

# CURRICULUM VITAE

## HALIFU OSUMARE

African American & African Studies  
 University of California, Davis  
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### ACADEMIC SUMMARY

#### Education

- 1999 Ph.D. - University of Hawai'i at Manoa  
 Department of American Studies
- 1993 M.A. with honors - San Francisco State University  
 Special Major: "Ethnology of Dance"  
 Departments of Anthropology and Dance & School of Ethnic Studies
- 1975 B.A. University Without Walls, Berkeley  
 Dance & Theatre Arts
- 2001 Certified Instructor of the Katherine Dunham Dance Technique  
 Institute for Intercultural Communication, East St. Louis, Illinois

#### University Appointments

- 2016 – PRESENT Professor, Emerita
- 2013 - 2016 Professor, University of California, Davis
- 2011-2014 Director, African American & African Studies Program,  
University of California, Davis
- 2006 - 2013 Associate Professor, University of California, Davis  
 African American & African Studies
- 2000-2005 Assistant Professor of Dance & American Culture Studies  
Bowling Green State University; Joint appointment with American Culture  
 Studies Program & School of Human Movement, Sport, and Leisure Studies;  
 Bowling Green, OH.
- Fall 2008 Senior Lecturer – Department of Dance Studies; School of Performing Arts  
 University of Ghana, Legon - 2008-2009 Fulbright Scholar
- Spring 2000 Visiting Lecturer, University of California, Berkeley  
 Departments of African American Studies and Dramatic Art.
- Spring 1999 Visiting Assistant Professor, University of California, Riverside  
 Department of Dance. Member of five-scholar international research seminar: "Race and  
 Representation in Dance."

1996- 1998 Lecturer, University of Hawai'i at Manoa, Department of American Studies.

1981-1993 Lecturer, Stanford University. Joint appointment: Dance Division and the Committee on Black Performing Arts.

#### Curricular Development

AAS 181 Hip-Hop in Urban America – University of California, Davis. Upper Division course designed to investigate issues in hip hop, including its connection to African diasporic performances, ethnicity, “race,” gender, capitalism and commercialization, institutional policing of hip hop youth, and the culture’s globalization.

AAS 182 Hip Hop Culture & Globalization – This upper division course investigates the globalization of hip-hop, covering Africa, Europe, South America, Middle East, Europe, and Asia. Hip-Hop Culture & Globalization provides interpretive and analytical tools that enable the student to compare similar and discrete issues across a wide scope of the world’s societies and cultures.

AAS 298A Hip Hop Culture & Mass Media – Hip Hop youth culture has been partially facilitated by the media and the subculture’s appropriation into mass popular culture. Grad course explores the relationship of the changing media (television, cable, Internet, iPod, MP3 players, MySpace, Facebook, and YouTube participatory culture) to hip hop culture’s pervasive influence.

DRAM 657 Dance Ethnology – University of Ghana, Legon. Graduate course in Dance as a social system with society that reflects the socio-political structure and cultural values of a people.

HMSL 680/  
ACS 600 Aesthetics and Sport – Bowling Green State University. Graduate course exploring the philosophical basis of Sport, its cultural function in society as a form of popular culture, and sport positioned in relation to race, ethnicity, and gender.

ACS 400 Dance & American Culture – Bowling Green State University, American Culture Studies. Dance Anthropology, American Studies, & Performance Studies to examine American Indian, Native Hawaiian, and hip hop youth culture through dance.

AFRICAM 159 “Power Moves - Hip Hop Culture & Sociology” - University of California at Berkeley, Department of African American Studies. Cultural Studies, African American Studies, and Popular Culture.

DANCE .007 “Looking In, Looking Out: To Dance is Truly Human” - University of California, Riverside, Department of Dance. Own approach to the course “Watching the Dance Go By,” using dance ethnology, history, American Studies and Performance Studies.

AMST 201 "The American Experience" - University of Hawai'i at Manoa. Basic undergraduate American Studies course, utilizing socio-cultural theory, history, and current events.

AMST 202 "Diversity in American Life" - University of Hawai'i at Manoa. History, literature, and anthropology.

DANCE 185 “African Caribbean Roots of Jazz Dance” - Stanford University. Historical survey of U.S. social dance of the 20th century in relation to the dances of Haiti, Trinidad, and Cuba, under the larger rubric of African performance aesthetics. Studio and Lecture.

#### Dissertation/Thesis Students

- Engaged  
a Black Dance 2014-2016 Dissertation Chair: La Teesa Joy Walker, “Toward Intercultural Pedagogy: Revisioning Curricula in University Dance studies from Aesthetics Approach.” Performance Studies, University of California, Davis
- Identity  
Community. 2014-2016 Thesis Chair: Myrtie William, “Transition: Black women’s Emerging Politics and the Development of the Online Natural Hair Cultural Studies, University of California, Davis.
- 2008-2011 Dissertation Committee: Andrea Smith-Moore, “The Hyphy Intellect as Social Movement in S.F. Bay Area Hip-Hop,” Cultural Studies, University of California, Davis
- 2006-2010 Dissertation Committee: Robero Prince, “ “Say Hello to My Little Friend: Scarface, Cool Pose Resistance, and the Origins of Gangsta Identity,” American Culture Studies, Bowling Green State University
- 2004-2008 Dissertation Committee: Ramona Coleman, “Competing Identities: Representations of The Black Female Sporting Body,” American Culture Studies, Bowling Green State University
2005. Thesis Committee: Erica Lanice Washington, “‘Shabach Hallelujah!’ The ‘Continuity of the Ring Shout Tradition as a Site of music and Dance in Black American Worship,” Music History, Bowling Green State University

#### Research Interests

My general research focus encompasses the fields of Cultural Studies and African Americans Studies, with an emphasis on how African American performance has historically utilized resistance, complicity, and play in relation to structures of power. I am interested in two specific areas embedded in this general focus: 1) how global popular culture’s centralization of African-derived performance aesthetics in the era of postcolonialism informs a variety of African-based performance phenomena, including global hip-hop culture, and 2) the interplay of African American vernacular and concert dance forms in the fusion styles of contemporary black choreographers. My popular culture research has focused on hip-hop youth culture, with an emphasis on globalization theory and Ghana’s hiplife music as specific example; however currently I am focused on contextualizing my own career as a dancer-choreographer and arts activist in relation to historical periods of socio-political black activism.

#### Refereed Publications (Books)

Dancing in Blackness: A Memoir. University Press of Florida, forthcoming 2018.

The Hip-Hop in Ghana: West African Indigenization of Hip-Hop. New York: Palgrave Macmillan, 2012. Paperback Edition, 2013

The Africanist Aesthetic in Global Hip-Hop: Power Moves. New York: Palgrave Macmillan, 2007. Paperback Edition, 2008.

(Refereed Book Chapters & Journal Articles)

“Socialization through the Arts: Katherine Dunham as Social Activist,” in *Sentient Performativities of Embodiment: Thinking alongside the Human*, Lynette Hunter, Elisabeth Krimmer, and Peter Lichtenfels, eds. Lanham, MD: Lexington Books, 2016, 297-314.

“Damsel in Distress: Django Unchained as Revenge Fantasy,” in *Black Hollywood Unchained: Commentary on the state of Black Hollywood*, ed. Ismael Reed. Chicago: Third World Press, 2015, 81-83.

“Keeping it Real: Race, Class, and Youth Connections Through Hip-Hop in the U.S. & Brazil,” *Humboldt Journal of Social Relations* 37, 2015, 6-18.

“Marginalidades Connectivas” do Hip Hop e a Diáspora Africana: os Casos de Cuba e do Brasil,” in Mônica do Amaral and Lourdes Carril, eds., *O Hip Hop e as Diásporas Africanas na Modernidade*. São Paulo, Brazil: Alameda, 2015.

“Conjuring Magic as Survival: Hip-Hop Theater and Dance,” in *The Oxford Handbook of Dance and Theater*, Nadine George-Graves, ed. New York: Oxford University Press, 2015, 29-37.

“Getting ‘A Message Through to the Red, White, and Blue’: Ice-T in the Age of Obama,” in Josephine Metcalf and Will Turner, eds., *Rapper, Writer, Pop-Cultural Player: Ice-T and the Politics of Black Cultural Production*. Surrey, England: Ashgate Publishing Limited, 2014, 255-278.

“Wrapped in Illusion: The Hip-Hop Emcee as Trickster,” in Toyin Falola, ed. *Ésú: Yoruba God, Power, and the Imaginative Frontiers*. Durham, NC: Carolina Academic Press, 2013.

“Hip-Hop’s Connective Marginality in the African Diaspora: The Cases of Cuba and Brazil,” *The African Diasporas in the Modern World: Culture, Identity and Resistance*. Rio de Janeiro, Brazil: Editora Vozes, 2013.

“Becoming a ‘Society of the Spectacle’: Ghanaian Hip-Hop Music and Corporate Recolonization.” *Popular Music and Society* online, March, 2013: <http://www.tandfonline.com/doi/full/10.1080/03007766.2012.747262>.

“Motherland Hip-Hop: African American Youth Culture in Senegal and Kenya,” in Ifeoma C.K. Nwankwo & Mamadou Diouf, Eds. *Rhythms of the Afro-Atlantic World: Rituals and Remembrances*, University of Michigan Press, 2010, 161-177.

“Dancing the Black Atlantic: Katherine Dunham’s Research-to-Performance Model,” “Migration of Movement: Dance Across Americas,” a special issue of *AmeriQuest* ([www.ameriquets.org](http://www.ameriquets.org)) 7.1 (Spring 2010)

“Sacred Dance/Drumming: Reciprocation & Contention within African Belief Systems in the San Francisco-Oakland Bay Area,” in Lillian Ashcraft Eason, Darnie Martin, and Oyeronke Olademo, Eds., *Women and New and African Religions*. Santa Barbara CA: Praeger, 2010., 123-144.

“Rap & Hip Hop,” Encyclopedic Entry, *The Oxford Encyclopedia of African Thought*, F. Abiola Irele and Biodun Jeyifo, Eds. Oxford University Press, 2010, 272-275.

“The Dance Archeology of Rennie Harris: Hip-Hop or Postmodern?” in Julie Malnig, ed., *Ballroom, Boogie, Shimmy Sham, Shake: A Social and Popular Dance Reader*, University of Illinois Press, 2008, 261-281.

Book Review of *Dancing Wisdom: Embodied Knowledge in Haitian Vodou, Cuban Yoruba, and Bahian Candomblé* by Yvonne Daniel, *Dance Research Journal* Summer 2008 (40.1), 89-92.

“Gazing the Hood: Hip-Hop as Tourism Attraction,” with Philip Feifan Xie and Awad Ibrahim, *Tourism Management* (2007)

“Katherine Dunham: A Dance Pioneer of Postmodern Anthropology” in VèVè A. Clark and Sara E. Johnson, Kalso, *Writings by and about Katherine Dunham*, Madison, WI: University of Wisconsin Press, 2005, 612-623.

- "Global Hip Hop and the African Diaspora." in H. Elam, Jr. & K. Jackson, eds., *Black Cultural Traffic: Crossroads in Global Performance and Popular Culture*. Ann Arbor, MI: University of Michigan Press, 2005, 266-288.
- "Phat Beats, Dope Rhymes, and Def Moves: Hip Hop's African Aesthetics as Signifying Intertext" in Niyi Afolabi, ed., *Marvels of the African World: Cultural Patrimony, New World Connections, and Identities*, Lawrenceville, NJ: Africa World Press, 2003, 371-394.
- "Break Dancing and the Intercultural Body," *Dance Research Journal* 34/2 (2002).
- "The Hip Hop Globe: Troping Blackness Off the Hook" *Columbia Journal of American Studies* 5 (2002), 36 -58.
- "Beat Streets in the Global Hood: Connective Marginalities in the Hip Hop Globe." *Journal of American & Comparative Cultures* 2/1&2, (2001), 171-181.

### Invited Publications

(non-refereed)

- "Jay-Z on his iPod: Barack Obama as a Hip-Hop Generation Pop Icon," Online: Seeing Black.Com, 2009, [http://www.seeingblack.com/article\\_680.shtml](http://www.seeingblack.com/article_680.shtml)
- "The Black Body: Surviving Under Siege" Stanford University's Committee on Black Performing Arts' *Black Arts Quarterly* 4, No. 1 Winter/Spring 1999.
- "The New Moderns: The Paradox of Eclecticism and Singularity," *The Genius of African American Choreographers*, American Dance Festival's Black Tradition in American Modern Dance project, 1993.
- Black Choreographers Moving Toward the 21st Century*, edited and self-published August, 1991 compilation of 14 panels of choreographers, dance scholars and critics in 1989 two-city dance festival.

(Journalistic Articles, Commentaries, & Reviews)

- NEWS COMMENTARY: "Attacks Against Rapper Are Smoke Screen for Larger Issues," *Forum*, Sacramento Bee, May 22, 2011. <http://www.sacbee.com/2011/05/22/3642786/attacks-against-rapper-are-smoke.html>.
- PROGRAM ESSAY: "Cleo Parker Robinson: Aversion and Celebration," program booklet of the 1997-98 Dance Season of the Kennedy Center, Washington, D.C.
- PROGRAM ESSAYS: "Cleo Parker Robinson: Denver's 'Pamoja Woman of Free Space' and 'Lula Washington: Los Angeles' Black Dance Community Activist," program booklet for "Dance Women/ Living Legends" Project of 651, An Arts Center, Aaron Davis Hall, and the New Jersey Performing Arts Center, November, 1997.
- ARTICLE: "The Politics of Dance," *Honolulu Weekly*, March 8, 1995.
- REVIEW: "Saluting the Masters: Conference on Black Dance Companies," *Crisis*, Journal of the NAACP, May 1990.

### Papers, Panels & Lectures

(Conference Refereed Papers)

- "Play and Pain in Black Atlantic Hip-Hop: Hiplife in Ghana as Case Study," Annual Meeting of the Popular Culture Association, March 23, 2016, Seattle, WA.
- "Play and Pain in Black Atlantic Hip-Hop: Hiplife in Ghana as Case Study," Annual Meeting of the American studies Association, November 6, 2014. Los Angeles, CA.
- "Youth Agency in Ghanaian Hiplife Music," African Studies Association Annual Meeting, December 1, 2012. Washington, D.C.

- “Youth Agency in Ghanaian Hiplife Music,” Africa-in-Motion Film Festival Symposium, University of Edinburgh, Scotland, October 27, 2012.
- “Socialization Through the Arts: Katherine Dunham as Social Activist,” Performance for Social Change Symposium, University of California, Davis, December 12, 2011.
- “Hiplife Music & Culture: The Indigenization of Hip-Hop in Ghana,” Association for the Study of Worldwide African Diaspora (ASWAD), November 5, 2011.
- Hiplife Music & Culture: The Indigenization of Hip-Hop in Ghana,” African Studies Association Annual Conference, San Francisco, November 20, 2010.
- “Hiplife Music & Culture: The Indigenization of Hip-Hop in Ghana,” Popular Culture Assoc./American Culture Assoc. Annual Conference, January 15, 2010.
- “It’s All About the Benjamins: Hip-Hop in the Postmodern Capitalist Marketplace,” National Association of African American Studies, Baton Rouge, LA, February 16, 2008.
- “It’s All About the Benjamins: Hip-Hop in the Postmodern Capitalist Marketplace,” Popular Culture Association, Black Music Section, San Francisco, CA, March 22, 2008.
- “Motherland Hip-Hop: African American Youth Culture in Senegal & Kenya,” 49<sup>th</sup> Annual African Studies Association, San Francisco, November 17, 2006.
- “He Got Game: Hip-Hop & the NBA,” North American Society for the Sociology of Sport, Vancouver, Canada, November 3, 2006.
- “Performance and Performativity in Global Hip Hop: Hawaii as Case Study, American Studies Association Annual conference, Houston, TX, Nov. 17, 2002.
- “Rap Music’s Africanist Aesthetic.” International Association for the Study of Popular Music-US, Cleveland, Ohio, October 11, 2002.
- “Hip Hop’s Globalization: New Dimensions of Appropriation.” University of California’s African American Studies Department’s academic conference on hip hop culture: Hip Hop and Beyond, April 26, 2002.
- “Global Breakdancing and the Intercultural Body,” Congress on Research in Dance, New York University, October 26-28, 2001.
- “Multiple Musics/Public Intellectuals,” American Studies Association, November 8, 2001.  
Roundtable including Nina Crowley Reebee Garofalo, Laura W. Murphy, and Paul D. Fischer.
- “Enactment of a Generation: Global Hip Hop Youth Culture,” Hip Hop and Transnationalism Panel, Modern Language Association, December 27-30, 2000.
- Chair & Respondent: “Dance, Memory, and Identity Among African Americans,” American Studies Association, Detroit, MI October 12-15, 2000
- “Performance and Performativity in Global Hip Hop: Hawai’i as Case Study,” Dancing in the Millennium, An International Conference, Washington, DC July 19-23, 2000

(Invited Keynote Addresses)

- “The Hiplife in Ghana: West African Indigenization of Hip-Hop.” Globalization, Hip-Hop Music and Culture in Ghana Conference, St. Lawrence University, Canton New York, October 12-17, 2014.
- “Empowering Community: Hip-Hop as Alternative Education & Organizing.” Humboldt State University 1st Annual Hip-Hop Conference, March 28, 2014.
- “Author Halifu Osumare Meets The Critics: The Hiplife in Ghana,” Hiphop Archive, Harvard University, November 6, 2013.
- “Global Hip-Hop, Appropriation, and the Academy,” Keynote Address, Hip-Hopracy: Hip-Hop and the University Imagination Symposium, UC Irvine, October 26, 2011.
- “Triggering Change 2: Hip-Hop Community Engagement & Sites of Empowerment,” Hampshire College, Massachusetts, April 2010.

(Invited Lectures & Papers)

- “Keeping it Real: Race, Class, and Youth Connections Through Hip-Hop in the U.S. & Brazil, 8th Congress of Black Brazilian Researchers, Universidade Federal do Pará, Belem, BRAZIL, July 29-August 2, 2014.
- “Keeping it Real: Race, Class, and Youth Connections Through Hip-Hop in the U.S. & Brazil, Universidade Do Estado da Bahia, Salvador, BRAZIL, August, 7, 2014.

- “The Poetics & Politics of Ghanaian Hiplife: Hip-Hop in West Africa,” The Poetics & Politics of Hip Hop Cultures Symposium, University of Arizona, Tucson, AZ, February 7, 2013.
- “Global Hip-Hop and the African Diaspora,” & “The Hiplife: West African Indigenization of Hip-Hop in Ghana,” Young Cultures International Symposium, University of São Paulo, Brazil, April 9-14, 2012.
- “It’s All About the Benjamins: Power & Representation in Hip-Hop,” UC Santa Cruz, Kresge College, October 4, 2011.
- “Hip-Hop in Urban America: Myths & Realities,” Woodland Community College, February 17, 2011.
- Hiplife Music & Culture: The Indigenization of Hip-Hop in Ghana,” Institute of African Studies, University of Ghana, Legon. September 16, 2010.
- “Dunham Dance Technique: The Anthropological Model,” Missouri History Museum, St. Louis, MO, July 25, 2009. Keynote Address for the exhibit, “Katherine Dunham: Beyond the Dance.”
- “Dance Ethnology: A Marriage of Social Science and Dance,” Institute of African Studies, University of Ghana, Legon, October 16, 2008.
- “Dunham Dance Technique: The Anthropological Model,” Department of Dance Studies, University of Ghana, Legon, November 16, 2008.
- “Women, Gender, & Hip-Hop,” University of California, Davis – Women’s Resources and Research Center, November 29, 2007.
- “That’s the Joint” Hip-Hop Scholarship & Academia, Bowling Green State University, October 17, 2006.
- “Global Hip Hop & the Africanist Aesthetic,” Oberlin College (OH), April 23, 2004.
- “Hip Hop in a Global Context,” University of Minnesota’s Trans/lations/ferrals: Vernacular/Pop culture on the Concert Stage” (Dance Program), March 6, 2004.
- “Soul Food: “ Sacramento State University, February 28, 2004.

#### Field Research: Africa and The Diaspora, Dance Anthropology, and Hip-Hop

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| August 2014      | Afro-Brazilian Culture in Brazil: Salvador, Bahia  |
| April 2012       | Hip-Hop in Brazil: Sao Paulo and Salvador, Bahia   |
| September 2010   | Hiplife music and youth culture in Accra, Ghana.   |
| June - Dec. 2008 | Fulbright Teaching/Research Fellowship: Hiplife music in Accra Ghana.  |
| 1998-1999        | Hawaii Humanities Foundation: Hip-Hop music and culture in Hawai’i: Honolulu and Hilo  |
| 1991- 92         | Field Researcher - Traditional Arts Program, City of Oakland's Cultural Arts Division: The practice of African religions in Oakland, California, and life histories of African nationals teaching dance and music in Oakland.          |
| 1990             | Malawi, Central Africa - Cultural Affairs Department and the United States Information Service: field research among the Yao of the Salima district and the Chewa of the Kasungu district.   |
| 1976             | Ghana, and Togo, West Africa - while teaching at the University of Ghana, School of Dance, Music & Drama, dance research among the Ga of Accra, Ashanti of Kumasi, and Ewe of Volta Region and Lome area of Togo, and Dagari of Lawra. |

#### SPECIAL ADMINISTRATIVE & RESEARCH PROJECTS

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| August, 1994 | <u>KATHERINE DUNHAM IN HAWAI'I: A TWO ISLAND, ONE-WEEK RESIDENCY</u> |
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State-wide Coordinator: Organized three organizations and two university departments to honor the legendary choreographer, anthropologist, and humanitarian, Katherine Dunham. Institutions coordinated: Summer Session Office and Department of Dance of the University of Hawai'i at Manoa and Hawai'i State Dance Council (Oahu), and University of Hawai'i at Hilo and Kalani Honua Conference Retreat (Big Island of Hawai'i).

July-Aug. 1990 U.S. INFORMATION SERVICE'S ARTS AMERICA SPECIALIST MALAWI , CENTRAL AFRICA  
Dance and Arts Management Consultant to the Cultural Affairs Department's Kwacha Cultural Troupe, the national dance company under the auspices of the Ministry of Education and Culture. Restaged traditional dances for international touring, choreographed contemporary production for the repertoire, and developed Three-Year Plan for the dance company's administrative and artistic development. Interfaced with Ministry and Department heads, as well as village elders and the Artistic Director of the national dance company.

1987 - 1989 STANFORD UNIVERSITY KATHERINE DUNHAM RESIDENCY COMMITTEE  
Residency Chair & Chief Coordinator: Two year academic administrative project development, culminating in the historic Katherine Dunham Residency in May, 1989. Duties: planning, programming, fundraising, negotiating, marketing, and extensive research. Coordinated Division, Anthropology Dept., African & Afro-American Studies, Black Dance Performing Arts, and the City of East Palo Alto.

#### ADMINISTRATIVE EXPERIENCE

2011 - 2014 Director, African American & African Studies Program, University of California, Davis. Departmental representative with all levels of the university, curriculum development and course scheduling

2010-2014 Co-Director, Institute for Dunham Technique Certification: international organization established by Dancer/Anthropologists Katherine Dunham to train and certify continuing generations of Certified Instructors in Katherine Dunham Dance Technique.

1992 - 2000 Executive Artistic Director, Black Choreographers Moving, Inc.; non-profit organization whose mission is to promote workshops, performances, and research projects that illuminate the aesthetics and dance of Africa and the African Diaspora.

1986 -1990 Program Coordinator, (part-time) Stanford University, Committee on Black Performing Arts. Includes producing, marketing, fundraising, staff supervision, long-range planning. During '88-'89 school year served as ACTING DIRECTOR.

1989 Executive Producer, BLACK CHOREOGRAPHERS MOVING TOWARD THE 21st CENTURY, a National Dance Festival presented in S.F. and L.A., featuring performances, symposia, and master classes. Established two-city, four-way statewide administration that administered 10 companies from four regions of the U.S.

1977- 1986 FOUNDER AND ARTISTIC DIRECTOR, Everybody's Creative Arts Center/ CitiCentre Dance Theatre, Oakland, California's oldest multicultural dance center.



### HONORS & AWARDS

- 2016 The Harry Shaw Award, In recognition of outstanding scholarly contributions in Popular Culture Research. Popular Culture Association, African American Culture Area.
- 2016 Delta Sigma Theta Sorority, Inc., Lambda Xi Chapter, University of California, Davis. Outstanding Faculty of 2016 and Contributions to African American Community.
9. Fulbright Lecturer-Researcher, Ghana, West Africa; one of 120 scholars chosen to teach and conduct research in Sub-Saharan West Africa under the auspices of the US Department of State.
- 2007 Grants Panelist – Pew Fellowship in the Arts, Folk & Traditional Panel - Individual Fellowships, Philadelphia, PA
2001. Scholar-in-Residence, Institute for the Study of Culture & Society, Bowling Green State University, one semester research fellowship.
- 2001 Featured Dance Scholar on “Free to Dance: The African American Presence in Modern Dance,” PBS-TV Great Performance-Dance in America Series.
- 2000 Honorable Mention - Gabriel Dissertation Prize in American Studies.
- 1999 Brown-Denny Award for Scholarly Graduate Achievement - Department of American Studies, University of Hawai'i at Manoa
- 1998 Individual Research Grant, Hawaii Committee for the Humanities - Comparative Study of Hip Hop Youth Cultures in Rural Hawaii and Oakland.
1995. Grants Panelist, Rockefeller Foundation's Multi-Arts Production Fund
- 1993 Bay Area Critics Circle Outstanding Achievement Award - "Choreography in Drama" for Pecong, American Conservatory Theater production.
- 1990 Special Award: Isadora Duncan Dance Awards of Dance Bay Area - for Co-Producing the 1989 National Dance Festival, Black Choreographers Moving Toward the 21st Century.
- 1990 Individual Grant - California Arts Council's (CAC) Multi-Cultural Arts for publication of Black Choreographers Moving: A National Dialogue.
- 1989 Individual Grant - National Endowment for the Arts (NEA) Dance Program, General Services to the Field.

### PROFESSIONAL AFFILIATIONS

- Present Member, Congress on Research in Dance and Cross-Cultural Dance Resources

Present	Member, Popular Culture Association
Present	Board of Directors, Institute of Dunham Technique Certification
2002-2014	Member, American Studies Association
2010-2014	Member, African Studies Association
1999 - 2001	Board of Directors - Congress on Research in Dance