



## **DANCE & PERFORMING ARTS WORKSHOPS FOR STUDENTS IN HIGHER EDUCATION: AUTUMN 2024 / SPRING 2025**

This autumn 2024 and into spring 2025, Vincent Dance Theatre (VDT) is offering a range of practical workshops and residencies in Higher Education settings to experience the company's creative methodology first-hand.

Designed to expand practice and knowledge, workshops will primarily be led by long term VDT collaborator and Artistic Associate, Robert Clark, with a safeguarding training day and repertoire workshops offered by Artistic Director Charlotte Vincent.

VDT's workshops and residencies aim to enrich and enhance BA Dance (contemporary), Performing Arts (Dance specialism), Dance in Education, Screen Dance, Experimental, Applied or Physical Theatre courses at Universities and Conservatoires and aim to develop artistic intelligence and new creative skills, enhance technical understanding, build students' confidence and versatility, encourage personal experimentation, understand safe approaches to working with non-professionals and equip students with an understanding of contemporary choreographic practice.

To accompany all workshops and residencies, students can access **VDT PRACTICES** on our You Tube Channel, to gain insight into the company's working methods.

**VDT's current HEI offers are as follows:**

**REPERTOIRE WORKSHOPS**

**SOCIALLY ENGAGED CHOREOGRAPHIC WORKSHOPS**

**SAFEGUARDING QUESTIONS WORKING IN THE ARTS**

**CPD TRAINING DAY**

## REPERTOIRE WORKSHOPS

Vincent Dance Theatre has been moving people and making them think differently since 1994, producing socially-engaged dance theatre work on stage, on film and online.

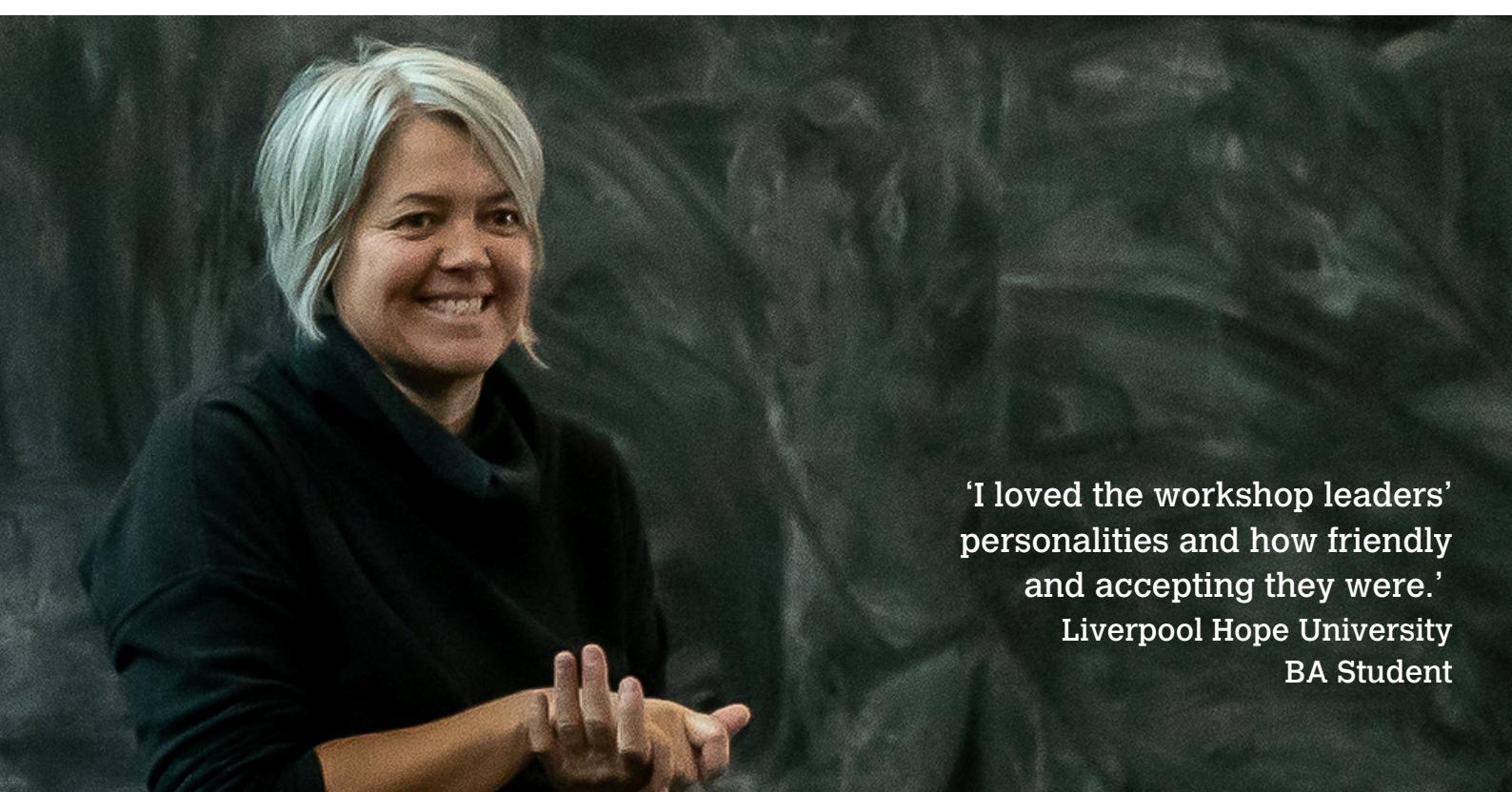
VDT's recent production **PLAY** (2024) celebrated the company's **30 Anniversary** by revisiting past productions with a cast of four young performers and VDT's long term collaborator Aurora Lubos.

Delivered by Artistic Associate Robert Clark and Artistic Director Charlotte Vincent, VDT's **Repertoire Workshops** include screening production extracts, exploring choreographic material from past productions, discussing themes and engaging in creative tasks to revisit and reversion past material drawing on Vincent's intelligent and humorous choreographic approach.

Material explored will be from VDT's past productions:

**Punch Drunk** (2004)  
**Broken Chords** (2005)  
**Motherland** (2012)  
**Virgin Territory** (2016)  
**In Loco Parentis** (2020)

To discuss specific content for a Repertoire Workshop, please contact General Manager (Maternity Cover) Kim Johnson on [admin@vincentdt.com](mailto:admin@vincentdt.com)



'I loved the workshop leaders' personalities and how friendly and accepting they were.'

Liverpool Hope University  
BA Student

## SOCIALLY ENGAGED CHOREOGRAPHIC WORKSHOP

Designed in collaboration with your HEI and delivered by Artistic Associate Robert Clark (accompanied by young performer Sorrel Barnes when requested), these workshops include short screenings of VDT's production work and focus on students exploring the **key stylistic features** of VDT's work from the seven modules below to compliment your current provision:

- Working with non-professionals
- Bringing yourself to the creative process
- Use of Text, Testimony and Spoken Word
- Partnering - Technique and Use
- Use of Ensemble
- Physical Setting (Staging Work)
- Translating Live Work into Film Installation



### MODULE 1: WORKING WITH NON-PROFESSIONALS

VDT is expert in making professional productions that integrate young people and vulnerable adults. VDT's 'people centred' productions offer a public platform to those whose stories are rarely otherwise heard. This module explores:

- What non-professional performers bring to a creative process (discussion)
- Identifying themes and target groups and working with lived experience
- Making issue based / thematically driven work (discussion and practical)
- Adapting creative processes to integrate differing abilities and ages (discussion and practical)
- Play as a creative tool (practical)
- Inclusive Practice, appropriate work environments and managing creative expectations
- Safeguarding in practice (discussion into practical)

### EXAMPLE OF CONTENT

The group will be lead through a series of games that seamlessly segue into choreographic tasks with performative outcomes. After a discussion about this method (its uses and potential to facilitate non-professionals into working with movement, within a choreographic structure), students will be given a choreographic brief and begin working in groups to identify and create games and tasks to explore and produce material for non-professionals. These games will then be tested and explored with the group, leading into further discussion about refining the creative process and interrogating the application of thinking into real world situations.

## MODULE 2: BRINGING YOURSELF TO A COLLABORATIVE PRACTICE

VDT's methodology requires performers to combine physical and performative skills with a degree of personal emotional investment. Setting personal boundaries and understanding that putting personal material into the public realm comes with long term consequences for performers and organisational and personal responsibility. What skills are needed to manage this complexity? How to produce meaningful content without oversharing or triggering others? This module explores:

- Working from a theme or source to develop creative tasks (discussion into practical)
- Developing material from ideas into scenes (practical)
- Editing and staging creative content (practical)
- Disrupting the flow and working with challenging content – yours and other people's (discussion into practical)
- Keeping yourself safe (discussion)
- Inclusive working practices (discussion into practical)

### EXAMPLE OF CONTENT

Participants will watch a video of Artistic Director Charlotte Vincent outlining the collaborative and devising methodology used by VDT to develop work. This will be followed by a facilitated discussion with the workshop leader focusing on the performer's perspective. Participants will then either recreate an existing piece of company repertoire as a group or be guided through a choreographic task that replicates the way the company works to create new material.

The material produced will be discussed, looking specifically at how the process relates to the core themes of the work from which it taken, and how it aims to communicate with an audience the key ideas of that work. Finally, participants will be lead through a facsimile of the creative, feedback, directorial process that would then take place to make that material ready to be performed on a public stage.



## MODULE 3: USE OF TEXT, TESTIMONY AND SPOKEN WORD

Roles in VDT's work are often ambiguous and fluid, not representing a fixed character but rather designed to create a choreographic image, share meaning through movement or provoke thought. Performers follow a personal emotional arc through a full-length work or carry a particular scene within it, adding to a larger dramatic whole. Vincent's work balances the abstract with the literal, dance, movement and gesture with text and spoken word. Words offer something more concrete, readable, thematic and specific. VDT's work is not verbatim theatre - 'framing' rather than 'fictionalising' the lived experience. As a performer Robert Clark often functions as a humorous narrator, compere or spokesperson for Vincent's work, using direct address to break the fourth wall to appeal directly to the audience. This module explores:

- 'Framing' the lived experience (discussion into practical)
- Translation of testimony / captured conversation into performance (discussion into practical)
- Direct address - comment from within / breaking the fourth wall (practical)
- Humour in spoken performance (practical)
- Discord and affirmation, the word and the body (practical)
- Words as a creative score (practical)

## EXAMPLE OF CONTENT

After a discussion around safe practice in the studio, and with guidance from the workshop leader, participants will write a short piece of autobiographical text/ text based on lived experience and then develop the text for verbal presentation (not performance), shared in small groups and critically discussed. Each participant will then pick a text from the group to work with (mimicking using testimonies not your own lived experience) and discuss with the workshop leader options and methods used by VDT's core cast to respond to this source material. Themes will include possible methods of response to text; explicit translation and developing visual and physical metaphor; 'staging' ideas; addressing motivation and choices around performance of source material. Participants will also be encouraged to think about thematic, political and personal motivations for the staging and choreographic choices they are making and be encouraged to share and discuss this with the group.



*'It got me to get in touch with an emotional side I have not explored in movement before.'*  
Barbican Plymouth Masterclass

## MODULE 4: PARTNERING

Partnering is a key element of all VDT's work to date. The duet form has the potential to demand equality or highlight inequalities between adult and child, old and young, between differently abled bodies. This module will explore:

- Looking at consent and safe working practices (discussion into practical)
- Weight taking and sharing, into assisted jumps and lifts (practical)
- Working with momentum (practical)
- Understanding the flow of initiative involved in partnering (practical)
- Partnering as a metaphor for human connection and trust or the breaking thereof (practical)
- Staged fighting (practical)

## EXAMPLE OF CONTENT

Having established safe and clear guidelines around consent and touch, the group will be led through a series of improvisational tasks, leading and following a partner through contact and weight bearing work. This exploration will increase in complexity, with care paid to the experience and ability of the group. The skills and awareness developed in this initial session will be transposed into a technical instruction around stage fighting, with a contextual discussion around how/why this is a key feature of VDT's work.

Participants will be encouraged to be playful with the notion of the staged fight, focusing on an absurd and grotesque stylisation over an attempt at aping a realistic looking fight. Participants will create a set, structured physical sequence, to which choreographic filters will then be applied. This material will be shared and lead into a further discussion around the task, presenting violence on stage and the responsibilities of the maker in doing so.



*'The atmosphere created was open, I felt free and not judged.'*  
Edge Hill University, BA student

## MODULE 5: USE OF ENSEMBLE

VDT's work always includes a 'big dance number': a folk dance, a downstage line up, a game of hide and seek, a silly dance, a complex group scene with objects (chairs, ammo boxes), a big fight scene, a unison movement sequence - all of which are designed to offer relief to an audience from the intense emotional content of solo and duet work and often appearing like a choreographic game, cohering the cast in a moment of unity and togetherness. This module explores:

- Ensemble work as a metaphor or representation of togetherness and difference (discussion into practical)
- Folk dance as a key element in VDT's work, representing the cultural range of performers on stage (practical)
- Ensemble sequences as a device for changing the energy and dynamic on stage (practical)
- Building a scene (discussion into practical)
- Slow motion and other key VDT choreographic filters (discussion into practical)

## EXAMPLE OF CONTENT

Participants will begin by playing a series of games that explore group dynamics, before adapting these games into an audience-facing series of activities, led by the facilitator that examine how performers are 'read' by an audience. Through group discussion the learning will be applied to the creation of a group folk dance with individuals contributing to the composition of the dance to convey aspects of identity (group/individual/cultural) and a sense of togetherness, in a shared activity that has a celebratory, fun style.

A photograph of two female performers on stage. They are both shouting with their mouths wide open and their arms raised high, fists clenched. The performer on the left has blonde hair and is wearing a dark green jacket. The performer on the right has reddish-brown hair tied back and is wearing a dark brown top. The background is dark, suggesting a stage setting.

'It flowed really well from one thing to the next. A very cohesive workshop.'

London Contemporary Dance School  
BA student

## MODULE 6: PHYSICAL SETTING

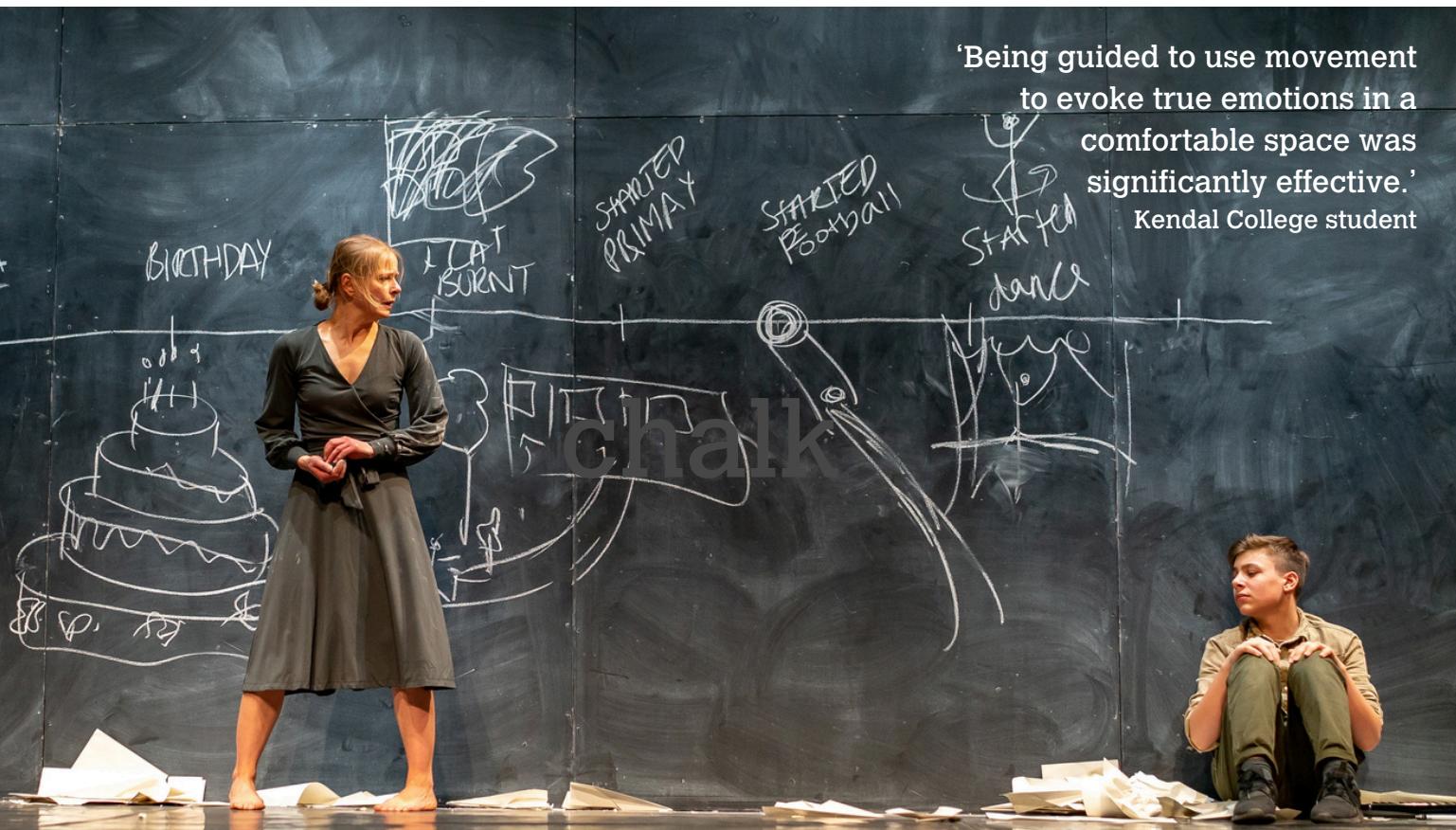
Vincent's approach to set design is deliberately low-tech, recycled and un-ornate, favouring vintage looking objects from the real world that have a history: tables, chairs, balloons, blackboards, buckets, stones, ammo boxes, mic stands, real looking baby dolls, theatre flat, costumes, sets and props. Vincent rarely uses primary colours in the work, preferring muted and earthy colours which suit the tone of much of her work, unless a pop of colour is designed to visually shock the eye: a splash of red fake blood, a bright pink dress. Vincent always considers floor textures leaves, grass, soil, rocks and containing the space as a clearly theatrical realism with a back wall for entering from or sometimes opening up and exposing the real (theatre / site specific) space the performers find themselves in. Live or sung music can also influence performance. This module explores:

- Providing a performative 'context' with staging and stage design (discussion)
- Building scenes with real world objects as creative tools (discussion into practical)
- Costume and creative play to generate movement ideas and consolidate personae (practical)

## EXAMPLE OF CONTENT

Participants will learn a section of repertoire that encapsulates key aspects of VDT's approach to the use of physical objects. Once learnt, this scene will be deconstructed by participants, revealing the process involved and the role the object played in the creation process. Participants will then embark on a series of tasks to create and build material and a scene themselves, based around objects and in relation to music/song.

**'Being guided to use movement to evoke true emotions in a comfortable space was significantly effective.'**  
Kendal College student



## MODULE 7: TRANSLATING LIVE WORK INTO FILM INSTALLATIONS

VDT has a long history of capturing and adapting work on film. This module will cover:

- Spontaneous adaptation - identifying and bringing the key aspects of a staged work to screen (discussion into practical)
- The filming and editing process –capture or new translation? (discussion into practical) Augmenting and expanding the stage version into the physically impossible (discussion into practical)
- Considering the different ways audiences engage with screened work and the opportunities for reaching audiences digital capture creates (discussion)

### EXAMPLE OF CONTENT

Participants will learn a gestural movement sequence from VDT's repertory and see video footage of it in its original staged context. We will discuss the key aspects of that material and what/how it communicates with the audience. In small groups participants will then explore ways for that material to be captured for screen. Initially this will be within a "whatever you can imagine" framework, before then focusing in on an achievable version to attempt. Having shared and discussed their ideas with the whole group, and with support from the workshop leader, groups will then film the material on phones, altering it and staging it as they wish. The outcomes of this will be shared and lead into a discussion on the editing process and or an opportunity to quick edit the material, if time allows.

**To discuss specific modules for a socially engaged choreographic workshop or residency, please contact General Manager (Maternity Cover) Kim Johnson [admin@vincentdt.com](mailto:admin@vincentdt.com)**



## SAFEGUARDING IN THE ARTS

VDT is a sector leader for researching and placing safeguarding at the heart of its creative practice. Whilst Vincent's production work takes creative risks, our studio practice does not. VDT's approach to facilitation is safe, person centered, consent driven, reflective and collaborative, with company members highly experienced in embedding a protective mindset in everything we do. Clark and Vincent are Advanced DBS checked, trained in Safeguarding Young People and Vulnerable Adults. Both are First Aiders. VDT has rigorous pastoral care and disclosure procedures in place. Vincent has also trained in Mental Health First Aid and trauma informed approaches to working with Young People. She has written a PhD on socially engaged practice including a discussion around the therapeutic value of creativity. VDT gain consent for all materials used offered by non-professional collaborators and anonymise all spoken testimonies used in our work. We never publish photos on DSM without consent.

Whilst leading workshops, facilitators check in and check out (including option to share preferred pronouns), establish a kind, humorous and non-judgemental atmosphere that encourages open reflections rather than judgements in the studio. We also ensure that participants know they can take 'time out' or go to a safe space if they find the themes, emotional labour or physicality of the session too challenging.

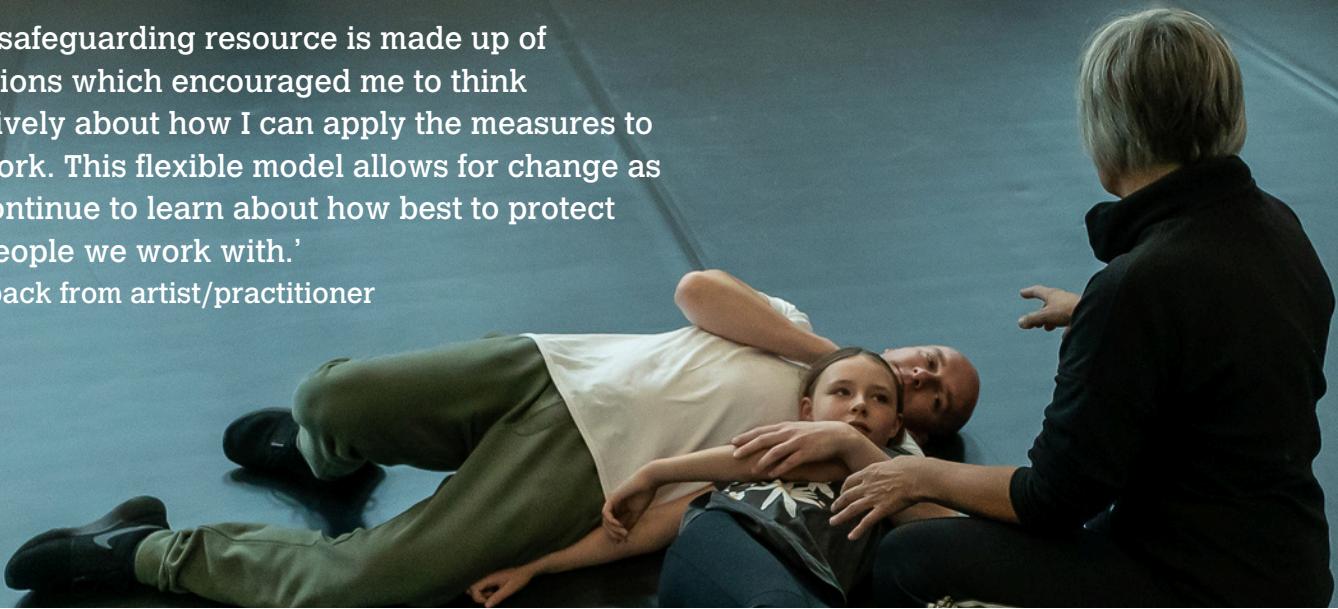
### SAFEGUARDING QUESTIONS FOR WORKING IN THE ARTS CPD TRAINING DAY WITH CHARLOTTE VINCENT

Using Vincent Dance Theatre / Playing On Theatre Company's [online resource](#), this CPD opportunity will encourage participants to interrogate the practical considerations involved in Safeguarding at all stages of the creative process, from planning projects to facilitating workshops, creating or producing and presenting the work in venues.

Using the resource as a framework for discussion, alongside case studies from Vincent's practice, the day will consist of three facilitated sessions that interrogate the complexity of working with and safeguarding non-professionals in 'community', education or professional contexts and consider safeguarding from the artist's, participants' and audience's perspectives. There will be space for knowledge exchange, sharing of experiences and resources.

'This safeguarding resource is made up of questions which encouraged me to think creatively about how I can apply the measures to my work. This flexible model allows for change as we continue to learn about how best to protect the people we work with.'

Feedback from artist/practitioner



## WHO IS THIS TRAINING DAY FOR?

Performing arts and dance practitioners, artistic directors, arts facilitators, creative leaders, dance teachers, studio owners, academics, choreographers, project leaders, general managers and executive directors of arts organisations. The Training Day aims:

- Encourage participants to develop a protective mindset across their practice / across their organisation
- Further understand, discuss and engage with the practicalities of placing safeguarding, a protective mindset, emotional well being and trauma informed thinking at the core of creative practice.
- Filter movement based / performance through the trauma-informed lens of safety, trust, choice (consent), collaboration, empowerment and cultural considerations.
- Developing clear Ground Rules for creative practice and production

*This practical CPD opportunity is led by an experienced practitioner / academic, informed by VDT's rigorous Safeguarding Policy and Protocols. Participants will gain an attendance Certificate issued by VDT. It is not Level 1, 2 or 3 Safeguarding Training.*

## WORKSHOP & RESIDENCY FEES 2024/25

Fees include pre-planning bespoke workshops with the VDT team. **Full session plans are available on request.** Travel and accommodation to be negotiated on top of agreed fee.

- Half day workshop (3hrs): £250 plus VAT
- Full day workshop (up to 6hrs): £400 plus VAT
- 2-3day workshop: £750 – £900 plus VAT
- 5-day residency: £1,500 plus VAT

Safeguarding CPD Training Day with Artistic Director Charlotte Vincent:  
£500 +VAT (max 12 people).

To book VDT's Safeguarding Training Day or any of the above offers, please contact our General Manager (Maternity Cover) Kim Johnson on [admin@vincentdt.com](mailto:admin@vincentdt.com) or call 01273 911616

For further information please visit [www.vincentdt.com](http://www.vincentdt.com).  
For further insight into VDT's methodology visit VDT PRACTICES  
Visit our [Instagram](#), [Facebook](#) or [LinkedIn](#).



## ROBERT CLARK

Robert Clark is a choreographer, movement director, performer, collaborator, teacher and published academic. He has worked with as a performer / collaborator and more recently as Artistic Associate with Vincent Dance Theatre touring nationally and internationally since 2011. Clark was Rehearsal Director on VDT's PLAY (2024), working alongside Vincent to develop the young people's performance skills and mentoring VDT Trainee Lucy Clark as she followed the process. Clark regularly teaches classes and workshops for students at all levels, including professionals.

Clark's own choreographic work tours internationally with support from organisations including Tanzstage, Touch Wood, Nottdance, Bmotion, Spring Loaded, Front@ and Pulse. Commissioned works include pieces on Map Dance, EDge, Bodhi Project, London Contemporary Dance School, SEAD, University of Lincoln, Dance 4's graduate performance group, and the Pan-European commission programme Beyond Front@. Clark has also worked as Artist in Residence at the Mixed Reality Lab, Resident Artist with Greenwich Dance, Work Place Artist at The Place and Associate Artist with Dance4 with his work supported by ACE's Escalator Dance scheme and the Simone Michelle Choreography Prize from Trinity Laban.

Clark is an accomplished performer, having worked with companies including Vincent Dance Theatre, Charles Linehan Dance Company, Fevered Sleep, Sasha Waltz and Guests, Cie Felix Ruckert, Hans van den Broek/Cie Soit, Le Grand Jeu/Louis Zeigler, Lisa Torun Dance Company, Barebones (Rui Horta and Garry Stewart/Australian Dance Theatre), Ben Wright's Bgroup, Aletta Collins, Laila Diallo, IGLOO, Ben Ash, and Troika Ranch. He is a graduate of the Laban Centre London BA (Hons) and London Contemporary Dance School (EDge).



## DR CHARLOTTE VINCENT

Charlotte founded Vincent Dance Theatre (VDT) in 1994 and has produced, directed and designed all the company's work on stage and on film to date, performing until 2005. In 2013 VDT moved to Brighton and became Associate Company at The Dome. Vincent is an experienced facilitator and lecturer and has delivered a vast range of talks, seminars, practice based workshops and creative residencies in further and higher education over thirty years, working specifically with prisoners, people of differing abilities, neurodivergent and care-experienced young people and vulnerable adults. Vincent's live and film installation work has toured extensively across the UK and abroad with her work online reaching a global audience via VDT's You Tube Channel and Digital Theatre +..

Vincent regularly mentors mid-career artists with her progressive practice.. Over 30 years she has facilitated socially engaged choreographic workshops and talks at: Trinity Laban Conservatoire; London Contemporary Dance School; Northern School of Contemporary Dance; University of the Arts London and universities Central Saint Martins; Goldsmiths; De Montfort; Canterbury Christ Church; Teeside; Essex; Bath Spa; Swansea; Leeds; Sheffield; Aberystwyth; Crewe and Alsager; Dartington; Coventry; Nottingham; Exeter; Winchester; Huddersfield; Brighton; Warwick; Wolverhampton; Leeds Beckett; Plymouth; Surrey; Sheffield Hallam; Liverpool Hope; Edge Hill and Linz Conservatoire, Austria; Montclair State University, NJ, USA; Baltic University of Dance, Gdansk as well teaching students and professional dance artists in Germany, Spain, Poland, Italy, Austria, Switzerland, Taiwan, Canada and the USA. In 2024, VDT celebrate the company's 30 Anniversary.

In 2023, Vincent became a Dr of Performing Arts with a PHD by publication reflecting on VDT's Socially Engaged Practice from Canterbury Christ Church University.

VDT's work features in DT+ and in *Fifty Contemporary Choreographers* (Editors Jo Butterworth, Josephine Leask; Routledge, 2020); *The Twenty First Century Performance Reader* (Editors: Teresa Brayshaw, Anna Fennemore, Noel Witts; Routledge, 2019); *The Live Art of Sociology* (Dr. Cath Lambert; Routledge, 2018); *Acts and Apparitions: Discourses on the real in performance practice and theory, 1990-2010* (Elizabeth Tomlin; Manchester University Press, 2016); *Art and Science Now* (Thames and Hudson; 2012) and *Quantum Theatre: Science and Contemporary Performance* (Paul Johnson; Routledge; 2012).