

The postgraduate dance company of award-winning  
Joss Arnott Dance and the University of Salford



**TRIPLE BILL 2024**  
**NOA ZUK | MIGUEL ALTUNAGA | JOSS ARNOTT**  
**TOURING AND LIVE STREAM EVENTS**  
**MARCH–JUNE 2024**

**EMPOWERING THE FUTURE OF DANCE**

**TOUR PROGRAMME**

@emergence\_dance  
/Emergencedanceco  
/Emergencedanceco

JOSS  
ARNOTT  
DANCE



University of  
**Salford**  
MANCHESTER

jossarnottdance.com/emergence  
#emergence24

**Welcome and thank you for joining us for the Emergence 2024 triple bill.**

Celebrating our sixth year, the 2024 Emergence touring programme features a whole new company of dancers and three full company pieces with original music.

Israeli choreographer Noa Zuk presents 'The Ladder', featuring new music by Ohad Fishof. Noa's new work explores a slick and stylised movement language that is expressive, extremely rhythmical and driven by gaga technique.

Miguel Altunaga's 'Dogma' features new music by Sabio Janiak and showcases the dancer's versatility as performers with mesmerising and ferocious choreography.

Our final piece in this year's programme is 'SURGE', a restaging from last year's programme I have reimagined with this year's company of dancers. The work still stands as my most ambitious production to date and is accompanied by electrifying, percussive music by composer James Keane. 'SURGE' has been a collaboration between the dance, music and costume departments within the school and I'd like to thank everyone who has been involved in making a hugely ambitious idea become a reality.

I would also like to thank Noa and Miguel for their artistry and generosity, to the University of Salford, Tim France, our wonderful collaborators, team and of course, our amazing Programme Leader, Debbie Milner. Finally, a special thank you to our company dancers for their commitment to the works and ongoing dedication. I congratulate you on your resilience and applaud your artistry within the ambitious programme we have created.

As the Artistic Director of Emergence, I look forward to sharing future programmes of work that are of the highest quality to inspire audiences.

I hope you enjoy the programme.

**Joss Arnott**





## ABOUT **EMERGENCE**

The MA Dance: Performance and Professional Practices programme is a professionally focused course (12-months), co-designed and delivered by Joss Arnott Dance and the University of Salford.

The bespoke programme not only focuses on contemporary dance performance at the highest level, but also addresses the wider needs of the dance professional including modules on producing, teaching and workshop design/delivery – allowing dancers to develop their skills, knowledge and experience to expand their professional opportunities upon graduation.

Dancers become part of Emergence postgraduate dance company, who work with internationally acclaimed choreographers to produce a programme of new performance work each year. Emergence tour nationally under the Artistic Direction of Joss Arnott with Programme Leader, Debbie Milner.

This bespoke programme has industry collaboration at its very heart and mirrors working environments in the creative industries whilst providing dancers with the skills and resources they need to be able to succeed as dance artists and adjusting to the ever-evolving climate.

The dancers also develop their skills by undertaking Company Roles throughout the year, working within the fields of marketing, social media design, company administration, education, production and rehearsal directing.

Emergence aims to consistently be seen as one of the leading postgraduate dance companies in the UK, producing performance work that is of the highest quality and accessible to audiences.

We inspire and empower the next generation of dancers and makers by nurturing and providing them with the experience, knowledge and resources they need to develop thriving, sustainable portfolio careers in the arts sector.

The commissioned choreographers for Emergence 2025 are Sofia Nappi, Sarah Golding and Yukiko Masui (SAY Dance) and Joss Arnott.

The new triple bill programme will tour in Spring/Summer 2025.



Dancer—Lisa Rowley  
Photo credit—Brian Slater  
Design—Tom Pitts, Hand Drawn Pixels

## ABOUT JOSS ARNOTT DANCE

Joss Arnott Dance strives to be one of the leading dance companies in the UK: distinctly different from its peers in creative style and methodology, passionately committed to collaboration, mutual respect and support. In everything we do—Not I, but We.

Under the leadership of Joss Arnott and Executive Producer, Phil Hargreaves, the company is built on working class values embedded in Arnott and Hargreaves's backgrounds. Our work ambitiously targets communities with nil/low access to dance and music provision, embedding inclusivity and access within traditional mid/upper class art-forms as well as maintaining strong relationships with regional, national and international sector partners. Our process is collaborative, pushing the boundaries and interplay between choreography and music, audiences, participants and digital users.

We produce work that is grown from classical techniques, shaped by contemporary aesthetic and inspired by music. We strive to make work that moves our audiences with its musicality and skilled performance. We understand the power of the arts to influence social mobility and we will always be generous in our leadership: developing talent, encouraging high quality creativity and supporting the sector.

The company's productions consist of an athletic, technically brilliant cast of extraordinary dancers. The company aims to excite and inspire audiences regardless of their dance experience and knowledge through Arnott's stunning and dynamic classical contemporary choreographic style.

A choreographic language that has been described as 'exquisite to watch', The Stage 2015, JAD have gone from strength to strength. In 2015 the company celebrated its 5th anniversary by touring with Grammy Award winner and Polar Music Prize Laureate Dame Evelyn Glennie with the triple bill production of 5|0.

Joss Arnott Dance are currently touring their family dance production, 'TIN MAN' and their new outdoor show 'RUSH' will tour nationally in summer 2023.

## VALUES

**Experience**—We know where our strengths lie and do everything we can to ensure our collaborators, stakeholders, audiences, participants and fellow creatives have the best experience working with Joss Arnott Dance.

**Quality**—What we do we want to do extremely well to ensure a quality experience is always had when engaging with Joss Arnott Dance.

**Collaboration**—Creativity is in us all and we want to collaborate with a range of creatives and communities to ensure our work is of the highest quality and the end experience is exceptional and relevant.

**Diversity**—To hold diversity at the core the organisation and as part of our core artistic process.

**Passion**—Our passion and ambition for dance is clear, and we want to ensure that passion reaches everyone who works with us.



Dancers - Larissa Longsee and Vincenzo D'Acquisto  
Photo credit - Josh Hawkins



**JOSS ARNOTT**  
**ARTISTIC DIRECTOR**

Founding Joss Arnott Dance in 2010, Joss is an internationally award-winning choreographer who has been continuously supported and commissioned by leading dance agencies, venues and funding organisations.

Joss is in demand as a choreographer, having been commissioned to create work for professional dance companies including Rambert and leading dance conservatoires. His artistic vision is fuelled by creating a portfolio of work for a range of audiences which are at the heart of everything he produces, including indoor, outdoor and family-orientated productions.

Joss strives for innovation of the highest quality and curates world-class collaborations for Joss Arnott Dance which became evident in 2015 with the company's 5th-

anniversary touring programme that featured live music from the world's premier solo percussionist, Dame Evelyn Glennie.

With a commitment and passion for talent development, Joss has been a Focus Group Artist for Sadler's Well's National Youth Dance Company, BBC Young Dancer consultant and has worked with and produced multiple works for the National Centre for Advanced Training Schemes. He was previously shortlisted for One Dance UK's People's Choice Award and has recently become a Trustee for Dance United Yorkshire and an Associate Artist at Lincoln Arts Centre.

2018 marked the year of the newly formed partnership between Joss Arnott Dance and the University of Salford with the launch of a new, industry-led MA Dance: Performance and Professional Practices programme that established EMERGENCE.

Joss is the Artistic Director of EMERGENCE and Joss Arnott Dance.

**DEBBIE MILNER**  
**PROGRAMME LEADER MA DANCE: PERFORMANCE AND PROFESSIONAL PRACTICES/EMERGENCE AND DANCE SUBJECT GROUP HEAD**

Debbie has twenty years' experience of working as a professional dance artist. During this time, she enjoyed a successful and varied career performing, choreographing and with regional, national and international dance artists and companies, community groups and arts organisations and cultural industries. Debbie enjoyed 6 years touring with Ludus Dance Company where she developed a passion for delivering high quality creative and cultural experiences to young people. Debbie has since made and performed new works with Axial Dance, Gary Clarke, TC Howard, Lisi Perry and Joe Lau.

Debbie has a proven track record in Artistic Lead and Rehearsal Director roles. Debbie was the Artistic Director of the all-male undergraduate company EdgeFWD, which was short-listed for The Times Higher Education (THE) Awards for Excellence and Innovation in the Arts in 2012. Debbie was also the Artistic lead for the successful postgraduate dance company—12 degrees North.

Debbie has been working in Higher Education for 12 years, receiving a Chancellor's award for Teaching Excellence in 2011. She went on to receive a DDTALL with Distinction in 2013 and an MA Education with Distinction in 2016. Her teaching and research consider how we can best prepare and support dance students so that they graduate with the information and confidence necessary to navigate their chosen career path.

Debbie's main areas of research are viscerally connected to teaching practice and pedagogical values. These include:

Dance Employability and Entrepreneurship —The development of the 'emerging professional'.

Fostering self-efficacy in dance— Enabling a teaching climate fostering vulnerability, risk taking and self-efficacy.

Dance Science—Injury prevention, dancer fatigue and the benefits of dance fitness testing.

In 2021, Debbie was shortlisted for One Dance UK's Inspirational Lecturer at College, University or Conservatoire Award.





## **NOA ZUK**

### **GUEST CHOREOGRAPHER 2023/24**

Noa Zuk is a choreographer and a dancer based in Israel. She spent twelve years as a dancer with Batsheva Dance Company and since leaving over 15 years ago, Noa has established herself as a choreographer, creating for companies and performing her work around the world. Zuk is a teacher of the Gaga movement language. She regularly teaches Gaga and holds masterclasses and workshops internationally.

Her latest solo, 'The Speech', premiered in 2021 to praising reviews. In recent years she also presented works created in collaboration with her long-term creative partner Ohad Fishof: 'The Burnt Room' (2016, commissioned by CCA Tel Aviv and Neue Berliner Kunstverein); 'Shutdown' (2018, Commissioned by Wee Dance Company, Germany, and later restaged by companies in Switzerland and the UK); 'Rakonto Kun' (2019, commissioned by CCA Tel Aviv as part of an exhibition dedicated to the collaborative work of Zuk and Fishof). In 2022 the two were invited by The Israeli Philharmonic Orchestra to create a new choreography to Bella Bartok's ballet 'The Miraculous Mandarin'.



[noazuk.wordpress.com](https://noazuk.wordpress.com)

 [@zuknoa](https://www.instagram.com/zuknoa)

 [@NoaZuk](https://www.facebook.com/NoaZuk)

Photo credit - Philipp Zinniker

## MIGUEL ALTUNAGA

### GUEST CHOREOGRAPHER 2023/24

Miguel trained at the National School of Art in Cuba, which led to 6 years of performing as a principal dancer for the National Contemporary Dance of Cuba.

Miguel joined Rambert in 2007 and performed in works by Gary Stewart, Christopher Bruce, Itzik Galili, Siobhan Davies, Doug Varone, Wayne McGregor, Barak Marshall, Lucinda Childs, Sidi Larbi Cherkaoui, Hofesh Shechter, Marion Motin, Cathy Marston Ben Duke, Alexander Whitley, Andonis Foniadakis, Henry Oguike, Mark Baldwin, Kim Brandstrup, Benoit Swan, Malgorzata Dzierzon, Patricia Okenwa, Henrietta Horn, Didy Veldman, Aletta Collins, Shobana Jeyasingh, Paul Taylor and Merce Cunningham.



Miguel has worked with other international choreographers including Feri de Geus, Noortje Bijvoets, Kenneth Kvamström, Joaquin Sabaté, Jan Linkens, Georges Céspedes, Julio Cesar Iglesias, Isidro Rolando, Samir Akika, Mats Ek, Steve Paxton and Exedia Dance Company (Greece).

As a choreographer and movement director, Miguel has created work for Danza Contemporanea de Cuba, Rambert, Phoenix Dance Theatre, Phoenix Youth Academy, Artistry Youth Dance, ArtEZ, Emergence, National Youth Ballet, Acosta Danza, Holland Dance Festival, Simply Red and Carlos Acosta. The Royal Ballet commissioned him to create 'Dark Eye' for the Deloitte Ignite Festival in 2014 (Linbury Theatre, Royal Opera House) and for Birmingham Royal Ballet He created 'City of a Thousand Trades'.

Miguel won the Cuban Best Male Solo Award in 2002, and in 2003 was chosen by Carlos Acosta to perform in Tocaroro, which toured internationally from 2003 to 2007.

In 2014, 2016, 2017 and 2018, he was nominated for Outstanding Male Performance and Best Dancer by the Critics' Circle National Dance Awards UK and as Choreographer in 2022 for 'City of a Thousand Trades'. In 2022 was an Assistant Choreographer at the Jean Paul Gaultier Freakshow.

He is a former dancer of the Hofesh Shechter Company, Akram Khan Company, and Lost Dog.

[miguelaltunaga.com](http://miguelaltunaga.com)

 [@miguelaltunaga\\_jr](https://www.instagram.com/miguelaltunaga_jr)

Photo credit - POETRY FILM PRODUCTIONS

## EMERGENCE 24 PROGRAMME

**Artistic Director** Joss Arnott

**Programme Leader** Debbie Milner

**Dancers** Tia Butterfield, Yochen Chiu, Georgia Collier, Tarun Dhaliwal, Rachel Greer, Lydia Horne, Andrea Louca, Tanya Mur-Richards, Nyoosha Rahmani-Torkaman, Briony Rose, Kat Rudge, Holly Sinclair, Emily Stroud, Rose Upton-Creed and Gwynneth Wise

**Producer** Phil Hargreaves

**Lighting Designer** Charlie Cragg

**Head of Costume** Rebecca Coleman

**Production Manager** Rebecca Slack

**Touring Technicians** Charlie Cragg, Chloe Davies and Charlotte Stoker

**Marketing Manager** Jennie Gentles

**Photography and Film** Josh Hawkins

*Please note: This programme contains loud music, themes of death, the use of haze and flashing lights (no strobe).*



## EMERGENCE 24 PROGRAMME

### RUNNING ORDER

#### The Ladder

**Choreography** Noa Zuk in collaboration with the dancers

**Original Music** Ohad Fishof

**Additional Music** Anna Von Hausswolff, 'Sarco Bosco'

'The Ladder' is suspended between the material and spiritual worlds. It embodies physical intensity, desire, rhythm and emotion. It encompasses ritual, form, gestures. It encourages surrender. The source of energy arises from the group. It is the connection between the dancers, their attentiveness, their mutual agreement that propel the work forward. "Whereof one cannot speak, thereof one must be silent." - Wittgenstein. Instead of remaining silent, we dance.

*20 minutes*

PAUSE (5 minutes)

#### Dogma

**Choreography** Miguel Altunaga in collaboration with the dancers

**Original Music** Sabio Janiak

**Additional Music** Joseíto Fernández

In the evocative realm of 'Dogma', a poignant inquiry emerges: do we possess the courage to untangle the subtle yet profound influence of societal structures and the binding laws that shape our very essence? As we find ourselves standing at the crossroads of conformity, summoned by this enigmatic force, does it beckon us to confront the deep-seated essence of our compliance? In the act of this confrontation, do we discover the audacity to challenge accepted norms and, in doing so, pave a transformative path toward reshaping our own narrative?

'Dogma' not only stands as an exploration but also as a call to rebellion, inviting us to question the intricate threads woven into the fabric of our lives, urging us to transcend the inertia of conformity, and finding the strength to embrace a personal narrative that authentically reflects our individuality and self-expression.

*17 minutes*

INTERVAL (20 minutes)

## EMERGENCE 24 PROGRAMME

### SURGE

**Choreography** Joss Arnott in collaboration with the dancers

**Original Music** James Keane

**Rehearsal Assistants** Maea Morgan and Lisa Robinson

**Costume Design** Olivia Walsh

**Costume Construction** L5 Costume Design students and technical staff from costume and wardrobe

'SURGE' explores the driving force behind what our hearts desire. In a malfunctioning world longing for connection, this new dance production explores the contrast between chaos and order, the interplay between music and movement and how we can live in the moment by embracing our passions as individuals to ignite the fire within us all.

*31 minutes*





## 5 MINUTES WITH NOA ZUK AND OHAD FISHOF

N: I'm Noa, I'm a choreographer based in Tel Aviv. I was, for many years, a professional dancer. I used to dance in Batsheva Dance Company but I have been a freelance choreographer for the past 16 years. I work a lot in Israel and abroad - creating, performing, teaching.

O: My name is Ohad Fishof. I'm an artist, I make music, I make choreographies, installations, video. Here, I am with Noa, serving as her composer and dramaturg.

N: There are themes that follow me through the whole years. They're coming with me to each work and this is the physical research; the totality of the body, the present of the moment, the sensation in the body, rhythm, I research rhythmic sentence, breaking the musicality. The connection between music, sound and movement.

O: We actually started from three loops. Very basic rhythms, very simple. For now the very, kind of, condensed and simple and bare minimalist nature of the score has a lot to do with the character of the work.

N: I'm interested to watch the dancers research when they dance, and this, finding this totality of the body when we dance, it's endless, and it's always authentic. I came with a lot of material to teach the dancers. It's important for me to be in the studio with people, with good people that are interested to learn and I feel this a lot from the group. They're open to learn. They are very generous people and very generous dancers and this is great for me.

N: And it's not just about teaching them, they need to own it. And the work is how they live this movement in how they gain the language.

O: One thing, that we are always interested in is Polyrhythms. Rhythms that are kind of locking and unlocking, the colliding of even and uneven signatures, that it's kind of unresolved and satisfying, and has the potential of building intensity.

N: I want to create space for the audience, to be, to feel to imagine, to digest, to not know, to know, to like it, not to like it. This is my job to give this space.



## 5 MINUTES WITH MIGUEL ALTUNAGA

I'm driven to make work that comes from the guts, comes from an honest place; that is real, that is human, that is about people, that connects, that also invites the audience to tap into their own fantasy and imagination.

I love physicality. I love dramatic moments, subtle moments. I'm trying to embrace totality. Totality in space, in quality of movements and storytelling. Ideas, concepts, audience, lighting... everything counts.

With Emergence, we've been working with ideas of how the human being deals with structures, ideologies, concepts, and how those things also drive the behaviour of people, society and how sometimes, unconsciously they react without knowing that those things are very ingrained in their personality.

For me, it's the question of how we sometimes rebel against it, and sometimes we go with the flow. Sometimes we find comfort in it, the struggle and the hope.

I like getting to know the dancers first in a process. I want to know the humans I'm working with. I'm working with people first of all, and then people who can really tell stories with their bodies, their own stories too. I believe everything is a collaboration no matter what. Even though, most of the steps could come from me, I still believe there is also room where the dancers collaborate by bringing also what they have by bringing their own colours, their own ways of being, and that really enriches my process.

I'm very lucky that I have a group that is very open for play, open to the unknown, open to embracing failure and success. I have to say that it has been an amazing process for me.

I hope audiences are open for fantasy, to be open for imagination, and sometimes fill the blank spaces that I'm offering for them to also be part of the whole world that we create on stage.



## 5 MINUTES WITH JOSS ARNOTT

'SURGE' was originally part of last year's touring programme and it's been wonderful to reimagine the work with this year's dancers. To reinvent the piece and work closely with the dancers collaboratively has been such a rewarding experience for me artistically.

A lot of the original themes are still demonstrated through both new and existing repertoire from last year - passion, chaos and order, all interweaved within a world of uncertainty. I have worked with the dancers creatively to showcase their qualities and talent within the work and to embody the musicality within the piece.

I love to work collaboratively - exploring and identifying the skills and individuality of each dancer, whilst combining all the qualities together as a group to make a cohesive movement language. The movement language for 'SURGE' and my work in general, is explored through classical ballet and contemporary dance with a commercial flare that explores the themes and concepts above to generate material with a strong focus on performance, ownership and endurance.

Relationships between the dancers are disconnected at the beginning of the work and this is developed throughout - giving an overall sense of evolution. I was very aware I wanted the dancers to really live in the moment, both in process and performance, to embrace these moments and to have a satisfying and empowering experience when rehearsing and performing the work. It has been interesting to witness the dancer's journeys throughout the year, but specifically how they have really challenged themselves within this work in particular and to witness them explore their individual journeys has been a joy.

It's also been wonderful to revisit the music and to ultimately play with the richness and complexity within the score once more. My work in general is heavily responsive to music and I have collaborated with James Keane, our composer, for over a decade and it's always such a privilege to continue working with and touring his music. Relating to structure, there are 3 sections in 'SURGE', each with a different feel, yet overall has a fulfilling sense of completion within the crescendo of the finale.

The costumes for 'SURGE' have been designed in collaboration with Rebecca Coleman, Head of Wardrobe for the School of Art, Media and Creative Technology. A live design brief was especially written for Level 5 BA Costume Design students for their Design in Practice module, where the students were asked to design and pitch costumes for both the dancers and the musicians. These were then constructed by the students with wardrobe and technical staff to create bespoke costumes for the production.

With all of this in mind, to me - the artistic vision of 'SURGE' is demonstrated through a beautiful abstraction and a result of my ambitious passion and drive to present high quality dance productions working in collaboration with other artists.

I'd like audiences to feel a part of the work, for them to feel like they are living the energy of the dancers, to feel the music around them and that essence of vitality. The work is unapologetic and extremely bold in nature so I hope audiences can relate to the passion behind the work. I'd like audiences to remember the work by having an emotional response through sensory experiences.





## EMERGENCE 24 COMPANY DANCERS

### GEORGIA COLLIER



As a Mancunian herself, Georgia grew up in Kearsley where she began dancing at the age of 3. Georgia started off with RAD ballet, ISTD modern and tap as well as following a musical theatre and commercial path at Dawn Dawson's Academy in Bolton. She then successfully auditioned for The Lowry CAT Scheme where she primarily trained in contemporary dance for 3 years before advancing her skill set even further at London Contemporary Dance School, The Place. She has recently graduated from LCDS, completing her studies, obtaining a First-Class BA (Hons) degree. As part of her undergraduate programme, she has had the pleasure of collaborating and working with various choreographers such as Shobana Jeyasingh, Seke Chimutengwende, Jason Mabana and Fubunation.

Alongside completing her degree, she pushed herself to learn new disciplines in the hip hop world with Avant Garde Dance Company. From working with Tony Adigun and Emma Stansall in the second cohort of AG2, she is constantly upskilling her ability and joined Emergence to increase her personal development and

artistry further. During her year with AG2 she worked closely with Viki Cercek and Dani Harris-Walters to produce a digital choreographic video leading to performing in Dani's commissioned choreography of 'Kurt Feelings' at the Rose Theatre in Kingston upon Thames. As she has dived into the hip hop scene Georgia is also training in Krump and has joined the Ruffian Fam. Outside of Georgia's training she worked with New Adventures and performed in the premiere of Matthew Bourne's 'Romeo and Juliet' as part of the young cast at The Lowry on The Lyric Theatre stage and also had the opportunity to work with Shobana Jeyasingh for 'Counterpoint'.

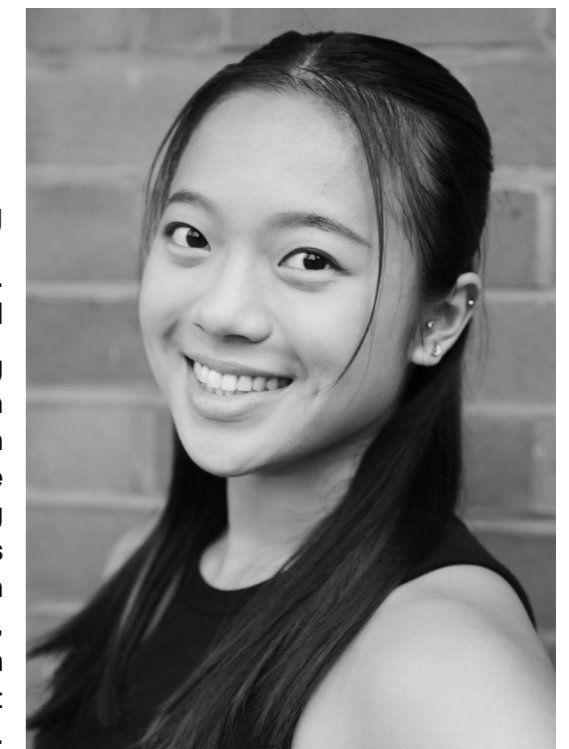
During her year with Emergence she will also be extending her teaching skills further delivering classes for as young as 6 months to 5-year-olds working for the Babyballet Worsley, Walkden and Tyldesley franchise.

Aside from dance, Georgia has always been very active since a young age and continues to play tennis and go skiing with her family every so often.

### YOCHEN CHIU

Yochen began her training at her hometown, Hsinchu, Taiwan. She went to the National

Chupei High School where she received professional training in ballet, contemporary dance and Chinese dance. Yochen then went to Roehampton University and graduated with a First-Class Honours degree in 2023. While at Roehampton, she worked as an artistic director with Third Row Dance during their 2022-2023 season. During her dance journey, she has collaborated with various artists, including Kennedy Muntanga Dance Theatre, Dillon Dance, Caitlin Barnett and Yao-Yi Hsu, a previous soloist from the Czech National Ballet. Apart from contemporary dance, she also has a huge passion and interest in street dance and hip hop.



## EMERGENCE 24 COMPANY DANCERS



### TIA BUTTERFIELD

Tia started dancing at a young age but truly developed her love for dance in her early teens. She took classes at The Place in London throughout her teenage years, learning from local industry professionals, and got the opportunity to perform on The Place's home stage and at the National Library.

At 18, Tia moved to Manchester to continue her vocational training. Here she studied contemporary dance alongside ballet, jazz, commercial, aerial hoop and silks at the University of Salford. Here she worked with Coalesce Dance Theatre, Joseph Lau, Bridget Fiske, Tuckshop Dance Theatre, Josh Hawkins, Yue Ying Ho and Daisy Howell. Alongside her studies Tia joined Company Chameleon's Senior Youth Company, learning from the company's resident dancers and performing for the company's stake holders. Tia has had many performance opportunities, both at university and through working as a freelance dancer. Performing in art galleries, bars, and local theatres. Her most recent highlight was working with artist, Greg Burgoyne, to create a live element for his latest exhibition at The Lowry.

Outside of the studio Tia enjoys, cooking, ice skating and socialising with her friends.

### TARUN DHALIWAL

Tarun was born and raised in Prestatyn, North Wales and began his dance journey at the age of 3, training mainly in ballet, tap and modern dance through the ISTD syllabus.

In 2020 Tarun was accepted into Northern Ballet School, Manchester where he trained and was exposed to a variety of dance and performance styles in his first year such as ballet, jazz, tap, contemporary and musical theatre. As Tarun has always been interested in contemporary and classical dance, he was accepted onto the classical focus course in second year to pay more attention to these styles. Throughout his next two years, Tarun was taught more styles and techniques of contemporary dance such as Graham, Cunningham and release work. Tarun graduated from Northern Ballet School in 2023 achieving a level 6 diploma.

Throughout his training, Tarun had many workshops ranging from neoclassical and contemporary, focusing on isolating movements throughout the body. In his third year, Tarun had a workshop for An American in Paris which he was intrigued by as it is very balletic but upbeat. He feels that these workshops and the skills he acquired from them aid his movement especially for contemporary dance.

Aside from dancing, Tarun enjoys cooking, listening to music and socialising with friends.



## EMERGENCE 24 COMPANY DANCERS



### RACHEL GREER

Rachel graduated from Trinity Laban in 2018 having worked with inspiring choreographers such as Bawrren Tavaziva, Yael Flexor, Zoi Dimitro and Sonia Rafferty. During her Undergraduate Studies she had the pleasure of completing the BalletBoyz Dancers Course performing a piece choreographed by Sarah Golding at Move It in 2016.

After graduating, Rachel freelanced as a performer working with Denapoli Clarke, Khloe Dean, Anthony Duncan (FLAWLESS), Cherylin Albert (Investigate Unknown), EQ Dance, Note-to-Self Dance Company and FFI. Her highlight to date is performing work by Thomas Byne & Daisy Roots Dance Collective at Boomtown Fair Opening Ceremony 2023. She has also worked with Impact Dance as a teacher and creative assistant for their youth dance company since 2018.

Having always had a personal interest in Strength and Conditioning, Rachel became a freelance personal trainer and group instructor shortly after graduating. She became a Women's Coaching specialist with Girls Gone Strong, Biomechanics

specialist with N1 Education and Precision Nutrition L1 coach. She is currently interning with leading body image and confidence expert, Shannon Beer. In 2020 Rachel set up her own business to help dancers become fearless Athletic Artists, improving both their physical and mental resilience to pursue a career in the dance industry.

Outside of dance Rachel loves the outdoors, going on hiking and camping trips. She enjoys DnB, jungle and house music so you'll probably find her at a rave or music festival in summer season. She is also a self-admitted coffee snob and recently invested in a barista machine at home...she is still trying to figure out how to use it.

### ANDREA LOUCA

Born and raised in Nicosia, Cyprus, Andrea trained from a young age at a local dance school where she developed knowledge and skills in ballet, modern, and contemporary dance. She moved to London in 2019 to start her professional dance training at Trinity Laban Conservatoire of Music and Dance, studying contemporary dance.

In 2022 she graduated from her bachelor's degree with First-Class Honours. During her studies, she worked closely with different choreographers in the creation of several pieces. She performed works by Candoco Associated artist Joel Brown and Stephanie Schober, as well as restaging Steve Paxton's 'Satisfying Lover', directed by Tony Thatcher. She also participated in a production of MuZo Dance Theatre Company, called 'Wallpaper', at the Resolution Dance Festival 2022 in London, choreographed and directed by Giulia Roversi. In August 2022 she continued her training in Italy at Nuova Officina Della Danza, where she completed two professional level dance programmes – ICD and Nuova X – working with international choreographers, including Jonathan Fredrickson.

Outside of dance, Andrea enjoys exploring other visual art forms, mainly photography and drawing, and their integration in dance practices. She loves exploring all parts of nature and embarking on adventures.



## EMERGENCE 24 COMPANY DANCERS



### LYDIA HORNE

Lydia grew up in Harrogate, and began dancing from the age of 6, but didn't have knowledge of contemporary dance until A-Level. Her education continued at Edge Hill University after deferring her place for a year after a broken ankle injury, to then achieving a First-Class (Hons) degree in Dance. Alongside her studies she achieved various awards, including the Excellence Scholarship, Lisa Ratcliffe Study Prize for the highest dissertation mark in The Faculty of Arts and Sciences, and Best Female Dancer at the University of Liverpool Dance Competition.

Lydia's love for unique, raw, and passionate choreography and performance, was projected throughout her time at university as she performed her work at the Arts for the Wellbeing of All: New Horizons in Research conference and various open days.

Throughout her training she has had the opportunity to perform with several companies, including Company Chameleon 'The Shadow', Chameleon Youth Dance Company Seniors for several events across Manchester, LUDUS Dance Company, at lightuplancaster, U.Dance Regionals and the Now Northwich Festival. Lydia also participated in the Wigan Borough Dance Festival as a Young Producer.

Outside of the studio Lydia enjoys creating coffee art, bouldering, the gym, yoga and occasionally The Sims.

### TANYA MUR-RICHARDS

Tanya was raised in the West Midlands region of England, competing in rhythmic gymnastics before discovering dance at the age of 11 when she began her training in contemporary dance at Centre for Advanced Training in Birmingham. Learning from professionals such as Gary Clarke, Rosie Kay and ACE Dance and Music, she developed her further training in ballet and contemporary. At the age of 14, Tanya attained a place at Birmingham Ormiston Academy where she was first introduced to jazz, hip hop and physical theatre.

Tanya continued her studies in contemporary dance at Trinity Laban Conservatoire of Music and Dance. Recently graduating, she has worked with various choreographers including Akeim Toussaint Buck, Henry Montes and Joel Brown from Candoco Dance Company. These opportunities and experiences have expanded Tanya's interests and deepened her passion for performing. Throughout her degree, Tanya enjoyed floorwork and release technique alongside technical movement styles.

Outside of dance, Tanya loves travelling and exploring new cultures. She also enjoys listening to music, visiting friends and spending time with family.





## EMERGENCE 24 COMPANY DANCERS



### **NYOOSHA RAHMANI-TORKAMAN**

Growing up in Chester, Nyoosha dreamed of taking on ballet, but after four of her older sisters quit, it seemed to her family that it would be a better idea to take on sports instead. However, that didn't stop her from attending after-school classes by the age of 6.

In 2016 Nyoosha joined the Centre for Advanced Training at The Lowry in Salford where in her first year she was taught by Kristina Alleyne on behalf of Akram Khan Company to produce the end of year production 'Birth of Destruction'. Nyoosha then fell in love with contemporary dance.

In 2020 Nyoosha moved to Leeds to attend Northern School of Contemporary Dance where she worked with artists such as Vidya Patel, Saju Hari and Alethia Antonia to create collaborative works performed in the Riley Theatre.

Whilst studying in 2022 she worked with Erica Mulkern and Shawn Willis to devise and perform in Festival of the Mind in Sheffield. In 2023 Nyoosha worked with Neus Gil Cortes to create and perform a dance piece for Persian New Year which was aired on Iran International TV.

Outside of dance Nyoosha enjoys bouldering, cooking and spending time with her (very big) family.

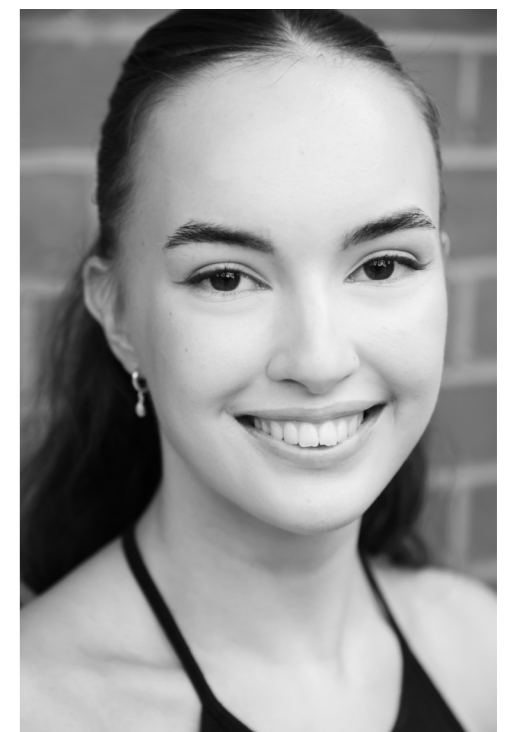
### **BRIONY ROSE**

Originally from Hastings, Briony started dancing at the age of 7 in ballet and modern at the Nicola Rodmell School of Performing Arts. She was later introduced to contemporary through her GCSE's and became interested in taking her training further once studying for her A-Level's.

To continue her training, Briony joined the BA (Hons) Dance Performance course at the University of Chichester where she graduated with a First-Class Honours. Whilst at Chichester, Briony had the opportunity to work with Morvell Dance and Dillon Dance. In her third year, as a member of 3Fall Dance Company 2023, she toured works by Abi Mortimer (Lila Dance), Ceyda Tanc and Jose Agudo across the south of England. She also was able to expand her teaching experience by leading workshops, with other 3Fall dancers, for secondary schools and colleges they toured to.

Briony was also fortunate to perform in Ivan Merino Gaspar's piece, 'Lucero del Alba', at Resolution Festival 2023 at The Place.

In her spare time, Briony loves to cook and bake (especially banana bread), spend time with her friends and family as well as relax with a good book.



## EMERGENCE 24 COMPANY DANCERS



### KAT RUDGE

Kat was born and raised in Halifax and began dancing at the age of 5, taking classes in ballet, modern and tap at Strickland Cook Theatre School. At 14 Kat also started taking classes and performing with Northwind Tribal Belly Dance where her love of outdoor and community-based performance stemmed from.

Her contemporary dance training started at Phoenix Dance Theatre's senior youth company in 2019/20 where she worked with outside artists such as Alleyne Dance and Ballet Black.

Kat's academic journey led her to the University of Salford, where she graduated with First-Class Honours and was a recipient of Best Undergraduate Student within Arts and Media Award.

During her studies, Kat has worked with an array of artists such as About Time Dance Company, Coalesce Dance Theatre, Josh Hawkins, Daisy Howell, Move Manchester and Tuckshop Dance Theatre. Additionally, she expanded on her training with Company Chameleon's senior youth company. Kat's diverse performance experience spans various venues in the North-West, outdoor spaces and multidisciplinary works.

Outside of the studio Kat enjoys baking, needle felting, reading to relax and can usually be found with her three cats.

### HOLLY SINCLAIR

Born and raised in Teesside, Holly began her dance training age 3 at Jennifer Dunns School of Dance, training in ballet, acrobatics, and modern dance. She then began training in acrobatic gymnastics at age 11 where she would compete at a high national level as part of a women's trio and women's pair for 6 years.

At age 16 she began her contemporary dance journey at Dance City in Newcastle where she trained full time for 2 years with choreographers from the Northeast and continuing her training at Trinity Laban Conservatoire of Music and Dance in 2020. This is where Holly was able to build her technical training in Cunningham, Limon, Horton and ballet. Also gaining choreographic experience where she was able to work with Company Wayne McGregor, Akeim Toussant Buck and Rahel Vonmoos. She also created her own choreographies which were selected to be shown in the Bonnie Bird Theatre as part of her degree. Holly hopes to continue her training with Emergence to grow as a professional dancer.

Outside of dancing, Holly is interested in street wear fashion, film and electronic music and hopes to look further into how she can integrate dance into all these.





## EMERGENCE 24 COMPANY DANCERS



### EMILY STROUD

Born and raised in South Wales, Emily started dance aged 4 at her local dance school where she trained in Latin, Ballroom and Jazz, doing IDTA exams and RAD Ballet. As a teenager she also competed in national competitions.

At age 16, Emily went on to study at Rubicon Dance in Cardiff where she fell in love with contemporary dance and had the pleasure of performing works by Matteo Marfoggia, Marcus Jarrell Willis and Jack Philp. At this time, she also had the opportunity to work as a background actor on TV shows such as 'Brave New World' and 'Sex Education'.

At age 19, Emily went on to study at London Contemporary Dance School where she recently graduated with a First-Class Honours degree. Here she particularly enjoyed performing works by Seke Chimutengwende, Ohad Naharin/Chisato Ohno, Shobana Jeyasingh and Fubunation. Whilst studying for her degree she discovered a love for dance comedy, inspiring her dissertation and dance film 'CLOWN TO GO'.

A highlight for Emily was going on an international exchange during her third year, where she spent a semester dancing at the Conservatoire National Supérieur de Musique et de Danse de Paris. In her spare time Emily enjoys cooking and going to comedy clubs.

### ROSE UPTON-CREED

Born in Hull, Rose grew up in Northern Ireland and Hertfordshire. She began dancing regularly at age 13, taking ISTD classes at Let's Dance Academy, St Albans.

In 2017, she was selected for Trinity Laban's CAT Scheme. Here she discovered her love for contemporary dance, especially floorwork. She worked with Bim Malcomson and Luke Birch, performing their commissioned works at the Bonnie Bird Theatre. She also undertook work experience with Shobana Jeyasingh Dance and was subsequently offered the role of SJD Youth Ambassador.

In 2019, Rose was offered a place at Trinity Laban Conservatoire studying BA (Hons) Contemporary Dance, where she trained in a variety of techniques and worked with Ali Curtis-Jones, Matthew Harding, and Charles Lineham. In her final year, she toured various venues in London, including the main stage at Move It. She also collaborated and performed in a peer-led project surrounding dance and parkour.

Rose has often pursued an interest in the science-arts relationship, choosing to focus her final independent project on chaos, (dis)order, and dance. Following graduation, Rose became an apprentice at Mystic Ballet in Connecticut, USA. Over the MB2 season, she performed multiple roles at Mystic Darkroom.

Outside of dance, Rose enjoys yoga, aerial silks, climbing, travel, surfing and anything beach.



## EMERGENCE 24 COMPANY DANCERS



### GWYNNETH WISE

Gwynneth was born in Canberra, Australia and started dancing at the age of 6. She undertook full-time dance study from 2015 at Dance Development Centre in ballet, contemporary, and jazz, completing the Australian Teachers of Dance Certificate IV in 2019. Gwynneth continued her studies at Queensland University of Technology (QUT) in Brisbane, graduating with a Distinction in Bachelor of Fine Arts - Dance Performance in 2022, receiving Dean's Commendations in 2020 and 2022.

While at QUT Gwynneth focused on ballet and contemporary and extended her practice into choreography, dramaturgy and technology. She has a particular interest in working within complex multidisciplinary environments alongside other creative practitioners, such as musicians, visual artists and digital creators. This focus was highlighted in the collaborative, audience interactive works 'Observe', performed at the

Queensland Museum, and 'Cosmos: The Oasis' in her final year. During her dance training Gwynneth has had the pleasure of working with a range of innovative choreographers including, Australian Indigenous choreographer, Daniel Riley, Csaba Buday, Stephanie Hutchison and Elizabeth Old. Gwynneth's passion for dance lies in performing and the dynamic exploration of choreographic ideas within the creative process.

Outside of dance Gwynneth enjoys pilates, yoga, and baking with her family and friends.







## EMERGENCE TEAM AND COLLABORATORS



### **Phil Hargreaves - PRODUCER**

Phil Hargreaves is an award-winning cultural leader specialising in crafting cultural experience that are relevant, punchy and audience focused. Phil works in a range of settings to support the development of artists, economies and artistic productions. Phil's passion is ensuring everyone has access and opportunities to engage with and share cultural experiences, ranging from large scale outdoor productions and festivals to intimate light installations and everyday culture.

Phil's work includes working with Highly Sprung and Executive Producer for Joss Arnott Dance, as well as Bradford Council as Head of Creative Programmes. Phil is also a board member for Outdoor Arts UK and the Co-Chair of Light Up the North Network.

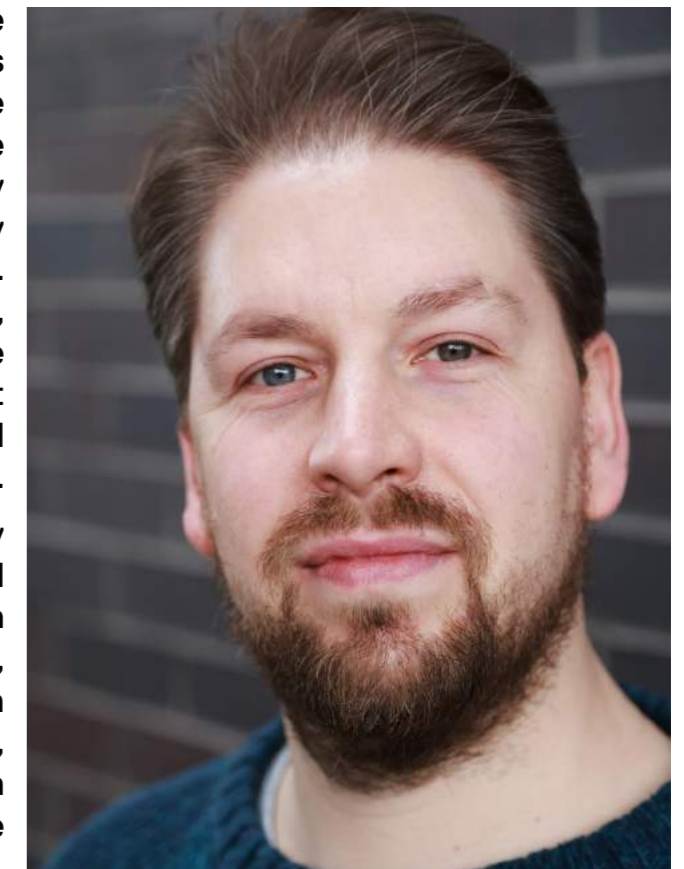
Photo credit: Déda

### **Charlie Cragg - LIGHTING DESIGNER**

Charlie trained at LIPA from 2005-2008. He has worked as a freelance technician across both music and theatre festivals around the UK. He joined Salford University as a full-time technician in 2015. He has worked on too many different projects to mention and has seen many students through our doors.

He still freelances as a part-time lecturer, technician and musician, alongside his job here at Salford. Music has always been an important part of Charlie's work and has always inspired his approach to lighting design.

During his career he has had the opportunity to work with an amazing array of artists and companies such as Walk the Plank, Teunkie Van Der Sluijs, David Crowley, Rachel McMurry, Mark Winstanley and Choreographers such as Alice Klock and Florian Lochner (FLOCK), Anthony Missen (Company Chameleon), Maria Caruso, Bridget Fiske, Lisa Simpson Inclusive Dance and Coalesce Dance Theatre.



## EMERGENCE TEAM AND COLLABORATORS



### **OHAD FISHOF – ‘THE LADDER’ COMPOSER**

Ohad Fishof is an interdisciplinary artist, working in a diverse range of fields including dance, sound, performance, video and installation. He began his artistic career as lead singer and writer with the pioneering Israeli art-pop band Nosei Hamigbaat. He later moved to compose music for dance, performance and art installations while at the same time, expanding his artistic

endeavours to other media. In 1997 he received an MA in Dance from Laban Centre, London. He spent the following years creating dance and performance pieces as well as sound and video installations in London, where he was then based. ‘Home’, his performance collaboration with artist Uri Katzenstein, was presented as part of the 2001 Venice Biennial.

Over the last twenty years, Fishof has been consistently expanding his ever-growing body of work – a difficult-to-categorize continuum of idiosyncratic time-based art, ranging from live music to site-specific performance work, video, installations and dance pieces. His short film ‘Abduction’ won first prize for Best Experimental Film at the Jerusalem Film Festival 2011. In 2012 he premiered the audio-visual solo performance ‘A Lecture on Architecture’ and performed it in Israel, Japan and the USA; winning the Ministry of Culture Award.

Fishof is long-term collaborator of both Noa Zuk and Batsheva Dance Company with its artistic director Ohad Naharin. He designed the soundtracks for Naharin’s ‘Three, Max, Seder, Furo’ and ‘Telophaza’, and served as a dramaturg for the latter, as well as for Naharin’s solo evening Playback, where he acted as musical director. Fishof is also a senior teacher of Naharin’s Gaga movement language, and had taught Gaga classes and workshops worldwide. Fishof lives and works in Tel Aviv. He teaches at Bezalel Academy of Art and Design and at Hamidrasha Faculty for the Arts in Beit Berl College.

Photo credit: Ground Works

<http://ohadfishof.org/>

### **SABIO JANIAK – ‘DOGMA’ COMPOSER**

Internationally acclaimed artist, composer and music producer. Founder of Mastering Harmony, Psycho Sensory Clinic and Be Well Music.

With an impressive career spanning over two decades, Sabio has travelled the globe, gracing over 85 countries with his awe-inspiring performances, enlightening workshops, and transformative retreats. His artistic journey began in his early childhood, and he has since honed his craft to perfection, earning a Master’s Degree in Classical Percussion and a music production qualification from the prestigious London Centre of Contemporary Music (UK).

Sabio Janiak’s multifaceted talents, coupled with his unwavering dedication to his craft,



## EMERGENCE TEAM AND COLLABORATORS

have solidified his position as an influential force in the music and art scene. Through his compositions, performances, and therapeutic endeavours, he continues to push the boundaries of creativity, leaving a lasting impact on those fortunate enough to experience his extraordinary artistry.

[bewellmusic.com](http://bewellmusic.com)

[@be\\_well\\_music](https://www.instagram.com/be_well_music)



### **James Keane—‘SURGE’ COMPOSER**

Trained at Trinity College of Music. A composer, conductor, orchestrator, director, deviser, multi-instrumentalist and improviser. He has worked with skins, strings, bottles, bags, radiators, reeds, tables, tubes, chalk, celery, computers, theatres, living rooms, bones, trombones, algorithms, voices, orchestras and other instruments. He’s played other people’s music in the Brooklyn Academy of Music, an Operating Theatre and Sydney Opera House; other people have played his music in Sadler’s Wells, Blackpool, Tasmania...

He has conducted, played and performed with Clod Ensemble since 1995 and has toured internationally with Hofesh Shechter Company since 2010. He was an Associate Lecturer in Theatre Improv at University of Winchester for 8 years and has also taught Repertoire at Trinity College of Music, Masterclass at University of Salford and Physical Theatre at Plymouth University.

Orchestrations include work for Murray Gold (BBC, C4 & films), John Browne (ROH), Paul Clark (Katie Mitchell), Steve Blake (Cholmondeleys and Featherstonehaughs), WNO Chorus and for Akram Khan’s new English National Ballet piece Creature for composer Vincenzo Lamagna.

He has composed for Charles Linehan, Lost Dog, Youth Music Theatre UK, Mathieu Geffré/Rendezvous Dance, Trinity String Ensemble, Charlotte Spencer Projects, Struan Leslie, Flexer & Sandiland, Doko Films, Rachel Birch-Lawson, The Natasha’s Project, Sophia Nappi, Summit Theatre, Graeae Theatre, Circus Space, Lizzi Kew Ross, and Joss Arnott Dance - including a piece with Dame Evelyn Glennie DBE which she now performs in recitals.

Recently he composed the score for the award-winning short film ‘Becoming Everything’ directed by Dan Löwenstein.

He also works regularly with Theo Clinkard, writing and performing in company works – ‘Of Land And Tongue’ and ‘This Bright Field’ (Brighton Festival Commission) and for his piece ‘somewhat still when seen from above’ for Tanztheater Wuppertal Pina Bausch.

[jameskeane.net](http://jameskeane.net)

[soundcloud.com/jameskeane](https://soundcloud.com/jameskeane)

[@jamesmartinkeane](https://www.instagram.com/jamesmartinkeane)

## EMERGENCE TEAM AND COLLABORATORS



### **Rebecca Coleman—HEAD OF COSTUME**

Rebecca's professional costume experience of over twenty years has been multifaceted, working in both classical and contemporary dance, musical and applied theatre. Her skills and passion for costume gave her the opportunity to work all over the USA and back to the North West of England, Salford. Rebecca heads up the Wardrobe department team and is a part-time lecturer for costume and technical theatre, where she aspires to keep high standards, encourage innovation and creative thinking throughout her work.

### **Josh Hawkins—PHOTOGRAPHY AND FILM**

Josh Hawkins is a director, choreographer and dancer currently based in Manchester. After founding Hawk Dance Theatre in 2015, Josh has produced and created his own projects, receiving several funding awards from Arts Council England. Josh has produced works for various platforms (stage, screen and festivals) which have been showcased throughout the UK. Excited about collaboration, Josh's interests lie in creating dynamic movement work, connecting multiple art forms and reaching diverse audiences.

As well as his work with Hawk Dance Theatre, Josh works independently as a photographer and filmmaker within the arts industry. Josh has worked for leading artists and organisations, such as; Dance4, Northern School of Contemporary Dance, Yorkshire Dance, Gary Clarke and Joss Arnott Dance to create a range of promotional materials. Josh was commissioned to create a Random Acts film by Tyneside Cinema, which was broadcast on Channel 4's TV platform in November 2015. His film, 'The Blackest Day' won an award for the Best Experimental Short Film at the London City Film Awards 2017.

Josh graduated from Northern School of Contemporary Dance with a first class honours degree in 2013 and later completed a postgraduate course touring with VERVE.

Photo credit – Chloe Maylor  
[www.hawkdancetheatre.com](http://www.hawkdancetheatre.com)  
[@hawkdance](https://twitter.com/hawkdance)  
[@hawkjosh\\_](https://twitter.com/hawkjosh_)



## EMERGENCE EDUCATION AND OUTREACH

As part of their postgraduate studies, Emergence dancers grow their knowledge and experience in designing and delivering accessible, unique and high-quality workshops to participants of diverse ages and abilities. As part of the 2023 tour, our education and outreach workshops are tailor-made to meet each individual's needs, creating a positive and safe environment for all participants. All workshops are taught by the company dancers, who have experience teaching individuals from various backgrounds and age groups. Our educational work supports and enhances national curriculum examination criteria, prioritising talent development in dance.

### AIMS AND OBJECTIVES:

- To deliver all classes and workshops to a level of excellence.
- To inspire and excite all participants regardless of their dance knowledge or experience.
- To create an overall sense of encouragement for participants self-development whilst working in a safe and supportive working environment.
- To identify and develop strengths and the potential of individuals and the whole group.
- Create, develop and sustain strong working relationships with community groups, schools, colleges and higher education establishments.
- To liaise with teachers and leaders prior to the workshop date to discuss the requirements, needs and individual preferences.
- To develop secondary skills such as self-motivation, confidence, team building, social skills.

Workshops give participants the opportunity to engage with members of Emergence directly and include a contemporary dance technique class, the learning of repertoire and participating in creative process used in the company's productions.

For more information please contact

Debbie Milner, Programme Leader

D.L.M.Milner@salford.ac.uk

## MA DANCE SUITE AT THE UNIVERSITY OF SALFORD

Our MA Dance suite offers diverse paths for dance artists ready to expand upon the creative, artistic and professional possibilities open to them whilst engaging with established industry partners. Our MA Dance programme will help you develop both as artists and working professionals, pursuing creative ambitions within sustainable dance careers.

Our full suite of courses includes:

### **MA Dance: Performance and Professional Practices (Emergence)**, in collaboration with Joss Arnott Dance.

The Performance and Professional Practices programme not only focuses on contemporary dance performance and touring at the highest level, but also addresses the wider needs of the dance professional, such as teaching and producing.

### **MA Dance: Choreography and Professional Practices**

Taking the focus of the choreographer as both an artist and creative entrepreneur, you will explore the creative practices innate in dance making and the concentric circles of work related to choreography as a 'portfolio career'. The programme explores the importance of creative collaboration and embeds industry experience in the development of your creative practice.

### **MA Dance: Creative Dance Education**

On the Creative Dance Education programme, you will explore the creative and professional skills needed for dance teachers, educators and youth dance leaders. You will delve into the creative aspect of dance education, exploring the importance of creative collaboration and embeds an education and industry placement in the development of your creative practice.

For more information on these courses, please visit [salford.ac.uk](https://www.salford.ac.uk) or email Debbie Milner at [D.L.M.Milner@salford.ac.uk](mailto:D.L.M.Milner@salford.ac.uk)





JOSS  
ARNOTT  
DANCE

EMERGENCE



University of  
**Salford**  
MANCHESTER

 @jossarnottdance

 /jossarnottdance

 /jossarnottdance

 @jossarnottdance  
#jossarnottdance

 @emergence\_dance

 /EmergenceDanceCo

 /EmergenceDanceCo

#emergence24

 @danceatsalford

 /salforduni

 /salforduniversity

 @salforduni

#danceatsalford

[www.jossarnottdance.com/emergence](http://www.jossarnottdance.com/emergence)