

Jacky Lansley

CHOREOGRAPHER, DIRECTOR (FILM & PERFORMANCE), PERFORMER, WRITER, TEACHER

Jacky Lansley's career has spanned over four decades. Throughout this period she has toured and lectured extensively in the UK, Europe, the USA, Brazil, Russia and Japan where she has presented and performed work within a diverse range of sites, landscapes, festivals, universities, galleries and theatre venues. She has a special relationship with Cornwall, which has inspired several major works, and it is the translation of this wide experience of space and context into choreographic language, which informs her current practice. She is the founder and Artistic Director of the Dance Research Studio, an independent centre for dance and performance research and CPD training based in Shoreditch, London. She guest lectures on interdisciplinary dance and performance at a variety of institutions and in 2011 she published 'The Wise Body: Conversations With Experienced Dancers' (Intellect Books, London and US) with co-author Fergus Early. Intellect Books also published her more recent book 'Choreographies: Tracing the Materials of an Ephemeral Art Form' in 2017.

Following an early training at the senior Royal Ballet School, Lansley was a professional dancer with the Royal Ballet Company (1968-1970) before studying at the London Contemporary Dance School (1971-1974, Diploma Choreography and Contemporary Dance) where she received a Fred Bromwich Award for choreography. She went on to become a pioneer of the British New Dance movement, performing and choreographing work with innovative groups such as Strider, co-founded with Richard Alston and Limited Dance Company (LDC) co-founded with Sally Potter (with whom she received a Time Out Achievement Award). LDC created landmark works such as Brief Encounter, Aida (Oval House Theatre), Park Cafeteria (Serpentine Gallery) and Mounting (Museum of Modern Art, Oxford). She went on to co-found the seminal X6 Dance Space where she forged her unique style in early works such as Dance Object and Dancing Ledge and was also a founding editor of New Dance Magazine, based at X6, and a founder of X6's successor Chisenhale Dance Space. During the 80's and 90's she continued to choreograph and produce her own landmark solo and ensemble work including: The Impersonators, I, Giselle (with Fergus Early), The Breath of Kings, Night Falls (with Mary Fulkerson), L'Autre, Do My Shoes Reflect the Quality of My Intellect? as well as several commissions for other companies including: Extemporary, Spiral, New Midlands Dance and English New Dance Theatre.

Lansley has also worked as a director and choreographer in mainstream theatre, including several productions for the Manchester Royal Exchange (The Tempest, The Doll's House, The Crucible); Almeida Theatre, L'Odeon Theatre, Paris and Channel 4 (The Possessed with Meyerholdian Director Yuri Lyubimov); for The Women's Playhouse Trust (The Lucky Chance/Royal Court; Miss Julie /Liverpool Playhouse; Beauty and the Beast/Old Vic) and at the Bristol Old Vic she co-directed Hiawatha with Lily Susan Todd. Film projects as a performer and choreographer include The Goldiggers, The London Story, Orlando and The Man Who Cried, all directed by Sally Potter. Lansley has written and directed the following short films: Through the Fire/1998, The Life Class/ 2008, Swaying /2010, Who Became Those/2012.

In 2002 Jacky Lansley founded Dance Research Studio an independent space for innovative dance and performance. Situated in Shoreditch in central London, the studio provides an accessible and nurturing laboratory for combined arts research and development. It has also supported the R&D of several of Lansley's key works: Holding Space/2004, View From the

Shore/2007, Anamule Dance/2007 and Guest Suites/2012 - all curated in partnership with the Clore Studio at The Royal Opera House (ROH2). The studio has continuously provided unique CPD opportunities to intergenerational artists and in 2009 Lansley launched the acclaimed biannual 'Speaking Dancer Interdisciplinary Performance Training Programme'. Currently Jacky Lansley is working with a team of associates - Tim Taylor, Jreena Green, Ingrid Mackinnon, Esther Huss and Fergus Early - on an on-going cross-disciplinary research project 'We Are Animals'.

Selected Professional Practice in the Public Domain 1987 - 2021

- 2020/2021 - 'Foot Notes' - open collective digital film project, curated by Dance Research Studio.
- 2020 - 'X6 Dance Space - Liberation Notes', Cell Project Space, Exhibition.
- 2018/2021 - 'We Are Animals' - interdisciplinary research project curated by Dance Research Studio in partnership with Dance4.
- 2018 - 'Any Table Any Room' - guest collaborator and performer - with Jonathan Burrow and Matteo Fargion at Sadlers Wells Theatre.
- 2016/2020 - 'About Us' interdisciplinary research and performance project, curated by Dance Research Studio in partnership with Siobhan Davies Studio, De Montfort University and Modern Art Oxford.
- 2012 - 'Guest Suites', music: The Bach Cello Suites 1-111 and Jonathan Eato 'Suite Inserts'; Clore Studio, Royal Opera House, York Minster and Barbican Theatre, Plymouth.
- 2010 - 'Guests R&D', interdisciplinary project in partnership with the Hall for Cornwall, supported by an award from Arts Council South West.
- 2010 - Recipient of awards from The Sasakawa and Daiwa Foundations in support of a research visit to Japan to investigate interdisciplinary performance practice.
- 2010 - Who Became Those short film commissioned by Matts Gallery and Anne Bean; performed, devised and directed by Jacky Lansley and Fergus Early.
- 2009 - Launch of The Speaking Dancer: Interdisciplinary Performance Training (SDIPT) a professional development programme founded/directed by Jacky Lansley.
- 2009 - Swaying short dance film set in the Cornish coastal landscape; written and directed by Jacky Lansley. Premier Cornish Film Festival.
- 2008 - Standing Stones -The Cathedral Tour, premier York Minster and tour of 16 major UK cathedrals. Music: Mozart Clarinet Quintet performed by the Cornish Sinfonia, produced by Ascendance Rep. ACE funded.

- 2008 – The Life Class short dance fiction film written and directed by Jacky Lansley; Director of Photography Hugo Glendinning; with actors Vincent Ebrahim and Kathryn Pogson; Music from Stravinsky's The Firebird. International premiere Napolidanza 16th International Festival of Video Dance, 29th May 2009
- 2007 – View from the Shore and Anamule Dance premiered at the Hall for Cornwall and the Clore Studio, Royal Opera House. Co-produced with the Hall for Cornwall. Music; Lindsay Cooper's Concerto for Sopranino Saxophone and Strings (played live by The Cornish Sinfonia) and recordings of Jelly Roll Morton with new material by Johnny Eato. ACE funded.
- 2005 – Recipient of Lisa Ullman Travelling Scholarship to visit the USA for research with choreographer/dancers Steve Paxton and Lisa Nelson; Body Mind Centering training with Bonnie Bainbridge Cohen and location research in New York (see LUTSF website report).
- 2005 – Recipient of an award from The Sasakawa Foundation to support: The Actor Dancer: Interdisciplinary Performance Workshops for Japanese and UK Performers, designed and directed by Jacky Lansley.
- 2004 – Holding Space – music: movements from Schubert's Piano Sonatas, pianist Philip Gammon (Principal Pianist with The Royal Ballet Company). Premiere The Clore Studio at The Royal Opera House. Co-produced with ROH2.
- 2004 – FLOOR solo for the 25th anniversary festival of Chisenhale Dance Space.
- 2004 - The Small Dance written and performed by Lansley with actor Vincent Ebrahim for LIFT 04: ENQUIRY at Bargehouse.
- 2003 - Coats and Plays researched and developed at DRS; premiered at The Place Theatre followed by residency at The Pegasus Theatre, Oxford.
- 2002 - Lansley moved to the Dance Research Studio where she develops her own choreographic work, teaches and directs a professional development training programme for dancers and actors.
- 2001 – Bird, choreographed and written by Lansley, Premiere Purcell Room, The South Bank Centre and short UK tour. Produced by JLDT and King Alfred's College, Winchester. Music: from Stravinsky's The Firebird with new material by composer Philip Howard.
- 2000 - The Man Who Cried (feature film directed by Sally Potter) Choreographer.
- 1999 - Les Diables 2. Awarded a Chisenhale Dance Space Bursary for further research on material connected to The Firebird leading to a performance and film showing at CDS.
- 1998 - Through The Fire. A short documentary film about the research process of Les Diables, directed by Lansley with film maker Tamara MacLachlan. Funded by a Robin Howard Foundation award.

- 1998 - Les Diabes 1 research residency at The University of North London with experienced interdisciplinary performers to explore material from Fokine's The Firebird. Costume designs Paul Minter, music advisor Michael Finnissy.
- 1998/99 - Do My Shoes Reflect The Quality Of My Intellect? Writer/choreographer; one woman 'lecture' performance - part of the 'Rough Magic' performance season at the University of North London curated by Anna Furse; and UK tour of other universities.
- 1997 - L'Autre performed by Lansley and Philip Howard; a duet for dancer and pianist inspired by Michel Fokine's Petrouchka. Premiered at The Place Theatre as part of 'The Singular Voice of Woman' concert.
- 1996 - Tales from the Citadel produced by Green Candle Dance Company/co-devisor and performer; national tour and Dance Umbrella Festival at Riverside Studios, London.
- 1995 - British Council supported visit to Brazil for research activities and as a guest lecturer at the Brasilia V International Dance Seminar.
- 1994 - British Council supported visit to Skopje, Macedonia and Belgrade, Serbia. Lecture workshops and exchange with local artists.
- 1992/93 - Orlando (feature film director Sally Potter) Choreographer - filmed on location in Russia.
- 1992 - Hiawatha, Co-Theatre Director with Lily Susan Todd, Bristol Old Vic.
- 1991 - Rules of Engagement, interdisciplinary work written, directed and choreographed with Terri Diab, produced by Giselle Enterprises.
- 1990 - The Crucible and the The Tempest, Choreographer/Movement Director, Manchester Royal Exchange Theatre.
- 1989 - The Queue full length performance work for English New Dance Theatre.
- 1988 - Earth produced by English New Dance Theatre with Sheffield City Polytechnic - large scale site-specific community project.
- 1987 - 1990 Artistic Director of the English New Dance Theatre, Newcastle.
- 1987 - A Doll's House, Choreographer, Manchester Royal Exchange.

Works during 1987 - 1977 (including all works at X6 Dance Space) are in the process of being updated.

Works with Strider, Limited Dance Company (LDC) and other collaborators 1972 - 1977

HUNDREDS AND THOUSANDS (1972, with Strider)

Co-choreographer, with Sally Potter and Diana Davies. Design concept by Sculptor: Barry Flanagan.

Performances included: The Place Theatre, London; Edinburgh Festival, the Institute of Contemporary Art, London as part of "The Body as Medium of Expression," and the Sonje Henie Centre in Oslo, Norway as part of an exhibition called 'British Thing'.

Two men shovel heaps of sand backwards and forwards across a stage to a tape of the same activity. Three women in sporty white clothes wielding Indian clubs move in calisthenic formation and carry each other about the space, to accompaniment of conceptual artists' orchestra Portsmouth Sinfonia interpreting the 'Sugar Plum Fairy'.

AUK and FALLEN ANGELS (1973)

Co-deviser and performer of two pieces based on scripts by Mick Banks of the John Bull Puncture Repair Kit 'physical theatre' group.

Performance: four day workshop/festival at the Birmingham Arts Laboratory, culminating in a collaborative performance with JBPRK. Collaborators: Sally Potter and Diana Davies.

AUK - A man carrying suitcases tenderly encourages a suspended chicken to fly and talks to it of his mother, a seagull, while three women in underwear appear from paddling pools and perform routines drawing from cabaret, pornographic images and seaside activities. Slides of oil polluted birds and holiday adverts contribute to the central imagery of pollution.

FALLEN ANGELS - Three women at a tea party wearing surrealistically elaborate hats, engage in a dialogue with an angel in a sack.

ALL DAY PIECE (1973)

Performance: Fluxshoe exhibition, Oxford Museum of Modern Art. Collaborators: Sally Potter, Fergus Early; Su Braden. Processional movement following constantly changing patterns, made by flour shaken onto the floor and repeatedly swept away. Eight hour performance.

EPISODES (1973)

Performances: every Friday lunchtime over a period of five weeks, using the central stairway and public restaurant at The Place Theatre.

Collaborators: Sally Potter, Jacky Lansley sixteen additional performers.

Serial piece with recurring elements, and an accumulative visual and sound structure using as image material 'archetypes' drawn from stages in two women's lives from childhood to old age. The images were developed in relation to the physical properties of the spaces used (e.g. sequences were related mathematically to the number of steps in each flight, etc).

Edinburgh Arts 74

A teaching and performing event coordinated by the Richard Demarco Gallery. Several works came out of the workshop directed by the Limited Dance Company (LDC) over a six week arts festival throughout Scotland. Including:

TARTAN INTRODUCTION (LDC/EA)

Performed in: Edinburgh University canteen.

The piece juxtaposed three main elements - a series of scripted questions about artistic and political standpoints, tap dancing sequences, and pre-recorded interviews with the group about their fears and expectations of the five weeks ahead. LDC were dressed severely as men in dark suits with tartan ties.

LOCHGILPEAD (LDC/EA)

Performed in a small town on the coast of Scotland on its main street, in a central area with a paddling pool and in the sea. Collaborators included: the group of students that LDC were teaching in a performance workshop.

In co-ordination with the in-coming tide, Sally Potter and Jacky Lansley emerged from the sea dressed in black evening dresses with flippers on their feet while simultaneously two corresponding figures dressed in white moved down the main street assembling litter. The two couples converged on a moving tableaux on the sea front and stepped into a paddling pool where the collected rubbish is dropped over the couple in black - who then floated amongst it.

CURTAINS COURTESY (LDC/EA)

Performed in: a theatre space and surrounding derelict rooms in one of the 'Demarco' gallery buildings; Edinburgh Festival.

The audience entered the theatre where two usherettes performed a static ballet in Degas skirts on a small, dingy stage, and then lead the audience out. From then on, the audience moved freely amongst performers set up as exhibits in small spaces, endlessly repeating cyclical sequences using eggs and small dolls dropped into the aprons of two women in the hallway and courtyard outside, a figure playing cards and washing her hands in a basement dungeon area, and another pacing a darkened room to a tape of seagulls.

LIVING ROOM (LDC/EA)

Performed in: a room in the Demarco Gallery, set up as an installation to be watched from the door. LDC filled the room with an apparently random collection of black, white and pink objects (including, for example, a heap of peat, a large door, a pile of pink nightdresses, etc) and over a period of twenty four hours arranged the objects to make some kind of 'sense', occasionally typing messages to spectators, passing objects through the door, or sleeping. The piece was intended to expose the processes usually hidden from an audience, and to break down expectations of 'theatrical time'.

During Edinburgh Arts LDC also collaborated with members of the Visual Arts Faculty on several works and performed the closing 'cabaret' piece at the Festival club.

HURRICANE (1974, LDC)

Performance: Oval House Theatre, main stage. Cast: Jacky Lansley, Sally Potter.

Minimal narrative using many entrances and exits, curtains opening and closing, with a partially- hidden narrow set, continuous lighting changes and a tape collage of dramatic film music excerpts, woven round the central image of an unmade bed. The action consisted entirely of variations on the theme of taking curtain calls after the 'phantom' performance.

FOOD - A NIGHTLY SERIAL (1974, LDC)

Performance: Birmingham Arts Laboratory; three performances. Cast: Jacky Lansley, Sally Potter.

The theatre was turned inside out, and the space arranged as six minimal sets with twelve plush theatre seats facing each set. The audience were mobile. One of the 'sets' was a lighting board and another the sound system. The piece was based on three 'found' images from the area – a children's book about hotel managers, a dead mouse, and a broken door surrounded by heaps of wet leaves. A series of actions was performed involving each set. The sequence of activities was then repeated exactly with the performers breaking down verbally the origin of the images and exposing various underlying theatrical devices, leading into a return to the 'narrative'.

FRAMED (1974, LDC)

Performance: Women's Day, during the festival to help the Chilean Resistance; held at the Royal College of Art, and organised by Artists for Democracy. Cast: Jacky Lansley, Sally Potter. A piece designed to be seen from above and from a long distance. A sequence was performed in the courtyard where dressed as two men, the performers alternatively carried a large white frame, 'framing' the gradual construction of two female effigies; forming a circle of black stockings, and posting messages to women through a letterbox, finally drawing a red line from a red flashing light beneath the effigies to one in the centre of the black circle.

BRIEF ENCOUNTER (1975, LDC)

Performance: Oval House Theatre; serial performed and developed over three nights. Cast: Jacky Lansley, Sally Potter; Caroline Potter.

A small set was built around the central imagery of trains. One performer dressed in a drab cream men's suit sits on a bench on a dimly lit miniature train station platform, and gradually develops an increasingly dangerous and impossible physical performance (including cartwheels, running up the wall, pirouettes of the platform, etc), doggedly interrupted by the other performer, dressed in a long white nightdress and coming through a floodlit door to the strains of a live soprano, and carrying two telephones at a time whilst phlegmatically analyzing the structure of the piece and the possible meaning of the ever increasing line of telephones.

AIDA (1975, LDC)

Performance: Oval House Theatre.

Cast: Jacky Lansley, Sally Potter, Fergus Early, Craig Owens, Janet Kengel, Colin Wood.

Dressed in outsize men's tartan dressing-gowns, which were then removed to reveal almost identical dressing-gowns underneath, LDC sing a duet from the opera of the same name, accompanied by a solo cello. Meanwhile, a nude woman sitting on a plinth, quietly reads Karl Marx's "Das Kapital" whilst two dancers dressed in jockstraps, headscarfs and black satin ballet shoes repeatedly practice pirouettes and circle the stage and the rooftop above, walking en pointe. These actions were captured on video and relayed by closed circuit television.

PARK CAFETERIA (1975, LDC)

Performed in: Hyde Park, London.

Cast includes: Lynn McRitchie; Silvia Ziranek; Jacky Lansley, Rose English, Sally Potter.

Installation during a short residence in and around the Serpentine Gallery, LDC, now including Rose English, invited a group of performers to create a small orchestra. A daily sequence of events and tableaux around the theme of music, consciousness and fights, including long improvised monologues by Sally Potter.

DEATH AND THE MAIDEN (1976, LDC)

Performances included: De Lantaren, Rotterdam Festival, Holland. Cast: Jacky Lansley, Rose English, Sally Potter.

Performance using the music by Schubert of the same name to play with the genre of film noir on stage. In one sequence, Rose English pushes spotlights around the stage on wheels, Jacky Lansley appears with a gun, and Sally Potter plays the silent film heroine about to be shot.

RABIES (1976, LDC)

Performances include: Roundhouse, London, week-long residency; Institute of Contemporary Art, London. Cast: Jacky Lansley, Rose English, Sally Potter.

Piece for voice, guitar, a female nude and a card-dealer. Song, speech, image, made in the hallucinatory long hot summer of 1976.

MOUNTING (1977, LDC)

Performances: three shows at MOMA, Oxford. Cast: Jacky Lansley, Rose English, Sally Potter. Improvised interaction with exhibits at Frank Stella exhibition. The themes of the performance were blood, memory and sharks (including those from "West Side Story"). Improvised monologues about art and show business, fear and politics. The performances were accompanied by 'Mounting', a book of text and images created by Sally Potter, Jacky Lansley and Rose English.

Selected Research Grants/Awards:

- 2020 - Arts Council Emergency Funding to develop online activities for freelance artists during the pandemic crisis.
- 2018 - Recipient of the prestigious One Dance UK, Jane Attenborough Award for outstanding services to dance.
- 2016 - Arts Council GFA R&D award to develop 'About Us' an interdisciplinary performance project in partnership with De Montfort University, Leicester.
- 2014 - Arts Council GFA organisational Development award to Dance Research Studio
- 2012 – Recipient of award from Plymouth Dance in support of an expanded community workshop; programme in parallel with 'Guest Suites.'

- 2010 - Recipient of awards from The Sasakawa and Daiwa Foundations in support of a research visit to Japan to investigate interdisciplinary performance practice.
- 2010 – Arts Council GFA R&D award to explore an interdisciplinary performance project 'Guests' in partnership with the Hall for Cornwall.
- 2007 - Arts Council GFA award to research and produce View from the Shore a co-production with HFC and ROH2 at the Royal Opera House.
- 2005 – Recipient of Lisa Ullman Travelling Scholarship to visit the USA for research with choreographer/dancers Steve Paxton and Lisa Nelson; Body Mind Centering training with Bonnie Bainbridge Cohen and location research in New York (see www.ullmanntrav.fsnet.co.uk for report).
- 2005 – Recipient of an award from The Sasakawa Foundation to support: The Actor Dancer: Interdisciplinary Performance Workshops for Japanese and UK Performers, designed and directed by Jacky Lansley at DRS.

Throughout her career Lansley has been the recipient of awards from: the Robin Howard Trust, The British Council and numerous awards from the Arts Council of England and other trusts.

Selected Seminar Presentations:

- 2017 – Crossing Borders and Choreographing Hope as part of Borderlines V: Falling, Standing, Performing hosted by De Montfort University's Drama Research Group and the Centre for Interdisciplinary Research in Dance (CIRID).
- 2015 – The Chisenhale Debate as part of Celebrating 30 Years of Chisenhale Dance Space, Jacky Lansley chaired a discussion: Feminism and Dance – Have Things Improved?
- 2012 - Crossing Borders Talks - Jacky Lansley in conversation with Julyen Hamilton; curated by ID at the Siobhan Davies Studios
- 2012 - Remembering British New Dance – guest panellist 'New Dance and Feminism', Sadler's Wells Theatre. Curated by Ramsay Burt and Jonathan Burrows.

Selected Published Works:

Books:

- Choreographies: Tracing the Materials of an Ephemeral Art Form, Intellect Books, 2017.
- The Speaking Dancer: Interdisciplinary Performance Training; A Handbook by Jacky Lansley. Published: Dance Research Studio 2012

- *The Wise Body: Conversations with Experienced Dancers*. Published: Intellect Books; by Jacky Lansley and Fergus Early 2011
- "The Breath of Kings" contribution to: *Body, Space, Image* (ed.) Tufnell, M & Crickmay, C, Virago 1990
- *Mounting*. Published: The Museum of Modern Art, Oxford 1977; by Jacky Lansley, Rose English and Sally Potter.

Journal articles and essays include:

- 'Guest Suites' programme article, published by Dance research Studio 2012
- 'From The Wings' Lansley on her film work with Sally Potter; British Film Institute (BFI) 2010
- 'On View from the Shore' programme article, published: Hall for Cornwall & Dance Research Studio 2007
- 'A Visit to the East Coast' Lisa Ullman Travelling Scholarship. 2005
- 'A Fierce Silence' *The Open Page, Theatre/Women/Text* No.6. Published; Odin Teatret Forlag & The Magdalena Project. 2001
- 'The Citadel: A Wise Body' *Performance Research* Volume 5 (1) spring 2000; Routledge 2000
- 'Through the Fire' *Self Sown, Artist Led Projects*; Chisenhale Dance Space 2000
- Book reviews: 'Feminist Theatre and Theory' *Speech and Drama*; Macmillan; 'An Introduction to Feminism & Theatre' Routledge. 1999
- 'The Centre Line' *New Dance Magazine* No.43 1988 (and numerous other articles for NDM) Selected interviews/review articles (see www.jackylansley.co.uk for national reviews):
- 'Lines of Experience' *The Wise Body: Conversations with Experienced Dancers*; (Chapter Jacky Lansley in Conversation with Fergus Early) Intellect Books 2011.

Other key readings include:

- 'Work in Progress' Estelle Ricoux in dialogue with Jacky Lansley *Dance Theatre Journal* Volume 20, No.1. * 2004
- 'Jacky Lansley' review article by Sanjoy Roy; *Dance Now* Autumn (2004). *Dance & Live Performance*
- Emilyn Claid, 'Yes? No! Maybe....: Seductive Ambiguity in Dance' London & New York: Routledge, 2006.

- Stephanie Jordan, *Striding Out: Aspects of Contemporary and New Dance in Britain*. London: Dance Books, 1992.
- Sophie Mayer, 'The Cinema of Sally Potter: a politics of love' Wallflower Press 2009
- Judith Mackrell 'Out of Line' London, Dance Books 1992

Selected Lecturing and Teaching

- Artistic Director of the Dance Research Studio since 2002, where she continues to teach/ direct professional development workshops and programmes for national and international interdisciplinary performance practitioners /researchers.
- Associate Lecturer, Plymouth University, Dance and Performance, 2008 -2015 where she directs
- Freelance lecturer, University of Winchester, Performance Studies 1998 -2001
- Freelance lecturer Wimbledon College of Art (MA Theatre Design) 1997--2001
- Part-time lecturer appointment (.6) University of Winchester; Dance, Drama and Performance Studies - including author/director of Contemporary Performance Practices module 1993-1998
- Freelance lecturer Metropolitan University (BA and MA Performing Arts programmes) 1995 -
- 1997

External Memberships/Advisory Groups

Editorial Board, *Choreographic Practices*

Member of One Dance UK

Member of the Community Dance Foundation

Member of Equity (Choreographers Committee 2006-2011)