

Covering letter

Dear LUTSF

Please find enclosed copy of the report for my recent award from the LUTSF. The scholarship fund provided the necessary funding to travel Portugal and carry out a vital period research development from the 01/04/09 to the 12/04/09. This period of research & development took place at the Pro Danca studios in Lisbon over a two-week period, exploring the relationship between choreographer & composer and how the dynamics of this relationship effects the development of new vocabulary.

This research & development period has benefited my choreographic practice in many ways, giving me valuable and necessary time to explore and develop new creative relationships. This has had an immediate and positive effect on how I make and create work. At this moment it is difficult to truly understand the impact this will have on my creative development.

Kind regards

Errol White

Report Errol White

This Research and Development period has benefited my choreographic practice in many ways, giving me valuable and necessary time to explore and develop new creative relationships. This has had an immediate and positive effect on how I make work, presenting me with an opportunity to develop and construct vocabulary in direct response to an original sound score, which in itself was responding to my own physical signature.

This created a fluid and organic dialogue between choreographer and composer, which presented many possible outcomes to how the work may develop at a later stage. The relationship between these two elements is paramount to creating work that is balanced and progressive and therefore less restricted than more traditional approaches to working with music. Key to this was the development of a flexible and creative environment providing a safe and challenging space to explore fully ones idea to their limits. This process allowed the necessary time and space to support one another while at the same pushing the boundaries of the relationship between sound and movement to clearly communicate the idea/concept.



During the week I also had the opportunity to work with Davina Givan for the duration of this collaboration and this gave the whole experience an extra dimension for both myself as choreographer and Tiago Cerqueria the composer. Working with Davina gave me a variety of options as a choreographer which otherwise would not be available, allowing me to step out of the work at anytime and discuss the direction of any given moment during the week, providing myself and Tiago with a more objective understanding of how things were progressing with the project.

Having first collaborated with Tiago Cerqueria in 2004 on The Collina (a collaborative Arts Lab directed by Rui Horta), it was unclear whether this collaboration would be successful, on the contrary, I was able to establish this relationship further by creating a working environment alongside the composer to achieve all the elements I set out to explore, which in turn far exceeded my own expectations during this project.

Having this opportunity to explore artistically a new direction in this way has been vital to my future development as a choreographer, contributing to my already existing skills base whilst providing me with the confidence to explore and investigate my own working practise. Crucial to this research and development period was the process of documentation and evaluation providing necessary time to reflect and assess how the project was progressing and identifying the outcomes relative to the initial projects intentions. This process of recording and compiling of information cannot be underestimated, as this presents the artist with a history of events as

and when they arise. Overall I found this element of my development extremely beneficial and on reflection realise this will have long-term positive effects on the development of any future work I create.



Placing the work in an open feedback situation is a fundamental element to my working practice. By sharing the work informally with an audience one is presented with a greater understanding of how the work is perceived and interpreted, giving me the opportunity to then refine not only the vocabulary but also the placement of the work in a per-formative environment. I found preparing the work for the open studio and feedback session an extremely helpful and positive process, bringing definition and structure to the research & development period, solidifying both a choreographic and company methodology. The feedback from the audience was very positive. People found the sharing insightful and educational, allowing them greater access to an otherwise elitist art form.

During this research and development period I was able to establish and develop various new creative relationships and reciprocal partnerships, providing me with the opportunity to support my current and future creative needs. First of these was with Rui Horta at the O Espaço do Tempo in Portugal. Due to unforeseeable circumstances and scheduling problems the project had to be relocated from the O Espaço do Tempo in Montemor O Novo to the Pro

Danca studios in Lisbon. During my time in Lisbon I was able to meet with Rui Horta and lay important and necessary foundations for future proposed projects culminating in interest from Rui Horta and the O Espaço do Tempo to co produce a future work in 2010.



As a high profile producer/programmer in Portugal, Rui Horta programmes various venues throughout Portugal including the C.C.B in Lisbon and many more. Having this opportunity to meet and establish these kinds of relationships is fundamental to the development of my work and is a positive stage towards the development of future long-term Portuguese co-collaborations.

Other positive outcomes from this professional development include interest from Maria Ana Franco, director of the Pro Danca studios, in supporting my work with regards to any future projects/collaborations. This will provide me with the opportunity to devise and create work in various venues and dance houses throughout Portugal. Finally while in residence at the Pro danca studios I was approached by two other Portuguese promoters Ana Rita Barata and Pedro Sena Nunes from the Vo'art cultural association based in Lisbon. They have shown a strong interest in developing and creating a reciprocal partnership beneficial to both theirs and my own creative needs.

The planning and management of the project was well structured and organized. Drawing on my professional experience as a rehearsal director I maintained a balance between the creative and logistical elements associated with the running of a project of this type, giving greater freedom to the creative and choreographic process. Pre planning the logistical elements of the project proved invaluable to the successful running of the project. Working with Tiago Cerqueria in Portugal has highlighted how necessary funding of this kind is to all artists throughout all disciplines, providing valuable and precious time to develop and nurture the initial developmental phase of this new creative relationship. The immediacy and accessibility of this type of funding helps create important and necessary opportunities for proposed collaborations of this kind to occur, which due to their very nature are sometimes extremely difficult to cultivate and establish.

Errol White

Photos by Roy Campbell Moore

