

# SADAA

## South Asian Dance National Network

A Report by Rachel Gibson  
and Anita Srivastava



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**ARTS COUNCIL  
ENGLAND**

## Introduction

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In 2017 and 2018 SADAA hosted a series of meetings in 2017 and 2018 for artists and others working in South Asian Dance. The project was developed to take forward key themes that emerged from the Navadisha 2016 conference including those relating to future leadership within South Asian Dance. The aims of the project were to:

- Discuss and document key issues
- Share headline findings
- Identify potential sector leaders and leadership training needs
- Establish ways of sustaining dialogue across an expanded SADAA network.

Taking advantage of the wide geographical spread of the SADAA members, five meetings were hosted in various locations across England. This enabled the project to achieve wide reach and allowed artists to choose meetings that were geographically close to them. The meetings took place at:

- The Carriageworks Theatre, Leeds on Friday 17 February 2017
- The Nehru Centre, London on Thursday 29 June 2017
- mac, Birmingham on Tuesday 16 January 2018  
This was a meeting for SADAA members only to review project progress to date
- South East Dance, Brighton on Thursday 26 April 2018
- mac, Birmingham on Monday 24 September 2018

All four network meetings included short presentations from the host organisation and other dance organisations local to where the meeting was taking place, as well as presentations from national organisations such as Arts Council England, One Dance UK and the Rural Touring Dance Initiative. The presentations were selected to either to raise awareness of what organisations local to each meeting are offering in terms of dance or to provide information on topics that were relevant to those attending such as GDPR, Arts Council England's Developing Your Creative Practice Programme and the Rural Touring Dance Initiative.

The project was managed by Anita Srivastava, with support from the SADAA host organisations and the meetings were facilitated by Rachel Gibson.

The meetings were documented so that ideas were captured as they emerge and shared amongst those attending the meetings and via social media.

The project was made possible through Grants for the arts support from Arts Council England. The budget included some bursaries to help artists travel to attend meetings.

**Who was there?** Independent Dance Artists, Producers, Managers, Dance Companies

**SADAA Members:**

Akademi, Sampad, Kadam, Kala Sangam, Gem Arts, SAA-uk, CICD and Chaturangan

**Representatives from wider dance sector**

Ilkley Literature Festival, Phoenix Dance Leeds, Stage@Leeds  
Yorkshire Dance, One Dance UK, Sadler's Wells, The Place London,  
Rural Touring Dance Initiative, South East Dance, Dance Hub  
Birmingham, DanceXchange Birmingham and mac Birmingham

**Arts Council England, Relationship Managers Dance**

from South East, Midlands and North Region

**Where did they come from?** Birmingham, Bradford, Cambridge, Halifax, Leeds, Leicester, Liverpool, London, Manchester, Rotherham, Stevenage and Wolverhampton

**Total number of participants** **120**  
(see full details of participants in appendix 1)

**What they thought...**

*"Brilliant start to the first SADAA National Network meeting. You have sown the seeds at Navadisha 16, we had its first shoot in Leeds with lots of nutrients of ideas from the various artists & professionals. Hope the South Asian arts grows and flourishes into a big banyan tree. Thanks for providing such an opportunity." – Jayanthi Sivakumar (17/02/17 Carriageworks Theatre)*

*"Good to see all today and take part in lots of interesting conversations! Working together is the way forward! Thanks Anita Srivastava and SAA-uk for hosting the meeting. Looking forward to further discussions, debates and solutions." - Rashmi Sudhir (17/02/17 Carriageworks Theatre)*

*"Thanks for the wonderful day at SADAA meeting in Brighton yesterday. Undeniably, one of the most productive dance-related meeting I have attended for a long time. The presentations were informative and the speakers well selected. The topics for breakout session provided just the right spark for participants to engage and come up with resolutions." – Meera Vinay (26/04/18 South East Dance)*

*This is the 2nd time I joined the SADAA meeting and I found both the meetings informative and engaging. I must say from choosing topic for discussions, to providing information and giving us a chance to meet Arts Council RM and South East Dance Producer was a great initiative. We don't get such exposure as an individual artist. - Ashwini Kalsekar (26/04/18 South East Dance)*

*"It was good to see so many people from the sector in attendance and to meet many of them for the first time. The summary of table discussions were very useful." - Yael Owen-McKenna (24/09/18 mac)*

*"It was wonderful to be at the SADAA meeting this week. Although it was the last in the season I hope that there will be something similar in future as I felt it was a really positive experience to be able to meet others within the sector and have a dialogue. I would be very interested to know what action points will emerge from Monday's meeting." – Archita Kumar (24/09/18 mac)*

## Key themes

For the first two meetings, those attending were invited to send in ideas and issues that they wanted to discuss, and the agendas were structured around these. At the mid-point review meeting it became clear that some common themes were emerging and the agendas for the final two meetings were structured around these themes to allow them to be explored in more depth.

The extent to which specific action points to take things forward were identified varies from theme to theme. For some, e.g. developing a repertory company and exploring a degree in South Asian Dance, clear next steps have emerged. For others actions are less clear, but a range of ideas for taking forward ideas and solving problems were discussed and these are summarised here.

### 1. Establishing a repertory company

#### **The need:**

“What we need is a youth dance company and a rep company. Let’s stop talking and do it”. (Jan De Schynkel, ACE Relationship Manager at 29 June 2017 meeting)

There are no large-scale South Asian companies and no NPO that provides a voice for traditional South Asian dance. “You can’t be what you can’t see” there is a need for visible career opportunities for young South Asian dancers. There are dancers in their 20s who are serious about a career in dance but need it to be founded on regular paid work. There are very few professional destinations for South Asian Dancers.

#### **What would a repertory company look like/how would it work? Key questions to address:**

- Should it cover all South Asian Dance styles or focus on one or two?
- Might it be developed in partnership with a training institution?
- How would it be funded?
- How can its appeal to venues be assured?
- It would create a professional destination for Yuva Gati alumni
- Teachers and parents need to encourage students to consider a professional career in dance.

#### **The ambition: a repertory company should:**

- Be mid-scale and have mainstream recognition
- Not be a youth dance company (although a youth dance company is also needed)
- Be informed by other models – e.g. Phoenix Dance
- Have a name
- Be fabulous and be able to sell tickets
- Have artistic integrity
- Have an artistic director
- Provide opportunities to work with different choreographers
- Have a hook for audiences.

## 2. Establishing a youth dance company

### The need:

Subathra Subramaniam (at 26 April 2018 meeting) recollected Yuva youth dance company which provided a unique opportunity to work with professional choreographers and composers (Valli Subbiah Shobna Gulati, Nitin Sawhney). Alumni include Rachel Harris and Uzma Hameed who have gone on to have successful careers in dance. Being a member of Yuva was a hugely inspirational experience for Subathra. Most youth companies come out of a training institution. This has not happened for South Asian Dance, perhaps because there are no institutions offering professional training in South Asian Dance (see section on professional training below).

### Key questions/issues to address

- Gurus' "control/permission". A youth dance company would need to work in a way that recognises the Guru-Shishya model
- It should include provision of careers advice for young dancers
- It should be informed by existing models – e.g. the National Youth Dance Company
- Should it be connected to a training centre?
- It might play a role in developing the next generation of choreographers
- It would offer a next step for Yuva Gati alumni.

## 3. Developing South Asian Dance Touring

### The need:

There is no touring network for South Asian Dance. Many venues perceive dance generally and South Asian Dance in particular as expensive and difficult to sell. Many will take only one or two South Asian dance companies a year.

### Possible solutions

- We need to get work into other spaces – libraries, museums, health settings, festivals
- Can this group alone make changes to the infrastructure to create career pathways in South Asian dance? We need venues around the table as they are part of the solution.
- Collaborations can be more creatively interesting and have wider appeal.
- It is important to be determined when approaching venues. It can help to have a menu of options and adapt to circumstances
- Pitching sessions for dance artists should be organised
- Look at consortium models from other artforms – e.g. Black Theatre Live
- Could a circuit of venues be developed and work done to familiarise marketing staff with the different forms?
- Might curtain-raisers from local artists help to build audiences?
- Could systems be put in place to knowledge-share about local audiences and make efficiency gains?
- More collaboration between UK and international artists is needed to reduce competition for dates

- South Asian Dance has been well-received on the Rural Touring circuit
- Identify local influencers and work in a more bespoke way to respond to local needs and interests
- Some programmers have a tokenistic approach and programme South Asian Dance as a tick-box exercise. It might work better for artists to advocate themselves to promoters as choreographers making unique work rather than emphasising that it is South Asian Dance. Do programmers have certain criteria when looking at “diversity”?
- More resources are needed to support the costs of touring and marketing
- Could strategic partnerships be built between three to four artists and three venues to rotate a programme
- Artists need to take venue programmers on the journey from the inception of a piece through to final performance to foster mutual understanding about the work and the programming imperatives of venues
- The economics of touring are very fragile, in particularly when venues can only offer box office splits
- There should be regular platforms to show work to venue programmers, a “Navadisha Platform” or mini British Dance Edition for South Asian Dance.

#### 4. Developing audiences for South Asian Dance

##### **The need:**

Attracting audience for South Asian Dance can be challenging. As a sector we are not always clear enough about who the audience is. A better guarantee of audiences would help to address some of the issues that venue programmers have with South Asian Dance as outlined above. Dance is perceived to challenge audiences more than other artforms such as theatre and music

##### **Possible solutions**

- Artists and venues have a shared responsibility for developing audiences. How can better audience development work between artists/companies and venues be achieved?
- In an ideal world, venues would have outreach officers with a focus on audience development
- Marketing should be a factor in the creation of work. Articulating the artistic rationale is important. Project budgets should include provision for marketing. It may be necessary to bring someone in to work on marketing. There are useful online resources such as Google Analytics and Audience Finder
- On the other hand, making the work needs to come from a creative place. It is not just about selling. Artists need to think about marketing as part of the creative process. But equally it is advantageous if artists can team up with producers/managers and give them more space and time to create. The reality is that the resources are not always there for a team approach. Having a team or mentor provides opportunities to throw ideas back and forth
- Younger artists need to be aware of the need to invest in marketing
- The uniqueness of Indian classical dance could be used to draw in audiences
- Audiences for Rural Touring can be better, perhaps because there is less competition from other local events

- People prefer watching free outdoor performances. How can this interest be harnessed?
- We need to refine the language used to describe dance. Marketing materials should explain the dance concept and post-show talks could be better used to discuss concepts with audiences and hear their responses
- Audience surveys can provide useful insights into audiences' views and motivations for attending
- The dance company needs to provide the content for marketing. Don't depend on the venues
- Marketing should go beyond just describing the dance and introduce audiences to the various strands involved. For some audience-members the costumes or lighting design might be as much of a draw as the dance
- Local ambassadors with strong community links could help to engage audiences
- Double-bills with music and other ways of providing a more varied programme might help to draw new audiences.

## 5. Developing producers to work with South Asian artists/companies

### The need:

There are very few producers with specialist knowledge of South Asian dance. Producers often do not understand the work and view it as exotic. More producers with an interest in/commitment to working in South Asian dance would help artists develop their work and develop their touring networks and other making and performing opportunities. This kind of support would help artists succeed artistically and be more financially sustainable.

### Possible solutions

- Could larger organisations help fund a training programme to develop producers who understand the work, culture and spaces in which South Asian Dance is performed?
- Producers/managers are needed at particular times in the making/touring cycle, but need to understand overall vision and business
- Mentoring for producers and managers could come through SADAA, but not exclusively
- Is there any potential to develop skills through placements in the commercial sector?
- Could more training opportunities be developed through closer working between music and dance?
- Artists and companies need pathways from £15-£50k Grants for the arts support to NPO status
- Artists and companies need to sell the artistic vision better. Producers can help with this
- South East Dance's producer boot camp was highlighted as an important learning opportunity
- Established producers could be invited to share their practices online/digitally
- Could established producers offer shadowing opportunities?

## 6. Support for mid-career and senior artists

### The need:

There are lots of programmes aimed at young artists but very few for more mature artists. Professional development interventions are needed at every stage of an artist's career.

### Possible solutions:

- Mid-career and senior artists need to be pro-active
- There is lots of support out there. It is obvious from the presentations at the beginning of this meeting that venues and other organisations are keen to be supportive. Artists at every stage of their careers need to get out there and knock on doors
- Other arts organisations should be invited to challenge and act as critical friends
- Artists and companies need to invest time in the early stages of production processes and understand pathways. Could NPOs help with this?
- Critical feedback needs to be more bespoke for mid-career and senior artists
- Cross-sector collaborations would help each other and strengthen the sector overall.
- Might a CAT for mature dancers be set up?
- Akademi has a suit of programmes aimed at artists at various stages of development.
- Bursaries to enable people to develop their own personal training programmes would be helpful. The public engagement requirements of Grants for the arts makes it difficult for Arts Council to support R&D-related activity. Developing Your Creative Practice has addressed this. In reality artists need to create a "piggy-bank" to support personal training.
- Dancers Career Development exists to support dancers to make a transition into a post-performance career. How could the dialogue between DCD and South Asian dance artists be improved?

## 7. Professional training for South Asian artists

### The need:

There is no professional training for South Asian Dance artists in the UK. There have been real efforts to establish things including at De Montfort University and a partnership between The Place and Akademi. Both failed through lack of take-up. The moment may have arrived now that Yuva Gati is turning out cohorts of students, some of whom may have professional aspirations. (Although Vena Ramphal's recent CAT report identified that 98% of CAT students want a dual career not one solely in dance.) Dance Hub Birmingham has commissioned a study from Magdalen Gorrige, Dee Jarrett-Macauley and Anita Srivastava. The key question it seeks to address is, is now the time for a degree in South Asian Dance? This study provides an opportunity to further explore and test the feasibility of a professional training model for South Asian dance. The final SADAA Network meeting in Birmingham included a session to feed into the study.

### Discussion points on professional training from the first three SADAA network meetings:

- Artists are inspired by working in the UK's diverse ecology
- The training context in the UK is influenced by training provision in India

- South Asian dance training in India and the UK is a cottage industry within individual teachers running their own schools
- Some UK teachers do not have any professional training. What does that convey to their students?
- Because of the lack of professional training South Asian dance artists are “school leavers” competing with “Oxbridge graduates” – those who have received professional contemporary or ballet training. Some have succeeded in holding their own in this context
- Without clear career pathways, South Asian dance artists would be reluctant to embark on professional training courses, even if any existed
- Over seven years Yuva Gati has produced over 20 graduates but there is nowhere for them to go for further training
- Akademi worked with The Place to create a Bharata Natyam/Kathak module within contemporary training. This folded but those artists that took the course have gone on to do well
- Any professional training should be about artists working in the British Asian context and so different to what takes place in India. There is diversity and plurality of language amongst UK South Asian dancers
- Solid Bharatanatyam and Kathak training is needed so that artists can train in their classical style
- Any vocational training has to go hand in hand with the creation of job opportunities otherwise there will be a lack of demand. One model might be a training company that combines training with touring
- Dancers need to be aware of and trained for a portfolio career
- Any plans to develop professional training need to involve young people, their parents and teachers
- Akademi has done a lot of ground-work talking to key partners about progressing a conservatoire. A three-stage process is envisaged: detailed conversations, debate and a pilot. Resources will need to be raised to pursue this. Currently there is no level playing field in training between South Asian Dance and contemporary dance and ballet.

**Individual views on professional training from those attending the SADAA meeting on 24 September 2018 at mac:**

- It is very important to establish a pedigree in an academic institution and raise the status of the form
- Networks and dialogue are needed. Dancers feel they live in isolation
- When previous efforts were made there was no Yuva Gati. This can now act as a feeder into a programme
- Professional dancers starting their own companies are looking for trained dancers
- Talented dancers from India are wanting to know what training is available in the UK
- There is a need for full-time training but dance has become too academic. Qualifications are important for motivation but as a professional dancer how will having a degree help you?
- The training offered at contemporary institutions such as Trinity Laban, The Place and Rambert is very practical and immersive

- Academics in the Indian dance world are very academic so there is a concern that a degree in Indian dance would be too academic and not practical enough
- We need to develop a cohort first to make it feasible. It would take three to four years to do this and it would need to involve regular classes, talking to students and parents and going into schools
- It should be vocational rather than academic with links to industry – not exam-based
- Artists need time to experience and explore. A centre of excellence rather than a degree is needed
- Immersive residencies would provide a model for supporting artists at all stages of their careers
- Professional training would need to build on the Guru Shishya tradition
- A degree is not the only route. It should be part of a range of things that people can access at different stages of their careers. We need to build up a head of steam for different options
- Results so far don't look good for a three-year undergraduate degree. More feasible options might be a full or part-time diploma for people at a slightly later stage, a modular approach for people to do to their own timeline, a course linked to an apprenticeship in a company with credits or something more vocational, accessing networks within the wider sector
- It would give assurance if you are employing people to teach if they had a recognised qualification
- We need professional standards on a par with ballet and contemporary
- Professional training would need to cover a variety of styles
- A degree will not necessarily give you a star performer. It is conservatoires that turn out star performers
- Can we partner with existing institutions such as The Place, Trinity Laban or an Indian institution?
- Could it be an extension of the CAT?
- We may end up with a degree in 10 years' time but we need to think about how to develop towards it
- We have ISTD and the CAT. We need the third building-block.

## 8. Future sector leaders – who they are and how to support their development

### The need:

Current leadership in many South Asian arts organisations has been in place for a long time so there are few leadership opportunities and a lack of training. There is no succession planning for South Asian dance. If there is no transitional succession, where is the future for national organisations and the sector? Who will fill the gap? Artistic ideas and thinking get left behind if leadership is not dynamic. It is hard enough to make a career in South Asian dance and opportunities to step up are not there.

### **Characteristics of a leader:**

- Resilience
- Ability to work with others
- Innovation in DNA
- Environmental awareness
- Understanding of a rapidly changing world and tech-savvy-ness
- Self-awareness – knowing when to delegate/bring in other skills
- Being inspirational but also listening
- Involving a team who will challenge
- Personal stability
- Ability to think laterally and seek out and seize opportunities

### **Possible solutions:**

- The SADAA members have developed a shadowing programme which will offer the opportunity for individuals with an interest in leadership to shadow the senior leader of each SADAA organisation. The programme was launched in the summer of 2018, but to date take-up has been poor as there is no payment to those undertaking shadowing. However, the opportunity has been welcomed by the SADAA network
- Ways must be found to support those in South Asian sector who are running schools and producing festivals. Also they may be able to offer shadowing opportunities too. Could there be opportunities to pair up with freelance producers?
- Could apprenticeship schemes such as The Bush Theatre's for Artistic Directors be extended to dance?
- NB: the Clore Leadership Programme is open to artists
- Would it be possible to set up a database of arts managers who would be prepared to take apprentices/offer placements?
- South Asian dance sector leadership's role is to represent the sector but instead own agendas are sometimes promoted
- We need to look outside the South Asian Arts sector bubble. Many of the issues faced by South Asian dance artists are dance-wide issues
- Collaborative models are needed to combine creation of work with learning of leadership qualities and thinking about work in a different way. Models that are not just about being a South Asian dancer but which respond to complexity
- The South Asian dance sector can be insular. There are not enough ideas and expertise coming into the sector and there is a lack of understanding of external perspectives
- The South Asian dance sector itself needs to drive problem-solving/gaps and not look solely to external solutions
- Will the next NPO round show any evidence of leadership issues having been addressed?
- Role models are needed. Problems need to be solved from the top down
- The South Asian dance sector needs to feel confident that it will change and open up.

## Next steps

The meetings resulted in a number of individual and collective actions to take forward some of the key themes in practical ways. Foremost amongst these were:

- The SADAA members developing a shadowing scheme to offer prospective future leaders the opportunity to spend time within their organisations to learn how they operate and observe leadership approaches. These were offered for the first time in the autumn of 2018. Take-up has been poor to date as the shadowing opportunities are unpaid and those interested have not been able to give them priority over paid work
- Better access to information and more sign-posting were highlighted as needs at several of the meetings. SADAA has developed its website to provide more comprehensive information about what the SADAA members offer as well as signposting to other opportunities and resources
- Dance Hub Birmingham offering to incubate a steering group to take forward exploration of the feasibility of establishing a South Asian Dance repertory company
- A potential leader from the younger generation will work with Anita Srivastava to scope a second development project which builds on the findings of this project and make an application to ACE for further support
- Whilst it is not a direct outcome of these meetings, the Dance Hub Birmingham research project into professional training for South Asian artists is contributing directly to one of the key themes to have emerged from the meetings

## Appendix – Those attending, apologies and guest speakers for each meeting

### 17 February 2017, at The Carriageworks Leeds, hosted by SAA-uk

#### Present:

1. Alex Corwin, Head of Marketing, Ilkley Literature Festival
2. Alex Croft, Relationship Manager, Arts Council England, North
3. Anamaria Wills, Independent Arts Consultant, Leeds
4. Anita Srivastava, Independent Arts Manager & Producer
5. Anusha Subramanyam, Artistic Director, Beeja, London
6. Bisakha Sarker, Artistic Director, Chaturangan, Liverpool
7. Dawn Fuller, General Manager, Balbir Singh Dance Company, Leeds
8. Devika Rao, Artist in Residence, Stage@Leeds, University of Leeds
9. Divya Kasturi, Freelance Dance Artist, Stevenage
10. Gopa Roy, Assistant Editor, Pulse, London
11. Jaivant Patel, Freelance Dance Artist, Wolverhampton
12. Jayanthi Sivakumar, Freelance Dance Artists, Manchester
13. Keren Kaur, Artistic Director / CEO, SAA-uk, Leeds
14. Magdalen Gorringer, Freelance Dance Artist, Birmingham
15. Mira Kaushik, Director, Akademi, London
16. Nina Head, Artist Development and Productions, Akademi, London
17. Nrithya Rammohan, Freelance Artist, Manchester
18. Priya Sundar, Freelance Dance Artist, Carlisle
19. Rachel Gibson, Arts Consultant, London
20. Rashmi Sudhir, Bradford City Council / Freelance Artist, Bradford
21. Rhiannon Davison, Creative Learning Officer, Balbir Singh Dance Company, Leeds
22. Santosh Menon, Freelance Artist, Halifax
23. Sharon Watson, Artistic Director, Phoenix Dance Theatre, Leeds
24. Shrikant Subramaniam, Assistant Artistic Director, Kala Sangam, Bradford
25. Steve Ansell, Artistic Director, Stage@Leeds, University of Leeds
26. Vikas Kumar, Artistic Director, Gem Arts, Newcastle
27. Wieke Eringa, CEO & Artistic Director, Yorkshire Dance

#### Apologies:

Piali Ray, Director, Sampad Arts, Birmingham  
Helen Thomas, Admin & Development Manager, Bhavan, London  
Nilima Devi, Artistic Director, CICD, Leicester  
Shantha Rao, Artistic Director, Annapurna Indian Dance, Halifax  
Linzi Tate, Programme Manager, The Carriageworks Theatre, Leeds

## 29 June 2017, at the Nehru Centre London, hosted by Akademi

### Present:

1. Abirami Eswar, Freelance Dance Artist, London
2. Alex Croft, Creative Producer, Kala Sangam, Bradford
3. Anamaria Wills, Cultural and Creative Consultant, Leeds
4. Anand Bhatt, Producer - Aakash Odedra Dance Company, Leicester
5. Anita Srivastava, Independent Arts Manager, Peterborough
6. Anusha Subramanyam, Director, Yuva Gati Centre for Advanced Dance Training
7. Arunima Kumar, Freelance Dance Artist, London
8. Ashwini Kalsekar, Freelance Dance Artist / Teacher, London
9. Balbir Singh, Artistic Director - Balbir Singh Dance Company, Leeds
10. Bhagya Lakshmi, Freelance Dance Artist / Teacher, London
11. Bisakha Sarker, Artistic Director, Chaturangan, Liverpool
12. Christina Elliot, Senior Producer, The Place London
13. Chitra Sundaram, Independent Arts Consultant, London
14. Devaki Thomas, Marketing/PR Specialist, Bhavan, London
15. Devika Rao, Artist in Residence, Stage@Leeds, University of Leeds
16. Eva Martinez, Artistic Programmer/Artist Development, Sadler's Wells, London
17. Gopa Roy, Assistant Editor - Pulse Magazine, Luton
18. Jaivant Patel, Freelance Dance Artist, Wolverhampton
19. Jan De Schynkel, Relationship Manager, Dance - Arts Council, London
20. Krishna Zivraj-Nair, Artistic Director, Sanskruti School of Dance, Cambridge
21. Kyla Booth-Lucking, Relationship Manager, Dance - Arts Council, London
22. Lakshmi Srinivasan, Freelance Dance Artist / Teacher, Birmingham
23. Magdalen Gorringe, Freelance Dance Artist / Researcher, Birmingham
24. Meenakshi Ravi, Freelance Dance Artist / Teacher, London
25. Mira Kaushik, Director, Akademi, London
26. Parbati Chaudhury, Freelance Dance Artist / Teacher, London
27. Pranita Choudhry, Freelance Dance Artist, London
28. Rachel Gibson, Facilitator, Independent Arts Consultant, London
29. Sanjeevini Dutta, Editor - Pulse Magazine, Luton
30. Seetal Kaur Dhadyalla, Freelance Dance Artist, Leicester
31. Shane Shambhu, Artistic Director, Shane Shambhu Company
32. Shivaangee Agrawal, Freelance Dance Artist, London
33. Sonia Chandaria, Freelance Dance Artist, London
34. Sonia Sabri, Artistic Director, Sonia Sabri Company
35. Tim Foxon, Administrative Director, Akademi, London
36. Tomorr Kokona, Professional Development Manager, One Dance UK, London
37. Urja Desai Thakore, Artistic Director, Pagrah Dance Company
38. Vibha Mehdirotta, Deputy Director, Nehru Centre, London
39. Vidya Patel, Freelance Dance Artist, London

### Apologies:

- Amina Khayyam, Artistic Director, AKDC, London  
Divya Kasturi, Freelance Dance Artist, Stevenage  
Elena Catalano, Freelance Dance Artist, London  
Helen Thomas, Admin & Development Manager, Bhavan London  
Keran Kaur Virdee, Chief Executive & Artistic Director, SAA-uk, Leeds  
Maryam Shakiba, Freelance Dance Artist, London  
Piali Ray, Director, Sampad, Birmingham  
Seeta Patel, Freelance Dance Artist, London

Stella Subbiah, Freelance Dance Artist, London  
Sushmita Pati, Artistic Director, Kala The Arts,  
Vikas Kumar, Artistic Director, Gem Arts, Newcastle

### **26 April 2018, at The Lighthouse Brighton, hosted by South East Dance**

#### **Present:**

1. Anuradha Chaturvedi, Freelance Dance Artist, Reading
2. Anusha Subramanyam, Director, Yuva Gati Centre for Advanced Training
3. Ashwini Kalsekar, Freelance Dance Artist/Teacher, London
4. Anita Srivastava, Independent Arts Manager, Peterborough
5. Christopher Rodriguez, Finance Director and Deputy Chief Executive, One Dance UK, London
6. Claire Smith, Rural Touring Network, York
7. Divya Kasturi, Freelance Dance Artist, Stevenage
8. Geetha Sridhar, Freelance Dance Artist, Manchester
9. Kamala Devam, Freelance Dance Artist, London
10. Katie Dale-Everett, Freelance Dance Artist, Brighton
11. Kanchan Maradan, Freelance Dance Artist, Manchester
12. Keranjeet Kuar Virdee, CEO & Artistic Director, SAA-uk, Leeds
13. Kyla Booth-Lucking, Relationship Manager Dance, Arts Council England, South East
14. Lou Rogers, Producer, South East Dance, Brighton
15. Mathangi Keshavan, Freelance Dance Artist, London
16. Meera Vinay, Freelance Dance Artist, Welwyn Garden City
17. Neesha Radia, Freelance Dance Artist, London
18. Parbati Chaudhury, Freelance Dance Artist/Teacher, London
19. Rachel Gibson, Arts Consultant, London
20. Sanjeevini Dutta, , Editor - Pulse Magazine, Luton
21. Seetal Kaur, Freelance Dance Artist, Leicester
22. Shivani Sethia, Freelance Dance Artist, London
23. Somita Basak, Freelance Dance Artist, London
24. Subathra Subramaniam, Freelance Dance Artist, Wycombe
25. Tim Foxon, Administrative Director, Akademi
26. Tiyasha Dutta Paul, Freelance Dance Artist, London
27. Vrata Chigateri, Freelance Dance Artist, Rotherham

#### **Apologies:**

Alex Croft, Kala Sangam  
Mira Kaushik, Akademi  
Piali Ray, Sampad  
Smita Vadnerkar, Nupur Arts  
Swati Raut, Swati Dance Company

### **16 January 2018 (SADAA members – project review meeting)**

#### **Present:**

1. Anita Srivastava, Independent Arts Manager and Producer
2. Piali Ray, Sampad
3. Alex Croft, Kala Sangam
4. Keranjeet Kuar Virdi, SAA-uk
5. Vikas Kumar, Gem Arts
6. Helen Thomas, Bhavan
7. Bisakha Sarker, Chaturangan
8. Rachel Gibson, Independent Consultant

**Apologies:**

Mira Kaushik, Akademi  
Nilima Devi, CICD  
Sanjeevini Dutta, Kadam

**24 September 2018, at mac Birmingham, hosted by Sampad Arts and Birmingham Dance Hub****Present:**

1. Alexandra Henwood, Programme Officer, DanceXchange Birmingham
2. Anita Srivastava, New Dimensions Arts
3. Archita Kumar, Freelance Dance Artist, London
4. Chitraloka Bolar, Artistic Director, CDC Birmingham
5. Clare Lewis, Executive Director, DanceXchange Birmingham
6. Deborah Kermode, Chief Executive and Artistic Director, mac
7. Dee Jarrett-Macauley, Researcher & Consultant, London
8. Jaivant Patel, Freelance Dance Artist, Wolverhampton
9. Keranjeet Kaur Virdee, Director - SAA-uk
10. Magdalen Gorrings, PhD Researcher, Roehampton University
11. Mira Kaushik, Director - Akademi
12. Monique Deletant, Deputy CEO/Director - Dance Hub Birmingham
13. Nina Rajarani, Artistic Director, Srishti London
14. Neesha Radia, Dance, Meditation, Yoga
15. Piali Ray, Director - Sampad
16. Pracheeti Dange, Freelance Dance Artist, London
17. Rachel Gibson, Facilitator
18. Sameer Bhamra, Producer
19. Sanjeevini Dutta, Editor, Pulse Magazine, London
20. Seetal Kaur, Freelance Dance Artist, Leicester
21. Shane Shambhu, Artistic Director, Altered Skin, Birmingham
22. Smita Vadnerkar, Artistic Director, Nupur Arts, Leicester
23. Sonia Sabri, Artistic Director, SSCO Birmingham
24. Swati Raut, Artistic Director, SDC, Manchester
25. Vena Ramphal, Freelance Dance Artist, London
26. Yael Owen-McKenna, Relationship Manager, Arts Council England

**Apologies**

Alex Croft, Producer - Kala Sangam  
Ashwini Kalsekar, Freelance Dance Artist, London  
Anand Bhatt, Producer, Leicester Dance Theatre  
Nilima Devi, Artistic Director, CIC  
Sonia Chandaria, Freelance Dance Artist, London  
Vikas Kumar, Director - Gem Arts  
Will Southworth, Relationship Manager, Arts Council England

### **List of those who attended more than one meeting**

1. Alex Croft
2. Annamaria Wills
3. Anusha Subramanyam
4. Ashwini Kalsekar
5. Bisakha Sarkar
6. Divya Kasturi
7. Jaivant Patel
8. Keranjeet Kaur Virdee
9. Magdalen Gorringer
10. Mira Kaushik
11. Parbati Chaudhary
12. Sanjeevini Dutta
13. Seetal Kaur
14. Sonia Sabri
15. Tim Fox

### **Guest speakers at each meeting**

#### **Friday 17 February 2017**

- Alex Croft : Relationship Manager, Arts Council England, North
- Alex Corwin, Head of Marketing, Ilkley Literature Festival
- Steve Ansell, Artistic Director, Stage@Leeds, University of Leeds
- Sharon Donaldson, Artistic Director, Phoenix Dance
- Wieke Eringa, CEO and Artistic Director, Yorkshire Dance
- Anamaria Wills, Cultural and Creative Consultant
- Keranjeet Kaur Virdee, Chief Executive and Artistic Director SAA-uk

#### **Thursday 29 June 2017**

- Tomorr Kokona, Professional Development Manager, One Dance UK
- Christina Elliot, Senior Producer, The Place London
- Balbir Singh, Artistic Director, Balbir Singh Dance Company
- Anamaria Wills, Cultural and Creative Consultant
- Anand Bhatt, Producer
- Eva Martinez, Senior Producer, Sadler's Wells

#### **Thursday 26 April 2018**

- Kyla Booth-Lucking, Relationship Manager, Dance, Arts Council England South East
- Christopher Rodriguez, Deputy Chief Executive and Finance Director, One Dance UK
- Claire Smith, Project Manager, Rural Touring Dance Initiative

#### **Monday 24 September 2018**

- Deborah Kermodé, CEO and Artistic Director, mac
- Monique Deletant, Deputy CEO & Director, Dance Hub Birmingham
- Yael Owen-Mckenna, Relationship Manager, Dance, Arts Council England, Midlands
- Piali Ray OBE, Director, Sampad
- Claire Lewis, Executive Director, Dance Exchange





