

Dance, Diaspora and the Role of the Archives

A Dialogic Reflection upon the Black Dance Archives Project (UK)

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Key Words:

Archives; Black dance; African Diaspora; Heritage; Post-colonial Britain.

Abstract

The Black Dance Archives project collected materials that record the activities of black British artists who created and performed dance predominantly in the later years of the twentieth century. Through the form of a dialogue we bring the perspective of the dance producer who led the project together with a more academic interest in the potential of the materials collected to contribute to dance research. Our shared reflections reveal how a focus on archiving the work of dance artists of diasporic heritage emphasizes that dance, as a form of intangible cultural heritage, is particularly vulnerable to becoming lost to future generations. This leads to reflections upon the role of dance archives within the context of post-colonial Britain that brings to the fore some of the complexities of the archival process and the significance of how this project resulted in materials being dispersed across different institutions.

INTRODUCTION: DANCE AND DIASPORA IN THE UK

'The question of the archive is not...a question of the past. It is a question of the future.... of a response, of a promise and of a responsibility for tomorrow. The archive: if we want to know what this will have meant, we will only know in the times to come'.ⁱ

The global significance of the dancing of the African diaspora has becoming increasingly well recognised. Forms of dancing ranging from samba to jazz dancing and hip hop are practised across the globe but are identified as rooted in African diasporic traditions. Further, as Brenda Dixon Gottschild (1996) has revealed in relation to dance in America, Africanist influences extend further than those styles that might be traced back through the performance traditions transported with the diaspora out of Africa. Gottschild explores how

'overtly and subliminally... invisibilised influences significantly shape European American Experience'.ⁱⁱ Following her example, we might also explore African diasporic influences on dancing in the UK. While such an investigation would be complex due to the diversity of African diasporic traditions that have reached Britain through a range of routes which include American media, an important initial element of any such an investigation would be a consideration of the dancing of British artists of African diasporic heritage. While there are current examples of British dance artists whose dancing draws upon their experience of an African and/or African Caribbean background, dance historians may wish to also turn to records of the dancing of those artists who created and performed dances during the latter part of the twentieth century since this was a period of significant increase in African diasporic populations in the UK. Moreover, those who study dance may also be concerned with how to safeguard the legacies of those British artists of diasporic heritage who, in the twentieth century, developed new ways of dancing. The project that is our focus aimed to retrieve resources that would support such endeavours in the future.

THE BLACK DANCE ARCHIVES PROJECT

The Black Dance Archives Project (UK) was a Heritage Lottery funded project led by State of Trust, the charitable sister company of the production company State of Emergency, in partnership with Birmingham Records and Libraries, the Black Cultural Archives, the National Resource Centre for Dance (NRCD) at the University of Surrey, and the University of Leeds. At the start of the project there were seven key aims stated:

1. To catalogue the history of Black Danceⁱⁱⁱ in the UK from 1950's to the present.
2. To provide a practical archive resource for the further development of Black Dance in the UK.
3. To disseminate information about the archive as far and wide as possible and through a variety of methods.
4. To engage with as wide an audience as possible through practical participation opportunities.
5. To develop knowledge and learning around archiving and research skills specifically with and for the Black and minority ethnic community.

6. To enable the creation of a new academic strand attached to the BDA that responds to an on-going and so far unmet need to embed Black Dance within university research and development.

7. To develop and deliver a programme of Oral History that uses 'revisiting collections' methodology. This will enable us to ensure that the archive can be and will be accessed by a wide and diverse audience.^{iv}

The project resulted in the collection and archiving of deposits from companies such as Phoenix dance company, producers such as June Gamble and individual black British dance artists such as Robert Hylton.^v Related participatory activities were coordinated through collaboration with dance agencies, schools, colleges and universities and included workshops and residencies with dance organisations and companies. Evaluation of the project highlighted the complexities of multi - agency working and the difficulties of partnership working between small organisations and universities that affected the extent to which all the ambitious aims could be fully met.^{vi} Through their shared aims the project partners addressed concerns regarding the place of 'Black' culture and peoples in British universities that have been raised by the Runnymede Trust.^{vii} Yet some of those involved felt that inequalities in terms of 'race' remained a factor that affected the relationship between a small 'Black led' organisation and large Universities.^{viii}

REFLECTIONS ON THE ROLE OF THE ARCHIVES

Although they are important issues, the complexities of partnership working across organisations of different sizes and questions regarding the extent of continuing inequalities in terms of 'race' within British institutions are beyond the scope of this article. Rather our focus is on questions that arose regarding the nature of archives, their relationship to dancing as an embodied practice and the particular challenges of safeguarding the legacies of black British dance artists of the latter half of the twentieth century. However, our awareness of the wider context informs our decision to present consideration of the project as a dialogue that captures the different perspectives of Deborah Baddoo, a black British dance artist and producer who, as director of a small production company, State of Emergency, led the project and Jane Carr, a white British ex ballet dancer and university based academic, who became interested in its significance. Recognising how within the field of postcolonial studies there is a developing tradition of interrogation of who speaks, and

who speaks for whom that builds upon the seminal texts of Gayatri Chakravorty Spivak (1988),^{ix} we wanted our different perspectives to be set aside one another rather than one of us speak for the other. We acknowledge how our 'voices' are enmeshed within the existing discourses of dance production and academic dance studies so that they neither reproduce our (essentialist) individual experience nor speak for a community - whether one of black British dance artists or dance academics. Rather, through our engagement with one another we aim to place Baddoo's efforts to ensure documentation of the work of black British dance artists within broader academic discourses within which both 'Black' dance and dance archives have been conceptualised. This leads us to consider how the desire to celebrate and safeguard the work of black British dance artists has a particular historicity.

The dialogic reflections that follow are informed by our different experiences of leading and evaluating the project, papers presented at a Society for Dance Research Symposium 'Dance, Diaspora and the Role of the Archives' (2016) jointly hosted at the University of Bedfordshire with State of Emergency and further research towards shared conference presentations.^x We begin by sharing our starting points for involvement with the project before exploring issues the project raised regarding the role of archives in relation to dance and diasporic heritage.

DB. The British Black Dance Archives Project came about as a result of research undertaken by State of Emergency.^{xi} This revealed how changes in Arts Council England funding had resulted in the closure or reduction of activity of companies who had been key to the development of 'Black' British dance during the latter part of the Twentieth Century. Notably, in 2005 the withdrawal of funding from Adzido, the largest company that performed African People's dance, led to its performances coming to an end while Union Dance had their funding cut in 2008, along with Sakoba and Robert Hylton Urban Classicism.^{xii} Key figures were also aging and had not necessarily recognised the importance of preserving records or felt unable to trust them to a third party. Even as the first stage of the project was under way a key potential contributor, Bode Lawal, director of Sakoba Dance Company, passed away unexpectedly on 13th August 2015 and the archival materials he had promised for the project have not been found.

In these circumstances information about individual artists and companies – documents related to their performances and their models of operation - risked becoming irretrievably lost. While the practices that supported their choreographic styles and related dance techniques were becoming dissipated. The result was a sense that both practices and artefacts that anchor the collective memory of a generation of black British dancers are

disappearing. The research also found how relevant past reports that were significant to the development and recognition of black dancers are becoming more difficult to obtain.^{xiii}

JC. My interest in the archives project stems from research into the work of UK Jazz dance artists and also consideration of how historical knowledge shapes how we understand the significance of dancing - not only from the past but also in the present.^{xiv} When I heard about the project, through a presentation at *Breakin' Convention* at Sadlers' Wells Theatre, London in May 2014, I was keen to find out more about the collection of materials related to the work of black British dance artists in the later decades of the Twentieth Century. As a dance academic I value the project as a means to ensure there are resources that can inform understanding and recognition of the contribution of black British artists to dance in Britain during a period of significant change. Throughout the second half of the twentieth century, the legacy of Britain's colonial histories, the complexities of the processes of decolonisation and the need to recruit a larger labour force after the Second World War resulted in immigrants arriving to live and work in the UK from countries which, from 1947 onwards, were rapidly becoming former colonies.^{xv} That the newcomers were not always welcomed is evidenced in the growth of British Nationalism based on a white British identity that led to the founding of the National Front in 1967 and changes to immigration laws that aimed to reduce immigration of black and Asian peoples from the former commonwealth (Joppke 1999). As a result, in the latter half of the twentieth century, many British dance artists of African and African-Caribbean heritage faced a combination of racist attitudes and lack of knowledge about African cultural traditions and values. As the century progressed the British born children of the 'Windrush' generation were the subject of many debates regarding the status of black British identities.^{xvi} For many artists during this period it would thus become important to create dance works that represented their diasporic experiences.

Many people would support the project's aims in seeking to ensure the records of the work of twentieth century black British dance artists are not lost: since the Black Dance Archives project started there have been new publications that have provided further information.^{xvii} What is more controversial is that the identification of British *Black* Dance historically as a sector suggests that the artists should be considered collectively rather than as individual British dance artists who happened to be black. As has been documented by Funmi Adewola (2016), there have been many debates as to how to categorise dancing and dance performances that have drawn upon a sense of African diasporic heritage within the UK and/or articulated experiences specific to black British communities.^{xviii} So the question remains: why is it important to identify 'Black' dance of the later twentieth century as a sector?

DB. As a black choreographer and dance artist, and now an artistic director and producer, I have had a lifetime experience of trying to negotiate the emotionally loaded terminology that exists to describe black people creating dance in the UK. 'Black dance', 'multi-cultural dance', 'ethnic minority dance', 'dance of the African Diaspora', 'diverse dance' – black British dance artists have often been labelled according to agendas driven by the complex political debates around issues of 'race' and 'nation'. I acknowledge the long dialogue the sector has had around terminology and associated issues of definition and aesthetics. For me the terms 'Black' dance and 'Black' choreographers refer, perhaps now historically, to the work of artists of African, Caribbean or mixed heritage. They are very broad categories that allow for artists to draw upon a wide range of dance styles and influences. Yet what I propose links them together is that for many of us who were making dance and performing within the context of a predominantly white, British society coming to terms with its post-colonial identity, there was a sense of the shared experience of being visibly black. Mutual recognition of the marginal experience of being black in the field of British dance made us feel linked together - as part of a family of pioneers changing the dance landscape for future generations.

JC Researching black British dance artists has led me to reflect upon the cultural significance of the aesthetic priorities of the dance field of the later twentieth century that were often found to be problematic by black British dance artists. While simple, direct correlations between social and aesthetic values are perhaps naïve, it is nevertheless important to recognise that artistic and wider social fields are never as mutually distinct as a modernist formation of formalist aesthetics would propose.^{xix} A simple example of what is a more complex issue is Sandie Bourne's finding that while in the past in the UK black youths trained in ballet, they were explicitly told major British companies would not employ them as they would disrupt the look of the corps de ballet.^{xx}

DB I trained in ballet - from the age of 4. But I was the only black girl in the class and in the 1960s a black girl studying ballet was an uncommon experience in the UK. Yet this was my frame of reference for dance until I studied it as a degree subject when I then embraced the European contemporary dance idiom. It was not until my twenties, in the early 1980s, that I became aware of Jazz and African and Caribbean dancing. I was working in East London-an area with a rich diversity of people from different ethnicities and with varied cultural

traditions. This was where I started my performance career. I enjoyed improvising and letting go of the formality of the choreographic structures I had been taught to find my niche working with live music. I was particularly excited and exhilarated to work with jazz musicians and African drummers.

However, trying to tour our performances was a challenge. The European contemporary dance world at that time embraced a totally different aesthetic and we were often categorised as 'other'. I remember feeling like a square peg in a round hole as I tried to fit my approach to dancing into work that could be accepted within the dance field of that time. I found that the work of black dancers was often viewed as more suited to community dance than a professional dance touring circuit. Or where black dancers were recognised as artists, venues would act as if once they had programmed one black artist in a season they had reached their quota, completely disregarding what genre or choreographic style of dance was being offered but rather seeing dancing by black people as interchangeable just by virtue of their being black. This was when I came to recognise that many black choreographers had a similar experience so I began a career as a producer, setting up State of Emergency which championed the development and profiling of black choreographers and their work.

JC. So your sense of 'Black' dance as a sector could be seen as a response to how you felt positioned by a wider dance field.^{xxi}

DB. Yes and it is this experience of a long 'struggle' for recognition that made it important for me to leave a record of what has been accomplished and hence the aim to set up the Black Dance Archives project.

J C. The archives capture something of this struggle. For example, the materials that form part of June Gamble's collection at the Black Cultural Archives, reveal the difficulties in developing an infrastructure that could support the activities of black British artists. While the effort entailed in gaining support for the artists' activities is evident in the lengthy applications for modest funding.

DB. The archives reveal how funding has been a real issue. Although during the 1970s and early 1980s black dance companies were comparatively well funded, this was through 'community arts' and employment schemes. In particular African dance traditions were valued for their role in promoting community cohesion rather than for their artistic qualities.^{xxii}

JC. Struggles for funding cut across many dance sectors, but with regard to this project it is evident how it was driven by those who are all too aware of the fragility of the histories of

their achievements. How the interrelationship of the dynamics of power and knowledge have an impact on the archive process is examined by Jacques Derrida (1995) who considers the relationships of archives to the formation of historical knowledge. In revealing the roots of the term archive from the Greek 'Arkheion' as being the place where the superior magistrate or 'archons' lived and where official documents were housed, Derrida emphasises how the archons not only secured important documents but had 'the power to interpret the archives'. This leads Derrida to explore consignment to the archive as not simply being a process of depositing documents but as a 'gathering together' of signs with the aim 'to coordinate a single corpus, in a system or a synchrony in which all the elements articulate the unity of an ideal configuration' .^{xxiii}

DB. So what are there implications for this project? Is it necessary to consider how, in the words of dance artist, scholar and contributor to the archives Sheron Wray, we might 'decolonize the archive'?^{xxiv}

JC For Derrida (1995), the destabilisation of unified signifying systems is a challenge to the archival process which consigns documents to their place. This analysis suggests how the ongoing debates regarding the identity of 'Black' dance have implications for how the collections deposited to archives in this project are conceptualised: the addition of these collections to existing archives, such as the National Resource Centre for Dance, might be considered as documenting dance histories that are part of one British history even while recognizing its diversity; but they might also be understood to represent a challenge to the idea of a unified national artistic discourse. This interpretation may be emphasised where collections are deposited in the Black Cultural Archives alongside others that record the particular significance of marginalised diasporic experiences and activism that sought to address racism in Britain.

DB Our consultation process revealed that while many depositors were delighted to have their collections housed in the National Resource Centre for Dance, others, although strong supporters of the project were reluctant to 'give up' their materials when they felt that their collections would be geographically too far away for them to access. As a result, new relationships were brokered with organisations nearer to them. Many depositors had developed their organisations and artistic work through networks belonging to both geographic and cultural communities and there was a sense that they wanted to give something back to the communities to which they felt they belonged. In addition to geographic proximity some depositors also sought a certain 'cultural empathy' with the organisations receiving their records.

JC. Different attitudes to how they understand the significance of their work perhaps underpin artists' decisions as to whether materials relating to their dancing belong to a national British archive, a local collection, a 'Black' archive or indeed to any archive at all, in the traditional sense, if they agree with Rebecca Schneider that "archive culture" is appropriate to those who align historical knowledge with European traditions'.^{xxv} The resultant de-centred approach is perhaps one way to represent the different perspectives of the artists but in so doing works against the archives representing 'Black Dance' as a sector.

DB. For this reason a touring exhibition placed an emphasis on our shared histories and my long term aim, subject to funding, remains to create a web site that would provide links to all the different collections.

JC If these records are not represented as linked together in the way you envisaged, I am interested in the implications of each collection being catalogued in relation to the individual artists or companies.

DB I would still like to see each collection signal links to others through a central website that signposts all the collections and links to individual company websites. For me the archives reveal the variety of ways in which black British identities become embodied in dancing, whether through ballet, hip hop, jazz, African or many other genres and choreographic styles.

JC The archives provide evidence of the activities of a number of artists and companies but grasping the significance of the materials is dependent on how they are interpreted. For example, some of your own materials were deposited with the Black Cultural Archives. What for you is the significance of these materials?

DB. In my own work I drew upon a mix of dance vocabularies including African diasporic movement influences within a contemporary dance structure to explore my mixed heritage and to articulate my view of the world at that time.

JC Do the materials archived capture your understanding of the significance of your own dancing?

DB The archive process enabled me to see the context within which I have created my work. It also made sense of both the stylistic elements and themes that came through in my dancing, often revealing hidden frustration and anger at the imbalances, stereotyping and barriers that existed within the contemporary dance world at that time. If you saw a clip of me in the dance work *Man From Delmonte* (1987) chucking oranges at the audience you

might understand that - at least if you had seen the advert the title refers to! (See Figure 1.)^{xxvi}

I was also able to find my sense of African identity through dancing in a way that was spiritually healing and perhaps that is harder to understand just by looking at our records.^{xxvii}

JC This reveals the importance of how, in developing these archives, you have emphasised their relation to those living artists whose records the project enlivened through workshops.

DB We termed this 'animating the story' with the idea of revisiting history in ways that bring to life the social context within which dancing took place. We were fortunate that much of the deposited material was given by artists that are still alive and in many cases, still practicing artists. They could therefore draw on their own embodied knowledge.

JC The Heritage Lottery Fund approved of practical dance workshops in the styles that informed the various participating artists. This highlights how perhaps UNESCO's (2003) approach to the 'safeguarding of intangible cultural heritage' might be usefully applied to dance heritage alongside more traditional notions of preservation associated with archives.^{xxviii} While I consider the term 'intangible' problematic in relation to embodied practices due to it emphasising a tendency towards abstract definition removed from practice, the notion of safeguarding usefully shifts attention towards practices as much as the artefacts related to them. Those working within the museum sector recognize the need for a closer interplay between organisations that preserve artefacts and those that safeguard the practices that utilise them. Maintaining links between documents and artefacts destined for an archive or museum and practices in the real world can be problematic and there have been proposals for changes to ensure strategic responsibility for both is 'brought together within the same agencies.'^{xxix}

DB Due to the transient nature of dance performance, there is a fundamental disconnect between an object or artefact and the moving body. The archive may provide access to written materials, images and indeed digital recordings, but interpretation will always shape how we understand the nature of intent, the relevance of cultural and historical influences and the significance of stylistic nuances in our attempts to capture the essence of a style or embodied history.

A costume is a perfect illustration of an article that could be a bridge between these two worlds - between artefacts and moving bodies. However, after lengthy discussion and negotiations between the partners, it was decided that physical artefacts such as these were

problematic to collect and catalogue, so sadly, it was decided not to include them in the collections.

JC One of the issues that the project evaluation raised was whether the archivists and the artists shared the same understanding of dance archives and archival practices.^{xxx} This may in part be related to the complexities of partnership working but such difficulties may also be related to still unresolved questions as to what constitutes the identity of a dance.^{xxxi}

DB Since all the depositors, including myself, were new to the idea and process of archiving, there was little initial understanding amongst the artists of what constituted valuable archive materials. Most immediately the artists thought of programmes, flyers and perhaps costumes, but none had thought of the significance of contextualising their work socially and historically. So the contributors needed to be encouraged to recognise the significance of paper records such as funding applications, team meeting minutes, sketchy choreographic notes etc. that revealed the work behind the creative processes of choreography, rehearsing and performing.

In addition, there was a difficulty in actually collecting the information as many of the artists didn't really want to relinquish ownership of their materials, even though they saw the sense in the future preservation of their work. Some of the artists involved wanted to tell the stories associated with their deposits before they could let them go and so at times the collection was a longer process than envisaged. This had implications for the project as a whole as it was difficult to then keep to a planned schedule and budget.

JC Yet personal testimonies can provide further insights into the significance of documents.

DB Certainly personal testimony has a place alongside more formal documents and we attempted to capture some oral histories. We would definitely have liked to capture more oral histories as this was one of the most effective ways of sharing the significance of archival materials that remained faithful to the artists' perspectives.

On reflection, the formality of the archive process is in complete juxtaposition to the actual 'traditional' process of re-telling the stories in the informal way, generation to generation as historically has taken place within black cultural traditions. The academic institutions had the knowledge (and thus power) to decide how to catalogue, present and organise any materials that were collected. Speaking as an artist, it can feel as if once your materials are deposited they are relinquished into the unknown, detached from personal interpretation to be processed according to the specific codes in place regarding the treatment of archive collections. For any future archiving of Black dance history, I would make more time and

provision for the inclusion of oral histories that capture the artists' experiences in relation to the documents and artefacts collected.

Moving forwards, my hope for these archives is that they will be experienced in relation with what in both dance and African traditions is an emphasis on oral histories and the embodied experience of learning dancing from elders. This emphasises a need for an approach that safeguards practices alongside preserving their archival records.

JC The relationship between repertoires of embodied practices and archives has been explored in detail by Diana Taylor who argues for 'taking performance seriously as a system of learning, storing, and transmitting knowledge' in order to challenge 'the preponderance of writing in Western epistemologies' and assumptions about how historical knowledge is passed on from one generation to the next.^{xxxii} I have argued previously how embodied practices such as dancing can be considered historically as situated at the intersection of the diachronic and synchronic dimensions of experience.^{xxxiii} For Taylor, drawing upon Derrida's 'hauntology', 'performance makes visible (for an instant, live now) that which is already there: the ghosts, the tropes, the scenarios that structure our everyday lives' .^{xxxiv} Where Taylor focusses on the performative dimension of public events, we might also apply Derrida's consideration of how the past 'haunts' the present specifically to dance. This leads to a conception of embodied acts which recognises how the performance of actions, steps or techniques created previously does not merely retrieve the past. Rather dancing mediates different understandings of the past while moving within the embodied cultures of the present. As choreographers have explored, dancing may be considered as a kind of embodied archive through which understanding of the past is shaped by the present.^{xxxv} It will be up to both future dance artists and historians, with experience of dancing yet to come, to interpret the historical significance of the archives.

CONCLUSION

DB This project was a means of representing our work to future generations. While it was a difficult project, it is important to emphasise how, at an emotional level, the archives project was, and still is, important to me and to other artists because we feel that the contribution black British dance artists have made to the cultural landscape in the UK is not always recognised.

JC Reflecting upon the process of how these archives came into being, has highlighted some of the complexities of the relationships between dancing, the social and political

contexts in which it takes place and the documents and artefacts left to future historians to interpret. More specifically, this project has raised my awareness of the relationship between conceptual approaches to issues of twentieth century black British identities and the different ways the various collections may be understood in relation to one another and/or to the different archives in which they are now situated. In providing for the collections deposited by artists to be part of national *or* black cultural *or* municipally based archives, the project responded to the different and complex ways the artists themselves understood issues of identity. For a generation who danced during a period in which the identities of black people in the UK was often a topic for political debate, it is fitting that their archives are both dispersed and connected in manner that destabilises any singular concept of black British dance while recognising how the shared experience of a marginalised identity drew artists together.

DB It is important, as illustrated in the Black Dance Archives touring exhibition, that although the deposits are dispersed, they are also part of a 'Black dance family' in the UK with many artists' stories and experiences interwoven at different times in their history. This is another reason why a website signposting the different collections would be a significant future development for the archive.

JC As different institutions work to ensure all the deposits are stored and catalogued, a way needs to be found, whether through a web site or other means, to ensure future researchers are aware of how, at the time these materials were deposited, they were part of a shared project which combined together to represent the different ways black British dance artists responded to the social and cultural contexts of post-colonial Britain. Future historians will inevitably have their own perspectives, but that the records are aligned to the different institutions that each artist chose as best suited to their position within the UK, may itself be revealing of the complexities of the social cultural and political contexts within which they artists worked

DB Now I have more experience of archives, for any future archiving of Black dance history, I would make more time and provision for oral histories that contextualise the various documents. These collections capture something of the cultural crossovers between European and Black artistic experience in dance over many years. Yet the experience of this cannot be simply communicated with an object or artefact.

JC In addition to the need for oral histories that contextualise documents, we have also come to consider how UNESCO's approach to safeguarding intangible cultural heritage provides recognition of the cultural relevance of embodied practices and their significance for future generations. With reference to the dancing of people of black and minority

ethnicities within post- colonial Britain, it is to be hoped the Black Dance Archives project can be drawn upon by those interested to continue some of the practices developed by black British dancers. The archives may also provide for recognition of how the dancing of black British dance artists in the past 'haunts' dancing that takes place in the present and that which will continue in the future.

DB My hope is that the collections can be used to support new research and that they may help future British children explore their dance heritage and perhaps they will understand the significance of this project in ways we may not yet imagine.



Figure 1: State of Emergency 'Man From Delmonte' from *Atomic Blues* (1987)
Photo: Toni Nandi

Appendix 1: List of depositors

Depositor	Where Deposited	Contact Information
ACE Dance and Music	Birmingham Libraries and Archives	Archives.Heritage@birmingham.gov.uk
Avant Garde Dance	Black Cultural Archives	https://blackculturalarchives.org/collections Please email info@bcaheritage.org.uk and cite reference AGARDE
Boy Blue Entertainment	Black Cultural Archives	https://blackculturalarchives.org/collections Please email info@bcaheritage.org.uk and cite reference BBENTS
Bullies Ballerinas	National Resource Centre for Dance	https://www.surrey.ac.uk/national-resource-centre-dance/projects/british-black-dance-archives *
Carl Campbell Dance Company	Black Cultural Archives	https://blackculturalarchives.org/collections Please email info@bcaheritage.org.uk and cite reference CCDC7
Jeanette Brookes	Black Cultural Archives	https://blackculturalarchives.org/collections
June Gamble	Black Cultural Archives	https://blackculturalarchives.org/collections
Kompany Malakhi	Black Cultural Archives	https://blackculturalarchives.org/collections
Maas Movers/Greta Mendez	National Resource Centre for Dance	https://www.surrey.ac.uk/national-resource-centre-dance/projects/british-black-dance-archives *
Norman Rubba Stephenson	Black Cultural Archives	https://blackculturalarchives.org/collections
Nubian Steps	Black Cultural Archives	https://blackculturalarchives.org/collections Please email info@bcaheritage.org.uk and cite reference NUBIAN
Phoenix Dance	University of Leeds	Leeds University Library, Special Collections, MS 1941 https://explore.library.leeds.ac.uk/special-collections-explore/380982
RJC Dance	University of Leeds	Leeds University Library, Special Collections, MS 1945 https://explore.library.leeds.ac.uk/special-collections-explore/382703
Robert Hylton	Black Cultural Archives	https://blackculturalarchives.org/collections

Shaun Cope	Birmingham Libraries and Archives	Archives.Heritage@birmingham.gov.uk
Sheron Wray	National Resource Centre for Dance	https://www.surrey.ac.uk/national-resource-centre-dance/projects/british-black-dance-archives *
State of Emergency	Black Cultural Archives	https://blackculturalarchives.org/collections
Step Africa	Black Cultural Archives	https://blackculturalarchives.org/collections Please email info@bcaheritage.org.uk and cite reference SAUK
Union Dance	National Resource Centre for Dance	https://www.surrey.ac.uk/national-resource-centre-dance/projects/british-black-dance-archives *

*Although their online archive catalogue does not include the records for the collections held at University of Surrey, if researchers are interested in referring to them, archive staff may be to facilitate access to some of the records in these collections dependent on their stage of processing. To enquire, please contact archives@surrey.ac.uk

ⁱ Jacques Derrida, 'Archive Fever: A Freudian Impression', *Diacritics*, Vol. 5, no. 2 Summer (1995): 27.

ⁱⁱ Brenda Dixon Gottschild, *Digging the Africanist Presence in American Performance: Dance and Other Contexts Contributions in Afro-American & African Studies* (Santa Barbara, CA: Praeger, 1996), p.2.

ⁱⁱⁱ The term 'Black' with capitalization is used where this identity is understood politically and historically as distinct in the context of White British Nationalism which contested the identity of British born people of African descent and the relevance of their cultural traditions to the fabric of British life. As Baddoo explains in the text, 'Black' dance identifies dancing that was positioned in terms of the recognisable difference of the black artists creating dance in Britain in the latter half of the twentieth century and is related to her understanding of a distinct Black experience during this period.

^{iv} State of Emergency Productions, *Black Dance Archives NDAs Project Information Pack*, (Taunton: unpublished. n.d.) p.15.

^v See appendix 1 for a full list of depositors.

^{vi} Christina Schwabenland and Jane Carr, 'Evaluation Report: Black Dance Archives', University of Bedfordshire: (unpublished report for Heritage Lottery Fund, 2017).

^{vii} Claire Alexander and Jason Ardey, *Aiming Higher: Race, Inequality and Diversity in the Academy* (London: Runnymede, 2015).

^{viii} Shwabenland and Carr, Evaluation.

^{ix} Spivak, Gayatri Chakravorty 'Can the Subaltern Speak?' in Cary Nelson and Lawrence Grossberg, (eds.) *Marxism and the Interpretation of Culture* (Champaign IL: University of Illinois Press, 1988), pp. 271-314. Orig. 1985.

^x Deborah Baddoo and Jane Carr, 'Reflections Upon the Black Dance Archives Project' (UK) *Dance in the Age of Forgetfulness Conference*, Society for Dance Research (Royal Holloway, University of London, Egham 18-20 April, 2018); Deborah Baddoo and Jane Carr, 'Diasporic experience and the Archival Process; Reflection Upon the Initial Phase of the Black Dance Archive Project (UK)', *Authenticity and Appropriation*, CORD+SDHS (Pomona College, Claremont, CA, 3-6 November, 2016).

^{xi} State of Emergency, 'BDA Activity Plan' (Taunton: State of Emergency Productions, unpublished document, 2014) p.3.

^{xii} Londondance.com 'News: Arts Council Funding for Dance' (Monday 11 February 2008. Available at <http://londondance.com/articles/news/arts-council-funding-for-dance/>).

^{xiii} For example, Herman McIntosh's (2001) Arts Council England's commissioned report 'Time for change: A framework for the development of African peoples dance forms', seems to be no longer available on line. We could not retrieve this article from Arts Council England's website, nor from materials deposited with the National Archive. Similarly, it is difficult on-line to find Diane Mitchel's report, 'Securing the Future: Building the foundation to recover and preserve African Peoples Dance heritage', commissioned by ACE in 2002 and cited in 'ADAD Educational Developments: A brief history of IRIE! dance theatre' *Hotfoot On Line* (<http://adad.org.uk/metadot/index.pl?id=25102&isa=Category&op=show>)

^{xiv} Jane Carr, 'Researching British (Underground) Jazz Dancing c1979-1990' in Christy Adair and Ramsay Burt, (eds.), *British Dance: Black Routes*, (London and New York: Routledge, 2016).

^{xv} The independence of India in 1947 heralded the rapid development of the 'New Commonwealth,' with many of the remaining British colonies becoming independent and joining the Commonwealth during the 1950s and 1960s, including Ghana (1957) and Jamaica (1962). All subjects of the British Empire were granted the right to settle in Britain through the British Nationality Act of 1948 but when large numbers actually sought to act on this the British Government later passed legislation to limit immigration. Christian Joppke offers a detailed analysis of the British Government's measures to control immigration. See 'The Zero Immigration Country: Great Britain,' in *Immigration and the Nation State: The United States, Germany and Great Britain* (Oxford: Oxford University Press, 1999) pp. 100–40.

^{xvi} In 1948 the Empire Windrush was the first ship after World War II to bring emigrants from the Caribbean to Britain. Its name came to define a generation yet the British identity of the children born to these immigrants was a source of much debate. See Paul Gilroy, *There Ain't No Black in the Union Jack: The Cultural Politics of Race and Nation* (London and New York: Routledge, 2002. First published 1987).

^{xvii} Christy Adair and Ramsay Burt, Ramsay (eds.) *British Dance: Black Routes* (London and New York: Routledge 2016). Akinleye, Adesole (ed.) *Narratives in Black British Dance: Embodied Practices* (London: Palgrave Macmillan, 2019).

^{xviii} Adewole, Funmi, 'The construction of the Black dance/African peoples dance sector in Britain: issues arising for the conceptualization of related choreographic and dance practices' in Adair and Burt *British Dance: Black Routes*.

^{xix} I have argued elsewhere (Jane Carr, *Researching British (Underground) Jazz Dancing*) how historically dance may be understood as related to changes in economic and social values but not in terms of simple causation. Changes in the wider economic and social sphere may have different impacts on those cultural fields distanced from them and vary in the effects even upon people within a particular arena of artistic endeavour. I have also explored how aesthetic values might shift in response to the experience of diversity in 'The negotiation of significance in dance performance: aesthetic value in the context of difference', *The Bloomsbury Companion of Dance and Philosophy* (forthcoming).

^{xx} Sandie Bourne, 'A Place in the Archives: Documenting Black British Dancers in Ballet', *Dance Diaspora and the Role of the Archive* (Rimap, Society for Dance Research, State of Trust, University of Bedfordshire 17 September 2016).

^{xxi} As Stuart Hall has argued, whilst it is important not to embrace essentialism, it is politically important to recognise marginalised identities and to understand that the sense of difference through which they are understood is 'positional, conditional and conjunctural'. Stuart Hall, 'New Ethnicities', in David Morley and Kuan Hsin Chen (eds.) *Stuart Hall: Critical Dialogues in Cultural Studies* (London and New York: Routledge 1992), pp446-447. (First published 1989.)

^{xxii} These issues are explored further in Naseem Khan, *The Arts Britain Ignores: The Arts of Ethnic Minorities in Britain* (London: The Commission Arts Council of Great Britain, Calouste Gulbenkian Foundation and Community Relations Commission, 1976) and Owusu Kwesi, *The struggle for Black Arts in Britain: What Can We Consider Better Than Freedom?* (London: Comedia, 1988).

^{xxiii} Jacques Derrida, 'Archive Fever: A Freudian Impression', p.10.

^{xxiv} Sheron Wray, 'An Artist's experiences of the archival process,' *Dance Diaspora and the Role of the Archives*.

^{xxv} Rebecca Schneider, (2012) 'Performance Remains' in Adrian Heathfield and Amelia Jones (eds.), *Perform, Repeat, Record: Live Art in History*, (USA: Intellect Books and the University of Chicago Press, 2012), p. 138.

^{xxvi} In the 1980s an advert for Delmonte orange juice showed a chauffeur-driven, white – suited, white male visiting a plantation in order to judge whether fruit was suitable and ready for picking. The local population, represented as poor, anxiously awaited to hear that 'The Man from Delmonte says Yes'.

^{xxvii} That trauma can be induced by the ongoing experience of racism has been recognised within trauma studies. See Janet Helms, Guerda Nicolas and Carlton E. Green, 'Racism and Ethnoviolence as Trauma: Enhancing Professional Training', *Traumatology*, Vol.1. no. 4 2010, pp. 53–62. While the potential of embodied cultural practices to offer an alternative means of therapy in postcolonial contexts is also argued for. See Irene Visser, 'Decolonizing Trauma Theory: Retrospects and Prospects', *Humanities*, Vol. 4, 2015, pp 250-265.

^{xxviii} UNESCO, *Basic Texts of the Convention for the Safeguarding of Intangible Cultural Heritage*, (UNESCO, Paris, 2018). Note that the UK has not so far signed up to this convention.

^{xxix} Ned Kaufman, 'Putting Intangible Heritage in its Place(s)', *International Journal of Intangible Heritage*, Vol.8, p. 20.

^{xxx} Schwabenland and Carr, Evaluation.

^{xxxi} Within the fields of dance studies and philosophical aesthetics, there have been many debates as to the identity of a dance. Past debates have argued whether or not the identity of a dance is reducible to recorded constituent features of the movement as found in a notation score. See for example Joseph Margolis, The Autographic Nature of the Dance, *Journal of Aesthetics and Art Criticism*, Vol. 39 no. 4, 1981:420-42; Adina Armelegos and Mary Sirridge 'The Identity Crisis in Dance', *Journal of Aesthetics and Art Criticism*, Vol 3 no. 2 1978: pp 129-139; and Graham McFee, *The Philosophical Aesthetics of Dance: Identity, Performance and Understanding*, (Binsted, Hampshire: Dance Books, 2011). Adina Armelegos and Mary Sirridge (1978) were early proponents of the argument to include sound and lighting or other elements not usually incorporated in the dance notation score to the identity of a dance (134). They also argued for the importance of what they termed 'kinaesthetic motivation' claiming 'movement wrongly motivated will be and look wrong' (134). Their perspective was an early example of recognition of how the identity of a dance cannot be separated from practical understanding of it as a culturally situated embodied practice.

^{xxxii} Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Durham NC: Duke University Press, 2003), p.16.

^{xxxiii} Carr, *Researching British (Underground) Jazz Dancing*.

^{xxxiv} Taylor, *The Archive and the Repertoire*, p. 143.

^{xxxv} For example, Siobhan Davies' *Table of Contents* (2014) drew upon the archive of the choreographer's work to provide a means to 'experience and consider how the past reveals itself in our present actions', Siobhan Davies Dance (n.d.) *Table of Contents*, <https://www.siobhandavies.com/work/table-contents/>