Beyond Borders – Great Women in Dance

From some of the UK’s most renowned dance companies to freelance dance artists across all genres of the artform, the significant influence of international artists, many of whom were women, is an integral part of the UK’s cultural fabric. Amongst them, two of the UK’s national dance companies which were founded by female immigrants – The Royal Ballet companies by Ireland’s Ninette de Valois, and Rambert by Poland’s Marie Rambert.

This photographic exhibition, displayed in the 12 Star Gallery at Europe House, celebrates the creativity and cultural diversity that is the hallmark of the European Union, and marks the rich cultural exchange between the UK, Europe and the rest of the world during a significant time of change in the UK’s relationship with its neighbours, and highlights the importance of international cultural exchange to the health of the dance sector.

This collection of images celebrates some truly remarkable women, and their considerable achievements as leaders. There are of course many many more Great Women in Dance, these are just a few, but their work has had a international dimension and a significant and important impact on our art form.

The images are arranged along the gallery wall from left to right in chronological order of year of birth. The corresponding biographies for each of the individuals featured appear in the same chronological order over the following pages. There are blue dots on the bottom right hand outside corners of the frames with a letter which corresponds to the letter at the top of the page for each of the biographies.

The exhibition was organised by One Dance UK with the kind support of Jane Pritchard, John Travis and the European Commission Representation in the UK. Photography is drawn from the collection of John Travis and the bbodance collection, with some images kindly provided by individuals or organisations who all receive a credit alongside the biography for the individual – we are extremely grateful for their support.
Lilian Baylis CH

Photographer: C E Butler
London 1926

Born (Lilian Mary Baylis) in Marylebone, London in 1874. She was the eldest of six children and grew up surrounded by music and performance. Her mother was a successful vocalist and pianist and her education was grounded in the arts. She began performing and teaching music at an early age. The Baylis family emigrated to South African in 1891 when their performance troupe The Gypsy Revellers were offered a long-term contract to tour and perform there. As a teenager she played violin and mandolin in the troupe and also taught her mother’s music and dance students.

When sent back to London to recuperate from illness, her aunt Emma Cons offered her a job at The Royal Victoria Hall and Coffee Tavern (known as “The Old Vic”) which she managed. She assisted her aunt running the Old Vic and gradually took on more management duties running concerts, film shows, lecture programmes and variety performances. Following her aunt’s death in 1912, she became leasee and obtained a theatrical licence for the Royal Victoria Hall to begin staging theatrical productions. In 1925 she began a campaign to re-open the derelict Sadler’s Wells Theatre which she eventually achieved with a gala opening on 6 January, 1931. Acquiring the theatre enabled her to develop her plans for a dance company, something she had wished to do since 1928 when she hired Ninette de Valois to improve the standard of dancing in operas and plays at the Old Vic. She was considered ‘the woman who brought theatre to the working classes’.

For several years the opera, drama and ballet companies known as the ‘Vic-Wells’ companies moved between the Old Vic and Sadler’s Wells, but by 1935 the ballet company which now included Margot Fonteyn and Robert Helpmann with guest appearances from Alicia Markova and Anton Dolin, tended to perform at Sadler’s Wells with musical direction from Constant Lambert and choreography for new works by de Valois and Frederick Ashton.

The ballet company’s descendants are The Royal Ballet and the Birmingham Royal Ballet and today Sadler’s Wells is London’s Dance House, and a mecca to dance lovers from the world over. She forged an enormous legacy for dance in the UK through what she herself achieved, and the platform she gave to others.
B.

**Isadora Duncan**

Photographer: [unknown]

1903

Born (Angela Isadora Duncan) in San Francisco, United States in 1877. She was the youngest of four children, and her parents divorced when she was an infant. Her family were quite poor, and she and her three siblings earned money by teaching dance to local children. Her teaching continued through her teenage years and she developed a novel approach. A desire to travel brought her to Chicago where she auditioned for many theatre companies, finally joining Augustin Daly's theatre company in New York in 1896.

Her unique vision of dance clashed with the popular pantomimes of theatre companies of the time, and she soon became disillusioned with the form and craved a different environment with less of a hierarchy. In New York she took some classes with Marie Bonfanti but was quickly disappointed in ballet, and feeling unhappy and unappreciated in America, she moved to London in 1898. She performed in the drawing rooms of the wealthy, taking inspiration from the Greek vases and bas-reliefs of the British Museum. Her earnings enabled her to rent a studio, allowing her to develop her work and create larger performances for the stage. Choreographers including Frederick Ashton and Julia Levien recognised her influence and inspiration in the development of their careers.

From London she travelled to Paris, where she was inspired by the Louvre and the Exposition Universelle of 1900. In 1902, Loie Fuller invited her to tour Europe, creating new works using her innovative technique which emphasized natural movement in contrast to the rigidity of traditional ballet. She spent most of the rest of her life touring Europe and America in this fashion, and despite mixed reactions from critics, she became popular for her distinct style and inspired many visual artists including Antoine Bourdelle, Auguste Rodin, Arnold Ronnebeck and Abraham Walkowitz.

She is known as ‘the Mother of Dance’, for her interdisciplinary and cross-cultural projects, and her style and teachings have had an impact on future generations of dance artists across Europe and beyond.
C.

Dame Adeline Genée DBE

Photographer: [unknown]

Born (Anina Kritstina Margarete Petra Jensen) in Hinnerup, Denmark in 1878. Her uncle, Alexandre Genée, gave her dancing lessons from the age of three. Her debut was with her uncle’s company at the age of 10 in Oslo, Norway (at that time it was still called Christiania).

In 1895, she became Principal dancer of the Royal Danish Ballet and subsequently she danced with the Berlin Royal Opera Ballet and the Munich Opera Ballet. In 1897, she appeared in Monte Cristo at the Empire Theatre of Varieties in London and was offered the position of Prima Ballerina, staying there for 10 years.

She sailed to New York in 1907 to perform at the New York Theatre, spending her time between London and America for several years, and performed at New York’s Metropolitan Opera in 1912.

She famously turned down a contract with Diaghilev, and later in life collaborated with Philip Richardson of the Dancing Times magazine with the aim of improving the standard of dance and the teaching of dance in the United Kingdom, participating in the meeting at the former Trocadero Restaurant in Piccadilly which led to the formation of the Association of Teachers of Operatic Dancing of Great Britain (today the Royal Academy of Dance).

The Royal Academy of Dance established the Adeline Genée Awards as a scholarship scheme for aspiring young dancers in 1931. She was appointed Dame Commander of the Order of the British Empire (DBE) in 1950.
D.

Anna Pavlova

Photographer: Schneider

Born (Anna Pavlovna Matveyevna Pavlova) in Ligovo, Russia in 1881. Her passion for ballet was ignited when her mother took her to a performance of Marius Petipa’s original production of *The Sleeping Beauty* at the Imperial Maryinsky Theatre. When she was nine her mother took her to audition for the renowned Imperial Ballet School, where she was initially rejected but later accepted when auditioning again in 1891 aged 10.

She rose through the ranks, quickly becoming a favourite of Petipa, learning many roles from him directly and having many Grand Pas revised for her by him. She was named Danseuse in 1902, Premiere Danseuse in 1906, and finally Prima Ballerina in 1906 after a resounding performance in *Giselle*. She is perhaps most renowned for creating the role of *The Dying Swan*, a solo choreographed for her by Michel Fokine. She joined Diaghilev’s Ballets Russes in 1909.

In 1911, after the first Paris season of the Ballets Russes, she left to form her own company, the first to tour throughout the world with a repertory consisting of Petipa works and specially choreographed pieces for herself. She was a wandering missionary for her art, giving a vast number of people their introduction to ballet inspiring a generation of children to take up dancing, including Alicia Markova, and the choreographer Frederick Ashton who first saw her in Peru. She is renowned for performing many traditional national dances (including those from Mexico, Japan and East India), some of which she learned from local teachers during her travels and played an important part in the renaissance of dance in India.

After leaving Russia, she moved to London, settling in England in 1912 where she lived for the rest of her life. Between 1912 and 1926, she made almost annual tours of America, travelling from coast to coast.
E.

Madge Atkinson

Photographer: Thomas Longworth Cooper

London, 1920

Born in Manchester, England in 1885. She took dancing lessons and became a keen member of the Manchester Amateur Dramatics Society.

In 1912, she became ballet mistress at the Gaiety Theatre in Manchester, and in 1918 she founded the Madge Atkinson School of Natural Movement in Manchester. After working with Annea Spong during the 20s she further developed the system of dance called 'Natural Movement'. The school became the Atkinson-Suffield School in partnership with Mollie Suffield in 1921, and in 1925 she was asked to form the Natural Movement Branch of the Imperial Society of Teachers of Dance (ISTD), formulating the elementary syllabus and examinations for Natural Movement.

The technique became widely taught in schools during the pre-war years. In 1936, the partnership with Suffield ended and she moved to London to open a studio with friend and pupil Anita Heyworth. The school was evacuated to Cornwall during the war, and in 1944 she was invited to participate with Grace Cone and Anita Heyworth in the founding of the London College of Educational Dance (later to be called the London College of Dance and Drama).

She was a leading teacher and creator of works inspired by nature as well as folk forms, creating numerous works and inspiring generations of future dancers and teachers.
Born (Cyvia Rambam) in Warsaw, Poland in 1888. She started her dance training at an early age whilst at school as she was a restless child. Her dance instructor said that “in her, was the true spirit of dance”. She became enthralled by Isadora Duncan when she attended one of her performances and was profoundly moved by the beauty of Duncan’s dance.

In 1905, her parents urged her to move to Paris to live with her aunt and uncle. She met Raymond Duncan, the brother of Isadora at a party where she had danced a mazurka to great applause. She studied with Madame Rat from the Paris Opera, and later eurhythmics with Emile Jacques-Dalcroze at the Dalcroze College. Diaghilev observed her in class at Dalcroze College and invited her to Berlin to study with the Ballets Russes, where she aided them with figuring out the complicated score for Stravinsky’s *The Rite of Spring* which was being choreographed by Vaslav Nijinsky. She formed part of the Corps de Ballet in the Ballets Russes from 1912 to 1913.

With the outbreak of war in 1914 she moved to the UK and studied under Enrico Cecchetti. In 1919, she founded her own ballet school in Bedford Gardens. In 1926, she created her own company, originally named Ballet Club. The company toured extensively from the beginning and dates its birth to the first performance of Frederick Ashton’s *A Tragedy of Fashion*, making it the first ballet company in Britain. In 1930, she helped found the Camargo Society, which gave enormous impetus to English ballet. Her husband, Ashley Dukes, renovated a building in Notting Hill and made it into the Mercury Theatre, where the majority of the company’s performances occurred. She was adamant about finding new and upcoming choreographers, and some of her students and later her colleagues include Ashton, Anthony Tudor, Agnes de Mille, Christopher Bruce and many others. In 1965, with the help of Norman Morrice, she reorganised the company to stress modern dance.

She is known for helping to create and keep the ballet community strong in the UK. She was awarded the Queen Elizabeth II Coronation Award by the Royal Academy of Dance in 1957 and appointed Dame Commander of the Order of the British Empire (DBE) in 1962.
Born in Kensington, London in 1891. Although born in London, she lived with her parents in France until the age of five. She had no formal academic education but went to dance classes.

In 1899 she had her first stage engagement in the pantomime *Little Red Riding Hood* at the Theatre Royal in Plymouth. In 1900 she joined the Ben Greet Shakesperean Company, acting and dancing. She began to choreograph dances of her own and at the age of 12 reacted against the limitation of classical ballet technique and began creating more natural exercises. In 1909, she met Raymond Duncan, the brother of Isadora Duncan, who taught her the six classical Greek dance positions. She adapted and used these as the basis of her own style of movement and was inspired by Duncan’s use of shorthand notation for recording these positions.

In 1913, she met John Galsworthy who encouraged her to open her own school in St. Martin’s Lane. The same year she toured with her own company, first called Margret Morris and her Dancing Children. She created and performed many works for theatre and opera and started the first small theatre in London’s Kings Road. She won acclaim from the press as the first woman ‘actor, manager’, and the youngest as she was only 21.

In 1917, she started the first summer school in Devon. In 1922, she started the first educational school in England to combine normal academic subjects with educational training in dancing and acting, with painting and design an integral part of the students’ curriculum. In 1922, she developed an interest in the remedial and although she achieved only limited acceptance in this area, her influence was immense on the modern practice of physical education, on remedial work, and in choreographic innovation.

She made a unique contribution to the development and teaching of dance in England and abroad. Her original interest in creating her own exercise and dance movement was based on her desire to devise a technique that was more natural to perform than ballet. She had established seven performing arts schools in England, Scotland and France. Her trained teachers had gone on to set up MMM schools as far afield as America, Australia, Switzerland and South Africa.

In 1947 she formed a small professional company, Celtic Ballet of Scotland, and toured in Scotland and France performing works using both her own technique and Scottish country and Highland dance movements. The company toured the United States, Russia, Austria and the then Czechoslovakia. In 1960 she formed the Scottish National Ballet.
Martha Graham

Photographer: Anthony Crickmay – image from the Victoria and Albert Museum

Edinburgh 1963

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Born in Allegheny City (later to become Pittsburgh) in 1894. She attended her first dance performance in 1911 watching Ruth St. Denis perform at the Mason Opera House in Los Angeles, and later studied at the newly created Denishawn School of Dancing and Related Arts found by St. Denis and Ted Shawn, graduating in 1923 with a desire to make dance an art form that was more grounded in the rawness of the human experience.

She made her New York City debut as an independent artist in 1926. Early on in her career she established the Martha Graham technique. The same year she established the Martha Graham Center of Contemporary Dance. The two main themes running through her work were Americana and Greek Mythology and she collaborated with composers including Aaron Copeland and Samuel Barber, and artists including Isamu Noguchi.

In 1954, the Martha Graham Company performed in Britain for the first time. Hotelier and philanthropist Robin Howard was inspired by these performances to bring contemporary dance to Britain. In 1966, Howard formed the Contemporary Dance Trust, with Lord Harewood, Sir John Gielgud, Henry Moore, Ninette de Valois, Marie Rambert and Martha Graham as patrons. She served as artistic adviser from the outset and the London Contemporary Dance School was the only place in Europe authorised to teach Graham technique.

One of her students was heiress Bethsabée de Rothschild, with whom she became close friends and when Rothschild moved to Israel and established Batsheva Dance Company in 1965, she became the company’s first director.

Martha Graham dance technique became the first significant alternative to the idiom of classical ballet. Throughout most of her career, she maintained a position as the foremost figure in American modern dance, training generations of modern dance teachers all over the world.
I.

Dame Ninette de Valois OM, CH, DBE

Photographer: Alexander Bassano – image from the BBO collection

25 August 1920, London

Born (Edris Stannus) Blessington, Ireland in 1898. She started attending ballet lessons in 1908 at the age of 10 after the family moved to England in 1905. At the age of 15 she began her professional training at the Lila Field Academy for Children, and made her professional debut as a principal dancer in pantomime at the Lyceum Theatre in the West End. In 1919, she was appointed principal dancer of the Beecham Opera, the resident opera company at the Royal Opera House. In 1923, she joined Diaghilev’s Ballets Russes and remained with the company for three years performing across Europe and was promoted to soloist. During this time, she was also a mentor to a very young Alicia Markova. Later in life she said that everything she knew about how to run a ballet company she had learnt from working with Diaghilev.

After leaving the Ballets Russes in 1927 she established the Academy of Choreographic Art, a dance school for girls in London, and the Abbey Theatre School of Ballet in Dublin. Her ultimate goal was to form a repertory ballet company, with dancers from her school trained in a uniquely British style of ballet. Students from the school were given professional stage experience, performing in opera and plays stage at the Old Vic Theatre, with de Valois choreographing several short ballets for theatre. Lilian Baylis was the owner of the Old Vic at that time and employed her to stage full-scale dance productions at both theatres, and when Sadler’s Wells reopened in 1931. The school moved into studios there, under the new name the Sadler’s Wells Ballet School. A ballet company was also formed, known as the Vic-Wells Ballet – both are predecessors of today’s Royal Ballet, Birmingham Royal Ballet and Royal Ballet School. She produced a number of ballets each year, mostly with her own choreography. Under her direction the company flourished through the 30s performing classical ballet repertoire made famous by the Imperial Russian Ballet whilst establishing British repertory, engaging Frederick Ashton as Principal Choreographer and Constant Lambert as Musical Director in 1935. The company included many of the most famous ballet dancers in the world including Alicia Markova, Beryl Grey, and Margot Fonteyn. The company was a sensation when it toured the United States in 1949. She invited choreographers Sir Kenneth MacMillan and George Balanchine to work with her company and formally retired from the directorship in 1963 but remained actively involved in both the company and the school and acted as patron or supporter of a number of other projects including the Cork Ballet Company and Irish National Ballet Company in Ireland.

She was the recipient of numerous awards including being appointed CBE in 1947, DBE in 1951, awarded the Queen Elizabeth II Coronation Award from the Royal Academy of Dance in 1963, and honorary fellowships to the Royal Academy of Dance in 1963, and the Imperial Society of Teachers of Dancing in 1964. She is one of few individuals working in dance to have been appointed to the Order of Companions of Honour in 1983 and was awarded the Order of Merit in 1992.
J.

Lisa Ullman

Photograph: Roland Watkins – image from the Lisa Ullman Travelling Scholarship Fund
Manchester Art of Movement Studio 1947

Born in Berlin, Germany in 1907. She intended to be a painter but at the suggestion of her father she studied Central European Modern Dance at the Laban School in Berlin. Inspired by the avant-garde ideas and methodologies of Rudolf von Laban, she developed a lifelong passion for modern dance which would later lead to her role as a major pioneer and innovator of dance education in schools and colleges across Great Britain.

She graduated in 1929 and taught in Nuremberg and at the Essen Folkwang School where she worked with Laban and the international choreographer, Kurt Jooss. In 1933, Jooss’ company fled to England. At Dartington Hall she found herself a refugee in the heart of the Devonshire countryside. Influenced by Laban’s inclusive concept of ‘Dance for All’, she established the first movement choir in the country under the auspices of the Worker’s Educational Association in Plymouth. In 1938, Rudolf von Laban also arrived at Dartington Hall, emaciated and seriously ill. Over a period of two years, she nursed him back to health and became his long-term colleague and the main collaborator in his advocacy and promotion of dance education in schools.

In 1941, at a landmark symposium attended by Her Majesty’s Inspectors, Laban and Ullmann presented a lecture-demonstration illustrating the concepts of dance education and its potential as a subject in the state education system. The Board of Education set down a directive that one class per week of ‘Modern Educational Dance’ was to become a requirement of the curriculum. This was the pivotal moment that established the place of dance education in schools for the future.

She worked tirelessly on the training of generations of modern dance teachers. In 1945, she co-founded the first Laban Art of Movement Studio in Manchester. In 1946, she initiated the founding of the Laban Art of Movement Guild (now The Laban Guild for Movement and Dance) and in 1953, backed by the Ministry of Education, she became Principal of the new Art of Movement Studio in Addlestone, Surrey. The dance education curriculum was based on a phenomenological approach to learning: on praxis – the interweaving of theory and practice; on the challenge of creative action to develop confidence and problem-solving abilities and the belief that dance is a powerful medium which enhances the lives of children. She was also responsible for translating revising and annotating many of Laban’s seminal books and for cataloguing the Laban Archives.

She continued to teach both nationally and internationally until her death in 1985. Her legacy to dance education is little known. Today it is honoured by the Lisa Ullmann Travelling Scholarship Fund, a charity established in 1987. The Fund has a unique policy to award travel scholarships to individual dance and movement practitioners wishing to pursue professional development projects at destinations across the world. Over the past three decades, the Fund has awarded over 500 scholarships.
Katherine Dunham

Photographer: Roger Wood

Prince of Wales Theatre, London 1948 (in L’Ag’Ya)

© Getty Images

Born (Katherine Marie Dunham, and also known as Kaye Dunn) in Chicago, United States in 1909. She became interested in both writing and dance at a young age. At high school she joined the Terpsichorean Club and began to learn a kind of modern dance based on the ideas of Jacques-Dalcroze and Rudolf von Laban, and before graduating had opened a private dance school for young black children.

In 1931, when she was only 21, she formed a group called Ballets Negres, one of the first black companies in the United States. She opened her first real dance school in 1933 called the Negro Dance Group, as a venue for her to teach young black dancers about their African heritage. While a student at the University of Chicago she took leave and went to the Caribbean to study dance and ethnography having been awarded travel fellowships from the Julius Rosenwald and Guggenheim foundations.

Her first school was in Chicago. She created the Dunham technique which transformed the world of dance. In 1944 she rented Caravan, Isadora Duncan’s studio in New York, and opened the K.D. School of Arts and Research. In 1945, she opened the famous Dunham School in New York where artists including Marlon Brando and James Dean took classes.

The Katherine Dunham Dance Group, which later developed into the famous Katherine Dunham Dance Company, toured for two decades, stirring audiences around the globe in 57 countries, with their dynamic and highly theatrical performances. She was named dance director of the Federal Theatre Project and met designer John Pratt, whom she later married, and together they co-created L’Ag’Ya.

Their first appearance in London was at the Prince of Wales Theatre in June 1948, in Caribbean Rhapsody. It was the first time Europe had seen black dances as an art form, and also the first time that the special elements of American modern dance appeared outside of America. The impact of the Dunham Company shows on the European post-war generation was fantastic. They had never been exposed to anything so culturally different, and with such a power of total involvement. It was much more than the enthusiastic reaction to a brilliant theatrical experience. It was an exposure to a different culture, and to a sense of magic and beauty they knew nothing about.

For almost 30 years she maintained the company which was the only self-supported American black dance company at that time.

She was always a formidable advocate for racial equality, refusing to perform at segregated venues in the United States and using her performances all over the world to highlight discrimination.
Dame Alicia Markova DBE

Photographer: [unknown] – image from the BBO collection

Born (Lillian Alicia Marks) in London in 1910. She made her stage debut at the age of 10, performing the role of Salome in the pantomime Dick Whittington and His Cat. She studied ballet with Princess Serafina Astafieva, a Russian ballerina who was living in London after having retired from the Ballets Russes. At the age of 13 she was observed in class by Diaghilev who was visiting London in search of new talent for his company, and he invited her to join the Ballets Russes in Monte Carlo, which she did in 1925, one month after her 14th birthday.

She performed a number of roles which were created specifically for her, alongside a varied repertoire of new and established ballets, and encountered a number of leading 20th century figures who created work for the company including Pablo Picasso, Henri Matisse, Igor Stravinsky, Sergei Prokofiev, Leonide Massine, George Balanchine and Bronislava Nijinska.

After the death of Diaghilev in 1929, she returned to England and became the founder Principal Ballerina of The Ballet Club, a company founded by Marie Rambert (the first professional company in the UK). When Ninette de Valois founded the Vic-Wells Ballet at the Sadler’s Wells Theatre in 1931, de Valois (a former colleague from Diaghilev’s company) invited her to join the company as one of its founder dancers, appointing her as the first Prima Ballerina of the company in 1933.

In 1935, she and Anton Dolin formed the Markova-Dolin Ballet which toured extensively around the UK, bringing ballet to new audiences, and performing pioneering appearances in large outdoor stadiums. They toured Central America, the Philippines and helped to establish a national ballet company in Mexico.

She joined Massine’s Ballet Russe from 1938 to 1941 and performed with American Ballet Theatre from 1941 to 1946. She became a guest of Sadler’s Well Ballet in Covent Garden in 1948.

In 1950, she co-founded the Festival Ballet (later called London Festival Ballet, now called English National Ballet) with Anton Dolin to celebrate the imminent Festival of Britain and continued to perform in her retirement from professional dancing in 1963. She directed the Metropolitan Opera Ballet from 1963 to 1969 in New York, was professor of ballet and performing arts at the College-Conservatory of Music, University of Cincinnati (from 1970), and became guest teacher and producer for many ballet companies around the world.

She was appointed Commander of the Most Excellent Order of the British Empire (CBE) in 1958, and Dame Commander of the Order of the British Empire (DBE) in 1963. In the same year she received the Queen Elizabeth II Coronation Award from the Royal Academy of Dancing.
M.

Bonnie Bird

Photographer: [unknown] – image from Bonnie Bird Collection, Laban Archive

Cornish School 1938 (performing her solo *The Judgement*)

Born in Portland, Oregon in the United States in 1914. At the age of seven her family moved to Seattle where a neighbour who was a dancer in Ballet Intime, introduced her to Pavlova. Captivated, she decided on a career as a dancer at that early age. In 1927, when she was 13, the neighbour became the head of the dance department at the Cornish School, bringing his students with him. Nelle Cornish changed the focus of the curriculum of the dance department to modern dance and two years later, brought in Martha Graham to teach a summer intensive course. Although she was too young at the time, Graham invited her to join her in New York when she finished high school, and Graham also secured a scholarship for her to study at the Neighbourhood Playhouse, a requirement for dancers preparing to join the Graham Group at the time.

She formally joined the Graham Group in 1933. She went on to become Graham’s principal assistant and one of the first recognised teachers of the Graham technique. After this she joined the faculty of the Cornish School of the Arts in Seattle, at that time one of the most innovative institutions in the USA, as its head of dance. There she trained numerous people who became luminaries in dance, her most famous student being Merce Cunningham.

In 1974, at the age at which most people retire, she was invited by Marion North, Principal of Laban, to become Director of the Dance Theatre Department. Here she was able to apply and develop her theories on dance training by helping to institute Britain’s first BA (Hons) degree in dance theatre studies, and subsequently Britain’s first MA and PhD degrees in dance studies. In 1982, Bonnie Bird founded Transitions Dance Company, Britain’s foremost professional training company for young dancers. She remained Artistic Director until her death in 1995.

The Bonnie Bird Choreography Fund is dedicated to supporting artists’ current practice and research. The Fund supports the research and development of new choreography, aiming to recognise and address what choreography is today and what choreographers’ needs are in today’s complex and ever-changing local and international landscape.
Born (Margaret Evelyne Hookham) in Reigate, Surrey in 1919. She first went to ballet classes with her brother in Ealing. At the age of nine the family moved to China, living in Tianjin, then Hong Kong and finally Shanghai in 1931, where she studied ballet with the Russian émigré George Goncharov. She began her studies with Serafina Astafieva in London at the age of 15 but was spotted by Ninette de Valois and was invited to join the Vic-Wells Ballet School.

Her first solo performance was in 1933 (using the name Margot Fontes) in the production of The Haunted Ballroom by de Valois. When Alicia Markova, the first Prima Ballerina of the company, left the Vic-Wells in 1935, Fonteyn quickly rose to the top. In 1939, she performed principal roles and was appointed Prima Ballerina of the Vic-Wells, soon to become Sadler’s Wells Ballet.

The company performed throughout the war, and in 1946 moved to the Royal Opera House where she performed many classical roles and Sir Frederick Ashton created may roles for her. The Royal Ballet toured the United States in 1949 and she instantly became a celebrity, gaining international recognition and appearing on The Ed Sullivan Show for the first time in 1951. She performed in South Africa in 1956. Her great artistic partnership began at a time when many thought she might be considering retirement, when in 1961 Rudolf Nureyev, star of the Kirov Ballet, defected in Paris and was invited by de Valois to join The Royal Ballet. The couple performed to rapturous applause in Covent Garden in 1962 and went on to tour Australia, Germany, Italy, Austria, Brazil and the United States. She also ventured into modern dance, performing work by José Limón and Martha Graham, and retired in 1979, 45 years after becoming The Royal Ballet’s Prima Ballerina.

She was appointed Commander of the Most Excellent Order of the British Empire (CBE) in 1951 and was invited by Adeline Genée to become the president of the Royal Academy of Dance in 1955. In 1956, she was appointed Dame Commander of the Order of the British Empire (DBE). She was awarded the Royal Society of Arts’ Benjamin Franklin Medal in 1974 in recognition of having built bridges between Britain and the United States.
Dame Beryl Grey CH, DBE

Photographer: - image from the BBO collection

Born (Beryl Elizabeth Groom) in Highgate, London in 1925. She began dance classes at the age of four, and by the age of eight was being taught by Phyllis Bedells. By the age of nine she had become the star pupil of her school, had been presented a silver medal by Tamara Karsavina, and had passed all the examinations of the Royal Academy of Dancing it was possible for her to take. Her talent was recognised by Ursula Moreton and Ninette de Valois, who offered her a scholarship to attend the Sadler’s Wells School for four years in 1937 at the age of 10, with the option of joining their company for a further four years.

In 1941, she was taken into the company at the age of 14, touring the UK extensively during World War II, rapidly taking on solo roles and later leading the company during a 10-week absence of Margot Fonteyn. In 1957, she launched an independent career becoming the first international guest ballerina appearing across Europe, Central and South America, South Africa, Australasia, the Far East, the United States and Canada. She was the first western dancer to appear as a guest ballerina with the Kirov and Bolshoi Ballet companies in 1957 and was also the first Western guest artist to dance with the Peking Ballet and Shanghai Company with a Chinese partner in 1964.

She was the Director General of the two Arts Educational Schools and their Teacher Training College. At that time she also accepted an invitation from the Arts Council to sit on the newly-formed Governing Board of the London Festival Ballet. She was appointed the company’s Artistic Director in 1968, a challenging post which she held for almost 12 years.

She holds numerous honorary doctorates and has been Vice President of the Royal Academy of Dancing since 1980, is President of the Imperial Society of Teachers of Dancing, and Patron of the Dance Professionals Fund.

She was appointed Commander of the Most Excellent Order of the British Empire (CBE) in 1973, and Dame Commander of the Order of the British Empire (DBE) in 1988. In 1997 she was presented with the Queen Elizabeth II Coronation Award by the Royal Academy of Dancing. She is one of very few individuals in the dance world to have been appointed Member of the Order of the Companions of Honour (CH) in 2017.
P.

Galina Samsova

Photographer: [unknown] – image from the collection of John Travis

Born (Galina Martinovna Samtsova) in Stalingrad, Russia in 1937. She studied at the Kirov Opera Ballet School, graduating into the Kiev Opera Ballet in 1956.

In 1960, she married Canadian-Ukrainian dancer teacher Alexander Ursuliak and they moved to Canada. In 1961, she joined the National Ballet of Canada in Toronto as a soloist (and simplified the spelling of her name to Samsova). She was soon promoted to Principal, performing leading roles in Swan Lake and Giselle alongside roles in ballets by Balanchine, Tudor and Cranko. In 1963, she was visiting London when she was recommended to Raymond de de Larrain for the title role in his lavish new production of Cinderella, choreographed by Vaslav Orlikovsky and presented at the International Dance Festival in Paris. Her western European debut in this role won her the festival’s gold medal for a performance by a female dancer (Rudolf Nureyev won the gold medal for a male dancer). Her interpretation resulted in invitations to give guest performances in many companies including Marseille Opera Ballet, and London Festival Ballet where she became guest artist in 1964, becoming a permanent member of the company soon after serving as its principal ballerina for nearly a decade until 1973. She left London Festival Ballet in 1973 with André Prokovsky to direct and perform in their own company which became the New London Ballet.

When New London Ballet disbanded in 1977, the pair moved to Italy where she directed the Rome Opera Ballet for two years. Besides dancing there, she also made guest appearances with companies in France, Germany, Hong Kong, Canada, the United States, South Africa and England. In 1978, she appeared as a guest with Sadler’s Wells Royal Ballet (now Birmingham Royal Ballet) before joining the company as a principal.

She became Artistic Director of Scottish Ballet in 1991, succeeding its founder Peter Darrell, and introducing neoclassic and contemporary works by Balanchine, Robert Cohan and others in to the company’s repertory. She was a mentor to rising young dancers (under her direction Tamara Rojo joined the company in 1996), and also continued her career as a juror at international ballet competitions in Paris, Moscow, Kiev, Shanghai and Jackson, Mississippi.
Q.

Nadine Senior

Photographer: [unknown] – image provided by Northern School of Contemporary Dance
Leeds

Born (Nadine Pickles) in Scarborough in 1939. She attended Friarage School and the
Scarborough Convent Grammar School, and then studied at a college in Leeds. She
encountered the work of Rudolf von Laban whilst at teacher training college in the 50s and
went on to apply his ideas while teaching PE and holding the position of deputy headmistress
at Harehills Middle School. She introduced all the pupils to dance, saying that "Children are
natural movers," and "Dance is one of the few art forms where they have the edge over adults,
and they can relate to it immediately.". 40 of her pupils, mostly male, became professional
dancers, including the group of young men who moved on to Intake High School and later
formed the Phoenix Dance Theatre.

Nadine lobbied with great spirit and passion to prove the need for professional dance
education in Leeds and in 1985 she established the Northern School of Contemporary Dance,
which offers degree and postgraduate courses in dance, and also youth and community dance
courses. To this day it remains the only conservatoire/Higher Education provision in
contemporary dance outside of London. She retired in 2001 but the tremendous impact of her
contribution continues to resonate. It underpins not only the school but Leeds as a City of
Dance, with Phoenix Dance Theatre, RJC Dance and many other individual artists and arts
administrators touched by her inspiration.

She was the Chair of the Board of Trustees of Phoenix Dance Theatre for the next six years and
was appointed Member of the Most Excellent Order of the British Empire (MBE) for services to
dance, and famously threatened to return her MBE if she didn’t get the funding she needed for
the school. Her former pupils had their enthusiasm for dance sparked by the tuition they
received from her at Harehills Middle School, and many went on to illustrious careers in dance
from David Hamilton, Donald Edwards and Vilmore James (the three founders of Phoenix
Dance) to choreographer and filmmaker Darshan Singh Bhuller, and Sharon Watson, current
Artistic Director of Phoenix Dance.
Naseem Khan

Photographer: George Torode – by kind permission of the photographer

Lambeth, London 2008

Born in Birmingham in 1939. Her father was Indian and her mother German. She attended Rodean and Lady Margaret Hall, Oxford, where she read English.

In 1962, she trained briefly under legendary dancer Ram Gopal at his School for Indian Classical Dance in London. Her dance group subsequently landed roles as Indian dancers in Ken Annakin’s The Long Duel alongside Yul Bremmer. She continued her dance training with Krishna Rao and his wife Chandrabhaga Devi and started performing and touring extensively around the UK during the mid 60s.

She was a prolific writer, policy advisor and activist in the cultural sector, instrumental in raising debate about cultural diversity and initiating substantial change.

She advocated a more inclusive approach towards work by British black and Asian artists that was ignored by the cultural establishment, so that it could be brought into the mainstream. She wrote The Art that Britain ignores for the then Arts Council of Great Britain and other organisations, a report which pointed to the need for greater institutional support.

In addition to representing the UK at Council of Europe and UNESCO initiatives, she was head of diversity at the Arts Council of England (1996-2003). Throughout she argued that “integration is not so much a matter of a common voice but opportunity for different voices, leading to a shared space”. As a writer, she was fascinated by how a strong society can encompass diversity while still retaining a sense of national identity.

At Time Out, she and founding-editor, John Ashford’s shared tastes and vision sowed the seeds for the transformation of Britain’s theatre scene through their wide coverage of London’s emerging fringe. In 1985, she became the co-director of Akademi, the London-based South Asian dance organisation now known as ‘the beating heart of South Asian dance’.

In calling for support for artistic work from black and Asian communities, she argued that Britain was a much richer place culturally thanks to the contribution of such artists. The findings of her report prompted the formation of the Minority Arts Advisory Service, for which Khan was its first director. In 1993, she was one of five Women of the Decade in the Arts and was appointed Officer of the Order of the British Empire (OBE) in 1999.
Born in Johannesburg, South Africa in 1941. She studied ballet from a young age with Ruth Inglestone, Reina Berman and Frank Staff in her home city, and later with Nesta Brooking in London. She entered the Royal Ballet School as an advanced student in 1956 and was taken into the Corps de Ballet of The Royal Ballet in 1958 at the age of 16 (the youngest member of the company at the time).

She soon caught the eye of choreographer Sir Kenneth MacMillan who cast her as the Chosen Maiden in a new version of The Rite of Spring. She went on to perform in almost all of his works in The Royal Ballet repertory, creating roles in Manon, Elite Syncopations, The Four Seasons, Rituals, and Isadora. She was appointed Soloist in 1963, and Principal in 1968. After many years on the stage of the Royal Opera House, she began a new phase of her career as ballet mistress and teacher and was appointed Principal Répétiteur for MacMillan’s ballets in 1980, when she also began coaching senior girls at The Royal Ballet School. She became the company’s Principal Répétiteur in 1984, Assistant to the Director in 1988, and Assistant Director to Anthony Dowell in 1991. She was named Director in 2002, and after fostering many talents and greatly enriching the repertory, she retired in July 2012.

Under her direction Wayne McGregor became resident choreographer, the healthcare provision for the company was radically transformed, and the company toured the world, visiting Cuba for the first time in 2009, and Taiwan in 2011. She has received numerous accolades, awards and honours for her accomplishments during her long career, was appointed Officer of the Order of the British Empire (OBE) in 2002, and Dame Commander of the Most Excellent Order of the British Empire (DBE) in 2008.

She is the Chair of the Dance Professionals Fund.
Siobhan Davies CBE

Photographer: Rankin (John Rankin Waddell) - by kind permission of the photographer
London 2007 (in support of the Southbank Centre’s ‘Name a Seat’ campaign)

Born (Susan Davies) in London in 1950. She is Artistic Director of Siobhan Davies Dance and a renowned British choreographer who rose to prominence in the 70s. She was a founding member of London Contemporary Dance Theatre and in 1982 she joined forces with Richard Alston and Ian Spink to create one of the most influential dance companies of the 80s, Second Stride (which was the first UK contemporary dance company to tour to New York). In 1986, she won the Fullbright Arts Fellowship, the first ever to be awarded to a choreographer. From 1988 to 1992 she was the Associate Choreographer of Rambert Dance Company.

She established Siobhan Davies Dance in 1988, and by 2002 she moved away from the traditional theatre circuit and started making work for gallery spaces and other sites. Her artistic practice involves bringing together a collective of artists and choreographers to create within an environment that supports them to share common investigative concerns alongside their own work. In 2006, she opened the RIBA award winning Siobhan Davies Studios, which produces and commissions new work from live performance to contemporary film and actively takes part in industry and academic exploration.

She applies choreography across a wide range of creative disciplines including visual arts, craft and film. In 2012, she created her first film work All This Can Happen with director David Hinton which has toured globally over 21 countries. In 2015 they worked together for a second time to create film installation work The Running Tongue. Recent works include To hand (2011), Manual (2013), Table of Contents (2014) and material / rearranged / to / be (2017).

She was appointed Commander of the Most Excellent Order of the British Empire (CBE) in 2002.
Thea Nerissa Barnes

Photographer: Toni Browning – image provided by the Barnes family

New York City 1971

Born in Columbus, Georgia, USA in 1952 and raised in Chicago. Her professional career started in Chicago with the Julian Swain Inner City Dance Theatre and the Chicago Circle Players. She then joined the renowned Alvin Ailey Dance Theater and continued with the legendary Martha Graham Dance Company. Her Broadway and film credits include Treemonisha, The Wiz and BBC documentary Dance Rebels: A Story of Modern Dance.

In 1992, she travelled to London to teach Graham technique at the Laban Centre for Movement and Dance. Prior to becoming the fourth Artistic Director of Phoenix Dance Theatre in 1997, she was appointed the company’s Rehearsal Director and brought with her the teachings of American contemporary dance pioneers to the studios of Phoenix Dance Theatre and the Northern School of Contemporary dance in Leeds, enhancing and embodying historical influences of both the company and the school’s early beginnings. Her time with Phoenix is highlighted by her own choreographic contributions, funding that she had secured to further research and develop Phoenix’s unique education practices, and the establishment of the company’s first archive. She taught, choreographed and directed dancers of all ages and abilities. In 2001 she was recruited to become the Resident Dance Supervisor for The Lion King in the West End, where for 17 years her unique talents as a dance teacher, choreographer, mentor, and artistic director were invaluable.

Trained in classical ballet, modern, jazz, African-American, African, and Graham dance techniques, she worked internationally in the US, the UK, the Caribbean, and Europe in a multitude of different settings including teaching dance in the community, universities, professional dance schools, concerts and theatres. She also started her own dance company, Dancer’s Eye, which staged productions in the USA.

She was an avid dance researcher with a Bachelor of Fine Arts degree in dance from the Juilliard School, a master’s degree in dance education from Columbia Teachers College in New York, and a Master of Philosophy from City University, London. She published numerous works in dance journals and anthologies. Forthcoming publications will present her final research project on the origins of the African fanga dance, which she learned from Najwa Dance Corps founder Arnell Pugh in Chicago and is still performed today.
V.

Shobana Jeyasingh

Photographer: JP Masclet (image provided by Shobana Jeyasingh Dance)
London 2012

Born in Chennai, India in 1957. She began re-interpreting her classical training in Bharata Natyam combining the classical with more contemporary movement, tapping into both the intellectual and physical power of dance. Her first piece *Configurations* was premiered at the Queen Elizabeth Hall in 1989 and since then she has created over 60 works and collaborated with many composers including Michael Nyman, Kevin Volans, and Orlando Gough and sounds artists including Scanner, beatboxer Shlomo and DJ/Producer Niraj Chag. Her work is firmly rooted in her particular vision of culture and society, taking its cues and inspirations from unlikely corners. Past pieces have explored science, classical painting, culinary trends, urban architecture, and migration. She experiments constantly with film, text and technology and creative collaborators have included filmmakers, mathematicians, scientists, writers, animators and designers.

She was appointed Member of the Most Excellent Order of the British Empire (MBE) in 1995, and holds and Honorary MA from Surrey University, an Honorary Doctorate from De Montfort University, and is a Research associate at Middlesex University’s Research Centre for the Performing Arts. In 2005, she was the recipient of a NESTA Dream Time Fellowship, and in 2008 she was named Asian Woman of Achievement for her contribution to Britain’s cultural life.
Janis Claxton

Photographer: [unknown] – image provided by Janis Claxton Dance

Born in Brisbane, Australia in 1964. She started dance training in Brisbane at the age of three, studying classical ballet and went on to gain a BA in Performing Arts (Contemporary Dance) at Queensland University of Technology. As a young dancer, she worked with Erick Hawkins, whom she continually cited as an influence and upon whose techniques she built much of her practice. After seeing her perform in 1994, Erick Hawkins asked her to join his company in New York City, and she became one of the leading exponents of his technique in Europe, studying and teaching his technique for over 25 years.

She also studied Chinese martial arts (Kung Fu), contact improvisation, Japanese butoh dance, Alexander technique, body percussion, yoga and Pilates, working internationally in numerous countries including Australia, Japan, the Netherlands, New Zealand, Malaysia, Spain, Taiwan, the United States and the UK.

In 2003 she formed Janis Claxton Dance in Bristol, moving to Scotland in 2005 making her home in Edinburgh. In 2008 her award-winning Enclosure 44-Humans, part of the Edinburgh Festival Fringe, was a site-specific work at Edinburgh Zoo where the dancers performed for 11 days in an animal enclosure. From 2009 Claxton spent much of her time in China performing, teaching and working on cultural projects where she founded SCENE Cultural Exchange Network with a focus on linking UK and China’s creative and innovation sectors, and was a strong advocate for international cultural exchange and in 2013 she was awarded an International Creative Entrepreneur Fellowship.

Her most acclaimed work POP-UP Duets (fragments of love) was described as “the choreographic stand-out” of the 2016 Edinburgh Festivals and in 2018, Janis Claxton Dance embarked on a world tour of POP-UP Duets (fragments of love), the work received international recognition, with performances including the prestigious Jacob’s Pillow Dance Festival and the Lincoln Centre in New York. The work has been viewed by thousands of people throughout the world and continues to tour.

On 20 August 2018, she received a special Archangel award from The Herald for her sustained and valued contribution to the Edinburgh festivals over the years.

A leading campaigner for gender equality in UK contemporary and classical dance programming, and a consistent advocate for promoting Scottish Arts abroad, Claxton said on Facebook in August 2018:

“I have done a lot for Scottish Dance but #popupduets clinched it and shattered that ceiling. I wish for more female choreographers to get THEIR well deserved chances. The work will change and evolve and become more rich deep meaningful and no more rag doll flingings of disembodied disempowered women being chucked about by men [...] NO EXCUSES. NO NO NO EXCUSES! There simply are none.”
X.

Jasmin Vardimon

Photographer: Ben Harries – image provided by Jasmin Vardimon Company

© Jasmin Vardimon Company

Born in Kibbutz Ein-Hahoresh, Israel in 1971. She was a member of the Kibbutz Dance Company between 1990-95, where she also created her first choreographies. In 1995, she was awarded the prestigious British Council ‘On the Way to London’ Choreography Award which would take her on a journey that saw her move to the UK permanently in the late 90s. She founded Jasmin Vardimon Company (previously Zbang) in London in 1998 and rapidly rose to become a significant element within the British dance theatre scene. She is renowned for her uniquely theatrical choreographic and directorial style combining physical theatre, quirky characterisation, innovative technologies, text and dance, accentuating her work with an acute observation of human behaviour. With sharp instincts and provocative daring, she has developed an individual choreographic voice, distinguished by her beautifully detailed movement, insightful humour and engaging drama. The Company’s works are widely accessible through their exposure of human experience, social relevance, high quality, passion, skill and commitment.

The company tours nationally and internationally performing at high profile theatres throughout the UK, across Europe, Asia, the Middle East and the United States. Their own production space in Ashford is dedicated to the company’s creative research and future productions, educational residencies and multi-disciplinary artistic study.

She is the recipient of numerous awards including: Arts Council England’s Exceptional Award in partnership with Turner Contemporary (2014), The Kent Culture Awards Canterbury Award (2014), the Dimitrije Parlić Award, Serbia’s most prestigious award for Choreography (2013), the International Theatre Institute (ITI) Award for Excellence in International Dance (2013) and the Jerwood Foundation’s ‘Changing Stages’ Award (2004); the Jerwood Choreography Award (2000).

She is Associate Artist at Sadler’s Wells since 2006 and has also been recognised with the positions of Associate Artist at The Place in 1998 and at Yorkshire Dance as a Partner from 1999 – 2005. Besides developing various educational programmes, in 2014 she received an honorary doctorate from Royal Holloway, University of London and in 2018 an Honorary Fellowship from the Institute of Arts, Barcelona. Two books exploring her work have been published to date.
Y.

Tamara Rojo

Photographer: Karolina Kuras – image provided by English National Ballet

London 2018

© Karolina Kraus

Born in Montreal, Canada in 1974. Tamara trained in Madrid at the Victor Ullate School.

She won a Gold Medal at the Paris International Dance Competition and a Special Jury Award unanimously given by a judging panel led by Natalia Makarova, Vladimir Vassiliev and Galina Samsova, who asked her to join Scottish Ballet. Within six months of joining English National Ballet in 1997, Tamara was promoted to Principal, and went on to dance the full range of the Company’s principal roles. Derek Deane created the roles of Juliet, Romeo & Juliet, and ClaraThe Nutcracker for her. Her performances as Clara broke all box office records at the London Coliseum and The Times named her ‘Dance Revelation of the Year’. She joined The Royal Ballet as a Principal at the invitation of Sir Anthony Dowell shortly after her highly acclaimed Guest Artist debut with the Company in Sir Peter Wright’s Giselle, and danced there for 12 years.

She has been repeatedly recognised for her artistic excellence. Her awards include: the 2010 Laurence Olivier Award for Best New Dance Production; Spain’s three highest Honours, The Prince of Asturias Award, the Gold Medal of Fine Arts and Encomienda de Número de Isabel la Católica; the Benois de la Danse Award; Critics’ Circle National Dance Award; Barclay’s Outstanding Achievement in Dance Award; Positano Dance Award; Leonide Massine Premio al Valore; the Italian Critic’s Award; and from the City of Madrid, both the International Medal of the Arts and the Interpretation Award.

She is on the Board and the International Council of the Creative Industries Federation, the Board of the Anglo-Spanish Society, a Patron of the Ipswich-based DanceEast Academy, Patron of the Flamingo Chicks and Adviser to Spain’s Superior Council of Artistic Studies. In January 2016 she became D.A. Magna Cum Laude, presenting her thesis Psychological Profile of the Elite Dancer – Vocational Characteristics of the Professional Dancer at Rey Juan Carlos University, and was appointed Commander of the Most Excellent Order of the British Empire (CBE) for her services to ballet in the Queen’s 2016 New Year’s Honours.
About One Dance UK

One Dance UK is the sector support organisation leading the way to a stronger, more vibrant and diverse dance sector. We provide one clear voice to:

- Support all those working in the sector to achieve excellence in dance performance, education and management
- Advocate for the increased profile and importance of dance in all its diverse forms and settings
- Enhance dancers’ health, well-being and performance
- Identify gaps, provide opportunities and improve conditions for dance to be learnt, discussed and seen

We provide membership packages for a range of individuals and organisations to support, advise and connect people across the dance sector.

Our aim is to create a workforce that is well-equipped to secure dance’s prominence in the cultural landscape of the future. We do this by providing services, information and opportunities for:

- Dance organisations
- All dance professionals including:
  - Dance artists and choreographers
  - Dance teachers, educators and practitioners
  - Dance managers and producers
  - Dance medicine and science/research professionals
  - All children and young people.
Become a Member

Become a member of One Dance UK and become part of the vibrant community of dance artists, practitioners, professionals, organisations, educational establishments and enthusiasts, working in and supporting dance today.

Join Us and Make a Difference to the Dance Sector

By joining, you become part of the dance community working together to secure a vital and exciting future for dance in the UK. Your membership fee will go towards supporting our work, delivering programmes to develop the dance sector and to help us continue advocate for dance at every opportunity.

Please visit our website for information about our memberships and how to join.

www.onedanceuk.org