ANNUAL REPORT

Fiscal Year 2011

July 1, 2010-June 30, 2011

Arts Education in New York City Public Schools
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1. **Spreading the Impact and Love of Dance to the Next Generation of New Yorkers**

**Dance in New York City Public Schools**

Battery Dance Company teaching artists inspired thousands of students during the 2010-2011 school year. Intensive training programs were held at two public elementary schools in Brooklyn, a public high school in Staten Island, and two public high schools in Manhattan. As budget cuts eliminated full/time art teacher positions, BDC stepped in to insure that the arts continue to be available, particularly in schools serving low-income communities with funding from Con Edison and the NYC Department of Education. Hundreds of students from BDC affiliated public schools were provided with free tickets to the Company's New York Season performances at 3LD Art + Technology Centre.

2. **Nurturing Battery Dance Company's Emerging Choreographers**

**New York Season at 3LD Art + Technology Center**

With the premiere of its production, *Autobiographica*, Battery Dance Company shed the spotlight on its dancers as creative choreographers. Five of the seven segments comprising the evening length work were choreographed by Carmen Nicole, Robin Cantrell, Mira Cook, Sean Scantlebury and Bafana Matea, the core dancers of the Company, framed by a prologue and epilogue by Jonathan Hollander. The NY Season was notable also for the fact that the Company moved its home base performances to 3LD Art + Technology Center – thereby collaborating with one of its partners in Lower Manhattan Arts League. Designer Barry Steele and composer Polarity/2 (Polar Levine) contributed the highly innovative video designs and musical score, which tied the disparate elements of the production together. BDC’s international cultural collaboration agenda was also served by having two guest dancers from the national dance company of Algeria incorporated into Sean Scantlebury's segment of the new work.

3. **Introducing American Creativity and Arts Education Strategies to Global Neighbors**

**Dancing to Connect - Germany, July, 2010**

For the fifth year in a row, Battery Dance Company guided hundreds of German high school students in channeling their creativity and finding the dancer within. Reaching out to immigrant populations as well as students in low-performing schools, BDC teaching artists also mentored German dancers and dance teachers in the skills of leading Dancing to Connect workshops, launching a new sustainability initiative. Grants from Germany's ERP Transatlantic Program and Federal Ministry of Education were supplemented by the U.S. Embassy Berlin and the Heinrich-Böll-Stiftung, Brandenburg.
Dancing to Connect - Japan. July-August, 2011
Through grants from the Japan/U.S. Friendship Commission and the U.S. Embassy Tokyo, Battery Dance Company brought its artistry and pedagogy to Japan for the first time since its highly successful Japanese debut in 2006. Master classes, Dancing to Connect workshops, shared performances and a special site-specific event at architect Tadao Endo’s Hyogo Art Museum allowed BDC to spread its impact to Sendai, Ashiya City, Kobe, Takarazuka, Ehime and Nara. Furthering bilateral exchange, BDC presented the Yuko Takahashi Dance Company from Sendai in two Downtown Dance Festival performances in New York.

Dancing to Connect - China. November, 2010
A special grant from the Henry Luce Foundation enabled two Battery Dance Company teaching artists, Carmen Nicole and Tadej Brdnik, to train Chinese dance teachers from Beijing Dance LDTX in the creative techniques of Dancing to Connect while working with Migrant Worker Youth in Beijing. Carmen expanded the impact of the program, working with rural students in Liuzhou in partnership with the Guangzhou Modern Dance Company, supported by a grant from the U.S. Consulate General in Guangzhou.

Dancing to Connect - Algeria. October, 2011
Performances in 3 cities, Dancing to Connect workshops with 60 professional dancers, national television coverage and follow-on activities made Battery Dance Company's 10-day residency in Algiers a stand-out. The program gained immeasurably from an earlier visit by a pair of BDC Teaching Artists in February, 2010. A strong and many-layered relationship between Battery Dance Company and the national dance company of Algeria has resulted.

Dancing to Connect – Kenya. October, 2011
A team of four Battery Dance Company members led two Dancing to Connect workshops with spectacular results showcased at a performance on the grounds of the U.S. Ambassador's Residence in Nairobi. Dancers from Mombasa and Nairobi, universities and free-lancers all took part in workshops held at the Kenya Conservatoire Music and The GoDown Arts Centre. Facebook communication has been particularly lively after the program, indicating the long-lasting impact of the program on Kenyan participants.
Dancing to Connect - Tanzania, October, 2011
Four Battery Dance Company members worked with Baba Watoto Center from Children and Youth and Bagamoyo Institute for the Arts and Cultural Studies (TASUBA), creating two Dancing to Connect workshops. Participants represented a wide range of age and experience and yet everything fell into place for the final performance. The program was facilitated by the U.S. Embassy Dar es Salaam and funded through the Africa Regional Services Bureau of the U.S. Department of State.

Dancing to Connect – Democratic Republic of the Congo. October, 2010
Four Battery Dance Company members worked with 60 Congolese participants, creating 3 separate Dancing to Connect workshops. The final performance at Halle de la Gombe in Kinshasa drew a standing-room-only crowd notable for its mixed character of locals and the diplomatic community. Funding from the ARS Bureau was supplemented by the local office of PEPFAR, U.S. President’s Emergency Program for AIDS Relief, and a group of HIV+ adults took part in a specially designed workshop with the BDC ensemble. The first program of its kind in the DRC, Dancing to Connect inspired a follow-on visit by BDC teaching artist Carmen Nicole under the State Department’s Cultural Envoy Program.

Carmen Nicole spent a month in Kinshasa, working with 100 local dancers, musicians, storytellers and designers in creating new dances embedded with the social theme of ending gender violence. Familiar with the stark realities that face the Congolese through her participation in the October program, Carmen was able to build friendship and trust and forward the work begun in the Fall, while simultaneously fostering the creation of new work that is intended to tour throughout the DRC via support from the UN and Aid Agencies.

Dancing to Connect – Namibia. October, 2011
A two-part program involving the entire Battery Dance Company ensemble supplemented by the Frank Carlberg Trio engaged in intensive outreach activities including 3 Dancing to Connect Workshops for 60 participants, a dance workshop for professional free-lance dancers, a lighting and stage production workshop for local technicians, a vocal workshop for local professional singers and a jazz ensemble workshop for local musicians and conservatory students and teachers. The week-long program culminated with a sold-out performance at the National Arts Center of Namibia.
Dancing to Connect – Malaysia. January, 2011
Battery Dance Company’s Artistic Director Jonathan Hollander was awarded a position of Fulbright Specialist in Malaysia, his second Fulbright assignment since having been a Fulbright Lecturer in India. His ambitious plans for collaborations in Malaysia led him to propose expanding the scope of the Fulbright program by incorporating BDC teaching artists Sean Scantlebury and Robin Cantrell into the mix with support from the U.S. Embassy Kuala Lumpur. The results were manifold: 2 Dancing to Connect workshops, seminars and symposia with faculty and dance students at Malaysia’s national arts conservatory, ASWARA; artistic collaborations with Sutra Dance Theatre enabling the creation of a new work, Into the Centre; and the remounting of Ramli Ibrahim’s LApres Midi d’un Faune; and a Dancing to Connect program for children of Burmese and Sri Lankan Refugees under the auspices of the UNHCR. During the latter program, BDC invited five ASWARA students who had participated in the earlier Dancing to Connect project to serve as assistant workshop leaders, preparing them for a larger assignment to come in September, 2011.

Dancing to Connect Israeli, Palestinian & German Youth: Germany, February, 2011; Israel, June, 2011
Battery Dance Company worked with the Peres Center for Peace, Encounters Foundation of Germany, U.S. Embassy in Tel Aviv, NRW State Government and the Palestinian Authority to bring together Israeli, Palestinian and German youth in a creative arts program that took place in two phases in 2011: Germany in February and Israel in June. BDC’s teaching artists worked with 60 students – from Israel, West Bank and Germany -- in two series of workshops. Using the universal language of dance, these students of 16 – 18 years old built teams that crossed religious, social and geographic boundaries. Together, they created choreography that spoke to the issues of inclusion and exclusion. As the process went forward, the differences between the students melted away.

The first session of 5 days took place in the working-class city of Bochum in the German State of North Rhine Westphalia. At the culmination of workshops, the students took part in a grand performance in the auditorium of the Pestalozzi Realschule, attended by dignitaries from the state government, U.S. Consul General Janice Weiner and German recording artist Peter Maffay whose foundation, Encounters, provided support for the project.

During the second session, the migration was reversed: the German students traveled to Israel, stayed in Jerusalem and commuted each day to Kefar Menachem, a rural town to the South West. The students were accompanied by Libby Lehar of the Peres Center for Peace and Sascha Hellen of Encounters (Germany) as well as Jonathan Hollander, Sean Scantlebury and Robin Cantrell from Battery Dance
Company. Each day, they worked at the Savit Regional High School with its excellent facilities, once again using the language of dance to build teams and trust. A performance was held at the high school, attended by Israeli and Palestinian families, government officials and community members.

Utilizing Battery Dance Company’s new monitoring and evaluation framework, pre-program and post-program questionnaires were given to the students and yielded significant results. Among the many achievements of the Dancing to Connect workshops, Palestinian perceptions of Israelis improved, perceptions towards Americans improved, and support for war and conflict were reduced.

4. Making Dance Free & Accessible to All

29th Annual Downtown Dance Festival
Battery Dance Company presented its 29th Annual Downtown Dance Festival with seven days of performances at One New York Plaza and Battery Park. 18 dance companies were presented in free performances and New York Times Chief Dance Critic Alastair Macaulay proclaimed “With singular generosity, the Battery Dance Company each summer presents a free outdoor festival, giving most of the attention to guest troupes. These Downtown Dance Festivals have included weekend performances under the trees in Battery Park. Few New York settings are lovelier: The stage and most of the audience are in shade, with marvelously dappled sunshine through the leaves; the audience sees the light over the Hudson shimmering behind the dancers. With tireless good humor, Jonathan Hollander, the artistic director of the Battery Dance Company, presents and thanks each troupe. Aware that many members of the audience stay only part of the time, he cheerfully recycles some of the information.

5. Sharing Best Practices and Lessons Learned with the Public and Peers

Cultural Diplomacy Toolkit
The Cultural Diplomacy Toolkit, Battery Dance Company’s official online platform for disseminating its knowledge and expertise in the field of international cultural engagement, continued to be developed through a generous grant from the Robert Sterling Clark Foundation and with means devised by our partners, Dancing Ink Productions. The toolkit will provide guide posts, best practices, and information on venues, partners, and locations. The site will also provide background stories so that context is understood and experiences can be compared. The objectives of the toolkit are two-fold: to prevent other like-minded organizations from making the same mistakes experienced by Battery Dance Company, and to motivate others to think differently about the meaning of bilateral engagement and what the arts can achieve. The Cultural Diplomacy Toolkit will be available free to the public. The Beta version will go live in 2012.
6. **OFFERING LOW COST STUDIO SPACE TO NEW YORK CHOREOGRAPHERS AND DANCERS**

**Studio Share Program**

Battery Dance Company's two Tribeca studios provided a low-cost rehearsal home for 150 choreographers and their dance companies in FY 2010-11. In a time when non-profit arts organizations are more pressed than ever before for funds, BDC's large and well-equipped studios were made available at low-cost subsidized rates, enabling the creative pulse of the City’s dance sector to remain vital.