

Licence Agreements: VDT Productions in Higher Education

Broken Chords. Photograph: Hugo Glendinning

Based on a model that has been successfully developed and delivered over the past three years at the Royal Ballet School in London, Vincent Dance Theatre (VDT) invites your HEI/Conservatoire to licence one or two highly acclaimed past productions; ***Broken Chords*** (2005) and ***Motherland*** (2012) for your students to explore to support the study of contemporary dance, physical devised theatre, ensemble work and socially engaged practice. Forming part of VDT's new digital archive, VDT Licence Agreements offer access to high-quality captured live performances and contextual resources designed to support BA students' critical engagement, analysis and creative thinking.

What's included in a licence?

- ***Broken Chords* / *Motherland*** via a private web link and/or DVD
- Structured guidance for integrating the work into module delivery within your course
- Supporting contextualising materials; access to director's notebooks, VDT's YouTube Practices videos
- Creative engagement tasks designed by Artistic Director, Charlotte Vincent
- Rights to use VDT's content within teaching, studio practice and internal learning environments
- Optional in person seminar with Artistic Director, Dr Charlotte Vincent

Who is it for?

VDT Licenses are designed for Conservatoire and University lecturers, module leaders and course directors of Dance, Drama, and Performing Arts Departments to embed into contemporary dance, choreography, devised theatre, physical theatre and performance student learning modules.

It is particularly relevant for degrees and vocational training encouraging students to understand:

- Choreography and Composition
- Collaborative / Ensemble Practice
- Dramaturgy
- Interdisciplinary, practice and production
- Socially engaged performance
- Feminism and female led creative approaches

Seminars Discussing Key Themes and Practices

In seminars that accompany our work on film, Vincent discusses with students how she collaborates, how she aims to communicate meaning through movement and unpacks the transition built with an audience through performance. Through discussing student needs at RBS, her seminars there have focused on how dance can be more than just technique. In other HEI's the emphasis will be different and after an initial discussion and agreement, the seminar can focus on whichever aspects of the creative process is most relevant for your students. How do the performers bring themselves to the work? How does Vincent approach the use of text? What role has live music had in VDT's work? How does Vincent translate live work into work made for film?

Why Vincent Dance Theatre?

VDT is an established company known for making politically engaged, intellectually rigorous, emotionally charged contemporary performance work. For Higher Education settings, licensing VDT's productions offers a rare opportunity to study performance that truly sits at the intersection of dance, theatre, choreography, text and live music - offering students an opportunity to expand their understandings of contemporary practice.

What does it cost?

Licence* of *Motherland* = £1,500+VAT

Licence* of *Broken Chords* = £1,500+VAT

In person lecture or seminar (2 hours) with Dr Charlotte Vincent = £300+VAT (plus travel)

*a licence is not an exclusive licence and is not a public screening licence. It is a specialist educational resource designed for studio-based and seminar-led learning in dance, drama and performance training contexts.

Find out more

We recognise that every course, cohort, and institution has unique requirements, therefore we can offer flexible, tailored delivery to ensure the programme aligns with your curriculum, learning outcomes, student needs, and budget. From shorter screenings, to full-day sessions, we can create a bespoke programme that fits your requirements.

To discuss a licensing opportunity contact:

Sophie Parkin, Head of Operations and Business Development

sophie@vincentdt.com or call 07395 714097

Visit the VDT Production Timeline:

vincentdt.com

@ /vincentdancetheatreuk

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[Read our Safeguarding Policy](#)



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Case Study: Royal Ballet School, London

Since 2024, VDT's work has been studied as part of Royal Ballet School BA (Hons) Degree in Classical Ballet and Dance Performance second year module, where students study work from a contemporary context. In the 2024/25 academic year, students studied **Broken Chords**; in 2025/26, the focus shifted to **Motherland**; and in 2026/27, **Broken Chords** will return as a module. Access to the productions has been supported by practical workshops and seminars, enabling students to deepen their understanding of the creative process and informing the critical essays they produce as part of their studies. Studying Vincent's work alongside Cathy Marston, Pina Bausch and Crystal Pite encouraged students to explore female-led contemporary choreography outside of the conventional ballet canon.



Dr Charlotte Vincent (centre) with 2nd year Student in BA honours Classical Ballet and Dance Performance Students, 2025

“Thank you so so so much for the fabulous workshop. The students loved it. It was so good to see them being challenged to consider wider approaches to movement. They were very positive about the workshop and are excited to study **Motherland!**”

Andy Granville, Senior Teacher,
Upper School, Royal Ballet School

Broken Chords (2005)

Set amongst rows of wooden chairs, with a huge chandelier hanging overhead, **Broken Chords** is a visually striking portrait of breaking up and breaking down by an international, multi-tasking ensemble of performers. Heartbreaking in its honesty, full of dark humour, sublime dancing and playful theatricality, **Broken Chords** shifts effortlessly between the bleakly comic and the beautifully tragic, charting the director's devastating divorce with rebellious and hysterical results. Teasing the audience at every turn, **Broken Chords** represents Vincent Dance Theatre's coming of age as a company that has consistently surprised, challenged and delighted audiences since forming in 1994. **Broken Chords** was originally commissioned by Sheffield Theatres and the Nuffield Theatre Lancaster and funded by Arts Council England and the Esmée Fairbairn Foundation.

‘Broken Chords was about the most harrowing yet inspiring transmutation of personal pain into artistic achievement that I have encountered.’ **New York Times**

*‘astonishingly original in the way it takes the familiar and turns it on its head... **Broken Chords** shows the subtlety with which expressive movement, choreographed by an experienced and inspired artist, can cut to the heart of everyday reality’*
New York Times

Motherland (2012)

Winding its way through airbrushed beauty, boob jobs and Botox, victim blaming, slut shaming, the might of motherhood and the challenge of childlessness, *Motherland* is a funny and moving show about having it all. In *Motherland*, Vincent Dance Theatre's brilliant, multi-talented ensemble of men, women and children take a look at the gender they were born into and the price they are paying for it. Spurred on by Simone de Beauvoir, Caitlin Moran and The Spice Girls, Vincent goes into battle with the big boys, arguing against a narrow, over-sexualized definition of femininity to ask what it is that we really, really want. Uncompromising yet utterly accessible, *Motherland* has a broad appeal for both all genders sexes through its potent, provocative blend of theatre and dance.

Motherland is a call to arms: one that sticks two fingers up at the shallow hypocrisies and inequalities of our time and to ask asks 'what do we hope for now?'. *Motherland* was commissioned by Brighton Dome and Festival, South East Dance, Corn Exchange Newbury, The Point Eastleigh and Peak Performances @ Montclair State University, New Jersey, USA.

'Motherland is a challenging, multi-layered and often thought-provoking journey through motherhood, women's choices and image. Much of the time that journey is messy.' David Mead, **Ballet Dance Magazine**

'Music and folk-song thread through the piece, not as an ironic counterpoint, but as a simple and often touching commentary on the action. Many of the 10-strong cast are accomplished instrumentalists and this elision of musical and narrative performance... What gives Vincent's work its power is that it is born not of hot-housed theory but of lived experience. It comes from the heart and that's not always a pretty place.' Luke Jennings, **The Observer**



Motherland. Photograph: Alastair Muir