

LOUISE KATEREGA, INDEPENDENT DANCE ARTIST

25th July 2012

Dear LUTSF,

Firstly, many thanks to you and the LUTSF Committee for generously supporting my participation on the Brazil leg of the UK's Olympic Sailing Opening Celebration Project, "Breathe". My trip took me to the cheerful, modern city of Florianopolis (Floripa to the locals), on the island of Santa Catarina, Southern Brazil, where I exchanged practice with Ana Luiza Cisato, a long-established international practitioner of dance with disabled people. I was part of a UK delegation of 9 disabled and non-disabled artists and young people for whom this cultural exchange linked to a dance-based performance opening the 2012 Olympic sailing events. The exchange was hosted by APAE Florianopolis, the local branch of a government organisation, which exists to provide care and education for disabled people in Brazil (which has no benefits/welfare system as we know it).

Ana Luiza has been developing a group of 17 learning and physically disabled dancers based at APAE for the past ten years, although the group also contains 3 non-disabled dancers and 3 disabled dancers from another local dance organisation where she also teaches, Estacao Danscar ("Dance Station"). Our delegation was introduced to the group and their practice in preparation for their return visit to the UK July 15th – 30th where they have joined the 45-strong disabled and non-disabled British cast of 'Breathe' on an outdoor stage on Weymouth beach stage for "Battle of the Winds" a multi-arts performance extravaganza to herald the start of the Olympic sailing.

"Breathe", which, as I write from a sun-drenched Weymouth, is counting down to performance in less than 3 days, has been an epic and significant journey for me as an artist, collaborator and, as it transpires, a new parent. As it ends, I find myself with the things I'd hoped to collect on the that journey – new knowledge about my own artform and its place in the world, an insight into others', firm links to other people in other places - and something I'd never dared dream of – the road back to my deeper self and a long-absent clarity of vision about my long-term future.

Highlights of my trip:

- the warmth of our welcome by our Brazilian hosts who lifted our spirits after an unanticipated extra 4 hours travel with a banner of welcome, huge hugs though we were strangers and introductions in English though all are learning disabled. The hugs continued as a daily highlight and the tears flowed when, no longer strangers, we said our goodbyes – until this fortnight of course! (I am dreading our final goodbye this Sunday!)
- a local football match we were taken to. In a past workshop involving a blind dance artist, we made a primitive tactile variation of The Simpson Board, a method of choreography for non-verbal disabled people using words and pictures on an A3 board developed Adam Benjamin and my friend and colleague Lisa Simpson. See www.simpsonboard.co.uk. Picking up on this idea, as our English writer Alex who is blind was to be without her audio-describer that night, I conceived of a tactile, A4 football pitch which 16 year-old UK delegate Courtenay and Lois Sargeant, costume designer, realized from cardboard, straws and masking tape. Alex's finger was the ball and Courtenay and I took turns to hold her finger and verbally describe the action, thus giving her time, space and which team has the ball all at once and at virtually the same pace as a sighted person. Now this is an article in itself, although I am in the process of seeing that both The Simpson Board and I are correctly credited.
- an enormous barbecue (Brazil is not for the strictly vegetarian!) at the beach home of Arlete da Graca Torri, president of APAE, thrown the first Sunday for our group and where her son, who is a dance teacher, and his fiancée introduced us all to 'Zouk', a beautiful North-Africa twist on Salsa which has all the intricacy of foot movement with the waves and undulations of street dance.
- receiving a standing ovation at a sharing of work by Ana-Lu and the Breathe team at a one-day community theatre event at the University of Florianopolis – beneath the

instant gratification of that warm reception, there lies for me a fundamental satisfaction that the work shown was a genuine combination of Ana-Lu's values of poise, line and discipline with the daring and freedom we brought from the UK with contact work I led which was new to for the group.

The "internal" highlight however was the realisation exactly what ticking the box marked Purpose of Trip - "refreshment" as written on the LUTSF application form means. I can vividly remember thinking back in January, in my typically tired, drained, freelance-mother-of-an-almost-toddler state, "Refreshment"? Ooh I am not quite sure exactly what they mean by that is, but it absolutely resonates with me. I could definitely do with a bit of that!" In essence, to describe my "state of mind/artistry" before my trip to Brazil, for the first time in my 42 years I was finding myself short on dance ideas, beginning to lack confidence to choreograph and struggling to notice much beyond my child's development and the domestic sphere – both of which I enjoy, however the new demands of which, looking back, had definitely necessitated severing a part of myself for the sake of my own sanity.

Perhaps my journey to "refreshment" is best summed up by a couple of diary entries! Four days into the trip: "I have just had 6 hours straight sleep. When could I last say that?!" And the next night: "I have just written a poem. Me. A poem. I cannot remember when I last located the space deep enough inside of me to write a poem..."

Now, of course, the poem remains firmly between the pages of that diary, it relates only tenuously to the Breathe project, it is not a new departure in my practice and it is not important that it ever see the light of day. And of course I am back to the semi-sleepless nights as Max has kindly decided to time the last of his teething with the final – also semi-sleepless - stages of the Breathe performance (!) however....what I have found is, since my brief visit thanks to LUTSF, to that place inside of myself where poems emerge in the middle of the night, something has shifted and the shift has lasted, despite my return to my usual domesticity.

The first sign was on my return to England, I experienced a return of creative confidence embarking on the choreography for my home city of Leicester's Olympic Torch Relay concert, a commission I was flattered to accept, yet dreading, as it required dynamic leadership of several intimidatingly high-standard dance groups from other cultures. However, my ideas were flowing again and all of a sudden this did not seem such a mountain to climb. Not long after this, I began to see a vision of how I could support my husband better in his work as a visual artist by project managing and promoting his work, as I had so enjoyed engaging with other artforms on 'Breathe' and advocating for work that was not my own. It was the "road to Damascus" moment that I think I have been waiting for in my "life after birth", where I finally saw for certain how my life might continue in the arts. And it has come as the most enormous relief.

The evening of the Olympic Torch Relay – which was a fraught one and did indeed require some extra dynamic leadership from me in the rain, inadequate facilities and a stage smaller than we had been promised (!) – after receiving high praise for my piece from my commissioners at the council, parents, Arts Council etc. - I looked down at the wristband, which gives access all areas at such large events, labelled "Artist" and thought "Yes, I still am!" I then had to cut it off, but inside it's still on metaphorically months later. And, though it is not an obvious place, for me, that was the moment I got back from Brazil.

Therefore my advice to future LUTSF applicants (and indeed myself as we are hoping to extend our family in the near future): a Lisa Ullmann Travelling Scholarship is an ideal undertaking for a dance practitioner during the second or third year after becoming a parent, right at the time when you have settled in to your new rhythms and are beginning to need a space to go and find the self that you quite rightly laid aside to embrace your new baby. And I am not quite sure where else in UK funding circles you would find the concept of "refreshment" that the Fund seems to advocate for/understand so well, which is what is needed at this time. You only need a bit of it and, if it's good quality, it lasts beyond your trip, but you won't find it at home and you won't find it anywhere else but alone or under your own steam. Take courage; take your family's backing and go!

Shelve the parental guilt – believe me, it shelves itself the first night of unbroken sleep! My son was not traumatised by my absence, took precisely 20 minutes to fully connect with me on my return and I would say we are in fact much closer now. Setting out to apply, I always had the sense it would help me get away, in the nicest sense, from being a parent. What I could not have predicted, and am delighted to say, is that it has helped me get back in a healthy way to being a parent – a parent with energy for both work and offspring and a renewed delight in both.

Once again, profound thanks to all at LUTSF from me and my families (Olympic, Brazilian and domestic) for supporting this once-in-a-lifetime and, I believe, quietly life-altering opportunity.

I have a firm offer of publication of an article based on this report and letter in this winter's edition of "Animated" the journal of the Foundation for Community Dance. (See enclosed). Any feedback as to which aspects of them you found most interesting would be gratefully received

Yours sincerely

LOUISE KATEREGA
Independent Dance Artist (Oh yes I still am!)

FINAL REPORT

DANCE ARTIST: Louise Katerega
DESTINATION: City of Florianopolis, Santa Catarina Island, Southern Brazil
DATES: 15 May 2012 – 29 May 2012

CONTEXT OF TRIP

- Practice/knowledge exchange with **Ana-Luiza Cisato**, award-winning, long-experienced international practitioner in dance involving disabled people
- Part of a UK delegation of 9 disabled and non-disabled artists and young people and 6 support workers for whom this cultural exchange was part of a one-year project "**Breathe: Battle of The Winds**", outdoor multi-arts performances opening the Olympic sailing events on 28th July 2012.
- See http://www.diversecitylondon.org/current_projects.html and www.battleforthewinds.com
- Opportunity to support and build on my long-term working relationship with 'Breathe' co-choreographer Deborah Baddoo, who had little experience of working with disabled people. She is at the fundraising stage of her 2014-15 project, "**Intermission**", the first UK attempt to bring together Black Dance and integrated practice. I am both general consultant and one of three commissioned Black choreographers, so this trip afforded us unique quality time for learning and dialogue about the practicalities of making and transporting work with disabled people.



(L to R) Louise Katerega, Ana Luiza Cisato, Deborah Baddoo, Weymouth, July 2012

PURPOSE OF TRIP

Refreshment – after best part of last 2 years focussed on marriage and birth of my first child. At time of application in January 2012, my career was “ticking over” and I had become almost exclusively involved in the development of disabled artists and the national picture of dance by, for and with disabled people in the UK. My work, however, was now reduced to 3 days per week and made up of one-offs, meetings, conferences, mentoring and strategy. With my creativity at unprecedented low ebb, I was (nervously) about to embark on choreographic work again. It was also almost ten years since I had travelled abroad for work and about as long since I had done an “official” professional development course.

Develop teaching skills - mainly by accident of history, I find myself at the vanguard in dance by, for and with disabled people. Our UK sector, however, at only 20 – 30 years old, though leading the world, has not yet developed any formalized systems of training, leaving artists like myself excited to be at the cutting edge, yet short of teachers and colleagues to help us thoroughly articulate our practice. Participation, observation and dialogue with Ana Luiza and her students would allow me access to two methods of formal training Analu is qualified in – ‘**Psicoballet**’ from Cuba and ‘**Danceability**’ from USA - without having to visit two more continents!

See practice in another country - As well as Analu’s own personal practice with her own highly successful group of 3 non-disabled and 14 physically and learning disabled dancers, I was also interested in the philosophy of the collective of artists Ana Luiza works with as a potential model for the UK or myself. See www.baobahestudios.com.br. Finally, as always, I was curious to get a broader picture the daily lives of and public perception of disabled people outside the UK.

ACTIVITIES

- Monday – Friday, both weeks, minimum 4 – maximum 7 hours per day, I attended or led dance and theatre workshops/devising rehearsal for “Breathe” at APAE Florianopolis. <http://www.apaebrasil.org.br/>
- APAE Florianopolis is the local branch of a national government organisation, which exists to provide day and residential care, education and basic employment (handicrafts etc) for disabled people in Brazil. Based in a large, “worn-and-loved” school-style building we worked in has a sizeable dance studio with good playback facilities. Not so good were a concrete tiled floor and a ceiling so low, jumping is a

gamble and lifting work impossible!



- For the rest of the time, APAE our main (and perfect!) hosts, arranged trips to beaches and places of historical/cultural interest – and fed us to the gills!!! Caution: do not go to Brazil if you are a strict vegetarian.
- Deborah, Tony Horitz (theatre practitioner and trip coordinator) and I had a half-day visit to the extraordinary home studios of “Boabahe”, a collective of 11 artists from a range of disciplines of whom Analu is one, built from recycled shipping containers!
- On Sunday 27th May, all British and Brazilians combined for a presentation at a one-day community arts event at University of Florianopolis. Part-conference, part opportunity for arts workshops for groups of young people from deprived backgrounds, we participated in two sessions: a 45-minute contextualization of the project and sharing of dance work created over the past fortnight for the young people (which drew a standing ovation); and a further 30-minute question and answer session for theatre students and staff at the University, illuminating a little of our working methods and comparing the status of arts work with disabled people in Brazil and the UK. (Short story: it barely exists there hence the overwhelmed and overwhelming reception)

THE PLACES

Insights and conclusions I gained about life and art, especially for disabled people, in Brazil came to me through the locations we visited as follows:-

APAE taught me that we in the UK, for all our legitimate complaints about the NHS and legislation around disabled people, at least have those two things to complain about. The need for APAE far outstrips its capacity and they battle every day against abject poverty and worse poverty of education. I commented once how beautifully groomed the students

are and how much pride they and staff appear to take in their uniforms. Secretary Larissa informs me that happens in a context where students come to them devoid of everything from underwear to ever having visited the dentist. Personal hygiene is fundamental to dignity here in a way I realize I take for granted here in the UK. She also informs that still some Brazilian parents are so ill-informed that organizations like APAE even exist for their disabled children that its not unknown for disabled babies to be abandoned on skips and the like.



Even APAE is only just getting into the position where it can offer early medical/OT assessment of a young person's impairments since healthcare is paid for. The majority of Ana-Lu's dance group simply do not really know what their impairment is or what effects early interventions might have had on it. What is certain is that they all report improvements in health and well-being because of their dancing e.g. balance. Also, for example, they all responded very well to an accumulation exercise I gave involving a number pattern despite not having an extensive maths education.

ESTACAO DANCAR was a reminder of what high general standards of technique exist even amongst pre-professionals in countries where dance is valued very highly. Manuela (17) and Lais (18), who are still students and Roberta, who teaches locally (23), were more aerobically fit and advanced in ballet technique than most contemporary dancers I have employed or see in small companies. Ana-Flavia, who had Downes Syndrome, is the first learning disabled dancer I have seen do pointe work in a short piece the ED students shared with us and has since been incorporated in 'Brasilerissimo', the 20-minute piece they have been touring around the South West region over their fortnight in the UK.

BAOBAHE see <http://baobahestudios.com.br/blog/english/facilities/> was utterly extraordinary and is my biggest motivation to try to return to Brazil. The word "studios", though that is how they function, does not somehow do justice to the unique arts facility we were guided around by its co-ordinator, psychotherapist Jussara Parana Sanches Figuera. Only a few years old, so bang up-to-date in terms of fixtures and fittings, there arrangement is such they feel literally like an "artistic home". Soft furnishings pop up invitingly everywhere – especially in the offices. The staff dining area looks like a bijou Brazilian restaurant; there is a beautiful "food art" area (think Tate Modern makes over

IKEA), a delicate Zen-like garden, light, colour and beautiful views of the city pepper the experience. (See accompanying disc of pictures for more)



We saw a little of Analu's dance/photography collaboration (all work is taught collaboratively) and met the other 10 artists who had just finished their regular weekly meeting led by Jurassa's husband, Servulo, psychologist and psychoanalyst. The couple sold their two homes to create Baobahe and at the moment it operates without funding supported by their therapy practice. This act of faith and daring, underpins the whole enterprise, and the artists reflect it. Chosen personally by Jurassa and Servulo, they are attempting a new kind of practice for Brazil: deeply reflective on an academic/psychological level between collaborating practitioners and provision of arts opportunities for local people, often from areas of deprivation, which is cross-generational and inclusive. I have never felt so completely at home and yet excited in an environment or an approach. A few international practitioners have been invited to share their practice at Baobahe. Knowing UK practitioners like Adam Benjamin (integrated dance and dance improv) and Cecilia McFarlane (inclusive and cross-generational work), I had some recommendations for them. Having worked in all these areas myself, however, and having gained some confidence (see below) in my own practice from this visit, I would be most keen to find a way back there for a few months myself!

FLORIPA the city itself was less exciting to me as I am essentially a "country/seaside" person; however, I enjoyed its cleanliness broken by patches of lush, jungle bursting through the brightly painted tower blocks. This seemed the perfect metaphor for modern Brazil: confident, slick veneer of the West, but round every corner some warm, wild and natural, reminder of its Southern roots!



SANTA CATARINA is known as “The Magic Island” another unexpected bright spot of my visit was watching an afternoon re-enactment of one of its legends “The Festival of The Bull” at APAE. Staff and students clearly put a great deal of effort into costuming the various characters – “The donkey has one ear because it has to be disabled like we are!” They manifestly enjoyed sharing an ancient ritual story to live music; a tale of goodies, baddies (mostly in fantasy animal form), growth and harvest. It struck me that sadly I could not find an equivalent folk ritual in which we in the UK take such pride.

THE PEOPLE

I gained insights into practice by, for, and with disabled people on the project from expected people in expected ways, yet I gained even more subtle, important insights from unexpected people in unexpected ways.

Ana Luiza Cisato, my main reason for visiting Brazil, does not speak much English. I only had time to pick up the most basic Brazilian Portuguese so we had barely exchanged more than a few halting emails before my visit. I deliberately discourage myself from indulging in pre-conceived notions about people I’ve yet to meet, although I have to admit for someone with an impressive CV and command over a highly disciplined dance group, I am still surprised how modest and unassuming Analu is in her general demeanour. As I got to know her and her life/dance story, thanks mainly to a lovely evening Deb and I managed to carve out of our packed schedule with son Pedro translating, I became aware a great strength, passion, integrity and dedication underlie this quiet surface! The touchstones of our conversation and realizations they led me to were as follows:-

Psicoballet in Cuba was originally developed by iconic, pioneering and famously left-wing ballerina Alicia Alonso and her husband Fernando for use in mental health settings. It’s a form of dance that relies strongly on ballet to integrate the psychological and the physical aspects of therapy, and is often used with children with special needs. Following a thread of personal interest back in 1993 Analu undertook a few weeks study in Cuba – staying in the Alonso’s house – her first foray into work of this type.

Own Practice in Brazil Analu then returned to Brazil and began work at APAE and with disabled students at Estacao Dancar....only to find culturally the ballet basis did not work! "In Cuba ballet is so popular every person in the street is familiar with its look, feel and structure. It is not the same in Brazil so I just had to start again...start from what I knew...start from what they knew...the music and dance styles they like...a more creative approach." This was probably the most fascinating, the most simultaneously heartening and dis-heartening, discovery of my trip: I had gone expecting to hear, as I often feel is the desire here in the UK, of some magic formula for the for teaching of disabled dancers...only to be told that despite some formal training, Analu had more or less taken the same path I had – and that of all the UK pioneers I admire in this work. Once again, it seems with disabled people context is all. Where you are, who are working with and what you, and they, bring in from outside is your starting point.



L-R Jao Paul (APAE), Analu, Courtenay (UK young delegate), Ana Flavia (Estacao Dancar)

Deborah and I joined in a 1 ½ hour practical session we requested one day of Analu to share with us typical technique and creative exercises and again I emerged both heartened and dis-heartened from it as a) the technique differed very little from what I teach and have seen taught to moderately learning disabled people in the UK and b) the improv work though wonderfully clear and fun to do was no more advanced than anything I use.

The success of Analu's work is all about repetition and knowing/communicating well with the students. The longest serving members of her group have been with her more than a decade, yet it was only two years ago that they first presented work successfully on a wider platform, a conference on the edge of the Amazonian jungle where Tony Horitz, our international co-ordinator connected with them. I am beginning to wonder if I see a pattern of around 10 years working to make integrated companies blossom e.g. StopGAP were a community group for a decade before making the leap to professional, it took me 10 years to feel I had a suitable cohort to make an integrated work for The Place Prize 2006. Again, both heartening and dis-heartening: wherever you are in the world there is time and there is disabled time...maybe there are no quick fixes and I should stop looking for them. And valuing them. Why must learning be fast? Analu's journey suggests what is important is that it is rich and good.

I do not mean to imply that I learned nothing useful from Analu's approach. Something fundamental stays with me: she has an emphasis on poise and posture that I am definitely going to focus on more in my own work, since its result is a great core strength (which made the dancers immensely easy to work with when Deb and I led our devising sessions) and a look of pride and dignity. I remember hearing Arthur Mitchell talking about the special quality of stance and style he set out to imbue in his nascent, then very much oppressed, Dance Theatre of Harlem: "I call it 'Harlem fine'..." and it's essentially a way of holding yourself like you belong with the best even if the world doesn't see you that way. Well, Ana-Lu and her

dancers are at this very moment bringing the UK a little bit of 'Floripa fine' and in my future teaching I intend that a little bit of it stay here.

Danceability from USA

Analu qualified in this more recently in 2010 when she studied with Aleto Alessi, pioneer in dance with disabled people in Oregon. Aleto subsequently came and shared his practice in a two-week residency at Baobahe. We did not get to discuss how useful his work was to Ana Lu in detail, however, from what I know of it myself, I believe I see connections in the beautiful, uncluttered verbal simplicity of instruction for her improvisations. My conclusion here is that if I really want to know more about Danceability I should actively seek out a full course. (They are given regularly in mainland Europe as well as USA) and that the method I am more interested in and will seek out next is Jurg Koch's work at University of Washington based on the Principles of Universal Design.

In conclusion, here, I can honestly say I left Brazil believing Ana Lu and I share a bond that transcends language and is deeply rooted in common values about how we respond to disabled people as dancers and what we feel compelled to pass on to them as teachers of dance. Despite very different journeys through the world of disabled people and their dancing, I found at the heart of her work that which I find in all dance work I admire, regardless of a disabled context or not, a fundamental respect for, and belief in, the intellect and ability of your dancers; a fundamental respect for, and belief that, the core skills of traditional dance technique as the essential basis of their training. The eternal question, of course, is what devices get those fundamentals across in a way, which suits the learning/communication styles and ranges of motion of your dancers.

My "unexpected" teachers on the trip were:-

Tony Horitz, who is also a theatre director with long-term involvement with learning disabled actors. Our conversations afforded me fascinating comparisons between the history, joys and difficulties of working with disabled people in his art from versus mine.

Pedro Palaia, fledgling filmmaker and, as Ana Luisa's son, an ex-dancer too. Thanks to his perfect English he supplied me with the deepest insights into perceptions of disabled people in Brazil and forced me to do some of the deepest thinking I ever have on camera with his insightful and refreshingly original questions for the documentary he is making about Breathe. See <http://esportes.terra.com.br/jogos-olimpicos/londres-2012/breathe/blog> and the English subtitled version on Vimeo.

Thais Santos, our 25 year-old student translator for one day trip out, who was such a wonderful, positive presence that she has been re-employed as writer Alex's support worker for the final production. (Alex is blind). Thais and I had a wonderfully illuminating conversation about stereotypes of the British, Brazilians from different parts of the country and differing ideals of physical beauty on both our continents.

Alex Bulmer, our writer, and **Deborah Baddoo** with whom it was simply a pleasure to discuss and debate art, the universe and everything as mature women. I do not know such peers in the Midlands - especially not with disabled or BME dance perspectives.

THE CHALLENGES.....OVERCOME

- my terror of being in a country where little English is spoken. I did learn a little Brazilian Portuguese before I left and highly recommend the Pimliseur starter CD (£7.99 on Amazon) which is all mostly about listening and scientifically designed to stick in the memory, which is actually more useful. I also ended up devising a sequence (which is now a signature phrase of the "Breathe" production) based on repetition and accumulation of the numbers 1 to 10. As even I could manage to brave this in Portuguese, I got to experience a closer relationship with the group by calling the numbers and demonstrating. This, plus lots of smiles and energy!, meant I did not rely so heavily on the translator. I am glad I took the plunge and continue to have

faith that really is an international language and those trained in similar styles and values all speak it to each other instantly!



- The 'Breathe' project itself at this stage was somewhat fragmented and still trying to "settle" its narrative. Focussed time day in day out, including "down time" (many great solutions were forged in the hotel sauna!) with not just writer and director, but costume and support workers too, meant the project came back a more coherent creative and practical whole, ready for final June rehearsals. Without Brazil, I am not sure we would have had achieved that and I like to think I played an active part in this facilitating conversations between team members who had not thus far met.

THE DISCOVERIES

- that I can afford to have more courage and more confidence about how advanced and exportable my integrated dance practice is. I share more techniques, understanding and person-centred approaches with Ana Lu than I anticipated and, in fact, based on her wonderful foundation, I was able to introduce successfully her group to contact and lifting work for the first time.
- from Analu and her experience, the same conclusion as from other great teachers I have experienced from Siobhan Davies to Adam Benjamin:
 1. Start where people are at (including yourself) – play to your and their strengths
 2. Experiment, reflect, apply and endlessly tweak what you know
 3. Forge a method over years with dancers you see regularly and who support your learning with their enthusiasm and insights
 4. Understand whatever you learn with one group only applies in part with another – and embracing that as the gift of endlessly having the opportunity to learn as you teach!
- that a trip away sometime between the first and second year as a parent is just the tonic an artist needs to get back to one's "self" – and that it does baby no harm. My son was fine in my absence, took precisely 20 minutes to reconnect with me and we have been more deeply connected since.

THE FUTURE

In the short term, my trip will inform:-

- (Naturally) my choreography for **“Breathe: Battle of The Winds”** Weymouth Beach, 28th July 2012: a blend of dance, circus, film and theatre starring my 17 new Brazilian colleagues and 40 plus UK disabled and non-disabled performers from The Remix (young people’s integrated dance and theatre group) and Double Act (learning disabled adult community theatre group).



View from backstage at Weymouth Beach, Olympic Livesite, July 2012

- the film version of ‘Breathe’ at the South Bank Centre, part of the **Unlimted Festival**, 6th – 9th September, showcasing disabled artists commissions for London 2012
- my company summer school Foot In Hand’s Room For Manoeuvre 2 **13 – 17 August 2012** an intensive for experienced/professional disabled and non-disabled dancers at DanceXchange Birmingham to make their first forays into choreography
- 20 – 25th August commission for Foot In Hand and local dancers by Leicester City Council for new short work for the city’s **Paralympic torch celebrations**
- **“Intermission” 2014/15** – new commissioned integrated work for, education work and tour management/mentoring of State of Emergency Dance Company’s first UK attempt to bring together Black Dance and integrated practice. Fellow choreographer and delegate to Brazil, Deborah Badoo, who runs State of Emergency Ltd. will be back in her more usual role of producer for this. Breathe and Brazil have been an invaluable learning curve for us both.

Longer term...

- invitation to Brazil to Deborah and myself for **an international dance conference** run by Analu and colleagues (funding pending). I would be very keen to bring Lisa and The Simpson Board to this event to further demonstrate arts leadership by disabled people – again something new to Brazil.
- Excitement and interest from **British Council in Brazil** to continue supporting links between the UK artists and Analu’s work up to and including the **2016 Olympics Rio De Janeiro**



Breathe UK Delegation To Florianopolis, Brazil, May 2012
(Costume Designer Lois Sargeant back row 1st L, director Jamie Beddard back row 5th from L, Tony Horitz Trip Co-ordinator back row end R, writer Alex Bulmer front row second from R)