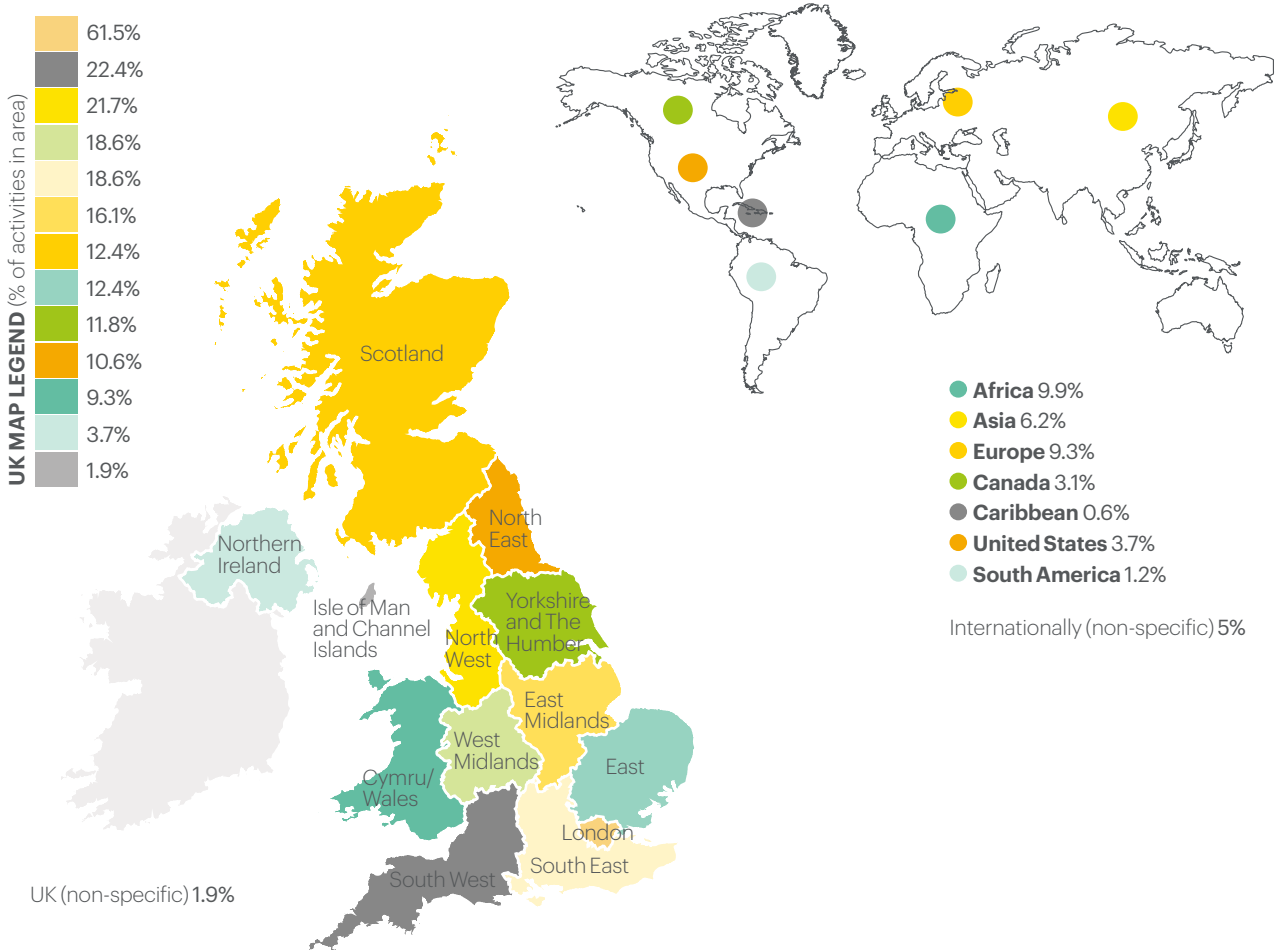
SOUTH WEST

In the south west, the geographic spread of the region is perceived as a challenge to the growth and development of DAD. Respondents perceived the sector as more vibrant five years ago and identified that part of this negative development is that the South of England National Portfolio organisations no longer exist. The profile of artists is not stable which makes it difficult to establish momentum for the sector. On the positive development, the input of DAD/ODUK into the area is identified as positive; as are the growth of hip-hop artists experimenting within DAD sector, and there is interest in the sector as both a cultural experience and an art form.

3. STATISTICAL SUMMARY OF FINDINGS

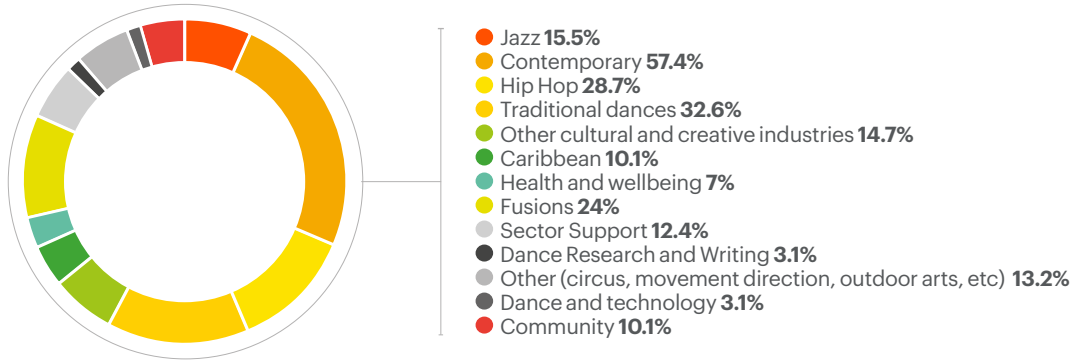
LOCATION OF WORK

*OUT OF 161 RESPONSES



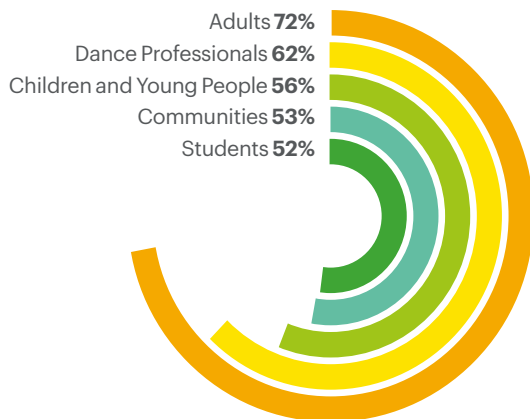
TYPE OF DANCE PRACTICE

*OUT OF 129 RESPONSES



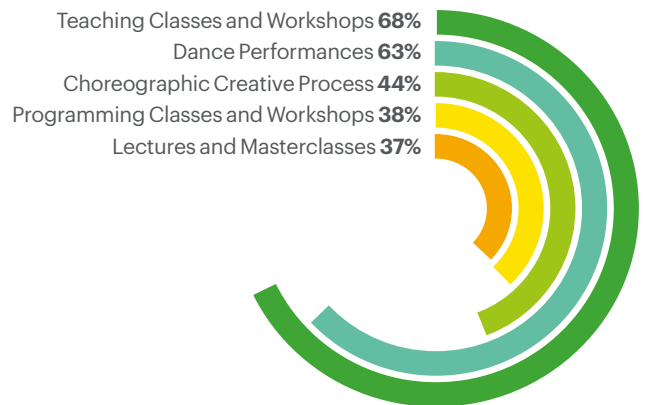
CORE CLIENTS

*OUT OF 143 RESPONSES



SERVICES PROVIDED TO THEIR CLIENTS

*OUT OF 146 RESPONSES



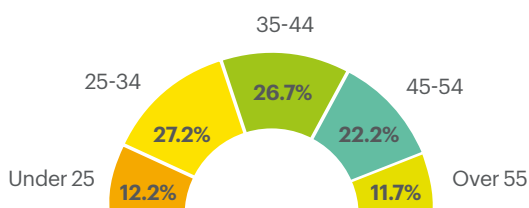
WHERE THEY PROVIDE THESE SERVICES

*OUT OF 139 RESPONSES



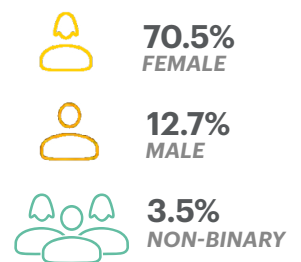
AGE

*OUT OF 180 RESPONSES



GENDER

*OUT OF 173 RESPONSES



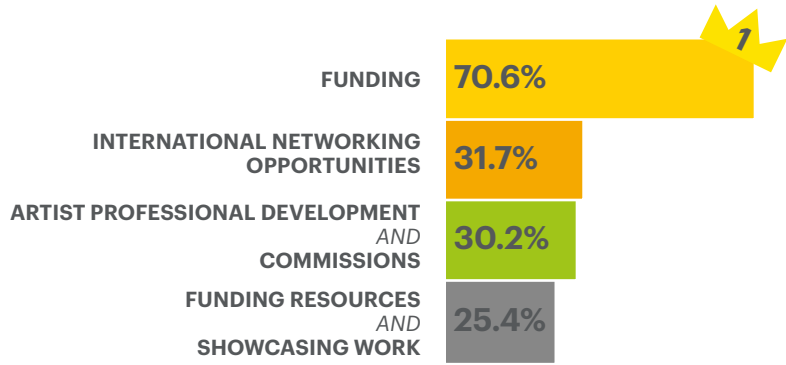
PRIORITISED NEEDS FOR SUPPORT TO CONTINUE THEIR PRACTICE

*OUT OF 126 RESPONSES

THESE NEEDS WERE SELECTED THE MOST AT EACH RANKING OF 1(HIGHEST) TO 5(LOWEST)

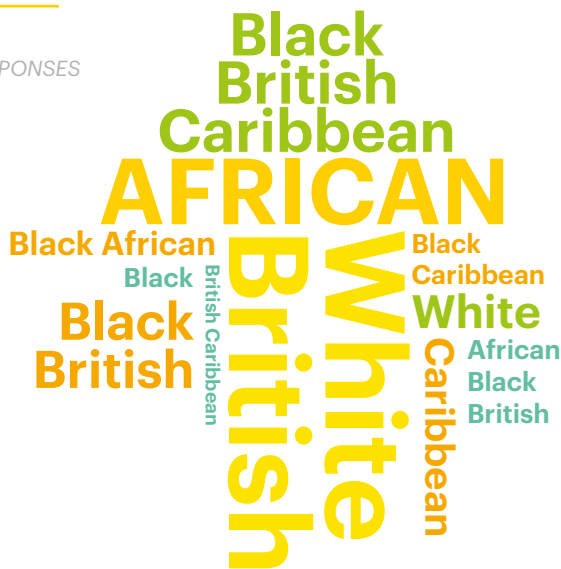
- 1 **FUNDING** 41.3%
- 2 **FUNDING, THEN FUNDING RESOURCES** 13.5%, then 8.7%
- 3 **SHOWCASING WORK** 7.9%
- 4 **COMMISSIONS** 8.7%
- 5 **INTERNATIONAL NETWORKING OPPORTUNITIES** 8.7%

OVERALL MOST PRIORITISED ACROSS 1 TO 5 RANKINGS



ETHNICITY

*OUT OF 173 RESPONSES



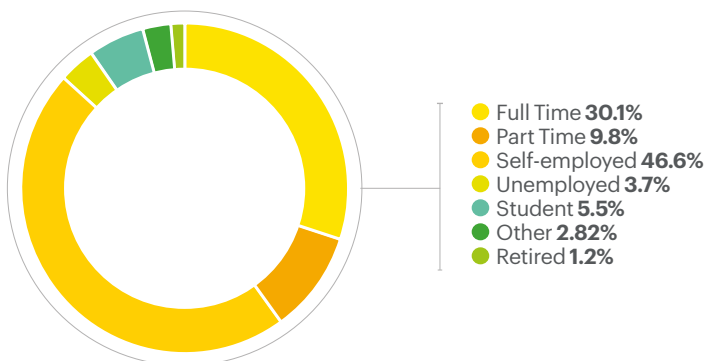
DISABILITY

*OUT OF 173 RESPONSES



EMPLOYMENT STATUS

*OUT OF 163 RESPONSES



YEARS OF WORK IN THE DANCE SECTOR

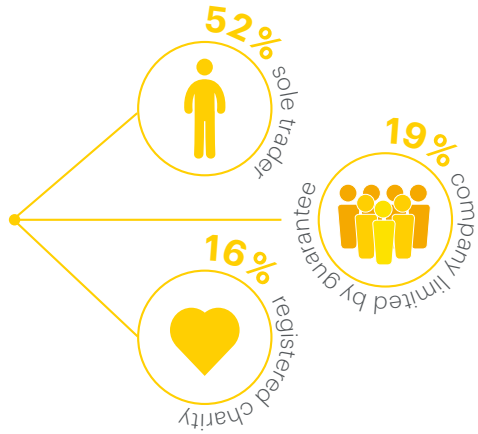
*OUT OF 163 RESPONSES



RANGE OF TIME	QUANTITY
Less than 5 years	19.6%
5 to 10 years	11.7%
10 to 20 years	29.4%
20 to 25 years	16.6%
25 to 30 years	12.3%
30 to 40 years	6.7%
40 to 50 years	3.1%
50 plus	0.6%

ENTITY

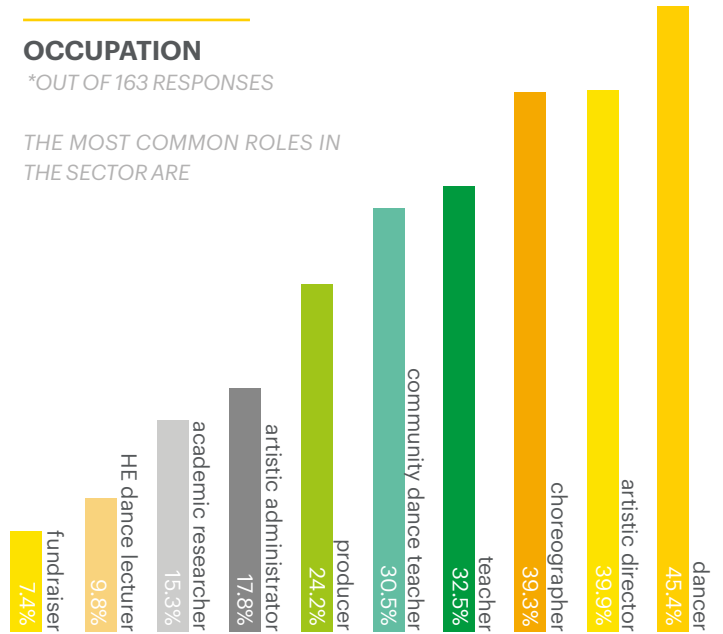
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OCCUPATION

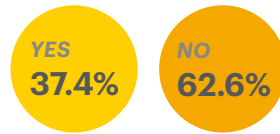
*OUT OF 163 RESPONSES

THE MOST COMMON ROLES IN THE SECTOR ARE



MEMBER OF ONE DANCE UK

*OUT OF 123 RESPONSES



4. ORGANISATIONS IDENTIFIED AS SUPPORTING DAD SPECIFICALLY

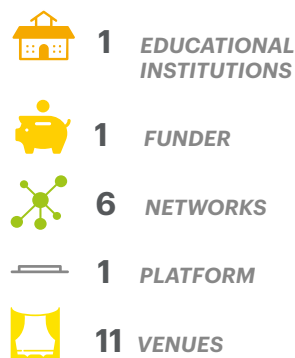
A range of organisations were identified as supporters of the sector; the largest number of these were venues and culture spaces, but

also notable are a healthy number of networks and members associations within the dance sector; strikingly only one funding body, the Arts Council England was identified as supporting the sector. Across the regions, the organisations broke down as follows:

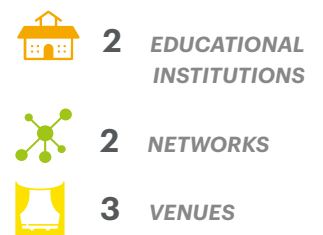
IN LONDON



IN THE MIDLANDS



IN THE NORTH



5. PERSPECTIVES ON THE SECTOR: SELECTED STATEMENTS FROM CONSULTATION AND INTERVIEWS

"WE NEED TO EMPOWER OUR ARTISTS AROUND NAVIGATING THE INDUSTRY – WE NEED AN ORGANISATION LIKE "EQUITY" FOR DANCERS SO THEY CAN MAINTAIN THEIR AGENCY, ACCESS RESOURCES AND GET SUPPORT. THE SECTOR ITSELF NEEDS BROADENING TO CONNECT WITH OTHER GENRES SUCH AS THEATRE, MUSICALS AND FILM. IT HAS CERTAINLY DEVELOPED EXPONENTIALLY, THERE ARE MORE BLACK PEOPLE ON STAGE AND MORE TALENTED BLACK BODIES IN THE SPACE."

JONZI D, MC AND FOUNDER, BREAKIN' CONVENTION

"THERE IS A STRONG ENTREPRENEURIAL WORK ETHIC AND KEEPING RELEVANT IS A KEY ASPECT OF MAINTAINING PLACE IN THE HIP-HOP SECTOR, AS THE FORM KEEPS GROWING. AFRICAN DANCE IS ALIVE BUT NOT IN THE TRADITIONAL SENSE, THE YOUNG GENERATION FOR EXAMPLE ARE BEING ENGAGED WITH AFROBEATS. CULTURE HAS REMAINED STRONG AND I FEEL PROUD TO SEE PEOPLE I HAVE TAUGHT. I AM ENERGISED SEEING THIS NEW MOVEMENT HAPPEN"

MICKEY ASANTE, BOY BLUE ENTERTAINMENT

"THERE NEEDS TO BE A MORE RECOGNISED SENSE OF CAREER PROGRESSION, AND THERE NEEDS TO BE SUPPORT FROM BEGINNING TO THE END FOR DEVELOPMENT FOR PRACTITIONERS, IN A SENSE, "A SORT OF CLIMBING FRAME TO REACH THE TOP" THAT PROVIDES DIRECTION SO PEOPLE HAVE SOMETHING TO HOLD ON TO IN TERMS OF GUIDANCE, ADVICE, RESOURCING – FUNDING AND SPACE. THERE ARE ALSO ENVIRONMENTAL CHALLENGES TO ADDRESS FOR EXAMPLE THE BLACK PERSPECTIVE IN THE CONTEXT OF HISTORICAL DISCRIMINATION. THE OVERALL TRAINING AND DEVELOPMENT LANDSCAPE HAVE IMPROVED BUT WHEN DO YOU CALL YOURSELF A TRAINER VERSUS A DANCER WORKING IN DAD? THE UK'S PERSPECTIVE IS RECOGNISED AND SEEN AS IMPORTANT IN THE GLOBAL PLATFORM. THE ABILITY OF THE DANCER TO TELL A STORY IS THE GREATEST SKILL, BUT UK PRACTITIONERS DON'T KNOW HOW TO SELL IT TO THE WORLD. THE WORK NEEDS TO BE PUT IN TO IDENTIFY THE BLACK BRITISH STORY."

IVAN BLACKSTOCK, ARTISTIC DIRECTOR, CRXSS PLATFXRM

"THERE IS STILL A NEED AND APPETITE FOR WOMEN IN LEADERSHIP. YOUNGER ARTISTS ARE WIDENING THE VISION AND EQUALLY ASSUMPTIONS. WE NEED TIME TO EXPOSE OURSELVES TO WHAT THE LANDSCAPE LOOKS LIKE. AS AN ORGANISATION WITH A PERFORMING COMPANY MODEL, WE SHOULD BE ABLE TO TAKE TIME TO EXPLORE OUR OWN ARTISTIC WORK, NOT JUST PROVIDE PROFESSIONAL DEVELOPMENT."

SRI DARKA, ZONATION

"THE RESEARCH BEING UNDERTAKEN GIVES DAD CREDIBILITY, ESPECIALLY FOR THOSE OUTSIDE OF DANCE; SO, DOES THE VISIBILITY OF DAD AT THE TOP OF THE ORGANISATION (ODUK). THERE SHOULD CONTINUE TO BE LEVERAGING OF ARTISTS ALREADY WORKING IN ASSOCIATION WITH THE ORGANISATION, AS THE ADVOCACY DEMONSTRATED BY DAD/ODUK IN PICKING ARTISTS TO CHAMPION AND SUPPORT IN ANY YEAR IS EFFECTIVE, AND THIS CAN CONTINUE TO HAPPEN WITHOUT ADDITIONAL RESOURCES. THIS SHOULD BE ARTIST-FOCUSED MUTUAL SUPPORT USING THE PUSH POWER OF THE ARTISTS, AND THE POWER OF ONE DANCE UK. ODUK SHOULD UTILISE ITS 'CONVENING' POWER TO BRING PEOPLE TOGETHER IN PROMINENT SPACES SUCH AS THE TATE AND SADLER'S WELLS. IT'S IMPORTANT TO CONTINUE TO STRESS THE NEED FOR UTILISING DIVERSITY AS A WAY TO ENGAGE PEOPLE IN SUPPORTING AND CONNECTING WITH THE WORK OF DAD PRACTITIONERS. THERE NEEDS TO BE MORE ENGAGEMENT WITH BUSINESS, FOR EXAMPLE LAW FIRMS AND BLACK-OWNED ENTERPRISES, TO FIND PEOPLE TO INVEST IN THE SECTOR."

**VICKI IGBOKWE, CREATIVE DIRECTOR, UCHENNA DANCE
JEANEFER JEAN-CHARLES, INDEPENDENT ARTIST**

"THERE IS NO ONE WAY FOR PRACTITIONERS TO ENTER AND DEVELOP THEIR CAREERS; THERE ARE MANY ROUTES TO SUCCESS, AND DAD AS A SECTOR IS A BIG UMBRELLA. THE UNIVERSITIES HAVE BEEN FERTILE FOR SUPPORTING PRACTICE BUT ALSO GIVING ARTISTS WORK; THE DEVELOPMENT HAPPENS WHEN THERE ARE LESS WALLS BETWEEN SETTINGS."

JEANETTE BAIN-BURNETT, FORMER DIRECTOR, ADAD

"ON THE WHOLE, DAD PRACTITIONERS ARE MORE EXPLORATORY THAN DANCERS IN OTHER SECTORS; THERE IS A CONSTANT STRIVING TO FIND THEIR VOICE IN THEIR PRACTICE. DAD AS A SECTOR HAS HAD THE MOST DEVELOPMENT WITHIN 1989 - 1999; FOLLOWING THAT THE NEXT TEN YEARS WOKE THE SECTOR UP, AND IN THE RECENT TEN YEARS THE SECTOR HAS NOT FACED THE SAME CHALLENGES. THE ODUK PROGRAMME TRAILBLAZER HAS BEEN BENEFICIAL FOR DIVERSITY.

DAD PRACTITIONERS GO IN THE DIRECTION THAT IS RIGHT FOR THEM, AND MOVE IN AND OUT OF THE SECTOR, AND DEVELOP OTHER SKILLS TO DEVELOP CAREER THAT IS APPROPRIATE FOR THEM RATHER THAN WHAT IS SUBSCRIBED OR PRESCRIBED TO THEM. ODUK SHOULD NOT UNDERESTIMATE THE TRAILBLAZERS PROGRAMME, AS IT IS THE LAUNCHPAD AND CONFIDENCE BUILDER FOR MANY AN ARTIST. THE WORK BEING PRODUCED HAS TRACTION AND A GLOBAL PRESENCE, AND ALL EYES ARE ON DANCE. DAD PRACTITIONERS ARE NO LONGER ON THE FRINGES; THEY HAVE A PRESENCE AND THEY DON'T HAVE TO BE EXPLAINED I SPEAK ABOUT THEM. ALL THAT SAID, THERE IS A DECONSTRUCTION OF THE SECTOR HAPPENING AT A QUICK RATE. THE GAP IS GETTING WIDER. THERE IS A NEED FOR EMERGING PRODUCERS AND INDEPENDENT ARTISTS TO BE MENTORED BY ESTABLISHED PRODUCERS. THE RECRUITMENT OF DANCE STUDIES STUDENTS IN UNIVERSITIES REMAINS A CHALLENGE FOR THE SECTOR. THERE NEED TO BE MORE PATHWAYS INTO DANCE, AND DANCE IN SCHOOLS. IN RELATION TO FUNDING, THERE IS, IT SEEMS A LACK OF RESPECT AND UNDERSTANDING OF WHAT'S NEEDED FOR DANCE AT THE ARTS COUNCIL ENGLAND; DESPITE THE FACT THAT DANCE DELIVERS ACROSS MOST OF THE ACE AGENDA MORE THAN MOST OTHER ART FORMS - AS A FORM, DANCE IS RESPECTED AND LOVED IN/ BY THE PUBLIC, BUT IT IS NOT BEING ADEQUATELY SUPPORTED BY THE INSTITUTIONS THAT SHOULD BE SUPPORTING IT."

JUNE GAMBLE, ARTS MANAGER AND DEVELOPMENT CONSULTANT

"THE SUPPORT NEEDED FOR DAD TO THRIVE INCLUDES, RELATIONSHIP BROKERS, TO NETWORK BLACK DANCERS NATIONALLY AND INTERNATIONALLY; ACCESS FOR ARTISTS TO SEE DIVERSE WORK AT FESTIVALS AND OTHER PLATFORMS; VENUES TO BE ACCESSIBLE FOR ARTISTS ENGAGEMENT. ARTISTS, PRACTITIONERS AND PRODUCERS NEED TO CHAMPION GOOD WORK, BUT THEY NEED NATIONAL ENDORSEMENT TO ADD WEIGHT."

DEBORAH BADDOO, SOE INDEPENDENT PRODUCER AND CONSULTANT

"WE NEED TO CONNECT THE GENERATIONS TO ENSURE A LEGACY - HOW AND WHERE THIS IS TO BE DONE IS AN URGENT MATTER FOR DISCUSSION. THE NEWER GENERATIONS NEED MENTORING AND THE ELDERS NEED TO BE CONVENED. THEIR WORK NEEDS TO BE MARKETED TO INCREASE THEIR VISIBILITY. THIS SHOULD INVOLVE VISUAL DOCUMENTATION OF THEIR WORK. THERE IS A UNIQUE AND DIVERSE LEGACY AND ARCHIVAL MATERIAL THAT ALREADY EXISTS IN VIDEO FORM, THOUGH WE NEED TO HAVE REALISM ABOUT SUCH A PROJECT AND WHAT THE OFFER IS TO THE SECTOR. THE PRESSURE OF FUNDING HAS MADE PRACTITIONERS LOSE INTEREST AND HOPE; DESPITE ONE OF US, HAVING LEFT THE SECTOR (JUDITH) TWICE, WE HAVE A SENSE OF UNFINISHED BUSINESS, AND THE DESIRE TO LEAVE A LEGACY AND PASS IT DOWN -AS WELL AS THE DESIRE TO BUILD ON SOMETHING, RATHER THAN START FROM SCRATCH IN NEW INDUSTRIES. THE REAL KEY NEEDS OF THE SECTOR ARE FACILITATING CONVERSATIONS BETWEEN THE GENERATIONS THROUGH SOCIAL MEDIA, GIVING SUPPORTERS A LANGUAGE AND A TANGIBLE CASE FOR HAVING RELATIONSHIPS WITH THE DAD SECTOR, AND GETTING THE SECTOR TO FUNCTION AS A SINGLE ENTITY TO EMPOWER ARTISTS."

JUDITH PALMER, FORMER CHAIR ADAD, INDEPENDENT PRACTITIONER

**JACKIE GUY MBE, DANCER AND CHOREOGRAPHER
BEVERLY GLEAN MBE, IRIE! DANCE THEATRE**

CULTURE CENTRAL

DAD AS A SECTOR HAS TICKED ALONG AND GROWN BY SMALL DEVELOPMENTS RATHER THAN LARGER ONES. THERE IS STILL A LACK OF INVESTMENT IN THE FORMS IN THE UK - THE SECTOR IS ALSO HAMPERED BY MARGINALISATION...THAT SAID, THERE ARE MORE BLACK DANCERS AND ORGANISATIONS AND ARTIST LEADERS ARE DEVELOPING ALONGSIDE A DANCE COMMUNITY. THIS IS A GOOD DEVELOPMENT BUT OF THESE DEVELOPING COMMUNITIES OR ORGANISATIONS NON HAVE A DAD FOCUS. BIRMINGHAM HAS AN UNDERSTANDING OF CONTEMPORARY DANCE BUT LITTLE ABOUT SUB GENRES. THERE SEEMS TO BE LACK OF CONFIDENCE, SKILLS AND AWARENESS AMONG PRACTITIONERS TO ACCESS OR APPLY FOR FUNDING. THE OTHER KEY CHALLENGES ARE VISIBILITY, THE LONGEVITY OF CAREERS IN THE SECTOR, AND THE UNDERSTANDING AND KNOWLEDGE FOR ARTISTS OF PROGRESSION ROUTES AND THE BREAD OF POSSIBILITIES FOR A CAREER IN DANCE.

ARTS COUNCIL ENGLAND

"ARTS COUNCIL ENGLAND ALLOWS APPLICANTS TO DESCRIBE THEMSELVES - WE DON'T PRESCRIBE WHAT THE CRITERIA IS - THE NATIONAL PORTFOLIO WAS SHIFTED AND NOW SUPPORTING PRODUCING AND TOURING OF DIVERSE AESTHETICS - IT IS NOT SO MUCH FOCUSED ON SERVICE PROVIDERS LIKE IN THE 1980S. WE WOULD LIKE TO KNOW WHO ARE THE ARTISTS MAKING WORK THAT WE DO NOT KNOW? AND WHERE IS THIS WORK BEING SHOWN? WE HAVE PLATFORMS TO PROGRAMME BAME ARTISTS AND ENGAGE THEM IN COMMUNITY AND YOUTH PROGRAMMES. WE WANT TO UNDERSTAND THEIR PRACTICE TO APPROPRIATELY ENCOURAGE THE PITCH FOR THE MULTIPLE STRANDS OF INCOME AVAILABLE. WE NEED KNOWLEDGE TO MAKE THE CASE FOR THE WORK. THERE IS AN INEQUITABLE SPREAD OF DANCE ACROSS THE COUNTRY, WITH COMMUNITIES OF DANCE LACKING ACROSS THE REGIONS AND THAT HAS TO BE ADDRESSED."

DANCE UMBRELLA

THE SECTOR NEEDS LEADERSHIP AND LEADERSHIP THAT "BREAKS THE CEILING". THE SECTOR CAN LEARN FROM AKRAM KHAN, AKASH AND OTHER SOUTH ASIAN DANCE COMPANIES. THERE IS A LACK OF VISIBILITY, BUT NOT THE SAME AS WHERE WE WERE 30 YEARS AGO. THE SECTOR COULD BE MAKING MORE NOISE AND GIVING AGENCY AND ROOM FOR TRUTHS TO DEVELOP. THERE IS A NEED FOR TRAINING OF DANCERS TO UNDERSTAND THE LANGUAGE NEEDED TO SUCCEED. THERE IS ALSO A NEED FOR ARTIST-LED TRAINING FOR DANCERS WORKING TO UNDERSTAND AND DANCE LIKE A SPECIFIC ARTIST, SO OFTEN, THE ARTISTS ARE NOT SAYING SPECIFICALLY WHO OR WHAT STYLES AND TECHNIQUES THAT THEY USE - IT ALL GETS THROWN UNDER CONTEMPORARY DANCE. THERE IS A GAP IN THE AMBITION AND QUALITY OF WORK, AND A SENSE OF ARTISTIC EXCELLENCE; FOR SOME ARTISTS THEY HAVE SUPPORT NEEDS THAT THEY ARE UNAWARE OF. WHO IS RESPONSIBLE FOR THIS - THE PROGRAMMERS FOR RECOGNISING THE ARTISTS? CERTAINLY, THERE IS A NEED TO DEVELOP HOW WE GIVE ARTISTS FEEDBACK - IT TAKES SKILL TO DELIVER THIS AND WE NEED FOR A FRAMEWORK FOR THAT, AND PEER-TO PEER ASSESSMENTS.

ROYAL AFRICAN SOCIETY

THE TOP THREE ART FORMS THAT WE ENGAGE AUDIENCES WITH AROUND OUR WORK AND RESEARCH HAVE BEEN MUSIC, LITERATURE AND FILM. SOME OF THE CHALLENGES WE HAVE OBSERVED, IS THAT THE ENVIRONMENT OF CERTAIN SPACES, EITHER FOR COMMUNITY PRACTICE OR EVEN PROFESSIONAL SPACES ARE NOT OPEN FOR PUBLIC EXPERIENCE. THEY ATTRACT A CERTAIN TYPE OF PERSON. THERE IS A LACK OF INFRASTRUCTURE AND APPROACHABILITY FOR COMMUNITY PRACTICE. THERE IS A LOT OF GREAT WORK HAPPENING -YET ARTISTS DON'T HAVE THE SUPPORT OR INFRASTRUCTURE TO GET INTO THE SPACES THEY DESERVE TO BE IN. THERE IS A LACK OF PRODUCERS OR MANAGERS, SO ARTISTS HAVE TO DO IT THEMSELVES. AS AN ORGANISATION, FOR CAPACITY REASONS, WE CANNOT LOOK AT SECTORS BEYOND OUR REMITS OF LITERATURE AND FILM. WE WOULD ENCOURAGE ODUK/ THE DAD SECTOR TO PUSH VENUES FOR MONITORING THE PROGRAMMING AND PUSH FOR A CERTAIN AMOUNT OF BALANCE, AS WELL AS ENCOURAGING FESTIVALS TO PLATFORM ARTISTS THIS COULD BE AN INFRASTRUCTURE TO GET THE WORK SHOWCASED ON BROADER PLATFORMS.

THE PLACE

WE SHOULD CONTINUE TO EXPLORE AND EXPERIMENT WITH PARTNERSHIPS TO SUPPORT NEW ARTISTIC WORK TO REACH AUDIENCES NATIONALLY AND INTERNATIONALLY, BUT IT TAKES TIME TO SEE RESULTS. PERHAPS FOCUSING ON LESS FOR LONGER IS MORE EFFECTIVE.

EDDIE NIXON, ARTISTIC DIRECTOR, THE PLACE

SADLER'S WELLS

"SADLER'S WELLS HAS TO BE PART OF THE DIASPORA AND IS BUILDING ITS OWN 'BEAST'. HIP HOP THEATRE IS MORE PROGRESSIVE IN THE UK VERSUS THE USA WHERE THERE IS MORE CONNECTION TO MUSIC. THE CULTURE HAS SHIFTED AND CHANGED AND IS FOCUSED ON CONTEMPORARY CONCERNS. THERE ARE TRACES AND ROOTS OF PIONEERS - AND THERE IS "A COMMUNITY OF SUPPORT AROUND THE ARTISTS BEYOND THE ART FORM ITSELF. THERE IS A COMMUNAL AWARENESS WITHIN HIP HOP THAT TRANSCENDS FINANCES, AND DOESN'T FEEL TIED TO INSTITUTIONS, WITH A SENSE THAT WORK CONTINUES REGARDLESS OF FUNDING. SADLER'S IS MOVING FORWARD IN PRESENTING MORE STORIES FROM MARGINALISED COMMUNITIES. WE DO STRUGGLE TO FIND ARTISTS AND PERFORMERS WHO ARE TRAINED TO DO THE WORK, AND WE ARE NOT SEEING ENOUGH VARIED AESTHETICS ON STAGE - SO COMMUNITIES AND PRESENTERS OF DAD NEED TO MAKE THE CHANGE HAPPEN."

BIRMINGHAM ROYAL BALLET (BRB)

"WE ARE IN A PERIOD OF CHANGE AS AN INSTITUTION WITH A NEW ARTISTIC DIRECTOR, AND AMIDST THAT ORGANISATIONAL DIVERSITY IS A PRIORITY AND A CHALLENGE FOR US. THE WORK DAD IS DOING AND EXPLORING CHIMES WITH US AT BRB. WE ARE INTERESTED IN EXPLORING WHERE THE LINES COULD BE AND TALKING ABOUT THE PROFILE OF BLACK BALLET DANCERS. WE HAVE HAD SOME PROGRESS WITH PRINCIPAL DANCERS FROM BLACK BACKGROUND INCLUDING TYRONE SINGLETON, AND EDDIE NIXON FROM BRAZIL. WE HAVE DEVELOPED A PROGRAMME TO TRY AND IDENTIFY CHILDREN FROM BAME BACKGROUNDS, AND PROACTIVELY FIND TALENT THAT ARE BETWEEN (6-7) YEARS. A QUARTER OF THE TALENT ON THIS PROGRAMME ARE FROM DEPRIVED AREAS IN THE CITY. WE OFFER 3 MONTHLY BALLET CLASSES; THE CHALLENGE IS BRINGING PARENTS INTO IT. IN OUR 2ND YEAR, WE HAVE 15 WHO ARE FROM DIVERSE BACKGROUNDS, AND OUT OF THE COHORT OF 30 - 25 WERE FROM DIVERSE BACKGROUNDS. WE ARE INTERESTED IN HOW WE CAN WORK TOGETHER WITH ARTS COUNCIL ENGLAND (DANCE AND MUSIC) TO MAKE THIS LINK, AND IT GOES BACK TO AN INDUSTRY WIDE ISSUE. WE ARE INTERESTED IN ENGAGING CONVERSATION SUCH AS RUNNING SESSIONS AT DAD SUMMERTIME CONVENTION. WE WANT TO BE TIED IN WITH DANCE OF THE AFRICAN DIASPORA, BOTH WITH ARTISTS AND THE SECTOR. WE SEE THAT ARTISTS ARE FORCE FED BALLET AS A PURE FORM - BUT THERE'S AN IDENTITY CRISIS, ARTISTS DON'T ASK TO BE PUT IN A BOX. IN TERMS OF DAD AND BALLET, WE ASK WHY ISN'T DAD PART OF THAT CONVERSATION? WE ARE CERTAINLY INTERESTED IN THE POSSIBILITY FOR ODUK TO SUPPORT WORK IN PARTNERS BY SUGGESTING CHOREOGRAPHERS, COMPOSERS, DESIGNERS TO BE PART OF COMMISSION SLOTS FOR PROGRAMME."

6. ACHIEVEMENTS AND AWARDS

In his article for HOTFOOT Spring 2019 edition, Ramsay Burt, DeMontfort University writes: There are a growing number of people in the UK who have completed PhDs on research into dance of the African Diaspora, with 13 doctorates awarded since 2005. These have been on a variety of topics, including dance history, dance ethnography, and representations and aesthetics. Theses on the history of Black dancers in Britain include Bob Ramdhanie's 2005 thesis *African dance in England: spirituality and continuity* supervised at the University of Warwick, and 'Funmi Adewole's thesis *British Dance and the African Diasporas, the Discourses of Theatrical Dance and the Art of Choreography: 1985 to 2005* awarded this year at De Montfort University. In 2017 Sandie Bourne completed her PhD at the University of Roehampton on *Black British ballet: race, representation and aesthetics*. Ethnographic theses include Hélène Neveu Kringelbach's thesis *Encircling the dance: social mobility through the transformation of performance in urban Senegal*, University of Oxford 2005, and Sylvanus Kwashie Kuwor's

Transmission of An-lo-Ewe dances in Ghana and in Britain 2013 from University of Roehampton. Some have written theses informed by their own practice as dance artists: Adesola Akinleye's *Body, Dance & Environment: an exploration of embodiment and identity* awarded in 2011 from Canterbury Christ Church University; Ama Sheron Wray in 2017 at University of Surrey completed *Towards embodiedology: modelling relations between West African performance practices, contemporary dance improvisation and "seselelame"*; and bringing dance, theology and popular culture in dialogue, 'H' Patten's thesis *The Spirituality of Reggae Dancehall Dance Vocabulary: a Spiritual, Corporeal Practice in Jamaican Dance* was awarded at Canterbury Christ Church University 2019. Most recent UK theses, including these, are available for download from <http://ethos.bl.uk> Additionally, a growing number of DAD artists and practitioners continue to be recognised with awards including The Queen's Birthday Honours for services to Dance, Lifetime Achievement Awards and others in the Theatre and Performing Arts Industry. Details are available online.

F.

EMERGING THEMES

1. VISIBILITY & PLATFORMS

Identifying the DAD sector as having achieved a high level of visibility in public perception was one of the key positive developments emerging in this mapping exercise; though a regional bias exists with the sector less visible in regions outside London. Traditional forms seem to receive less attention than contemporary forms. Practitioners with disabilities are also not visible within the sector. The question of visibility ties into some of the other emerging themes particularly archiving and preservation of legacy within the sector. Respondents across the

regions see digital platforms as both already having an impact on the increased visibility of the sector, and a tool to increase the visibility and reach of the sector. This is implied rather than explicit in the sector, but practitioners are seeking to be visible to a wide range of groups especially to Venue Programmers, Funders and Audiences. The concentration of children and young people as core clients has some implications for visibility – given that most practitioners are oriented towards community activity as opposed to artistic programming and profile.

2. SUSTAINABILITY

2a. Fundraising & Sustainability

The need for funding was one of the strongest responses to the mapping exercise – organisations serving the dance sector identify a skills gap in accessing funding, resulting in a lack of confidence and awareness of how to apply for and secure funding. The pressure on funding was identified as one factor that pushes some practitioners to leave the sector. It is also a potential driver of innovation, as practitioners express a desire for new business models that support funding; particularly in London where diversity-focused targets have enabled greater access to funding. The large arts funders, like Arts Council England are assumed as crucial to making sure the DAD sector thrives; one of the key issues raised by practitioners is that support needs to broaden from a focus on emerging artists to supporting artists with a mature vision. The survey results suggest that the profile of most practitioners' clientele, typically young people, has implications for funding; only 1% of respondents work with audiences, by implication, adult and income-earning as their core clientele. The majority of respondents

identified funding as the key need in the sector at 56% when asked about their top priorities. There is a noticeable lack of professionals focused on funding. They made up less than 5% of those surveyed. It is not stated explicitly, but funding pressure seems to have two key impacts on the sector: in the form of:

- Practitioners exiting the sector
- Practitioners having to exercise over-flexibility to adapt to different demands

Nevertheless, the sector is open to collaboration with business and enterprise as a way of developing funding and earning income.

***"IT SEEMS THAT MOST OF THE DAD ARTISTS ARE ALWAYS ON THE DEVELOPING STAGE OF THEIR CAREER – I WOULD SAY RESOURCES AND YES FUNDING WILL HELP BUT THE SUPPORT OF ORGANISATIONS THAT WILL TAKE ON AN ARTIST/S WHOSE VISION THEY BUY INTO AND CAN SUPPORT UNTIL THIS ARTIST/ S ARE FULLY ESTABLISHED. THE MORE WE GENUINELY WORK TOGETHER THE STRONGER AND BETTER DAD SECTOR WILL BE"* – LOLA ADODO**

THE REGIONAL PICTURE

LONDON

Perhaps not surprisingly, the region with the least emphasis on funding as a challenge is London. The sector, in London, has benefitted from the successfully argued creative case for diversity. The challenges practitioners face seems to be concentrated in the area of skills and knowledge in accessing funding, as well as broader business leadership skills. The region's respondents stressed a desire for:

- Strong support on how to access funding
- Funding that allowed artists and producers to take risks
- Knowledge of and access to alternative models of funding beyond the traditional sources.

SOUTH WEST

The picture in the South-West of England is strikingly different. The sector practitioners in the region are heavily reliant on schools as a source of income; there is however, a reported mismatch between the income practitioners expect to generate or are told is realisable and what is actually realised; in this region funding and resources to access funding are seen as key priorities, with a key desire for more engagement from:

- The Arts Council
- Local Authorities
- Arts Foundations

MIDLANDS & THE NORTH

Practitioners cited a strong desire for funding opportunities that encouraged collaboration rather than competition within the sector. A lack of funding emerges as a strong restriction on the ability of practitioners to network and engage in professional development activity. The current criteria of funders were cited as harming the Dance of the African Diaspora sector, though this is not elaborated, but a desire for more 'listening' to the sector from funders is stressed. The respondents here felt there was no clear strategy from the arts council in the north specifically towards the sector. Perhaps the most striking finding from this region is that a large proportion of funding is or is perceived to be directed towards early career activity. The sector, it was felt, would benefit from a shift or an increase in funding towards mid-career development including:

- Increased budget for contracting artists
- Practical support for making applications
- Knowledge of how to package the business of dance to organisations and institutions

2b. Organisational Structures & Sustainability

Majority practitioners in the sector (38%) are self-employed, which tallies with the fact that the most common structure in the sector is working as a sole trader (40%) or a variation of this, e.g. freelancer or independent. This may have implications for funding in the following ways:

- Practitioners potentially miss pools of funding by being sole entities rather than organisations.
- Practitioners lack the organisational resources to secure funding offers or opportunities for collaboration and partnerships that funders may have.

Funding and sustainability within the sector are not perceived as separate from the needs to develop an audience, but as a 'layer cake' – with the support of funding bodies and arts organisations crucial to enabling artists to develop craft and career, as well as take risks. The outcome of this support is strong and a marketable artistic product for audiences.

ACROSS THE REGIONS

The consistent trend across the regions is a decline in opportunities for publicly funded work with schools, community and young people – where it does exist the incomes have fallen. This was cited as a concern in London, The North and the South-West:

- A strong desire for more knowledge and skills in accessing funding that already exists – and developing new sources of funding and sustainability.
- A strong desire for knowledge of new/non-traditional sources of funding – and new business models

DANCE OF THE AFRICAN DIASPORA: A RISKY BUSINESS?

A concern that cuts across most of the themes emerging in this report is the misperception of 'Dance of the African Diaspora' as risky by and for funders, programmers and other gatekeepers. The sector's practitioners see this 'risk perception' as rooted in a lack of knowledge of the art form. There was a distinct sense that gatekeepers and programmers do not value the art forms and its requirements. This was partly seen as a sectoral issue, that requires more engagement in the form of educating audiences and audience development; in tandem with a focus on the issues of access, affordability, as well as embracing the entertainment or 'popularity' factor in presenting the art form or sector.

3. AUDIENCE ENGAGEMENT

The sector faces significant challenges regarding audience development; practitioners want to see profiles raised through engagement with institutions, journalists and marketers; this is a challenge and opportunity for the sector as well as for individual artists themselves. The majority of practitioners and active workers in the sector are focused on the delivery of programmes, rather than on audience development, promotion and marketing; none of the roles cited as an occupation were directly focused on these areas; this also applied to the core clientele served by most in the sector, with just over 1% working directly with audiences. The majority of practitioners surveyed served children and young people as their clientele, presumably within educational and community contexts. This disconnect between the artistic practice of the sector and its reach in terms of audiences emerges strongly within the data.

There is a dearth of knowledge about who the audience for DAD is or can be, highlighting a need for more research to address this question. One of the key implicit bits of knowledge from the focus groups is a sense that there are many gatekeepers between practitioners and reaching an audience. In the North, programmers are seen as a barrier to DAD practitioners reaching new audiences. In this respect, venue education will be a crucial area of development. The impact of technology has helped the sector to

reach wider audiences. A related potential for widening public engagement with the sector is the opportunity to take work into a variety of non-traditional contexts, like museums, libraries and health settings. This was raised particularly in the Midlands and in London. In the North, finding audiences, rather than even just developing them is perceived as challenging; practitioners report that the wider dance sector is not set up or open to appreciating work that does not fit a post-modern contemporary dance aesthetic.

One Dance UK is seen as a crucial organisation in this respect, acting as an ambassador for dance and the DAD sector specifically in engaging organisations outside of the sector, and an advocate to organisations within the sector. Given the prominence that education occupies, as both an income source and development space for practitioners, a concerted aim at increasing the degree to which DAD is taught in an educational context, i.e. Higher Education, is seen as crucial to growing its audience base. The presence of DAD in both popular and youth culture, in particular the relatively new genre of 'Afrobeats' music is seen as a marketing opportunity for the sector; similarly, communication technologies have expanded the notion of who constitutes the audience for DAD to include a wider definition of Diaspora, as well as encompassing the African continent.

4. LEGACY & ARCHIVES

There is a 'memory gap' in the sector – both of long-standing practitioners, their practice and careers – as well as of people who have exited the sector entirely. In all focus groups, for example, respondents stressed the need for establishing an archive in relation to DAD. There is a strong desire for this recognition of legacy to exist in practical terms in the form of platforms, and for these platforms to be connected to institutions that are custodians of the wider national and cultural legacy. This is another area where new technologies of video and the web are viewed as potentially transformative.

Legacy and Archiving are also seen as means of connecting young (er) people with the sector and as a pathway to a dance career.

The veteran dancers interviewed for this report stressed the need for archives as means of connecting different generations of dancers. Longevity does not appear to be a key challenge for the DAD sector. From the survey results the overwhelming number of respondents have been in the dance sector for between 10-40 years. This does indicate that the demographic profile of DAD is older, with the majority of respondents between 35-64 years of age. The benefits of this demographic profile are that there is a strong pool from which to gain knowledge to build a legacy project.

5. EDUCATION & TRAINING

The education sector and the DAD sector are not as connected as they could be. While dance is embedded in the national curriculum, its location as physical activity has previously been identified as problematic, and from respondents to this mapping project, the dearth of focus on DAD in tertiary and higher education is perceived as a challenge to the development of the sector. The expansion of training and education is a noticeable positive development in the growth of the sector, yet some respondents note that there is still no steady training pipeline of dancers from universities into dance careers. This also relates to a wider concern that there are not enough clearly mapped routes for dancers in developing a career within the sector and beyond. Furthermore, as noted in the Warwick Report, the importance of university educated consumers to the arts sector as the most reliable predictors of participation, makes

engagement with universities in particular a potentially key area of engagement for the DAD sector. Across the sector, there is a decided desire for more engagement with the education sector, both as a source of income and as the central point from which the growth of the sector could be nurtured. It is notable that educational institutions provide some of the key locations where practitioners are able to rehearse and deliver services, nevertheless at 10% for universities and 6% for school halls. This is significantly lower than the use of community halls at 32%.

There is a relatively strong concentration of practitioners in the education sector with 13% reporting their occupation as academic researchers but significantly less than the highest reported occupation of artistic director. In terms of institutional support for the sector, out of the 61 organisations cited as supporting DAD, 3 are educational institutions, and of these 2 are dance focused schools.

6. NETWORKS & KNOWLEDGE GAP

A popular theme from respondents is a desire for knowledge, information, networks and resources. The practitioners in the DAD sector want the tools to develop their practice and institutions sustainably; practitioners desire more conversations and connections with and knowledge of gatekeepers to opportunities and resources. This includes a call for a strong hub to act as a central point for networks and connections across the sector. This concept of a hub was expressed differently across the regions:

- In the North, practitioners advocated the need for a dance agency specifically focused on African dance artists
- In London, one of the key desires was for a hub that encompasses the wide variety of styles within the DAD sector

ODUK is seen as a central point for knowledge and networking across the sector, particularly in London. In the North, the impact of ODUK's work in the DAD sector has been felt but is seen as restricted by a lack of staff, the picture is similar in the South-West. Across all regions there is a strong perception that access to opportunities for practitioners in the sector is controlled by 'gatekeepers' and hierarchies that disadvantage DAD practitioners. In London and the South-West, the desire to forge stronger global connections was highlighted, as is the need for 'space' defined both in physical and social terms; in London, the need for 'safe spaces' for black dance students in particular, that focus on their development, and opportunity to engage with radical black scholarships. In the North, the emphasis on space is on the lack of physical venues for artists to profile their works.

INSTITUTIONS AND DAD

The sector is supported by a range of institutions, though these organisations are part of the wider dance sector, most are not institutions dedicated solely or primarily to DAD practice. For organisations outside the sector several key desires emerge:

- They are keen to engage with DAD practitioners and institutions
- They perceive an absence of the skills they need from DAD practitioners
- They are invested in providing mentorship opportunities, platforms for visibility and routes into the/their sectors for talent from ethnically diverse backgrounds -

They identify the need for the sector to undertake its advocacy to increase its visibility, and inclusion in the wider dance and arts sector. The organisations that practitioners identify as supporting organisations are predominantly culture venues; perhaps, not surprisingly, London has the highest and widest range of supportive organisations. There are a wide range of networking organisations and associations, indicating that the involvement of practitioners in the associational world of the dance sector is quite strong. There are strikingly no organisations apart from the Arts Council England, with the core purpose of funding. Although many supporting organisations may be considered indirect funders through their commissioning of work. The predominance of venues as supportive organisations is balanced against the consistent signal from practitioners that institutions within dance but outside of the DAD sector, do not have a strong or clear understanding of its needs. DAD, and specifically African dancers, remain marginalised within the wider dance sector in terms of programming and visibility. The emphasis on contemporary dance as a definitional category and a practice further marginalises practitioners who do not fit neatly into it.

NATIONAL PORTFOLIO ORGANISATIONS

The National Portfolio Organisations have a clear role to play in the future of the Dance of the African Diaspora sector, and practitioners feel strongly that these should contribute to the growth of the sector. Several key areas emerged from the mapping exercise in this regard – in terms of frequency. We have grouped the needs that emerged from the mapping exercise into themes and categories. The DAD sector needs understanding, inclusion and provision from National Portfolio organisations; organisations working with the sector need to engage strongly with understanding the sector's history and, and the specific barriers that practitioners in the sector face, as well as the impact of factors such as geographic location. The strongest emerging need is a desire for more open engagement and inclusion of the sector through conversations, networking and sharing information, alongside building long-term, collaborative relationships with the sector. There is a strong expectation that NPOs will be providers to the sector of both material and social support through mentorships, provision of support staff in areas where this is needed, and physical space and platforms to develop and showcase their work.

G.

PRELIMINARY CHALLENGES AND RECOMMENDATIONS: A BROAD PERSPECTIVE

FUNDING

Funding targeted towards a diverse range of practitioners including emerging artists, established artists, as well as those in development or education – and diversifying the funding base of the sector so that it includes relationships with a wide range of funders from community and youth programmes as an income source to corporate sponsorships, public funding, and innovative profit-sharing models.

RESEARCH & ADVOCACY

The Dance of the African Diaspora sector requires continued advocacy to support the goals of increased visibility and increasing audience engagement and awareness of Dance of the African Diaspora within the wider dance sector, as well as embedding Dance of the African Diaspora styles and practices within education and training for the dance sector.

RESOURCES AND SUPPORT

For most practitioners, on an individual level, deepening their own artistic and creative development is of primary importance, and they

envisage: stronger security to develop artistically through a wider range of opportunities and stronger institutions created by practitioners, with high engagement and visibility with the wider dance sector, and a higher profile internationally through touring. Resources & Support for styles that are do not fall under contemporary styles as well as for practitioners in regions outside of London, in particular developing initiatives to educate venue programmers in understanding and appreciating the sector as a cultural product.

COLLABORATION ACROSS THE SECTOR

The sector would benefit from initiatives that encourage collaboration and partnerships amongst artists to form consortiums and partnerships, prospectively for a broad range of purposes including funding, as well as developing and presenting work, and building sustainable entities.

LEGACY & ARCHIVES

Developing archival and legacy projects that draw on the availability of digital and audio tools to document and share knowledge about the sector amongst practitioners and outside the sector, and to connect different generations of practitioners.

