

ANNUAL REPORT

Fiscal Year 2012

July 1st, 2011 - June 30th 2012

1. PRESENTING FREE AND ACCESSIBLE DANCE PERFORMANCES AND WORKSHOPS

30th Annual Downtown Dance Festival

Battery Dance Company presented its 30th Anniversary Downtown Dance Festival with seven days of performances at Battery Park, One New York Plaza and Dance New Amsterdam. 15 dance companies were presented, representing 3 countries, continuing the festival's long tradition of bringing a rich variety of dance companies, representing diverse dance styles in an outdoor setting free to the public. In addition to local companies and works by Urban Bush Women and Andrea Miller, the program featured a world premier from Silesian Dance Theatre of Bytom, Poland, led by Jacek Luminski, and Odissi repertoire from Sutra Dance Theatre of Kuala Lumpur Malaysia, led by Ramli Ibrahim. Both companies have a long history of bilateral cultural engagement with Battery Dance Company and world-wide acclaim. BDC also introduced a new series of low-cost master classes and workshops offered by Brdnik, Attila Joey Csiki of Lar Lubovitch Dance Company, and DDF performers Carlos Fittante (of Balam Dance Theatre), and Ramli Ibrahim. BDC continued its collaboration with the Indo-American Arts Council for their Erasing Borders Festival of Indian Dance, which Alastair Macaulay referred to as one of the "highlights of the New York dance calendar" in the first of his two Downtown Dance Festival reviews for the New York *Times*.

2. BRINGING THE ART OF DANCE TO THE NEXT GENERATION OF NEW YORKERS

Dance in New York City Public Schools

Since 1984, Battery Dance Company has crafted arts education programs in partnership with public schools throughout New York City with a special emphasis on underserved youth, mostly in the 9–12 grade levels. To date, BDC’s programs have reached over 200,000 students. In 2011-2012, BDC brought its signature program dancing to Connect, along with a more standard art residency, to five public high schools in four New York City boroughs: Washington Irving, Gramercy Arts (Manhattan), Curtis (Staten Island), PS 257 (Brooklyn) and Thomas Edison (Queens). The schools serve ethnically diverse communities with the majority of students on free or reduced-cost lunch programs. Their principals recognize the need to supplement arts programming during the school day but their budgets cannot cover the costs involved. BDC’s engagement provided a hands-on, sequentially-designed dance program. It incorporated Common Core standards; offering training, coaching and mentoring in the art of choreography for students of all abilities with or without prior experience; encouraging students to develop their own artistic voices through the techniques and art form of choreography; and fostering collaboration and team-building while strengthening students’ conceptual and problem solving skills and critical thinking ability.

Informal Showing 20 German Students – October, 2011

Battery Dance Company held an informal showing for 20 German students, at its dance studio space in Tribeca, NY.

3. SHOWCASING BATTERY DANCE COMPANY’S EMERGING CHOREOGRAPHERS

New York Season at 3LD Art + Technology Center - April, 2012

Continuing its resource-sharing practice with 3LD Art + Technology Center, Battery Dance Company presented its second series, showcasing the work of its five emerging choreographers. An evening length work, “Perceptual Motion” was presented in its world premiere. Each component of the work was created by a different member of BDC’s five principal dancers - Robin Cantrell, Mira Cook, Bafana Matea, Carmen Nicole and Sean Scantlebury. The performance also included guest artists Charles Alexis Desgagnes, Klara Beyeler, Karina Lesko, Amanda Matea and Chlöe Slade. Lighting and video design were created by company Production Designer Barry Steele. The show run included evening performances and matinee performances for New York City public schools. Each performance was a full house, and the New York Times accorded the production a ½ page review and photo.

“The changes of scale, pace and tone in ‘Perceptual Motion’ all expressed a keen instinct for holding an audience’s attention.” – Alastair Macaulay, Chief Dance Critic.

Macaulay also praised the dancing of BDC's male dancers Scantlebury and Matea as "the most natural stage animals...easy stage authority and full-toned dancing", as well as complimenting BDC's Robin Cantrell, who had the "surest sense of a phrase's shape and rhythm."

Thanks to the funding provided by the NYC Department of Cultural Affairs, high-school students from Curtis High School (Staten Island), Gramercy Arts High School (Manhattan) and Washington Irving High School (Manhattan) attended the performance at no charge; and took part in lively Q/A sessions following the performances.

4. ENCOURAGING CULTURAL DIPLOMACY THROUGH DANCE EDUCATION AND CREATION

Dancing to Connect - Israel June, 2011

Working with the Peres Center for Peace, Encounters Foundation of Germany, U.S. Embassy in Tel Aviv, NRW State Government and the Palestinian Authority, Battery Dance Company brought together Israeli, Palestinian and German youth. In phase two of this conflict resolution program, Israelis, Palestinians, and Germans participated in two Dancing the Connect workshops in Israel. Battery Dance Company's professional teaching artists built teams of students, 16-18 years old. Using the universal language of dance, these teams crossed religious, social, and geographic boundaries. A performance was held at the Savit Regional High School, and was attended by Israeli and Palestinian families, government officials, and community members. All felt the emotion as the young people of these three historically divided societies, worked physically and artistically towards a unified goal.

Dancing to Connect - Spain- July 2011

Through the financial and facilitative support of the U.S. Embassy Madrid, Battery Dance Company brought its heralded *Dancing to Connect* project to Madrid, Spain. Company teaching artists Carmen Nicole, Bafana Matea, and Sean Scantlebury, paired up with Spanish teachers-in-training, and taught 6-hour per day intensive choreographic workshops to 57 teenagers, introducing the art of choreography and a major performing experience. The workshop was held in the state-of-the-art facility dance studios of Centro de Danza Canal, culminating in a final performance in Sala Verde. Workshop participants were low-income students from 10 of Madrid's public schools and a residence for children who are without parents, or have been deemed to be unsafe in their home environment. A highlight of the projects results includes the many doors opened for future collaborations with Centro de Danza Canal and the dance conservatories in Madrid.

Technical Training - Algeria – July, 2011

At the request of the Algerian government, and supported by the U.S. Embassy in Algiers, Battery Dance Company production director Barery Steele returned to Algeria to

provide technical training and to oversee the lighting at two national festivals celebrating independence in Tamjad and Djamila

Dancing to Connect – Malaysia – September/October 2011

In the second phase of a two-part program in Malaysia, Battery Dance Company's Artistic Director Johnathan Hollander and 5 company teaching artists continued working with two partner organizations in Kuala Lumpur: Sutra Dance Theatre and ASWARA. Sutra Dance Theatre collaborated with Battery Dance Company in 4 performances, attracting audiences of approximately 2,000. BDC's Barry Steele gave two lighting workshops that were extremely well-received by the local community of designers and technicians. Company member Robin Cantrell presented her video-dance work at the MyDance Festival taking place during BDC's visit. Five senior dance majors and recent graduates of ASWARA were selected to serve as teacher trainees with the 5 teaching artists of Battery Dance Company. The team led 5-day intensive workshops for 100 Malaysian students of extremely diverse backgrounds, from Mont' Kiara International School, Harvest Centre, KrashPad, Ti Ratana Welfare Society, and a Malay Government School. The groups shared the stage for a day of performance in KL.

Dancing to Connect- Singapore- October 2011

Battery Dance Company debut in Singapore with a dense agenda of interactive arts activities. Company teaching artists Carmen Nicole, Bafana Matea, Sean Scantlebury, Mira Cook, and Robin Cantrell, accompanied by Artistic Director Jonathan Hollander and lighting designer Barry Steele, visited schools and conservatories, teaching master classes, giving mini-performances and delivering lectures. BDC worked with the young people of Raffles Institution, Republic Polytechnic, Nanyang Academy of Fine Arts – NAFA, and LaSalle Collage of the Arts. Jonathan was provided with contact information for, Peter Gn, Director of Dance Education for Singapore's Ministry of Education, which may lead to future work for BDC in Singapore. Raffles Institution hosted a duet performance by Robin and Sean, a master class for 80 students, and a panel discussion on the topic of "Lives in the Arts" The final performance at Republic was packed (total attendance 1,000) with student audience members experiencing American modern dance for the first time. The final day featured a joint lecture demonstration/performance of classical Malay dance, with Madame Som Said Dane Company and the Sri Warison Performing Arts group.

Dancing to Connect- Indonesia- October 2011

Indonesia was the third leg of Battery Dance Company's Southeast Asia Tour. The engagement was planned by the U.S embassy in Jakarta, with support from three local arts organizations – Kelola, Purnati, and Batara Gowa Art Foundation, their prime movers Amna Kusumo, Restu Kusumaningrum and Andi Muhammad Redo respectively. Kicking off the program was a performance at Teater Jakarta, with attendance of over 1,000 people. The 5 company teaching artists visited government schools teaching 3 youth workshops, 4 days each, as well as training local dance teachers and professional dancers in the skills of leading DtC workshops. Production Designer Barry Steele ran technical workshops at Jakarta Institute of the Arts and University Muhyammadiyah of

Makassar Artistic Director Jonathan Hollander teamed up with Amna Kusumo, Founder/Director of Kelola, the leading arts service organization in Indonesia, for a seminar ("New Strategies in Fund – and Friend – Raising) at the new American Cultural Center. Jonathan also led a talk on Fundraising and Arts Management for the members and leadership of Rumata (artists' residency program); he also met with local government officials. The Minister of Tourism and Culture requested a follow up meeting to further discuss ways in which BDC's "best practices" could be applied to the City of Makassar and its future efforts to support the arts community.

Dancing to Connect – Lesotho – November, 2011

Lesotho welcomed Battery Dance Company, in its partnership with Kick4Life and the U.S. Embassy, for its first ever Dancing to Connect Program. The workshop consisted of two DtC groups led by Mira Cook and Bafana Matea, and took place at the Kick4Life Soccer Stadium. Participants included teens and young adults from mixed demographic backgrounds; middle-income, homeless, HIV/AIDS positive, and street youth. The final performance showcased local artists including traditional Lesotho dancers, three musicians, a ballroom dance group and the two DtC pieces. BDC also performed two trios and three solos. The success of the program represented Kick4Life's first foray into cultural program and was the first Battery Dance program sponsored by the US Embassy in Maseru.

Dancing to Connect – Nigeria – November, 2011

With support of local arts groups and partnership with SPAN dance studio, Battery Dance Company held two Dancing to Connect workshops in Lagos, Nigeria. Company teaching artists Robin Cantrell and Sean Scantlebury were stationed in the area. Robin taught a 4-day workshop with dancers between the ages of 21-32. At the National Center for the Arts, Robin and Sean performed 3 duets, "People Get Ready" choreographed by Jonathan Hollander, "She Loves Me/She Loves Me Not" choreographed by Sean, and "Black + White" choreographed by Robin. Robin and Production Designer Barry Steele were guests on a morning television show, as well as two radio shows. Barry taught a technical workshop was held with 35 local stage technicians, increasing their capacity for lighting and design. In video interviews, DtC participants described their increased confidence from participating in the program.

Dancing to Connect – Guinea – November, 2011

Two Battery Dance Company teaching artists, Sean Scantlebury and Robin Cantrell, worked with 40 participants, ages 13-16. All were considered disadvantaged youth, and the BDC team was their first American encounter. The final Dancing to Connect performance took place at the National Art Center, Conkary. Along with the 3 duets performed by Sean and Robin, a local musical drumming group performed, as well as the two DTC pieces.

Dancing to Connect – Zambia – November, 2011

Battery Dance Company led 3 Dancing to Connect workshops in both Lusaka and Livingstone, Zambia. Teaching artist Carmen Nicole led the workshop in Livingstone, while teaching artists Mira Cook and Bafana Matea led the workshop in Lusaka. DtC in

Lusaka took place in the downtown Lusaka Playhouse, with 20 participants in each group ages 13-22. Some of the youth were homeless and others were just barely coping with their very challenging home situations. The final performance included DtC student works created during the workshop, 3 BDC dancers, and two local groups, Africa Directions and Barefeet. In Livingstone, Carmen led a group of 10 participants, ages 19-30, at the gorgeous Capitol Theater, Zambia's oldest theatre. Daisy Nalishwa of Livingstone Performing Arts Foundation (LiPAF) worked with BDC and Chando Mapoma of the U.S Embassy to market and organize the event. During the dress rehearsal for the DtC performance, a discussion ensued about HIV/AIDS situations, religious affiliations and practices, cost of living, politics and artist opportunities in both the United States and Zambia, a representation of the underlying goals of DtC. Through creative movement, personal connections, curiosity and trust grow between different the Americans and their counterparts. It is the behind-the-scenes diplomacy that coexists with the physical practice. The results break down stereotypes and build acceptance.

Dancing to Connect – Iraq – April, 2012

With the support of the U.S. Embassy Baghdad, the U.S. Consulates in Kirkuk and Erbil, The Institutes of Performing Arts in Kirkuk and Erbil, and the Iraqi Ministry of Culture, Battery dance Company employed its Dancing to Connect program in Iraq. BDC's American teaching artists worked with 28 Iraqi students, ages 17-22, and two local teacher trainees for one week, using dance as a medium for healing and youth empowerment. Roman Baca, a choreographer and Marine veteran who had served in Fallujah, was a part of this DtC experience. As a Fellow of The Mission Continues, Baca travelled to Iraq with BDC teaching artist Robin Cantrell to conduct the workshop. The participant included 30 Arab, Kurdish, Sunni, and Shiite students, none of whom had taken formal dance classes. Baca and Cantrell worked with the students, teaching the craft of choreography. As the workshop developed, the noticeable difference between the students disappeared; upon the last day of the workshop the students were intermingled, professing friendships. DtC had advance coverage with in the Wall Street Journal, on various NPR radio stations in the U.S., and was a television feature on NBC in New York City.

Dancing to Connect – Paramaribo, Suriname – April/May 2012

Organized in conjunction with the U.S. Embassies in Suriname and Brazil, the U.S. Consulate in Recife, Brazil, and the U.S. Department of State's Bureau of Educational and Cultural Affairs, Battery Dance Company embarked on its first visit to South America. BDC performed for Ambassador Nay and representatives of foreign embassies, Surinamese government officials, and international arts leaders at the Ambassador's residence. Led by Robin Cantrell, Mira Cook, Bafana Matea, Carmen Nicole and Sean Scantlebury, BDC's held its Dancing to Connect workshops. The three 4-day workshops were hosted by NAKS Wan Rutu, an Afro-Surinamese cultural organization, Sana Budaya Dance Company, a Javanese dance and culture organization, and Ballet School Marlene, a classical ballet dance company. Participants were mixed gender, from different ethnic groups, and from various socio-economic backgrounds. BDC's Production Designer Barry Steele held two technical workshops at Marlene's Ballet Studio. Two additional DtC workshops were held by Carmen Nicole at Kennedy High

School for the Deaf, NATIN High School, Mulo Ellen High School, and one workshop at the International Academy of Suriname (IAS).

Dancing to Connect - Belém, Brazil – May, 2012

In Belém, Battery Dance Company held 5 Dancing to Connect workshops through a multitude of local partners: IAP (Institute of Art for the Para State), UFPA (The Federal University of Para State), UEPA (State University of Para State), ProPaz, and Ana Unger Dance Studios. DtC workshops were led by company dancers and teaching artists. Workshops at IAP and the historic Teatro da Paz were led by Robin Cantrell and Bafana Solomon. Carmen Nicole and Mira Cook led the university student workshops at UFPA and UEPA. Sean Scantlebury led a ProPaz student workshop. A total of 95 participants attended the workshops, including 5 teacher trainees. The DtC students performed for an audience of over 800 people at the Teatro da Paz, an opportunity they had only ever dreamed of. BDC dancers performed an excerpt of 'Perceptual Motion' at Centro Cultural Brazil Estados Unidos. Following the DtC workshops in Belém, teacher trainees Ismael and Nigel were part of a contingent of Brazilian hip-hop artists hosted by Battery Dance Company in New York on September 3, 2012. As part of the U.S. Department of State Empowerment through Hip Hop program, Sean Scantlebury led a hip-hop workshop with the visitors.

Dancing to Conect – Forteleza, Brazil, May 2012

With support from the State Government of Ceara and local partners BCAD (Grupo Bailarinos de Cristo Amor e Doacoes) and Ballet Lucymeire Aires, Battery Dance Company led 5 DtC workshops in Forteleza. Participants were low-income disadvantaged youth and young adults. BDC dancers collaborated with American poets in a performance at Dragão do Mar. Production Designer Barry Steele presented two technical workshops at the Jose de Alencar theatre attended by approximately 30 theater technicians and designers. The final performance held at the Art Nouveau Teatro Jose de Alencar, was sold out within 5 hours. The performance was attended by U.S. Principal Officer Usha Pitts.

Dancing to Connect – Russia – June, 2012

Battery Dance Company teaching artists Carmen Nicole, Mira Cook and Sean Scantlebury traveled to the old Vyksa, Russia where they were the featured artists at the Art-Ovrag festival of Urban Art. BDC had been invited by the festival's main curator Konstantin Grouss. Starting one week after BDC's month long tour of South America, dancers safely arrived first in Moscow and a day later in Vyksa. They found themselves in the circle of attention from both old and young Vyksans. For many of the locals, this was the first encounter with American artists. Carmen, Mira and Sean held a week-long Dancing to Connect workshop, working with Russian teenage students. On the final day of the workshop, the students performed their own choreographed works. BDC also performed a specially choreographed piece for the festival. Mr. Grouss not only thanked the dancers for coming, but also expressed his hope that next year BDC would be able to repeat its success; the audience loved the performance and the DtC students want to continue collaboration.

5. YEAR HIGHLIGHT

Battery Dance Company works with Roman Baca, Iraq Veteran

This year, for the first time, Battery Dance Company partnered with Roman Baca, an Iraq war veteran and dancer/choreographer. Baca's 6-month fellowship, funded by The Mission Continues, allowed BDC to expand its arts education program and reach out to Thomas Edison High School, a new school in its roster. First, Roman trained in the techniques of the Dancing to Connect approach as part of the Dancing to Connect Institute pilot project in January 2012. He held his own one-week residency at the school giving intensive dance instruction to 20 teenagers, culminating with a final Memorial Day performance on the school stage. Along with the DtC participants, Roman's own dance company, Exit12, performed.

6. IMPROVING BATTERY DANCE COMPANY'S LOW COST STUDIO SPACE

Studio Share Program

Each year, Battery Dance Company's shares its two studios with hundreds of choreographers and dance companies. In the fall of 2011, the new baseboard heating was installed in both studios. A vending machine providing healthy food and drink was installed to meet the dancers' needs. BDC staff received an award from the Lower Manhattan Development Corporation that will help finish the second stage of the studio renovation: bringing in air-conditioning to the rehearsal spaces and upgrading the changing rooms. The works are scheduled to finish by the end of the next fiscal year.