


# 2024 annual report

# Table of Contents:


Mission 1

ANIKAYA Dance Diplomacy global reach 2

 Conference of the Birds new initiative: ANIKAYA Birds Intensives 3

 Migrations 4

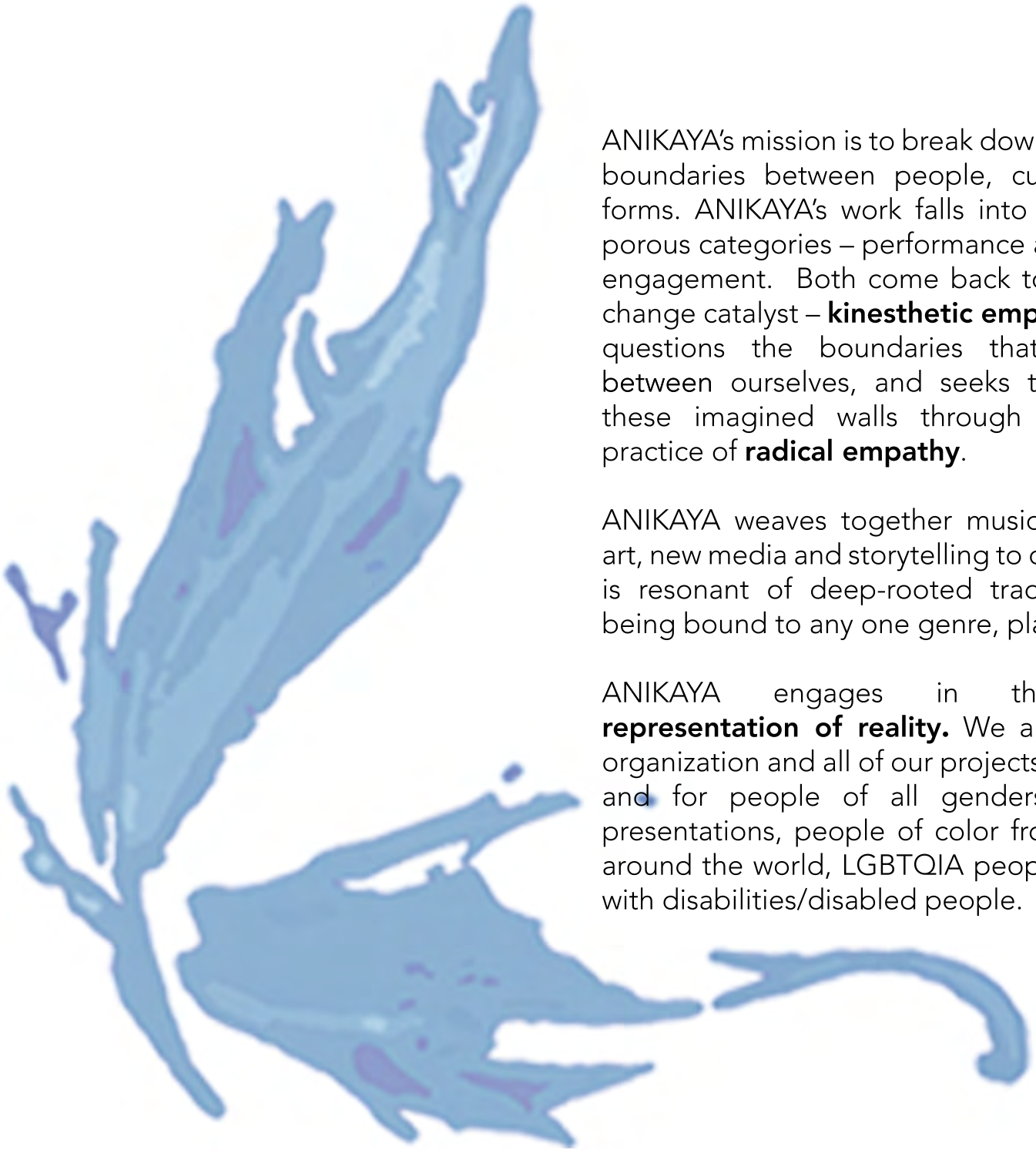
 T(h)ree 5-6

 Waterfall 7-8

 Run Like a Girl 9

Financial Statement 10

Board of Directors 11



ANIKAYA's mission is to break down the perceived boundaries between people, cultures and art forms. ANIKAYA's work falls into two symbiotic, porous categories – performance and community engagement. Both come back to one essential change catalyst – **kinesthetic empathy**. Our work questions the boundaries that we imagine between ourselves, and seeks to break down these imagined walls through an embodied practice of **radical empathy**.

ANIKAYA weaves together music, dance, visual art, new media and storytelling to create work that is resonant of deep-rooted traditions, without being bound to any one genre, place or practice.

ANIKAYA engages in the **authentic representation of reality.** We are an artist-run organization and all of our projects are created by and for people of all genders and gender presentations, people of color from the US and around the world, LGBTQIA people, and people with disabilities/disabled people.

# ANIKAYA
## Dance Diplomacy
## 2023



**Run Like a Girl**
Kinshasha, Congo - DRC



**Conference of the Birds**
New York City - showcase
Cotonou, Benin - Birds Intensive



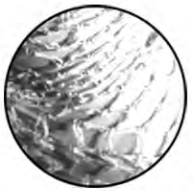
**T(h)ree**
Boston, MA
Somerville, MA



**The Women Gather - workshops**
Boston, MA



**Waterfall**
Boston, MA
Somerville, MA
New York City
Kolkata, India
Tijuana, MX



**Lilith**
Kolkata, India



**Migrations**
New York City
Somerville, MA
Heidelberg, Germany



**We Are all Here Right Now and other workshops**
Somerville, MA
Kolkata, India
Tijuana, MX
Cairo, Egypt
Pulawy, Poland

# ANIKAYA Birds Intensives

In 2024 we launched a new initiative - the ANIKAYA Birds Intensives.



ANIKAYA Birds Intensives immerse participants in the world of the Birds, ANIKAYA's Conference of the Birds ensemble – the Birds.

Participants learn the movement vocabulary and approach of four individual Birds, and experience the practices that brought these very different artists into one deeply connected flock.

The combination of the practices of the Birds who teach in the Intensives address and expand our relationship to space, time and each other. The Birds guide participants on a journey through the poem Conference of the Birds by the Persian poet Farid ud-din Attar, anchoring the experience in a millennium old text that remains relevant in the modern world. Each program is hosted in a place that offers us unique insights into the history of human movement, and that, in conjunction with the poem, provokes important conversations about our constructions of identity, community, history and the present moment.

***"All of the workshops brought us deeper into this work of Ensemble practice and what it means to shed the layers of who we are and what separates us to create this beautiful home. This experience really did change my life and I'm very grateful to all of the teachers, to all of the dancers that participated. I'm grateful that I get to carry everybody with me as I keep going on my journey."***

*Maggie (from the US)*

***"The ANIKAYA Birds Intensive in Benin has been an experience I can't speak about in one day or in one minute. I have seen another form of family, another form of love that is so rare. I learned not just about technique and dance, but about life."***

*Ehmi (from Nigeria)*



**Migrations** is a site-responsive, highly-structured movement score that incorporates elements based on the flocking behavior of birds, exploring similarities between movements found in human cultures and migration. It is created in collaboration with local dancers and other community members by ANIKAYA's Birds ensemble. It is intended for multi-generational groups of mixed ability.

Migrations was re-created in 2024 in New York City, Somerville, MA, and Heidelberg, Germany

bersusay Following

To truly listen to someone, to gently open one's soul to another, to cherish, to demonstrate care... there are countless magnificent exchanges awaiting our mutual effort, calling for our gratitude. As Wendy stated at the end of the workshop, more souls need to embrace the dance 🧿

@lobatolieta @wendyjehlen @interactions.hd

Followed by the_ksarveshan_way and 3 others

Baraka · Rumi

Heidelberg, Germany

11

1



**T(h)ree**

We were thrilled to receive a MAP Fund grant for T(h)ree. T(h)ree has been transformed into a work for public space.

T(h)ree at Lincoln Park, Somerville, MA



T(h)ree at the Christian Science Center Fountain, Boston

**Waterfall** - a movement workshop and outdoor participatory performance

Waterfall is a global ritual, taking place on iconic and overlooked staircases around the world. Twenty or more dancers cascade slowly together down a staircase. Waterfall is created in an intensive workshop in which dancers and other movers learn to move together as a body of water through a series of practices developed by Wendy Jehlen, Artistic Director of ANIKAYA Dance The-

Improvisation and Deep Listening.

Waterfall is an intersection between two of ANIKAYA's public dance series - Sacred Spaces and Mass Movement.

Sacred Spaces is a series of public space interventions that unveil the sacred in the urban landscape.

Mass Movement is a series of actions that call attention to urgent issues that require us to move together as a species to address. Mass Movement actions, like change, are impossible without many people moving together in solidarity. The practices that are taught in Mass Movement projects teach us to work together with care and to connect across what we imagine to be barriers.

In 2024 Waterfall was conducted in locations around Boston, New York City, and in Kolkata, India and Tijuana, Mexico.




Tijuana

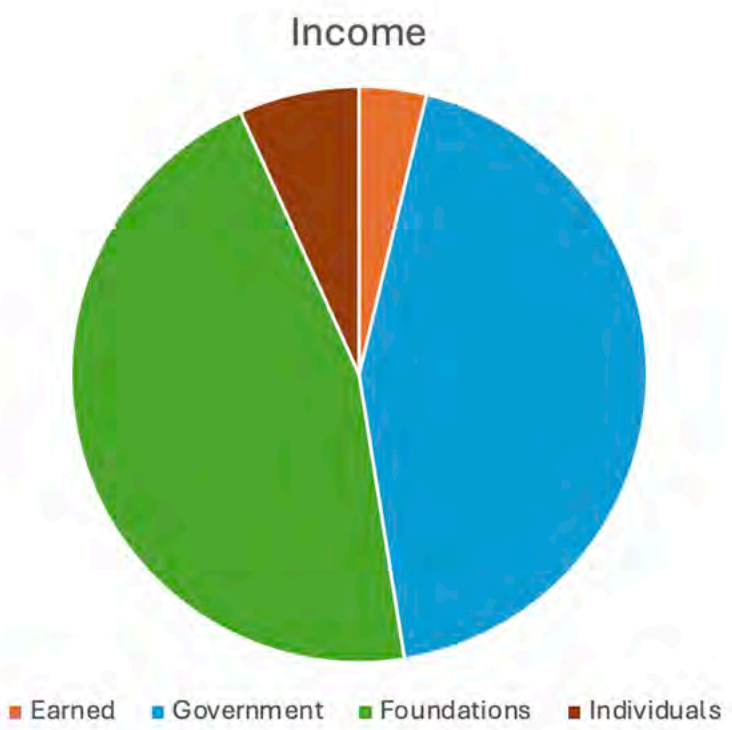

Kolkata

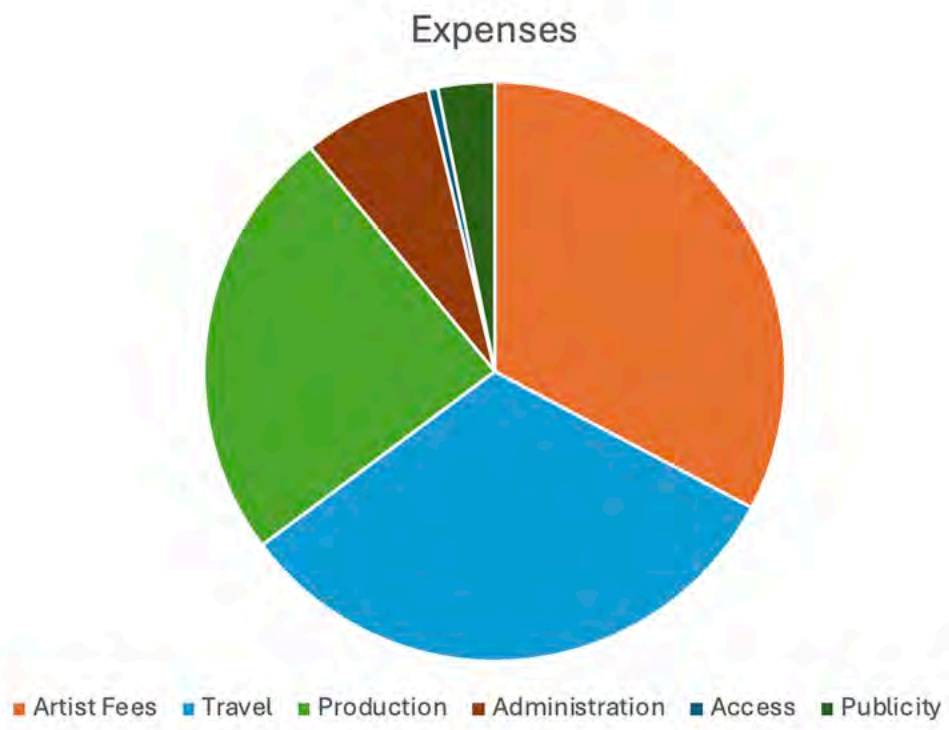

New York City

**Run Like a Girl** is a multidisciplinary project that looks at the words and phrases permeating our cultures that chip away at the self-esteem of girls, creating a false image of girls and women as "weak." These workshops teach a series of movement activities that explore ways of playing, running, and interacting in stereotypically feminine ways – i.e., cooperatively, supportively, non-competitively. As part of the workshops, ANIKAYA and our collaborators lead open discussions about "like a girl" phrases and what they could mean, if we reclaim them.

Run Like a Girl relaunched in Africa this year in Democratic Republic of Congo.






**Income:**

| | |
|---|---|
| Earned: | $7000 |
| Government grants: | |
| Federal | $44940 |
| State | $16250 |
| Local | $20000 |
| Foundations | $85000 |
| Individual Donors: | $12581 |
| Total: | $185771 |

**Expenses:**

| | |
|---|---|
| Artist Fees: | $60200 |
| Travel: | $58710 |
| Production: | $44601 |
| Administrative (7.25%): | $13300 |
| Access: | $1000 |
| Publicity: | $5800 |
| Total: | $183611 |

**Major funders:** US Department of State/Arts Envoy, Mass Cultural Council, Boston Culltural Council, Cambridge Commiunity Foundation, One life Foundation, eeg-cowles Foundation, The Boston Foundation, Boston Dance Alliance, Foley Hoag Foundation, MAP Fund

# ANIKAYA Financial Statement 2024

| **Income** | | |
|---|---|---|
| ***Earned Income*** | | |
| Benin Intensive tuition/fees | | 7000 |
| | | |
| ***Government*** | | |
| DOS - PAS/Arts Envoy | | |
| | Congo DRC | 24940 |
| | South Africa | 20000 |
| | | |
| Boston Cultural Council community bldg | | 5000 |
| Boston Cultural Council org support | | 10000 |
| Mass Cultural Council - org support | | 10300 |
| Mass Cultural Council - STARS | | 5950 |
| Boston night activation | | 5000 |
| | | |
| ***Foundations*** | | |
| Cambridge Community Foundation | | 15000 |
| One Life Foundation | | *12500* |
| eeg-cowles Foundation | | *7500* |
| Stephen Clapp foundation | | *3500* |
| CJP | | 5500 |
| Boston Dance Alliance Next Steps | | 6000 |
| Multi Art Production Fund | | 30000 |
| Foley Hoag | | 5000 |
| ***Individuals*** | | |
| Board dues | | 2400 |
| Individual donors | | 10181 |
| | | |
| TOTAL INCOME | | **185771** |

| **Expenses by category** | |
|---|---|
| Artist payments | 60200 |
| Travel including per diems | 58710 |
| Production/materials | 25850 |
| Space rental | 15000 |
| Access - interpreters | 1000 |
| Artist Manager | 3751 |
| Publicity | 5800 |
| Admin: | |
| Producer | 2500 |
| APAP | 2000 |
| Accounting | 2000 |
| Insurance | 1000 |
| Development | 4800 |
| Documentation | 1000 |
| **Total Expenses** | 183611 |

# Board of Directors

Hussein Rashid
Board Chair

Lydia Volaitis
Clerk/Treasurer

Directors:
- Danielle Egan
- Njeri Grievous
- Genevieve Hyacinthe
- Andrea Blesso

Wendy Jehlen
Artistic Director