

Dance Fields Conference
Opening Panel
Wednesday, April 19th 4pm – 6pm

Short biographies

Emma Gladstone

Artistic Director and Chief Executive of Dance Umbrella *Emma Gladstone* runs London's flagship dance festival, which has reached over a million people in 72 locations across the capital since 1978. Focussing on broadening definitions of choreography since taking over in 2014, recent festivals have featured ice skaters, hip hop and flamenco artists, alongside contemporary performances for audiences of all ages.

Previously Emma was Artistic Programmer at Sadler's Wells 2005-13, and worked with numerous cultural institutions including the Southbank Centre, The Place, Rolex Mentor Protégé programme, and the British Council. Before programming she danced for many years including with Arlene Phillips, Lea Anderson and as founding Co-Director of Adventures in Motion Pictures.

Emma often works as a mentor and Advisor, most recently in India, South Korea, and for the Royal Opera House Draft Works. In 2014, she was awarded an Honorary Fellowship from Trinity Laban.

Linda Jasper

MBE, MA, Certificate of Education.

Linda Jasper is a dance and cultural learning consultant who has worked in different contexts: dance education, higher education, community dance, cultural policy and organisation leadership and management.

She was one of the first dance animateurs working in Berkshire (1982 – 1990). As senior professional dance training tutor, University of Surrey, she initiated training and research programmes at UG and PG levels. She was the first Director of South East Dance, a national dance agency. In 2004, she formed Youth Dance England, which she left in 2016 as the organisation merged with other dance organisations to form One Dance UK.

She has been appointed to national committees and panels: Cultural Learning Alliance, Chair of the Foundation for Community Dance, Dance Advisory Panel for Arts Council, Vice Chair of Culture South East, Expert Panel for the Music and Dance scheme and is a school governor.

Linda was awarded an Honorary Doctorate Arts by De Montfort University and an Honorary Life Member of the Foundation for Community Dance.

Stephanie Jordan

Stephanie Jordan is Research Professor in Dance at University of Roehampton where, until 2011, she was Director of the Centre for Dance Research and of student research programmes in Dance. Her professional and academic experience in both music and dance contributes to her current research in choreomusical studies. Jordan's publications include four books: *Striding Out: Aspects of Contemporary and New Dance in Britain* (1992), *Moving Music: Dialogues with Music in Twentieth-Century Ballet* (2000), *Stravinsky Dances: Re-Visions across a Century* (2007, covering modern/postmodern dance as well as ballet), and *Mark Morris: Musician-Choreographer* (2015), all published by Dance Books. She has also directed two analytical documentaries, with the George Balanchine Foundation and New York City Ballet, *Music Dances: Balanchine Choreographs Stravinsky* (2002) and with The Royal Ballet, *Ashton to Stravinsky* (2004). In 2010, Jordan received the award for Outstanding Scholarly Research in Dance from the Congress on Research in Dance.

Helen Laws

Helen Laws is currently Head of Industry and Artist Support at One Dance UK. Since 1998 she has been instrumental in shaping the Healthier Dancer Programme's work in response to the needs of the dance sector. From an early age she studied ballet, tap, modern and contemporary dance and went on to complete a BA(Hons) Degree in Dance at Roehampton University, London, in 1996, followed by a Diploma in Arts Management. She is the author of *Fit to Dance 2 – The report of the second national inquiry into dancers' health and injury in the UK*. Helen led on bringing together the UK's leaders in the field to form the National Institute of Dance Medicine and Science in 2012 for which she was recognised in the 2014 Evening Standard's 1000 most influential Londoners, alongside then Director Caroline Miller. In her various roles Helen has delivered conferences, produced publications and managed networks for a range of dance professionals, encouraging communication across disciplines.

Dr Emma Redding

Dr Emma Redding is Head of Dance Science at Trinity Laban Conservatoire of Music and Dance in London, England. Originally trained as a contemporary dancer, she now teaches contemporary dance technique at Trinity Laban and lectures in exercise physiology alongside her management and research work. Emma created the first ever Masters in Dance Science and lectures internationally drawing upon her research into dancer health and fitness, talent development and injury prevention. She is also engaged in research into the physical demands of music performance, and the link between creativity and mental imagery. She has published her work in academic journals and is a member of the Board of Directors and Past President of the International Association for Dance Medicine and Science (IADMS).

Chris Stenton

Chris Stenton is Executive Director of People Dancing: the foundation for community dance. It is People Dancing's job to get more people dancing... and to support the artists and organisations that make this happen to get better at what they do. Chris leads on strategy and resource development and has pioneered the organisation's approach to partnership working both with the dance industry, and organisations from other art forms. He heads up a team of specialist Producers and Programme Directors who are focused on professional development for artists and teachers, inclusive dance practices, and public engagement with dance through participatory programmes.

An arts manager with 25 years' experience, Chris graduated from Leicester Polytechnic with a degree in performing arts in 1992, and has worked at People Dancing (and its previous incarnations) since then in various roles. Chris says this feels simultaneously like a lifetime and a blink of an eye - both in good ways; no two years have ever been the same. Chris has a distant memory of taking part in dance sessions, aged 7 or 8, led by one of the early Dance Animateurs. He remembers a ripple of excitement at 'the Dance Animateur coming to school', but feeling less clear about what that meant. This may or may not have influenced the career route he went on to follow. Chris has written for several books, is a regular contributor to conferences in the UK and internationally and has served on various Boards, including the Voluntary Arts Network and East London Dance. In 2011-2012 he was seconded to lead the UK programme for Big Dance 2012, part of the London 2012 Festival.