



HOTFOOT ONLINE



***STRATEGIES
FOR CHANGE***

SPRING 2020

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Photo FOTEINI CHRISTOFILOPOULOU

BACK COVER — RE:GENERATIONS 2014 Photo FOTEINI CHRISTOFILOPOULOU

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FOREWORD

I am excited about this editorial and call to action because we need to jointly understand what is occurring in dance today with a local, national and global perspective in order to reach our desired future.

The process requires knowledge, work and commitment and this edition is a step towards looking at these key points of reference, connected with an intentional journey of purpose and mission towards development and change. We hope that the selection of items jointly put together, will enable us to examine what is working, where the gaps are and the potential opportunities.

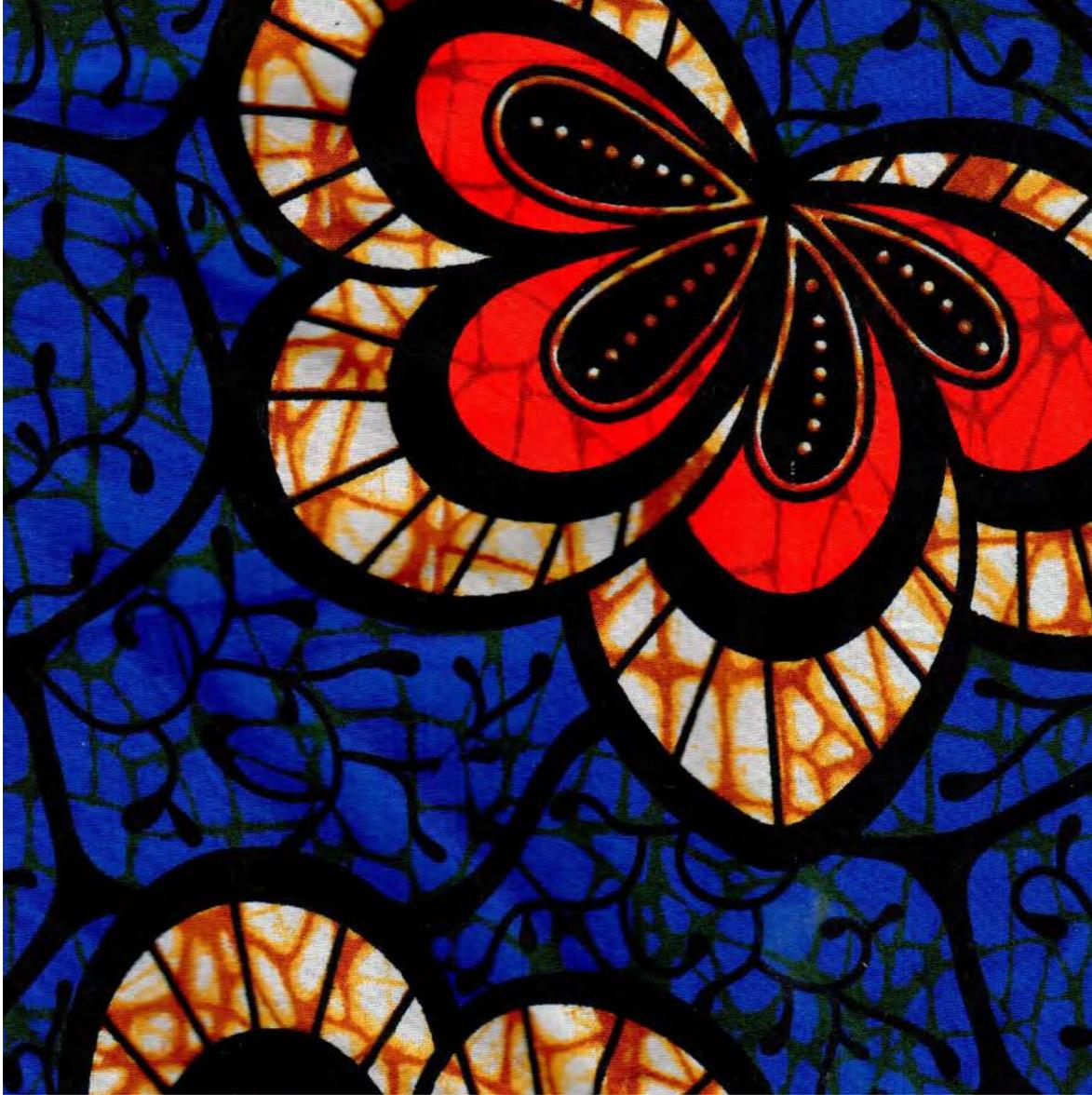
A highlight in this edition is an Action Plan drafted from outcomes of the World Cafe discussion at the Re:generations 2019 conference, where participants examined the summary data, key findings and emerging themes from the recent Mapping Research for Dance of the African Diaspora (DAD).

With strategic change it's all in the timing and requires considering all dimensions.

It's a work in progress and an intervention which we invite you to engage with.

Enjoy.

MERCY NABIRYE
CONSULTANT HEAD OF DANCE OF THE AFRICAN
DIASPORA



WAX PRINT MEANING

For this edition, we have picked this beautiful print, as we were drawn to the butterfly-looking pattern. Butterflies are a symbol of change, rebirth, beauty and transformation. In keeping with the theme of 'strategies for change', it is perhaps a reminder to face change with grace and subtleness to transform energy into beautiful and vibrant creations, particularly at this time of great upheaval.

Nevertheless, we need to visualise more practical concepts like strategic planning, setting realistic agendas, reviewing and rethinking scenarios in partnerships and looking at what is out there and around us in abundance.

What are you willing to let go of that no longer serves your highest good or the new normal?

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EDITORIAL

A Reflection on Re:generations

When the Re:generations international conference, with its focus on 'dance and the digital space', took place in November 2019, we had no idea that the world would go into a period of 'lockdown' and the digital space would become the prime site of convergence. The choice of conference theme by the convenors was due to an increasing awareness of the impact the digital space is having on how we practice and what we practice in dance. In hindsight, the conference could not have been a timelier intervention.

This edition of *HOTFOOT Online* captures some of the energy of the event, and provides a snapshot of discussions, discussants and happenings. Our main focus however is on giving an overview of the initiatives that have evolved or have been brought to light as a result of Re:generations.

We pinpoint where thinking in the sector is going and who is starting to do what and where. We hope the stories will lead you to contact people, keep conversations going, research ideas, plan your own projects.

This is a 'step-change' moment. As the author Chinua Achebe wrote: 'The world is like a Mask dancing. If you want to see it well, you do not stand in one place'. Enjoy.

DR 'FUNMI ADEWOLE

Guest Editor

WELCOME

Dear members and friends

As 2020 is underway in a very dramatic fashion, I want to reassure you that we at One Dance UK are continuing our advocacy work to keep dance at the top of the agenda, as well as providing support to those working in, studying or watching our art form. This is an unprecedented situation we are all facing, not just in the arts but in every aspect of our everyday lives. We are here for you as always and the entire team continues to work tirelessly to help provide inspiration, support and direction.

Championing and supporting Dance of the African Diaspora is a core part of our work, as we seek to champion dance forms right across the spectrum, not just the mainstream, and provide the support the sector needs to survive and thrive. The DAD Mapping Project has helped inform us as an organisation, our membership, and those we work with on how the styles are practised and accessed.

The Re:generations international conference in November was a brilliant reminder of just how passionate and creative those working in DAD are, and how much DAD styles inform and influence the wider dance sector. In these challenging times, both politically and with recent travel restrictions, it's fascinating to see how the conference's focus on 'dance and the digital space' might offer us some new options to develop the art form moving forward which could be particularly useful at this very moment in time.

One Dance UK exists to represent you, our members, and the sector at large, and we really enjoy exchanging and sharing knowledge and ideas. The team is here to listen - we look forward to hearing your feedback on this latest issue, about the challenges facing us all and your innovative responses to them, and we will continue to support and champion your work in new ways through these difficult times. Together we are stronger.

Warmest wishes to you and your families from all of us at One Dance UK

ANDREW HURST
CHIEF EXECUTIVE, ONE DANCE UK

LOOKING FORWARD IN RETROSPECTIVE AT THE BLACK BRITISH THEATRE AWARDS



Solange Urdang, Co-Director of The BBTAs
Sharon D. Clarke receiving the: Lifetime Recognition Award
Omar F Okai, Co-Director of The BBTAs. Photo Michelle Marshall

© Black British
Theatre Awards

2019 saw the Inaugural Ceremony of the Black British Theatre Awards (BBTAs), a fresh and exciting addition to the British theatre and Black History Month calendar.

The ornate Finsbury Town Hall in Clerkenwell, home to The Urdang Academy, was filled with an accomplished array of black performers and creatives.

The evening was hosted by Ore Oduba and presented by the likes of Danny Sapani, Kenneth Olumuyiwa Tharp CBE, Indra Ové, Clint Dyer, Martina Laird, Matt Henry MBE, Solange Urdang and Omar F. Okai. Thought provoking, inspirational and reflective speeches flowed throughout the evening with an outstanding, spirit-lifting version of *Summertime* from Porgy and Bess, sung by Nadine Benjamin from English National Opera.

Receiving Awards were noted individuals and companies from SOLT (Society of London

Theatres) and SOLT Affiliate Theatres. The event celebrated talent right across the board including the following from the world of dance: Shelley Maxwell: Best Choreographer - *Equus*, Theatre Royal Stratford East, Prentice Whitlow: Best Dance Performance in a Dance Production and Best Dance Production and Dollie Henry (Nominee) and Angeline Bell (Winner): Best Teacher of Performing Arts as a Subject Achievement Award.

The 2020 BBTAs are looking forward to shining a light on this year's talent with second ceremony to be held in October. They aim to celebrate even more brilliance with three new categories, again to be nominated through an online public voting system. From musicals, plays, opera and dance, the BBTAs recognise not only performers, but creatives as well.

Vote from 1 June 2020 at
www.theblackbritishtheatreawards.com

THE DANCING LIFE OF IGNATIUS SANCHO



Ignatius Sancho, photo Wiki Commons

At last the life of Ignatius Sancho – a black man born a slave, who became a voting property owner in 1700s Britain – is coming into greater focus. Sally Petchey recently rediscovered Sancho's collection of dances, *Dances for A Princess*.

A runaway slave child who grew up in the Montagu household, Sancho was first given permission to read in Lord Montagu's library and eventually became their butler and protégé. He had a talent for music and dance, writing in both forms during his life with them.

Unseen for 200 years, this edition offers 20 dances and also many excerpts from Sancho's witty, highly informed and readable letters. Sally provides a detailed commentary on the dances and their links with Laurence Sterne and the Abolitionist Movement, making them accessible to modern dancers and setting them in the context of their time.

The Early Dance Circle is proud to support the publication of a book, which opens up material unseen by our generation and greater insight into the life of an inspirational man who was very well known and respected in his own time.

The Early Dance Circle promotes historical dance at www.earlydancecircle.co.uk

Dances For A Princess "Cotillions etc. Humbly Dedicated (with Permission) To The Princess Royal By Her Royal Highnesses Most Obedient Servant Ignatius Sancho 1729-1780, edited by Sally Petchey. £18.00 (with P&P: UK £21.40; Europe £27.00; Elsewhere – £30.50)

To purchase visit:
publications@earlydancecircle.co.uk.

To interview Sally or help showcase these dances, please contact:
secretary@earlydancecircle.co.uk

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Find out what we can do for you

One Dance UK Membership Benefits Include:

- A range of tailored products and services from Public Liability insurance to teaching resources at your disposal
- Free advice on business, teaching and health and regular talks on a wide range of subjects
- Add your voice to our advocacy work
- Industry news and updates
- Access to the One Dance UK networking events both digital and live
- Promote your work through our social media channels with over 120 000 followers
- Significant member's discount on advertising across all of One Dance UK's platforms including *HOTFOOT*, *One* magazine and other digital advertising

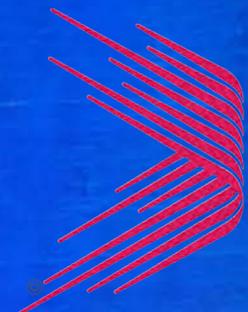


Axam Dance Theatre Experience at Regenerations 2019, photo Foteini Christofilopoulou

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www.onedanceuk.org



AN ACT OF HONOURING

BY MERCY NABIRYE



Judith Palmer receives MBE from HRH Prince of Wales, photo thanks to Royal Investiture

Acknowledgment by peers, is one of many ways to raise profiles and civic pride and spotlighting achievements and excellence.

In the Autumn 2018 edition of *HOTFOOT*, Abby Oshodi, Honours Diversity and Outreach Co-ordinator at the Cabinet Office, wrote a brief introduction of the UK Honours System, stating that its objective is to encourage nominations that broadly reflect the overall diversity of British society.

Honours lists are published twice a year at New Year and on the Sovereign's Official Birthday to recognise exceptional achievement and/or service. Judith Palmer MBE, went to Buckingham Palace to pick up her award 'for services to dance' in March and stated:

"It feels weird having an MBE, I've never been one to blow my own trumpet but to have others do it for you is a wonderful feeling. So my feeling about this MBE is a mixture of gratitude and disbelief! What the MBE means to me is that I

now have the licence to represent, and advocate for African and Caribbean cultural music and dance to be implemented and accepted as an integral part of British culture."

Thousands are invited to receive awards which they may or may not accept, and reasons for their decisions are a matter of choice.

Regardless, my opinion from a dance of the African Diaspora perspective is that this area is still fragile, and we have a duty to ourselves to continuously acknowledge, recognise and promote people, processes and practices. Perhaps then will we profile a higher purpose for the role of dance within society.

Who have you acknowledged today?

One Dance UK contributes annually to the Honours list through the Honours Advisory Group . To read the Autumn 2018 *HOTFOOT* article on the UK Honours system [click here](#).

One Dance UK Awards return for 2020

NOMINATIONS CLOSE 19 JUNE!

The One Dance UK Awards are a chance for people from across the dance sector to unite, celebrate, acknowledge and reward those who've made an impact on the UK's vibrant dance landscape.



One
Dance
UK
Awards
2020

Categories

Primary Dance Education Award
Secondary Dance Education Award
Inspirational Lecturer at College, University or Conservatoire Award
Inspirational Community Dance Practitioner Award
Inspirational Work in Education & Outreach Award
Dance for Wellbeing Award
Research in Dance Award
Dance Healthcare Practitioner Award
Dance Healthcare Team Award
Applied Dance Science Award
Innovation in Dance Award
Dance Campaign Award
Dance Programming Award
Dance on Film Award
People's Choice Award
Dance Advocacy Award
Rising Star Award

Dance in Wales Award

Each year, we present an award in partnership with the host region. This year, we're celebrating an individual or organisation who has made a significant impact to dance within Wales.

Lifetime Achievement Award

The Lifetime Achievement Award recognises professional achievements throughout a lifetime's work, that has contributed to the development of a particular aspect of the dance industry, such as within Dance of the African Diaspora.

Jane Attenborough Award

The Jane Attenborough Award honours an individual who has made an outstanding contribution to dance. The award aims to highlight the important, but often unacknowledged, contributions made by exceptional individuals who make a real difference to how dance is created, supported and seen.



"We are honoured and humbled to win such a prestigious award! Nurturing the next generation is central to all that we do. Being recognised for this award helps us to drive further interest in ACE dance and music and our aims and objectives to support artistic integrity and excellence, promoting community dance, in broadening diverse opportunities with a firm belief that everybody should have the opportunity to participate in the arts."

*Iona Waite, Education Office, ACE dance and music
Recipients of the 2019 Inspirational Work in Education
Award*

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ACTION CHA

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ACTION PLAN

Actions based on One Dance UK's Dance of the African Diaspora Mapping Report

The overall mission of One Dance UK is to ensure that the dance work force is empowered to be sustainable, connected, unified and highly valued. It is critical in these uncertain times to find ways of keeping visible, sharing with peers and ensuring that momentum is not lost in developing whilst preserving DAD for the next generation, if only as a reference point.

We want to continue working with you to find ways of keeping abreast of the changing times to provide sector support that is 'fit for purpose'. As we do this, we may also discover that we need to change our perceptions and the way we have been traditionally doing things as a part of the overall creative sector.

[Click to read the DAD Mapping report](#)

Nevertheless, as a follow up from the World Café, which took place at the Re:generations conference in November 2019 with delegates and leaders from across the DAD Sector in the UK and internationally, we collated the outcomes of the debate and discussion. We discussed the six clear emerging themes that arose from the report and the outcomes drafted from the conversations helped to devise an action plan. One Dance UK has developed goals and objectives for each theme, building the framework for an action plan to help us place the sector needs appropriately within the support we provide as an organisation. We jointly identified that the success of moving DAD forward within the next 3-5 years will be dependent on coming together and garnering efforts within the sector.

This Action Plan is part one of three: we will be sharing two goals at a time (generated from the emerging themes) with a call to action, in the next three issues of *HOTFOOT Online*, starting with this one.



Delegates at Re:generations 2019, photo Foteini Christofilopoulou

Key Findings

- The sector had developed over the past five years however in varying degrees (e.g. geographically)
- DAD is strongly rooted in connection to Africa
- African Contemporary practices dominate DAD
- Women make up the majority of practitioners
- The self employed and sole traders are predominant in the sector
- The DAD sector is demographically diverse
- The sector is strongly community focused
- London remains the hotspot for DAD work and education

Delegates at Re:generations 2019, photo Foteini Christofilopoulou



Six Emerging Themes, Six Goals

THEME	Fundraising and Sustainability GOAL: IMPROVEMENT IN SUCCESSFUL FUNDRAISING AND SUSTAINABILITY
THEME	Education and Training GOAL: IMPROVEMENT FOR A DAD EDUCATION AND TRAINING INFRASTRUCTURE
THEME	Legacy and Archives GOAL: URGENCY TO DOCUMENT LEGACY, OPEN UP AND INCREASE ARCHIVES
THEME	Audience Development and Engagement GOAL: MORE AUDIENCE DEVELOPMENT AND ENGAGEMENT
THEME	Visibility and Platforms GOAL: MORE AUDIENCE DEVELOPMENT ACTIVITY AND INCREASED ENGAGEMENT ACROSS A RANGE OF SETTINGS
THEME	Networks and Knowledge Gap GOAL: PROVIDING SUPPORT TO BUILD NETWORKS TO SHARE AND REDUCE THE KNOWLEDGE GAP ACROSS THE SECTOR

GOAL 1

IMPROVEMENT IN SUCCESSFUL FUNDRAISING AND SUSTAINABILITY

MEASURE: By 2021 50% of the dance sector knows where to find opportunities and there is significant success rate in resourcing robust programmes and individuals.

WORLD CAFÉ OUTCOMES

- > Balancing the Art and the Business
- > Vision sits in the middle and it should direct the business artistic vision
- > There is a disconnect between what Black artists do and what the funders want to hear
 - content and community support to educate funders on products to support and the need for flexibility
- > There is a disconnect between funders and the artists looking out for each other to give /receive funds or fundraising skills
- > Friends giving money and supporting the business – ‘Friend Raising’ business training is needed
- > Grassroots organisations are essential, more resources are needed from Arts Council England and beyond to improve their sustainability

ACTION

- > Talk to the corporate sector experts to provide training and skills and support to raise funds
- > Convene funders and artists together to match up the needs /buddy system - partnerships
- > Align artists to new funders and sponsors outside of Arts Council England
- > Expand knowledge and reach within the corporate sector



Delegates at Re:generations 2019, photo Foteini Christofilopoulou

GOAL 2

IMPROVEMENT FOR A DAD EDUCATION AND TRAINING INFRASTRUCTURE

MEASURE: By December 2020 announce a revised biennial scheme that addresses at least 3-5 educational/professional development sector needs identified through re-search

WORLD CAFÉ OUTCOMES:

- > Organise forums in institutions to present pathways and skills for professional dance practice
- > Facilitate a stronger dialogue between professional and educational artists and institutions
- > Connect institutions with universities to give them access to archives (networks/knowledge gaps/legacy)
- > Issues in higher education include - Lack of resources; very large class numbers where it is hard to decide what to teach
- > A key aim of HE is to prepare the dance student for the job market and the challenge for tutors in DAD is to select what to teach that will train the students for the job market in Britain
- > Need for deeper holistic training
- > Need smaller classes to train dancers
- > Selectivity and building a curriculum - there is limited material found to standardise the teaching in syllabi and national curriculum and usually the quality of the training will depend on the personal experience of individual tutors
- > Compartmentalisation
- > Accessibility / not enough national spread: where are the institutions located? Different cities – London and across UK
- > Pathways beyond education. Where do we go after training? / What are we training them to do?
- > Training for dance practice rather than to be a dancer – someone who has multiple skills e.g. teaching, choreographing, etc

ACTION

- > Set up a yearly Academic Advisory Roundtable which will be facilitated by the Hotfoot Editorial Focus Group to produce a paper on a current topic within DAD, with a view to inform decision making for sector support that is appropriate, relevant and progressive.
- > Include DAD specific questions in research on the current state of Dance Education planned for 2020/21
- > Continue to partner with universities to share practice and research – Re:generations conferences every 2/3 years.
- > Run one or two campaigns annually to improve DAD in education and training and ensure integration of practice and research in relevant settings

YOUR CALL TO ACTION TODAY

Please share initiatives that you are working on or you know are happening in the sector and can benefit the greater good. Identify and suggest areas which you or other partners can be involved in on these goals. Email responses to hotfoot@onedanceuk.org



Tribhangi Dance Theatre at Re:generations 2019, photo Foteini Christofilopoulou

THE NEXT GENERATION'S THOUGHTS

**A CALL AND RESPONSE FROM UNIVERSITY OF EAST LONDON'S
BA (HONS) DANCE: URBAN PRACTICE STUDENTS TO THE REPORT
MAPPING DANCE OF THE AFRICAN DIASPORA SECTOR**

In the *Mapping of the African Diaspora Sector Report*, published by One Dance UK in *HOTFOOT's* Autumn 2019 edition, there were six key themes that stood out to us as student readers. Using a call and response approach, Sophie Barker looks at the *Gap in Networking and Knowledge*, Evelyn Ramirez considers *Archives and Legacy within the African Diaspora*, Lidia Milutina studies the theme of *Visibility and Platforms*, Charlotte Hunt focuses on *Audience Development and Engagement*, Sandra Maduoma investigates *Sustainability*, and finally Georgia Kingsman examines *Education and Training*. By adding our student voices, we hope to support the dance sector and build more resilience into our art form.



"THERE NEEDS TO BE EQUAL OPPORTUNITY FOR KNOWLEDGE AND NETWORKING IN THE UK AND BEYOND."

Terrie Aijile Axam, Total Dance at Re:generations 2019 photo Foteini Christofilopoulou

NETWORKING AND KNOWLEDGE

Sophie Barker (Dance Specialism: Popping)

For a dance artist, networking is essential to develop practice and to expand connections and conversations between those who are interested in similar opportunities and resources. There is a need and want for more dance agencies primarily focused on African dance artists (*HOTFOOT*, 2019, p.30).

Like One Dance UK's DAD programme mentions, we need to close the knowledge gap and educate on the historical, political and cultural context of the dance practices from Africa and its diaspora (One Dance UK website, 2019). There needs to be equal opportunity for knowledge and networking in the UK and beyond. Although there are a vast amount of networking events, practitioners in the DAD sector call for a hub to act as a central point for networking (*HOTFOOT*, 2019, p.30).

To help with networking, we should bring dancers of the African Diaspora together for more workshops, conferences, battles and jams, to continue to

enhance the understanding and appreciation of these dance forms (People Dancing, 2008), including building a connection with dancers, schools and dance events. Additionally, there should be more frequent opportunities for African Diaspora choreographers to teach at popular/mainstream studios. We must have a mixture of dance artists who teach so that as students and participants, we are exposed to learning about these styles and thereby remove the hierarchies and 'gatekeepers' in the dance industry.

Regardless if you are a student, teacher, practitioner we must support One Dance UK's programmes like Dance of the African Diaspora for networking and sharing knowledge across the sector, informing more dancers, artists, choreographers what it is about and most importantly space for BME students (*HOTFOOT*, 2019, p.30). Furthermore, in this generation we need to take advantage of social media, share profiles, and commit to filling this knowledge gap.

ARCHIVES AND LEGACY

Evelyn Ramirez (Dance Specialism: Hip-Hop)

Regarding legacy and archiving in dance, we need to understand cultural heritage as the expression of every human culture, not only for its historical development but also to help us understand our current worldview in the context of diversity. To ensure the continuity of cultural heritages, we must study both the legacy from the past and present creations as these actions make the future possible.

Bialogorski and Fischman (2002) propose the concept of performance as a legacy and archiving tool with performance understood as a communicative act with a particular aesthetic and displayed to a specific audience for its evaluation. Focusing on dance, we find the convergence of intangible (musicality, iconic, and kinetic) expressions with tangible expressions (clothes, instruments, and masks) in performance.

This concept must also consider the context and consider the double dimension of the performance: the internal and the external. The external refers to situational, social and political factors whereas the internal is the one elaborated by the researcher from their reading of the said performance in relation to the archive. This proposal shows that it is necessary to consider all the elements involved!

Hence, it is not possible to assign a simplistic reading of a dance performance due to its interaction with the rest of these elements in society. For example, in traditional societies, dance is necessarily linked to a complex and integral system of social and cultural actions; patronal feasts, agricultural cycles, ceremonies, and traditions, and because of this, the legacy and archiving of indigenous people's dances is important and should therefore be met with support from all stakeholders.

VISIBILITY AND PLATFORMS

Lidia Milutina (Dance Specialism: Commercial)

An informal poll of several people from the UEL BA (Hons) Dance: Urban Dance Practice course was conducted and they were asked if they think the DAD sector is popular and visible, and if so, when did they notice it. The answer was that a real "boom" was during 2011-2014 when YouTube launched. The social platform was developing quickly, and many of these dances are closely connected to music. This was/and is actively promoted on social media by YouTube and other video sharing platforms.

The idea of the connection between music and dance should be stressed. Increasing the amount of collaborations between musicians in particular styles and dancers can help to show people the range of dances of the African Diaspora. Social media is incredibly effective and YouTube, Instagram and TikTok are very popular for dancers, other creatives, or those who simply like to watch dancing. These

platforms can be used for making the sector visible to the public and for promoting choreographers and companies. As mentioned in the report (Nabirye et al, 2019) practitioners want to be noticed by funders and audiences and this is one more way to promote themselves.

For live performances, working within cultural events can probably be the easiest way to become visible to a wider range of people in and out of the sector. These cultural events might not be directly connected with dance but perhaps relate to the background from which these dances originated. As an example, there are themed festivals which are and could become even more of a platform for dancers as well such as celebration of key African/African Diaspora-related events or events organised by African societies.

AUDIENCE DEVELOPMENT AND ENGAGEMENT

Charlotte Hunt (Dance Specialism: Contemporary)

As noted in *HOTFOOT* magazine (2019), in the north of England there is a struggle to find and build audiences as there seems to be a dominance of dance with a post-modern aesthetic. It appears that while there is a lot of dance in education, there is a feeling that there is limited audience appreciation of dances of the African Diaspora.

As a northerner, I feel these dance practices are not taught as much as they should and could be! It needs to be brought into higher education far more; students should understand the African Diaspora and why it is so important within the dance industry and therefore how it should be available for everyone. Education is a crucial way to develop audience engagement, and if more schools and colleges were more inclusive, many more students would opt to carry on their studies of this subject in higher education. Unfortunately, however, in general

organisations do not have the funding to make this happen. As a dance community we want everyone to be involved in our art form and we want opportunities for students to access more knowledge on what is current within our industry, and also how times have changed, paying attention to our histories.

If we can educate people now and make these subjects more inclusive and widespread, then in years to come the dance education sector will be a lot stronger and more diverse. Another way of doing this could be having more classes taught outside of formal education, explaining what DAD is, and who it is available for. This could help expand the community's knowledge, promote DAD alongside higher education and develop more audiences and engagement opportunities.

SUSTAINABILITY

Sandra Madouma (Dance Specialism: Contemporary)

During the past decade, dances of African Diaspora have managed to develop further as more companies are establishing themselves. However, as said in *HOTFOOT* magazine (2019, p.27) the lack of funding for DAD artists is "pushing them out of the sector" as funding bodies see DAD artists as a risk to invest in. This suggests how Europeanist aesthetic styles are still seen as a higher art form when compared to Africanist aesthetic styles. If the DAD artists are able to receive increased levels of funding, this will then help develop and sustain the sector, especially as DAD styles will help bring in more international audiences.

To be able to sustain DAD styles within the UK, the forms needs to be accessible in all regions and not just in the big cities. European aesthetic styles are far more available and found in almost every town and school. With more funding open to DAD artists, Africanist aesthetics can have a similar drive. This proposed push is supported by evidence that DAD artists are invigorating and leading the dance scene.

For example, in GCSE dance, students are not only studying ballet and contemporary but also hip hop dance works such as Boy Blue's *Expression of Emancipation* (2013). Through educational opportunities such as these, students experience different DAD artists and works and this can then lead to breaking the reductive stereotypes of "white people do ballet and black people do hip hop".

In addition, to support DAD styles, there should be more training programmes to prepare and train dancers within DAD styles. For example, BTEC Dance studies should include more DAD styles. Another scheme that could help younger dancers is including DAD styles in the Centre for Advanced Training schemes and other youth dance programmes. These efforts will show how DAD styles can be just as difficult and as important as classical styles, and therefore should be equally valued.

The majority of universities and vocational training institutions include classical styles and contemporary dance. The University of East London's BA (Hons) Dance: Urban Practice degree, started in 2008, was one of the first courses to offer a focus on other dance styles. Most of the students study at UEL because of the diversity it offers and this is an indication how this course supports dancers appreciating the diverse styles of the African Diaspora.

EDUCATION AND TRAINING

Georgia Kingsman (Dance Specialism: Contemporary)

Dance in education is extremely important for all age groups, not only at university level. Dance is important for our health, our wellbeing, our social skills, and our quality of life! Wrenn Cook writes:

There are many different positive benefits for students' social, emotional, and academic development through cross curricular integration of dance, but obstacles such as curriculum misconceptions and lack of support, training, and prioritization make it difficult for the implementation of dance. (2001, p.28).

Training is important; with the right training and approach, dance education will inspire our younger generations to explore different routes. They will be able to use the correct terminology, know about histories and pass on knowledge to help spread the passion for dances of the African Diaspora.

DAD styles are not meant to be hidden behind classical styles and deserve equal weighting. Increasing numbers of dancers within the DAD sector are demanding for these styles to be appreciated, whether that is through funding, exam boards, the education system, vocational schools, or shown more in mainstream theatres; an excellent example of which is *Breakin Convention*' at Sadler's Wells.

It is also important to have a focus on finance, marketing, production, communications, and research in DAD. The influence of music videos and social media has many of us dreaming to be Beyoncé's backing dancers. However, there needs to be more attention focused on certain factors, for example, how to find or make our own performance jobs outside of university/college, the ageing dancing body, the diverse career paths available, and many more topics. With the right training and education, more students will become interested in the vast amount of career pathways dance allows you to explore.

To conclude; we know how important the African diaspora is within the dance field in general. Educating and including everyone in such subjects is extremely important for the growth and appreciation of dance. By continuing to do so, we help others understand the importance of dance of the African diaspora.

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ROOTS 40

BY JUDITH PALMER MBE,
CHIEF EXECUTIVE OFFICER,
[AFRICAN HERITAGE UK](#)



Photo - Dani Bower Re:generations 2019

Roots 40 is the working title of a project in development that has the mission to acknowledge the contribution of practitioners of African and Caribbean community arts who have been working in the UK sector for over 40 years.

The aim of this national project is to transcribe oral histories of artists who practised in the 1970s. The transcriptions will be deposited in libraries and archives around the country. Dance of the African Diaspora has always been acknowledged as a multi-disciplinary art form in that music, song and spoken word is integral to its practise. However, as dance is very much revered within the UK cultural sector, the integral disciplines can easily be overlooked.

The aim of *Roots 40* is to redress the balance so although there is some focus on dance, our main focus is raising the profiles of our unsung heroes, our teachers, our musicians and our spoken word

artists. The programme will culminate in a Lifetime Achievement awards gala celebration.

The Planning Committee members are: Winston 'Nzinga' Lewis - Spud and Yam Productions (London), Norman 'Rubba' Stephenson - DMAC (Bristol), Desmond Pusey - Ishkoka School of Performing Arts (Birmingham), Mercy Nabirye - Kauma Arts (London), Andrew Hurst - One Dance UK (London) and Judith Palmer MBE - African Heritage UK (London).

If you know of any artists who practised or are still practising since 1970 or before or you would like further information please email: [Judith Palmer MBE at judithpalmer91@gmail.com](mailto:JudithPalmer91@gmail.com)

NAMRON: THE EARLY YEARS

IN CONVERSATION WITH
CAROLENE HINDS



Namron teaching at Northern School of Contemporary Dance in 1988, photo Lou Kingsley

At the 'World Cafe' session at Re:generations 2019, *Namron: The Early Years*, a book project by dance artist Carolene Hinds was shared. Choreographer and Founder of Company Malakhi, Kwesi Johnson, launched a fundraising initiative to support the project which is delving into the artistic development of this icon of the British dance scene.

Namron celebrated his 50th anniversary in dance in 2013, and describes his life in dance as having crept up and taken him by surprise. "How does an 18-year-old apprentice mechanical engineer from Paddington in London become the first black dancer to be employed by a British contemporary dance company?" was one of the questions Carolene Hinds put to him. His simple answer: "It was a long hard road but an enjoyable one." Here Carolene Hinds speaks about the importance of celebrating his work and legacy.

Tell us about Namron's development as an artist, and why his work is important.

Namron began training with the Rambert School when he gained a scholarship in 1965 and was taught Graham technique by dancers of the Martha Graham company. He later taught at London Contemporary Dance School and was instrumental in setting up the London Contemporary Dance Theatre. He spent the next 18 years touring professionally with the company. I experienced first hand the power of Namron's performance in Robert North's *Troy Games* at the Haymarket Theatre in Leicester. It was a turning point for me: he was the proof that it was possible to make it as a professional dancer. It is important to record the impact that Namron's generous spirit has had on the lives of so many people in the wider dance community and the changing contemporary dance landscape in the United Kingdom.

"HE TOUCHED SO MANY LIVES AND MADE A LASTING DIFFERENCE TO THE FUTURE OF DANCE IN SO MANY GENRES."

How did you arrive at being the would-be author of the book?

I became the author as I had previously interviewed Namron and he was confident that I would tell his story in a way that captured his story in his voice. My experience as an authentic jazz dancer with a contemporary background is enriched by the numerous discussions with the many artists I have met.

The project is very exciting as I am discovering many interesting things about Namron's life. At times it has felt as though I was a part of a fairytale quest to discover the inner workings of a very complex character. There are so many pivotal points in his life that have created space for the people he has met to establish themselves and become key players in the dance world. Some of these people were also influential in my personal dance journey. Further, it has highlighted that there are many other artists who could have crucial gems of knowledge that should really be disseminated, leaving a legacy which otherwise could easily be lost.

As I speak with him, Namron likens me to an excited child full of enthusiasm who has been given an amazing present to unwrap. What a gift! To me this was like finding treasure.

How would you describe the response to the project idea when it was shared at the World Cafe during Re:generations 2019 and how have the fundraising efforts for the book progressed so far?

There seemed to be an enthusiastic response to the idea of the book. Session host Jonzi D cleverly engaged those present in our discussion at DAD Mapping at the World Café with his vibrant questioning. Many thanks must be given for the generous support so far but this in no way reflects the show of hands that confirmed the need for Namron's story to be told. It would be disappointing if we miss this opportunity to prove that as a community, we could do something for ourselves.

There is also the need to make many more people aware of the valuable contribution they could make to this book. It may be necessary to explore alternative ways to distribute the work, for example to embrace digital technology. An online presence gives an opportunity to establish links with interested parties worldwide, enabling us to share updates and ideas.

What do you think the book will focus on mainly? What part of Namron's life?

The book will focus on Namron's early years. Those formative years and early memories: the person behind the performer. Namron stresses the importance of those early years as they can have such a lasting influence on every dancer as they journey through dance. I want to introduce you to the small boy growing up in Jamaica, watching his grandparents dance and how this left a lasting impression on him; his life in England, how being choreographed on by, and sharing the stage with, some of those past students inspires him to keep growing in his love for dance; who are these people and where are they now.

To find out more about the project or share stories/ photographs please email, with NAMRON as the subject: carolene.hinds@gmail.com

To offer financial support please visit: [Book of Namron - The Early Years \(Working Title\) organised by Kwesi Johnson](#)

Further information on Namron: <https://www.namrondance.com/about-me/>



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OPENING CEREMONIES



Each day of Re:generations 2019 began with music, song and invigorating words to encourage delegates to bring their unique voice and learn from others.

The three days saw three respective arts leaders bring their perspectives to the Opening Ceremonies, energising the attendees for fruitful days of discussion, workshops and performances.

Peter Badejo OBE and Dr H Patten performed together on the first and second days of the conference, welcomed the delegates with chanting, song and dance and reminding us that the arts can bring us joy and inspire, and make us think and connect.

Zab Maboungou's welcome on the last day of the conference was a philosophical reflection on how the power of dance infuses our coming together, parting, and staying connected, even after an event.

Re:generations 2019 in review



Dr H. Patten, Re:generations Conference 2019, photo Foteini Christofilpoulou



Peter Badejo OBE, Re:generations Conference 2019, photo Foteini Christofilpoulou



Zab Maboungoui Re:generations Conference 2019, photo Foteini Christofilpoulou



WORKSHOPS

Re:generations 2019 in review



DISCUSSIONS

Re:generations 2019 in review



Delegates at Re:generations 2019, all images Foteini Christofilpoulou

PERFORMANCES

Re:generations 2019 in review



Terrie Aijile Axam, *Total Dance*, Closing Ceremony, photo Foteini Christofilopoulou



Zab Mabougou, Closing Ceremony
photo Foteini Christofilopoulou



Juel D. Lane, *The Maestro*, International Mixed Bill Showcase, photo Foteini Christofilopoulou



Impact Youth (UK), *Freedom*, photo Foteini Christofilopoulou



Artistry Youth Dance, photo Dani Bower for One Dance UK



Nafisah Baba, *Inescapable*, International Mixed Bill Showcase - photo Dani Bower for One Dance UK



Munir Zakee, *The Maestro*, International Mixed Bill Showcase photo Foteini Christofilopoulou



Zab Maboungou and Danse Nyata Nyata, *Mozongi*, photo Foteini Christofilopoulou



Tribhangi Dance Theatre, *Elements*. International Mixed Bill Showcase photo Foteini Christofilopoulou

INTERNATIONAL PERSPECTIVES

BY VIVINE SCARLETT
*EXECUTIVE DIRECTOR AND CURATOR,
DANCE IMMERSION, CANADA*

WWW.DANCEIMMERSION.CA

dance Immersion, based in Toronto, Canada, was a planning partner for the 2019 Re:generations conference. I felt honoured and privileged to be part of this gathering with the theme Dance and the Digital Space. The opportunity to once again be part of an international delegation of individuals at a forum allowed us to explore how technology influences and drives the dances we practice and present. It also gave insights and addressed what place technology has on the very essence of our movement, and its spiritual connection - not only through techniques but at the very core of what makes us do what we do.

I welcomed the theme with both excitement and fear, because as someone who relies a great deal on younger people to inform, teach and keep me updated, would I be able to hang? The answer was “yes”, and over the days of participating in many sessions I began to relax and began to embrace the information that was given on how technology is being used in 2019. Am I up to date? No... but I am in a much better place, equipped with knowledge I didn't have before.

The conference felt like a reunion; reconnecting with individuals and nurturing new relationships which is always a highlight. Guest speakers brought many levels of insight and knowledge, and the work presented was intriguing and allowed me to witness the many voices and expressions that we bring to the world platform of dance.



Vivine Scarlett speaking at Re:generations 2019, photo
Foteini Christofilopoulou



Delegates at Re:generations 2019, photo Foteini Christofilopoulou

Other Canadians in attendance included: Ballet Creole, Nova Bhattacharya of Nova Dance, Jasmyn Fyffe - independent dance artist, Kevin Ormsby and Charles Smith of Cultural Pluralism in the Arts Movement Ontario (CPAMO), Zab Maboungou and Compagnie Danse Nyata Nyata. These individuals were able to connect and foster their own relationships with other delegates in attendance.

Over the three days as I participated in panel discussions, lecture demonstrations and more. Each experience brought new information that benefits my own personal growth. The daily opening ceremonies facilitated by Peter Badejo OBE and Dr. H Patten brought us together as a community where everyone possessed different levels of understanding, not only about technology itself, but the different ways we choose to use it.

Artists tell stories from a perspective that divulges explorations of positive and negative aspects of life, offering many facets of artistic expressions about world affairs and personal experiences. The fact that today we can be in each other's space instantly, at little cost, brings a new era of receiving and sharing information. However, I continually question: how is technology changing the very fabric of the spirituality of our movement and what are the effects that technology continues to have on the environment, our health and our creativity?

As things rapidly change and morph before our eyes, how do we ensure things like copyright, technology movement rights and many other concerns remain true to us? These concerns are not new but with technology the way it is, it continues to be more of a threat than ever before.

Lacking at the 2019 Re:generations conference was the presence of a younger generation of individuals who constitutively assist me and are at the forefront carrying on the evolution of dance within this technological era. We must ensure that this generation continues to step forward informed about our concerns and issues so that we can use technology in a way that serves and addresses the deeper issues that affect our lives.

As we seek what is new on the scene, let's make sure that we continue to explore experiences, influences and issues that form and incorporate our stories technically, physically and spiritually. dance Immersion looks forward to partnering in the next Re:generations conference.

THE ACADEMIC'S PERSPECTIVE

CONNECTING PRACTITIONERS OF AFRICAN DANCE FORMS: A REFLECTION ON A CONFERENCE PROCEEDING

BY DR BEATRICE TAWIAH AYI
LECTURER IN DANCE,
UNIVERSITY OF GHANA

IMPORTANCE OF RE:GENERATIONS

In most rural communities in Africa, performance of traditional dance forms occurs as a communal activity where each member present participates either by providing instrumental or vocal music, dancing, singing, or simply encouraging each other through ululation. Thus, “onlookers of a dance are not merely passive spectators and admirers” but each one has the potential to perform, possessing an innate sense of rhythm and so can switch roles between musician and dancer (Kwabena Bame, 7). The performance of traditional dance as a communal activity places no restrictions on participation since adults, who are the teachers, custodians, critics, leaders, promoters, know the worth of dance and deem it appropriate to perpetuate it through this means. At the international level however, the performance and teaching of dance does not follow this format, but rather takes on a different form as a result of the new environment. It is therefore necessary for “adults” (practitioners) in the “new environment” (field of African dance) to confer, discuss, share, collaborate, to promote better appreciation and understanding of African dances and pedagogy internationally.

It is against this background that I consider the conference that brought together practitioners from across the globe (scholars, artists, practitioners,



Dr Beatrice Tawiah Ayi presenting at Re:generations 2019,
photo Foteini Christofilopoulou



Delegate at Re:generations 2019, photo Dani Bower for One Dance UK

global leaders, producers, promoters and executives in the field of dance) an exceptionally important one.

GIVING AN INTERNATIONAL PERSPECTIVE

A friend at the State University of New Jersey, (Rutgers University) recommended I attend Re:generations 2019 because of a course that I developed for them, which he felt was in line with the theme of the conference. I therefore attended the conference to share the idea behind the course I developed and to receive feedback on it.

I led a panel presentation together with two participants under the sub theme *Digital Platforms, Pedagogical Spaces and New Global Communities*. My focus was on the dynamics of teaching African dance forms in online academic spaces. The presentation sparked an interesting discussion which unfortunately was truncated due to time constraints.

OPPORTUNITIES AND SHORTCOMINGS

The Re:generations conference undoubtedly offered unique opportunities for participants to not only network with practitioners from across the globe, but to also share ideas and contribute to the promotion of African dance traditions internationally. In my view, the conference organisers did a brilliant job of assembling stakeholders of African dance traditions,

and it was the responsibility of each participant to take advantage of the opportunity offered.

Shortcomings of conferences that are organised in the traditional format, in my view, are inevitable when one considers the number of participants and the duration of the gathering. It is therefore imperative for participants to be actively involved and channel every little opportunity towards meeting their reasons for participating as they navigate through conference proceedings.

The best part of the conference, in my view, was the interactions and networking which have the potential of taking my research work to another level.

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INTERNATIONAL COMMUNITY

STRENGTHENING INTERNATIONAL CONNECTIONS AT THE IABD CONFERENCE, AND THE CHANGING SENSE OF COMMUNITY

BY DR ADESOLA AKINLEYE
WWW.DANCINGSTRONG.COM

It is a cold January afternoon and I am walking across a busy road between the DoubleTree Hotel conference rooms and the Merriam Theatre in Philadelphia, USA. The street is a long main road that ends in an iconic City Hall building. I am at the 32nd International Conference and Festival of Blacks in Dance (IABD).

This year, The Philadelphia Dance Company (Philadanco!) celebrates its 50th year, and this has made the IABD conference particularly special. I am one of 1,121 attendees, from high school groups to legends in dance history, all sitting side by side in the workshops and performances. I am surrounded by people who have arrived from 11 different countries, with the opportunity to see 55 performance groups across the four-day event, and experience 70 international teaching artists giving classes.

A group of UK dance-artists and scholars have attended and talked about the different strands of work going on in the UK and internationally, giving workshops and exchanging ideas and plans.

It is International Women's Day, early March, I have received some poignant messages with pictures of powerful women sent to me from people I was with in January at IABD. They took me back to sitting in the Merriam Theatre and watching Denise Saunders (IABD president) and Joan Myers Brown (Founder of Philadanco!) on the stage introducing the evening's work by first introducing each other and welcoming the audience. IABD was founded in 1988 by strong determined women. Its founding members were



Denise Saunders Thompson (L) and Joan Myers Brown welcoming delegates at IABD 2020, photo Scott Robbins, Geek With A Lens



Adesola Akinleye presenting a session at IABD with Brenda Dixson-Gottschild. Photo Adesola Akinleye



IABD 2020 class, photo Eric A Smith, Crew LLC

Joan Myers Brown who began the first convening, followed by Cleo Parker Robinson (Cleo Parker Robinson Dance) who hosted the next in 1990, then Jeraldyn Blunden, RIP (Dayton Contemporary Dance Company) in 1991, Lula Washington (Lula Washington Dance Theatre) in 1992, and Ann Williams (Dallas Black Dance Theatre) in 1993.

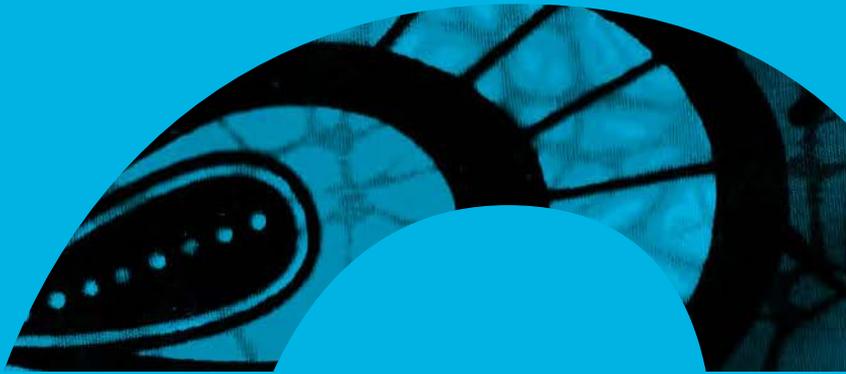
I think about how many attendees were younger girls (and boys) in youth groups who got to meet elders through the presence of the founding members as well as the many people who came to present, share and teach. The young people also had the opportunity to perform and audition for university dance scholarships.

As I received messages on International Women's Day, my mind kept returning to these women who make sure they introduce each other, thank each other; 'big-up' each other and everyone attending. The mothering power of nurturing is rich here, even across people who have differing ideas or approaches to dance. Behind the scenes maybe deep rifts are present, I don't know: the politics of dance is always complicated and varied. But the female energy of the matriarchy of IABD makes a space for the young dancers who attend to see their own history and lineage; a global history as, for example, attendees from Australia link to a certain school or performance, whilst we English dancers link to this company or that choreographer. A global network unfolds. Britain – I think sometimes our island geography can also dictate our mentality,

and allows us to forget we are part of much bigger families and networks, with the work we do here being important to people we might never meet.

It is late March in locked down London, suddenly my international family of dancers are closer to me on my computer than artists living in the UK! I am giving online ballet classes to people all round the world from my living room. Many artists are sending love and checking in with the global diaspora of dance. Looking at the IABD programme as I finish writing this article, I recognise faces of dancers and remember moments when I was in a world of touch and contact. I think about how spaces have been made for me to have a community, to be alone, but still be in community. A community which is built on the hard work of getting along, listening to each other, having a vision, remembering our shared histories, and honouring each other's personal histories.

In honour of the ones who came before us, and in honour of the ones we are, and in honour of the ones that will be – community is: I am because we are.



A LOOK DIGITAL





AT THE
SPACE



Hakeem Onibudo welcoming delegates photo Foteini Christofilpoulou

KEYNOTE SPEECHES

Re:generations 2019 in review

**A MESSAGE FROM
HAKEEM ONIBUDO,
HOST OF RE:GENERATIONS 2019**

**CLICK TO WATCH A ROUNDUP
RE:GENERATIONS 2019**



It was a pleasure to welcome our delegates, speakers and performers from around the world to Re:generations 2019. My main aim was to encourage people to come into the space with a positive mindset: look for possibilities and not be hung up on the impracticalities. As a result, I was uplifted by the spirit of connectivity, artistic development and passion from our audiences.

Each of the three Keynote Speakers brought something unique and insightful to the event. Karen Gallagher MBE, Dr Thomas F. DeFrantz and Amanda Spann all shared their knowledge with generosity and flair. I encourage you to listen to their words and see how they can be applied to your own work.

Dance and its place in the digital space is something we should all be developing in different ways - I bring it to my practice and I encourage those I work with to embrace new technologies.

KEYNOTE SPEAKER DAY ONE

KAREN GALLAGHER MBE

CREATIVE CONSULTANT

CLICK TO WATCH THE
KEYNOTE ADDRESS



Born in Liverpool, Karen trained at the Laban Centre for Movement and Dance in London in the early 80s then returned to Liverpool to develop dance in a variety of ways. Artistic Director of MDI (1994-2018) she left to set up a freelance career as a Creative Consultant. A graduate of Liverpool John Moores University (LJMU) with an MA in Social Enterprise, Karen received a BMOBO for MDI's community dance practice and was a runner up for Merseyside Woman of the Year. She received an MBE awarded for services to dance in The Queen's New Year Honours List and is an Honorary fellow of LJMU.

DIGITAL MANIPULATION – IT'S ALL IN THE EDIT (An autobiographical contemplation)

Using her story and experiences, Karen considers how digital technology has featured over the years, in her life and career in dance. As she transitions from leading Merseyside Dance Initiative (MDI), an organisation she worked with spanning 25 years of her career, Karen will share thoughts about African Peoples' Dance development in Merseyside and how Diversity has played a role in her practice as a creative cultural leader and producer.

Facilitator: Peter Badejo OBE



Karen Gallagher MBE Re:generations 2019

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**"THE BARRIER
BETWEEN DANCER
AND AUDIENCE IS
DISSOLVING"**

Karen Gallagher MBE

**KEYNOTE
SPEAKER
DAY TWO**

DR THOMAS F. DEFRANTZ

**DIRECTOR, SLIPPAGE: PERFORMANCE,
CULTURE, TECHNOLOGY**

**PROFESSOR OF DANCE, AFRICAN AND AFRICAN
AMERICAN STUDIES AT DUKE UNIVERSITY**

**CLICK TO WATCH THE
KEYNOTE ADDRESS**



Dr Thomas F. DeFrantz is Director of SLIPPAGE: Performance, Culture, Technology, a group which explores emerging technology in live performance applications. He believes in our shared capacity to 'do better' and engage creative spirit for a collective good that is anti-racist, anti-homophobic, proto-feminist and queer-affirming

DANCING THE AFROFUTURE

Who will, and how will, we dance the Afrofuture? This presentation explores its possible contours, in the interchange among Black social dance and advancing technologies. We know we are not one thing, we who are invested in Black and African diaspora dance. We are ballet and Orisha dances, Senegal and Brazil, urban moves and postmodern stages. We imagine forward together. Knowing how different we are from each other, and how aligned we are in this pursuit of an African diasporic understanding of social possibility and art, we imagine forward together.

Facilitator: Dr Adesola Akinleye



Dr Thomas F. DeFrantz Re:generations 2019

© Dani Bower Photo

**"DANCE IN THE
'AFROFUTURE'...WHAT
WILL BLACK DANCE
BRING AND HOW WILL
WE KNOW IT WHEN
WE'RE IN IT?"**

Dr Thomas F. DeFrantz

**KEYNOTE
SPEAKER
DAY THREE**

AMANDA SPANN

INNOVATION MARKETER AND MANAGER

**CLICK TO WATCH THE
KEYNOTE ADDRESS**



Amanda Spann is an execution strategist, app entrepreneur and business podcaster. Sitting at the intersection of product and promotion, she helps brands take their ideas from concept to creation and then build a buzz around them.

ALGORITHMS IN ALIGNMENT: HOW TO LEVERAGE TECHNOLOGY TO BUILD BUY-IN, BRAND ENGAGEMENT AND BOOST BUSINESS IN THE WORLD OF DANCE.

In this presentation, Amanda Spann will share insights, strategies and step by step instructions on how to utilise the latest tech tools and tactics to build and brand your business without the technical overwhelm.

Facilitator: Dr Sharon Watson



Amanda Spann Re:generations 2019

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**"PEOPLE ASK ME IF I'M
PASSIONATE 'ABOUT
TECHNOLOGY'. I AM
PASSIONATE ABOUT
UTILISING TECHNOLOGY TO
MAKE AN IMPACT "**
AMANDA SPANN

WEARABLE TECHNOLOGY IN DANCE OF THE AFRICAN DIASPORA

BY ERIN SANCHEZ
MANAGER OF HEALTH, WELLBEING
AND PERFORMANCE, ONE DANCE UK

Wearables are lightweight, sensor-based devices which are worn close to and/or on the surface of the skin where they monitor information such as heart rate, limb movements, jumps, work to rest ratios, and biofeedback, and can be helpful to athletes and coaches in monitoring training and health. (Duking et al 2016, p 71) Wearable technologies have been used widely for creative practice (Baker and Sicchio, 2018; Guler, Gannon, and Sicchio, 2016) as well as for health (Almonroeder et al 2020) and recently, to track cardiovascular demands of dance (Wyon et al, 2002) and training loads (Twitchett et al, 2010, Surgenor and Wyon, 2019) among dancers.

In light of the Re:Generations conference's focus on exploring how digital technologies can be used for artistic innovation and creative practice, the investigation of wearable technology for dance practice seemed like a key topic! This session provided a hands-on practical introduction to wearable technologies including Xsens 3D motion capture and kinematics suit to gather data for research and provide visual outputs for dance professionals to use data in the context of their work.

Contemporary West African choreographer Nii Kwartey Owoo and former Principal Dancer with Adzido Pan African Dance Ensemble and university lecturer, Judith Palmer, engaged in real-time with these technologies to capture information about physical fitness, motion, and kinematics with live performances. Nii and Judith demonstrated movement while wearing the equipment to measure their movement (3D motion capture and kinematics) and their oxygen consumption (a measure of cardiovascular demand of dance activity).



Trinity Laban Health Clinic screening – Theo from Boy Blue Entertainment. Photo Erin Sanchez

“I was surprised at how lightweight and comfortable the suit was, I was able to move freely, using sinuous, and turning movements to test any possible restrictions. I was keen to assess choreographic elements regarding patterns of weight distribution and flow. This would be a brilliant tool for my Dissecting Principles project.”

- Judith Palmer

Professor of Dance Science, Matthew Wyon, helped to guide Judith and Nii to investigate applications using the equipment and presented research on *Cardiorespiratory Profile and Performance Demands of Elite Hip-Hop Dancers*.

“Wearable technologies such as the XSENS suit and Metamax allow me to understand what is happening underneath the dance; what is the body having to do to achieve this aesthetic? The goal is to be able to support dancers in their movement, whether it is to make sure they are fit enough to cope with the cardiovascular demands of a particular choreography or to assess the physical load on certain joints. We want to be able to help individual dancers and/or choreographers to dance longer and to help them enhance their performance.”

- Prof Matthew Wyon

A key area of learning was the time it takes to set up the equipment and to access the university systems required to visualise and analyse data. Discussion with the delegates focused on how this technology could be applied to choreographic practice in their work.

To learn more about wearable technology in dance science research, contact session presenter Prof Matthew Wyon: m.wyon@wlv.ac.uk

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ALTERNATIVE FORMATS: SCREENDANCE POSSIBILITIES

BY OMARI 'MOTION' CARTER
FOUNDING DIRECTOR OF MOTION DANCE COLLECTIVE
WWW.MOTIONDANCECOLLECTIVE.COM

The Motion Dance Collective's production company founding director, Omari 'Motion' Carter, explores his interdisciplinary practice and his relationship between dance, movement and screen.

Carter is an associate lecturer at East London Universities and an MA graduate in Screendance at London Contemporary Dance School. His work influences and introduces hip hop culture, body-percussion, and film/video practices, to result in the purposeful creation of narratives told through dance, camera and screen. He writes about his work, point of view, and presenting at Re:generations 2019

As a hip hop dance culture aficionado studying at a contemporary dance school, I was concerned about who my research was going to reach; who was it for? The hip hop heads? Film and video practitioners? The academics/scholars of either form? If my research hopes to be an academic contribution to hip hop culture, will any hip hop practitioners outside of academia actually read it?

In dealing with these concerns, I created a video-essay, entitled What is Urban Dance on Screen, as part of my master's degree coursework in 2019. The essay fuses rhyming poetry with academic prose and original musical composition with archive video/photographic references, to critically deconstruct the label of 'urban' within the context of dance on screen.



Ambient Jade Photography - The Motion Dance Collective



"SCREENDANCE' IS THE THOUGHTFUL CHOREOGRAPHY OF THE MOTION IN FRONT OF THE CAMERA, THE MOTION OF THE CAMERA AND THE MOTION DEVELOPED IN THE EDIT."

Omari 'Motion' Carter, photo Alice Underwood

Presenting at Re:generations 2019, I had the pleasure of being part of the panel discussion workshop Dance on Film and Screen Technology. I drew from my postgraduate study, which focused on hip hop dance's relationship to narrative and the label of 'urban' within a screendance context.

I also introduced my video-essay, allowing further room for thought-provoking discussion about urban dance on screen.

The creation and exploration of What is Urban Dance on Screen, aimed to give light to the many ways that other Africanist practitioners can contextualise their work for both academic and commercial means. This may be through workshops, dance-video and video-essay contexts. However, I argue that the 5th hip hop element, 'knowledge', is the least presented through interdisciplinary means outside of academia.

Discussion and Discovery

The Re:generations conference provided cinematographer James Williams and I the opportunity to provoke an important discussion: how is urban dance on screen represented and what ability does screendance have to reach modern audiences? Screendance should not be considered as merely a dance practice that borrows from film/video processes in order to reach new audiences,

but a practice that is a thoughtful hybrid of dance and moving image.

With lack of commissioning organisations that help artists to develop longer stories, we've discovered that screendance has yet to gain an equal cultural capital to its theatrical counterpart. In spite of this, beautiful and innovative screendance continues to be made independently.

The Digital Language

The important thing when looking at dance in the digital space, is to acknowledge that in order to merge the two forms successfully we need to combine the expertise of both dance and film/digital professionals in all stages of production. We can then educate ourselves in each other's languages; by doing this, we can find a common one.

Who knows what this hybrid industry will grow into? How it is raised is up to us. To be continued...

DANCER ON FILM

BY GERRARD MARTIN
FOUNDER OF GERRARD MARTIN DANCE
WWW.GERRARDMARTINDANCE.COM

London based dance artist Gerrard Martin looks at his relationship between digital media and dance. With over 20 years of performance experience, Martin has developed substantial relations with established dance companies and undergone many projects within the contemporary dance sector.

I began my project-based company, Gerrard Martin Dance, in 2011. The company works thematically and collaborates with artists from differing art forms in order to engage audiences viscerally and emotionally, and to bring awareness and social change, especially for those from marginalised communities.

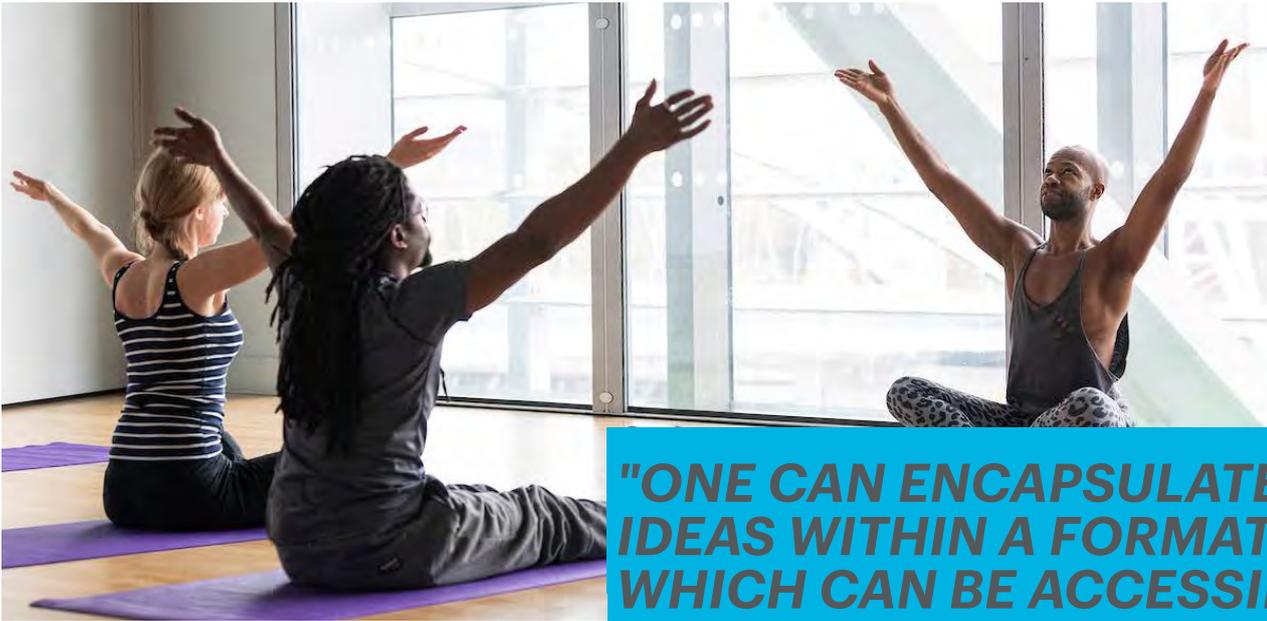
Alongside my company, I have had the opportunity to work within ballet, commercial dance, musical theatre and opera genres, and have taught dancers of all ages. My aim with all the classes and workshops I facilitate is simple: to play, explore, create and restore.

Depletion: Encapsulate movements through the lens

During Re:generations 2019, my dance film *Deplete* was shown on a loop as part of the digital content for the conference. This piece was an abstract look at



Gerrard Martin Dance - *TBC To Be Connected*, choreographed by Gerrard Martin, image by Kiraly St. Claire



Gerrard Martin, Enliven Yoga Workshop: Foteini Christofilopoulou

"ONE CAN ENCAPSULATE IDEAS WITHIN A FORMAT WHICH CAN BE ACCESSIBLE TO BOTH THE NON-THEATRE GOER, AND THE FINANCIALLY CHALLENGED ALIKE."

depletion, specifically in relation to human connection, physicality, sound and colour. The process involved a short, an intensive collaboration between two dancers, a film maker and myself.

As per usual, funds were low, but I still felt compelled to venture into low tech film and dance making. The project was an eye-opening experience, as I saw new possibilities for myself through the dance film format, and through digital media. I also realised the constraints and challenges (i.e. money, time and editing) which all too often form part of the independent artist's burden!

Dance film is wonderful, as one can encapsulate ideas within a format which can be accessible to both the non-theatre goer, and the financially challenged alike. Film can be transferred to various formats and shown through different technological devices and screens nationally and globally, in order to have one's work exposed to wider and more diverse audiences. An artist may also employ a variety of editing techniques and visual effects in an impactful way, in order to manipulate images and concepts, thereby more clearly communicating their ideas through the lens of a camera.

New Connections and Inspirations

It was quite inspiring to be a delegate at Re:generations 2019. My highlights were:

1) hearing Omari Carter and Antoine Marc speak about their experiences as dance artists and film makers. The sheer range of possibilities, including drone technology, was staggering.

2) Gesel Mason's project is based on archiving Afro-American choreographers' work. Having learnt and performed existing solos, Mason has successfully pieced together these iconic solos on film, thus making their work and legacy live on for the future generations.

I'm still a novice in respect to using digital media in my artistic practice. *TBC: To Be Connected* (a piece I recently created), has projected images within it. I would love to develop the work further, using film and VR capabilities to maximise the sensory experience.

Future Plans

In the future, I plan to tour my works *B* (an exploration of being both black and gay) and *TBC* (an investigation into how we connect and disconnect with ourselves, technology and nature). I also intend making dance films of both works; these would be presented in galleries, within online forums and on mobile devices.

INTERNATIONAL NETWORKING AND THE DIGITAL

BY DR 'FUNMI ADEWOLE



The Lagos Fringe Facilitated Networking Session took place on day three of the Re:generations conference. Initiated by 'Funmi Adewole, it was an experiment in transnational digital networking with the aim of testing the waters for this kind of event. The conversation outcomes suggested that there is a need for this kind of interaction.

The dance artists in Nigeria were gathered at the British council premises in Lagos. Leading the session was Kenneth Uphopbo, the Artistic Director of the Lagos Fringe Festival. Also present was Ugo Obiayo, Chair of the Guild of Nigerian Dancers Lagos State, and Makinde Adeniran, Chair of the National National Association of Nigerian Theater & Allied Arts Practitioners Lagos. During the session, we learned that Kenneth was himself a dancer before moving into acting and artistic direction. He invited inquiries from British artists wanting to collaborate or visit Nigeria.

The Lagos Fringe Festival is unfunded and it is necessary to seek your own funding to participate. Kenneth mentioned two ways that dance artists can get involved: firstly, you can apply to present a tour ready piece of work or secondly, you can apply to be part of a work in progress presentation. The festival runs a workshop/lab over a three-day period which stages its outcomes as part of the festival.

Contact and Further Information
'Funmi Adewole is continuing to research the digital and dance of Africa and the diaspora. Her contact is funmi_dance@yahoo.co.uk.

If you wish to connect with Kenneth Uphopbo, please contact him at kennethuphopbo@gmail.com.



Delegates at Re:generations 2019, photo Foteini Christofilopoulou



Delegates at Re:generations 2019, photo Foteini Christofilopoulou

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THE CHANGE STARTS WITH YOU

IN CONVERSATION WITH KWESI JOHNSON ON THE THEME 'STRATEGIES FOR CHANGE'.

BY 'FUNMI ADEWOLE
FURTHER INFORMATION ON
KWESI JOHNSON'S WORK:
WWW.THECULTURALASSEMBLY.COM



Kwesi Johnson is the Creative Director of The Cultural Assembly. He describes himself as a movement specialist who 'moves bodies, minds and attitudes'. His work is at the intersection of dance, the digital, commercial property and events. In this interview Kwesi shares his thoughts on how and why practitioners working in the dance of the African Diaspora should evolve their business approach. He is generous with his tips. According to Kwesi, waiting on funding is not the way to go. He would rather you started an online course.

Kwesi graduated with a BA in Dance from Northern School of Contemporary Dance in 1990. It is however, his understanding of movement as a concept, rather than fixed ideas about dance, is what propels his career forward. We start the interview discussing his own career development after graduation; from performing with renowned physical theatre companies like Black Mime Theatre and DV8, to establishing the touring dance company Kompany Malakhi which was a National Portfolio Organisation for a number of years. Amongst other projects, with The Cultural Assembly he is organising pop-up art events in a range of spaces which could be at an empty shop on a high street near you.

The interview is approximately one hour long. Enjoy.



Kwesi Johnson at Re:generation 2019,
Foteini Christofilpoulou



Kwesi Johnson, photo Gaz De Vere

OBITUARY

ONE MAN, MANY VOICES

A TRIBUTE TO TOBIAS TAK

BY JREENA GREEN



Tobias Tak, photo courtesy Tobias Tak colleagues

The British jazz dance community recently lost one of its leading lights. Award-winning rhythm tap dancer and choreographer Tobias Eduard Tak, who died on 7 January 2020, had a profound impact on the lives and careers of many dancers in the UK and worldwide. Tobias Tak was born in Voorburg in the Netherlands on 25 January 1954, into a refugee family who had fled the Holocaust. Tobias studied fine art at the Royal Academy (The Hague), where he pursued his passion for drawing. In later life he became a well-known comic book illustrator and published many books.

Through his weekly classes at London's Danceworks and solo rhythm tap shows which toured throughout Britain and Europe, Tobias changed the face of British tap dancing. He furthered his studies studying in New York under tap legends such as Honi Coles and Charles Cook and shared this knowledge with his British students. Some would say he, more than any other one individual, taught British tap dancers to 'swing'.

In the early 1980s, jazz dance went through a revival in Europe. At the forefront of this resurgence were UK dance companies such as the Zoots and Spangles, I Dance Jazz (IDJ), Brothers in Jazz, Jazzcotech, Jiving Lindy Hoppers and individuals like Dollie Henry, Jreena Green, Stuart Arnold and Paul Henry. Tobias was an inspiration for many of these practitioners and also passed on his passion to a younger generation of rhythm tappers ('hoofers'), such as Junior Laniyan, Lee Payne, Annette Walker and Scott Cripps.

TRIBUTES FROM THE COMMUNITY



Tobias Tak. Photo credit Eric Richmond

One key performer in the British Jazz scene, JUNIOR LANIYAN, acknowledges Tobias as a major influence from the moment he first saw him perform when he was only sixteen.

"I don't think Tobias would have been comfortable being called a mentor but he was. He was an inspiration to many and a valuable representative of the art form on British shores. More importantly he was a good man."

"I've read some obituaries that have mentioned his performing as a footnote. As accomplished as he was a comic book artist, his contribution to the UK tap dance community was invaluable. He taught us much. He taught us to swing. Thank you Tobi."

In the words of ANNETTE WALKER, one of the leading female rhythm tappers in the UK:

"Tobias was passionate about sharing the history of tap dance - the steps and routines he shared

included the connection and stories of the hoofers that had danced them. I learnt the Coles Stroll (Honi Coles) and Shim Sham Shimmy (Leonard Reed & Wille Bryant) from workshops that Tobias taught at a Southbank Centre festival in the early 2000s.

Tobias wasn't just a rhythm tapper: he also an all-round jazz performer from Charleston to Lindy Hopping. His dynamic and rhythmic dance style was seen when he was an original member of Zoots and Spangles dance company."

RYAN FRANCOIS, the founder of the Zoots and Spangles company, warmly remembers his first meeting with Tobi.

"I met Tobias Tak in 1986 this warm and eccentric Dutchman with a penchant for drawing beautiful sketches of Marlene Dietrich. He saw a talent in me that I didn't know I possessed, generously teaching me my first tap shim sham. Little did I understand that this exceptionally talented man was preparing me to duet with him, which considering my complete lack of experience was quite an honour. But that was Tobi."

JEANEFER JEAN-CHARLES, co-founder of Bullies Ballerinas Jazz Dance Productions and original member of Zoots & Spangles, remembers Tobi's passion for dance

"Tobias was the most talented person I have ever known. Our friendship was based on dancing, laughing and talking about love. It was as simple as that. When the conversation was not about falling in love it was about Marlene Dietrich, whom he idolised. She was someone he took inspiration from in his 'personal style' and make-up. Yes, you would never see 'Tobes', as I called him, without his make-up.

Our last conversation was about doing a show together. The idea never materialised, but we had considerable pleasure conceiving it. My one regret is that he moved to Holland soon after. There he found love and a happy relationship for his final three years. Sadly, he became unwell and quietly dealt with his illness. His partner was with him when he passed.

I will remember him for his extraordinary tapping, his exquisite, highly detailed artwork and his love of life."

Tobias had a major impact on the lives of many of the members of Zoots and Spangles. ELLEN MILLER was a young jazz dancer whose account of her time spent with Tobi shows how he generously passed on his knowledge to young dancers from the African diaspora community.

"The first time I met Tobias was at an early rehearsal with Zoots and Spangles company at a studio somewhere in north west London in the late 1980s. Tobi had such energy about him and I loved dancing with him in the company. His solo tapping was extraordinary, especially when he went up on his toes!

When it came to teaching and performing dance, Tobias gave a lot. He shared a lot of music and film footage with me and taught me the Manhattan time step which I still remember to this day. In an era without social media and access to everything on YouTube, this is how we developed our craft – learning from our peers, studying movements of great dance artists who we saw on video tapes, and listening to every beat in the music so that the steps were in our brains and in our bones."

DOLLIE HENRY jazz dance artist and director of Body of People (BOP) Jazz Theatre Company, worked with Tobias over a number of years. Here she reflects on his passion and unique style

"I met Tobias in the late 1980s through our love of all things 'jazz'. For myself personally, I had found

an individual who shared the passion to present it, live it and 'be' jazz in its entirety. We spent many joyful hours in the dance studio together and in our respective homes talking about the jazz art form, from the past to our present time and then throwing ourselves into creating for performances. Our aim was to keep jazz dance alive in any way possible.

From Bullies Ballerinas, to his own shows, and to collaborating with my own company BOP Jazz Theatre, we found a way to unite as creatives and share the stage as friends and fellow jazz artists.

Tobias was truly unique. He lived his life through his artistry, from his head to his tapping toes. He left a supreme legacy to tap dancers of all ages to learn from and respond to, both here in the UK and across the globe. We were all blessed to know him and be inspired by him and will miss him dearly."

Tobias was also an established choreographer working with companies such as JazzXChange. DR S. AMA WRAY (Sheron Wray) recalls the time Tobias collaborated with her on a piece called Rhythm in Time.

"We made it together in 1996, it featured tap dancers and a percussionist. We toured the piece during the time when JazzXchange was sponsored by Dr. Marten's. The percussionist was Martin Pyne. We made our shoes speak and our bodies were pliant. The piece still lives with me because there was a particular sequence of steps in the piece that I still use when I am moving toward dancers understanding a grounded swing and flow feeling in their bodies. Tobias had such a powerful, enigmatic personality and he brought joy to our company and our repertory. It was also around 2000 when I recall he was a guest in a piece which was called Now's the Time and in this piece he improvised purely. It was a joy – as a dancer he was rich, like velvet with many tones."

The voices above testify to the enormous love and respect felt for Tobias Tak, and to the profound impact he had on a whole generation of dancers. He will forever be associated, in our minds, with the dazzling images of him performing alongside legendary artists such as The Nicholas Brothers, Gregory Hines and Jools Holland. As well as mourning our loss we celebrate Tobias's legacy, and his highly significant role in the evolution of British rhythm tap scene.

Curated by 'The Voices of Jazz' 2020.

ON A MISSION: ENGAGE – EMBRACE – EMPOWER

FEATURING TAMAR DIXON
DANCE PRACTITIONER,
EDUCATOR AND ARTS ADMINISTRATOR
WWW.UNIQUEMOVEZDANCECOLLECTIVE.COM

This edition's Featured Artist is Tamar Dixon. She writes about her development as a dance practitioner since she graduated in 2014 with a BA (Hons) Professional Dance Development.

Tamar is a freelance Dance Practitioner and founder of Unique Movez Dance Collective. She has been proactive in developing her skills and profile in community dance and arts education and deepening her knowledge of her dance specialisms - urban contemporary, creative movement, hip hop and African Caribbean dance practices. International cultural exchange and networking are central to her strategy for growth.

Her strapline is
ENGAGE – EMBRACE – EMPOWER.

I wear many creative hats (like most of us artists do). Besides working in community dance and arts education, I also work in arts administration, with One Dance UK as Administrator for Dance of the African Diaspora (DAD). I enjoy arts administration, which gives me the chance to meet the industry professionals behind the scenes. Two days are never the same.

Travel, Exchange, and Developing as an Artist

Travel has enhanced my appreciation for social change and transformed me into an advocate for dance. Since leaving university, I have embarked on four cultural exchange programmes. My first solo trip was to Thailand in 2015, shortly after graduation. I lived and worked in Thailand for three months. With my TEFL, I taught English language and movement as a form of breaking down language barriers for primary school children.

In Thailand my wanderlust began. Thanks to Erasmus+ Enterprise, in 2017 I travelled to Italy on a mobility programme, to work with Evento Danza and Connect Abruzzo. My artistic ability was put to the test, when I was asked to coordinate and choreograph a promotional dance campaign which included filming a short dance for film project. This is available to watch on YouTube.



Tamar Dixon - photo River Studio Photography



Tamar Dixon - Experimental Flow Workshop at Ecole Des Sables 2018



**"BE CREATIVE AND BOLD.
CONSIDER NETWORKING
OUTSIDE OF YOUR
SPECIALISM."**

Tamar Dixon in a workshop at Re:generations 2019, photo Dani Bower for One Dance UK

As a dance practitioner, I became immersed in finding the link between Africa and its diaspora, so in 2018 I jetted off to Senegal, Ecole des Sables to participate in Alesandra Seutin's international Experimental Flow Workshop. This trip allowed me to collaborate with international artists, building a cross-cultural exchange network and dialogue.

My most recent trip was to Jamaica; funded via EU Capacity. Thanks to Brouhaha International and Manifesto Jamaica, I was the Project Coordinator and Workshop Facilitator, working in the field of Community Engagement and Youth. I was fortunate to work along-side Jamaica's top creative producers in organising pop-up festivals to engage and nurture young people's creative skills.

Continuously Learning and Connecting

Conferences like Re:generations have boosted my confidence. At the first one I attended, in Birmingham 2016, I was surrounded by many dance artists and academics from around the world which was inspiring.

I attended the 2019 Re:generations conference to explore and expand on my own personal practice within DAD. I felt I was reaching the glass ceiling and the only way to break through was to be bold enough to network and shout. I participated in conversations at the conference about how we can

expose and preserve our DAD work via the use of technology, from World in a Box workshop, Dancing the Afrofuture, Outreach and Cultural Barriers to the Artist Tea & Talk. All of these were crucial to understanding the landscape of DAD in the UK and around the world.

Digital Plans Ahead

My plans for 2020 and beyond is to keep moving forward with more resources. I am engaged with many projects with One Dance UK and in my work direct with dancers. I will publish my first podcast series this spring, combining the ever-growing digital world with dance. It is called *INSiGHTS: An insight into your dance journey*. This first podcast series focuses on Jamaica, Dance & Culture.

WATCH THIS SPACE!

Further information & Cultural Exchanges:

TEFL qualification
Erasmus+ Enterprise
Connect Abruzzo
Dance for Film with Evento Danza
Ecole Des Sables
'Former Trailblazer Champion' - Alesandra Suetin EU Capacity
Brouhaha International
Manifesto Jamaica

INTRODUCTION TO GREGORY VUYANI MAQOMA

BY DR SARAHLEIGH CASTELYN
READER OF PERFORMING ARTS AT
THE UNIVERSITY OF EAST LONDON

Gregory Vuyani Maqoma is a powerhouse South African choreographer, dancer, performer, director, and much more. He joined Silvia 'Magogo' Glasser's Moving Into Dance Company in 1991, danced in Vincent Matsoe's *Gula Matari* (1995 & 2018), and later founded Vuyani Dance Company in 1999.

His works, such as *Exit/Exist* (2011), have toured internationally, and he has worked with Idris Elba and Kwame Kwei-Armah on *Tree* (2019). He has won numerous awards, including the New York City Bessie Award for Dance (2014), and his article *A Response: Beyond Ethnicity in Critical Arts* (Vol. 20, 2006) is a key piece of writing on African contemporary dance. When I found out that his new piece *Cion: Requim of Ravel's Bolero* (2017) was being performed in London, I set students at University of East London the task of writing a review of this show as part of their module on Hybrid Dance Forms, so please enjoy the review from one of my students.



Gregory Maqoma and Vuyani Dance Theatre in *Cion*, photo John Hogg



Gregory Maqoma and Vuyani Dance Theatre in *Cion*, photo John Hogg

REVIEW OF GREGORY MAQOMA'S CION: REQUIEM OF RAVEL'S BOLERO

BARBICAN CENTRE, LONDON, OCTOBER 2019

BY PARIS BATSON

UEL BA (HONS) DANCE: URBAN PRACTICE STUDENT

Gregory Maqoma's *Cion: Requiem of Ravel's Bolero* (2019), staged at the Barbican Theatre, tackles the consequences of greed, power and religion (*Cion/ Barbican Theatre programme notes, 2019*) in a universal story that transcends cultures and borders. *Cion* named after Zion, the African church, (*Cion/ Barbican Theatre programme notes, 2019*) includes a combination of dance and live music to create an unrivalled experience for audience members, leaving them engrossed throughout.

Opening in arrant darkness with the sound of desperate cries filling the auditorium, audience members were left silenced with the heartfelt and chilling expression of despair. As the lights lifted, the ominous stage became prominent. The inaugural image of a desolate graveyard emerged, with crosses suspended above and onstage. This striking picture was accompanied by a mourner, abundant in pain and sorrow. He slowly travels across the stage where he is joined by a group of figures, gathered in a bleakly lit central collective. Expressive arms desperately reached to the heavens, resembling an historic, pious scene; bodies intertwined and violently shook in what could only be perceived as a ritualistic, grief-filled rite. This scene attests how Maqoma's work is heavily influenced by his South African culture; capturing Gates's (1999, p33) analysis that African dance is "a way of mediating between the godly and the human, the living and the dead".

The main character Toloki captures a concept of power; acting as the leader of the tribe. His possessive and domineering actions such as dragging his fellow dancers around by their body parts takes the audience on a journey to the past, witnessing a re-enactment of the manipulation and torture once inflicted in the Apartheid era. This is reinforced by the alarming, unnerving, continuous cries of the mourner, as if he was in tremendous pain and suffering. His wails are the unsettling modulations of the song throughout this beginning scene, sharing his burden of grief vividly with the audience. As the disconcerting cries transform into

song, the dancers' lament is prominent. A repetitive rhythm echoes from the drum and dejection is present. Barefoot and dressed in dark, metallic, grey trousers and tunics, the dancers' unified moves act as if they are a single organism, aiming to reach out to, or summon, the dead.

Cion is broken into multiple sections, each portraying Toloki's journey through time and space. Through the assistance of Mannie Manuim's effective, minimalistic lighting and Oliver Hauser's religion-inspired set design, audience members are guided through the past and present in a battle to bring spirits to rest.

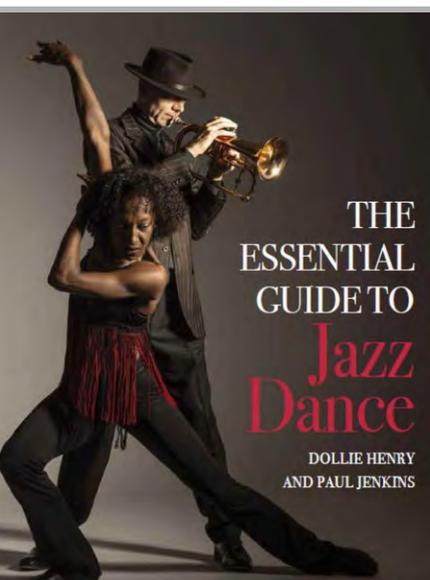
Gregory Maqoma has created a skilful hybrid blend that incorporates traditional African dance with contemporary dance technique. He states, "people of different backgrounds can transcend cultural barriers and can create a new dynamic culture" (Maqoma, 2011, p.71). It is clear Maqoma successfully evidenced his belief through *Cion*, combining his African roots and contemporary influence to create a complex blend of hybridity, surpassing the boundaries of dance and providing the audience with a breathtaking performance, one worthy of a standing ovation.

The righteous, resilient and captivating dance repertoire exemplifies the fundamental themes of tragedy and death. The additional involvement of a live a cappella South African quartet featuring Siphwe Nkabinde, Sbusiso Shozi, Simphiwe Bonongo and Zandile Hlatshwayo carries the gospels of the African church to London, crossing geographical borders and perfectly accompanying an electrifying performance.

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BOOK
REVIEWTHE ESSENTIAL
GUIDE TO JAZZ
DANCE

AUTHORS: DOLLIE HENRY AND PAUL JENKINS

PAGES: 192

ISBN: 978-1-78500-635-7 (PBK)

PUBLISHER: THE CROWOOD PRESS

DATE: 2019

REVIEWER: DR SARAHLEIGH CASTELYN

The Essential Guide to Jazz Dance (2019) written by Dollie Henry and Paul Jenkins is a key text for all students, teachers and lovers of jazz dance. It provides an overview of the history of the style, its relationship to tap and other styles such as hip hop and charts its development from its African roots to the many music videos streaming on our devices today. The book offers an informative anthology on jazz music and its intimate connection to this dance style.

A brilliant section of this book is its focus in the chapters 8 and 9: *A Jazz Dance Exercise Programme for the Modern-Day Jazz Dancer* (pp.102-135) and *Keynotes for Teaching Jazz Dance* (pp. 136-143): which will soon become the go-to resource for many jazz dance teachers across the sector as a way to plan and deliver creative and considered classes.

Another fabulous chapter is chapter 9, *Creating Dance for Jazz Theatre*, especially the introduction of *The Creative Jazz Cake* (p.153). This mode of creating a jazz dance piece for theatre is more than likely going to become a fantastic way to introduce students to the process of making their own productions. It pays close attention to the associated areas of theatre making (for instance, lighting and costumes), but stresses the importance of focusing on the role

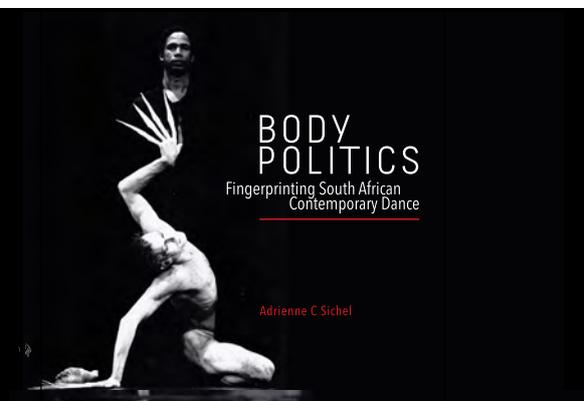
played by choreography, music and performers and how they interconnect. The photographs in this book capture the essence of both the book's aim and the clear lines and personality of jazz dance.

The Appendix is a goldmine for students, teachers and anyone who wants to know more about the style. There is a rich bibliography of other books to search out and read from key texts about the style to autobiographies of famous jazz dancers and choreographers. The list of films is another example of both the legacy and contemporary environment of this dance form; I found myself ticking off the ones I've watched and making a list of the ones I need to ASAP. *The Shortlist of Worthy Jazz Music Artists and Composers* (pp. 174-185) is another great resource for students and teachers to mine for music to use that is integral to jazz dance.

Finally, the information on educational establishments, jazz dance conventions, periodicals and websites will be so helpful to both local and international readers. This book's contents definitely reflects its title and therefore is *The Essential Guide to Jazz Dance* (2019); totally essential for all Jazz Dance students, teachers and lovers of this style.

BOOK
REVIEW

BODY POLITICS: FINGERPRINTING SOUTH AFRICAN CONTEMPORARY DANCE



AUTHOR: ADRIENNE C. SICHEL

PAGES: 234

ISBN: 978-1-9284-5508-0 (PBK)

PUBLISHER: PORCUPINE PRESS

DATE: 2018

REVIEWER: DR SARAHLEIGH CASTELYN

In the early 1990s, I was happily studying and dancing in South Africa, but I often became disheartened by the lack of books on the amazing local choreographers and dancers that I encountered. This frustration drove me to complete a PhD on South African dance theatre and since then I have been developing a book on contemporary dance in South Africa. Well - I have stopped working on this project as Adrienne Sichel's book so successfully captures the history and present state of contemporary dance in South Africa that there is no need for me to continue my task.

Body Politics: Fingerprinting South African Contemporary Dance (2018) is a book written with such care and critical attention; a book that is of such value and importance to all those interested in dance in South Africa from dancers to doctors in dance; and definitely a book that a much younger version of me would have more than likely racked up a high library loan fine as I would never have let it return to the library once I got my paws on it. As someone who used to cover her new books in a protective plastic film, this book would have had got the five-star treatment!

So, why should you read it dear *HOTFOOTer*?

Firstly, because Adrienne Sichel is an arts journalist who has perfected the craft of documenting dance performances and translating these dancing bodies

into the written word for the public reader. As anyone in the dance industry knows, it is a tricky and often a fraught task to capture our artform from stage to the page. Sichel's other advantage is that she has been witness to the development of this artform from the 1970s, deeply involved in the South African contemporary dance scene and has had the fantastic opportunity to watch the development of dance artists such as Mamela Nyamza, Vincent Sekwati Koko Matsoe, Nelisiwe Xaba, and Gregory Vuyani Maqoma - names *HOTFOOTers* might be familiar with.

She charts the development of contemporary dance through a collection of chapters that focus on integral themes such as the political activist nature of contemporary dance to a number of key reviews and biographies of choreographers and companies such as Siwela Sonke Dance Theatre, Forgotten Angle Theatre Company, Flatfoot Dance Company, Boyzie Ntsikelelo Cekwana, Robyn Orlin, Jeannette Ginslov, Christopher Kindo, and many more.

It is difficult to pick a particular part of the book to explore for this review, and instead I find myself trying to list all its achievements, much like a praise poet in South African would do singing the successes of a Zulu monarch. So in closing, I make use of the African name that Dikeledi Dada Masilo gave Sichel and say 'Khetiwe (The Chosen One) *dankie/ngiyabonga*/thank-you for watching and writing this book'.

THANK YOU

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