

DProf by Public Works: Susanne Burns

List of Appendices

[Appendix One: Curriculum vitae](#)

Appendix Two: Business plan and branding materials

[Appendix Three: Review of the leadership literature](#)

Appendix Four: Culture campus development plan

Appendix Five: LJMU: MA cultural leadership validation document

Appendix Six: Liverpool biennial

Appendix Seven: LARC structural review

Appendix Eight: Curious minds: training needs analysis and organisational development reports

[Appendix Nine: Dance TimeLine](#)

Appendix Ten: 'Dancing with figures'

[Appendix Eleven: 'Mapping dance in higher education': report for Palatine](#)

[Appendix Twelve: ACE dance mapping](#)

[Appendix Thirteen: AIMAC paper 2009](#)

Appendix Fourteen: Youth Dance England: Evaluation of next steps/ dance links

[Appendix Fifteen: Dance training and accreditation project research report](#)

Appendix Sixteen: DTAP conference and diploma in teaching and learning in dance (children and young people)

[Appendix Seventeen: Systems leadership](#)

[Appendix Eighteen: New directions report](#)

Appendix Nineteen: Artists working in participatory settings: original research for

PHF Appendix Twenty: YDE tender

Appendix Twenty One: In harmony Liverpool interim evaluation report and framework

Appendix Twenty Two: BDE 2008 evaluation and toolkit

Appendix Twenty Three: Canada dance alliance presentation

Appendix Twenty Four: Brief for consultancy with Lyceum and Traverse theatres, Edinburgh



Susanne Burns

Development Consultant

CURRICULUM VITAE

PROFILE SUMMARY

A professional senior arts manager, educator, trainer and consultant with over 28 years experience, primarily in a leadership capacity. A self assured and adaptable team leader with excellent interpersonal skills and the ability to generate long term change.

EMPLOYMENT:

In addition to my employment, I am an Accredited Coach (Performance Coach Training Ltd/ Cultural Leadership Programme)

From September 2006 to present

**Associate Director,
Centre for Cultural Leadership
Lecturer, MA Cultural Leadership
Liverpool John Moores University**

Associate Researcher, Institute of Cultural Capital, Liverpool

From September 2004

Development Consultant

Current Clients:

Royal Liverpool Philharmonic, Evaluation of DCSF funded In Harmony, Liverpool

Paul Hamlyn Foundation Evaluation of JADE Fellowships and Project Director of new Special Initiative: Artists Working in Participatory Settings

Cultural Leadership Programme Lead Adviser for Meeting the Challenge programmes

Ludus Dance Organisational Development consultancy

Recent Clients

DanceXchange Evaluation of Dance Active programme

Trinity College London, Development of dance education qualification

Arts Council England: Research Project: Mapping the Dance Sector

Tate Liverpool and LARC, Liverpool Prototype, Creative Apprenticeships working closely with Creative Cultural Skills

Curious Minds, Training Needs Analysis and Organisational Development

Youth Dance England Skills Audit and Training Needs Analysis

Everyman/ Playhouse Liverpool, Board Away Day facilitation

Liverpool Arts Regeneration Consortium: Organisational Review

Merseyside Dance Initiative, Evaluation of British Dance Edition 2008

Laban, Dance Training and Accreditation Project: Research into training and accreditation for dance practitioners working with young people

Youth Dance England, National Evaluation of Next Steps/ Dance Links

Palatine, HE Academy, Subject Centre for Performing Arts – Lead Consultant for ‘Mapping Dance in HE’.

Design Centre, Barnsley - Development Consultancy

Action Transport Theatre Company, Rebranding Consultancy

Liverpool Biennial – Organisational Development programme

Arts Council England North West Evaluation of Africa Oye

Impacts 08 Development Consultancy

Rejects Revenge Theatre Company, Liverpool: Strategic Planning

Showroom Gallery, London – Development Strategy

Design Centre, Barnsley - Development Consultancy

Tate Liverpool – ERDF fundraising consultancy

Urban Strawberry Lunch, Liverpool – Organisational Development

FACT - Development Associate – Project Management of major capital development project: Strategic Planning.

Culture Campus - Development Consultant – fundraising and strategic planning

Birmingham Repertory Theatre - Fundraising Audit and Strategy

Band on the Wall, Manchester- Market Research for major Capital Development project

Open Eye Gallery – Board Development and Organisational development programme

Liverpool Biennial – Organisational Development

Royal Scottish Academy of Music and Drama, Glasgow Development of Self Management/ Enterprise curriculum.

Liverpool John Moores University – development of MA programme in Cultural Management

June 2002 - July 2007

External Examiner

University of Northumbria
MA Cultural Management

July 2003 – January 2006

FOUNDATION FOR ART AND CREATIVE TECHNOLOGY

Development and Communications Director
Responsible for leading the Marketing, Communications and Development teams to achieve targets.
Reporting directly to Board of Management
Responsibility for partnerships and public funding
Member of Executive Team (4 members)

September 2001 – June 2003

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA

Director of Business Development
Responsible for leading the Marketing, Communications and Development teams (13 staff) to attain targets in each area.
Reporting directly to Board of Management
Responsibility for LA partnerships and public funding
Responsible for the management of the partnership with Classic fm.
Member of Directorate (5 members)

September 1994 - August 2001

LIVERPOOL INSTITUTE FOR PERFORMING ARTS

Head of Management and Professional Development
Programme Coordinator - Performing Arts
Responsible for team management, curriculum development, budgetary control, partnership development, industry links and resource procurement.

- Teaching
- Course development and validation
- Production and editing of course materials and publications. Research and presentation of papers and articles for publication.

October 1988 - September 1994

Freelance Consultant

During this time I worked on a range of contracts for Regional Arts Boards, the Arts Council, Local Authorities and other organisations and companies,

December 1984 - September 1988

Northern Arts

Dance and Mime Officer

- Policy making,
- Budgetary control

- Monitoring of revenue clients

September 1983 - December 1984

St Benet Biscop High School, Northumberland

Head of Drama

- Curriculum Development and delivery
- Management of staff
- Budgetary control

September 1980 - September 1983

Biddick High School, Sunderland LEA

Teacher of Dance and Drama

- Curriculum Development and delivery

EDUCATION:

2009 - 2010

D.Prof . Middlesex University

1996

TDLB AWARDS

D32, 33 AND 34

Training and assessment awards

1989 - Present

Open Business School

Various modules including The Effective Manager, Managing People, Recruitment and Selection and Accounting and Finance for Managers

1979 - 1980

Durham University

Post Graduate Certificate of Education

1975 - 1979

University of Newcastle upon Tyne

BA (Hons) English Literature : 2:1

1968 -1975

St Josephs Grammar School, Hebburn, Tyne and Wear

8 O levels: 3 A levels

RESEARCH AND PUBLICATIONS

I am currently co-writing a Reader for the Cultural Leadership Programme which will provide a web based tool for cultural practitioners wishing to develop a more theoretical understanding of leadership.

I am actively researching leadership models in the cultural sector connected to my work at LJMU and with the Institute of Cultural Capital.

I completed a PhD by Published Work through the Work Based Learning Unit at Middlesex University in September 2010.

Burns S and Harrison S (2009) *A Window on Dance: Dance Mapping 2004 – 2008* Arts Council England

Burns S (2009) '*The Organisation of the Dance Field in England*', AIMAC Conference Proceedings, July 2009 SMU, Dallas

Burns S (2008) *Taking British Dance into an International Arena: An Evaluation of the Impact of British Dance Edition 08*, Merseyside Dance Initiative

Burns S (2008) *Fit to Teach: A Report on the Dance Training and Accreditation Research Project*, Laban

Burns S (2008) *Creating Greater Opportunity for Young People to Dance: An Evaluation of the Impact of the Next Steps and Dance Links Projects*, Youth Dance England

Burns S. (2007) *Fundraising Toolkit: A Handbook for Youth Dance England/ Foundation for Community Dance*, FCD

Burns S, (2007) *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*, Palatine
<http://www.danceuk.org/metadot/index.pl?id=22529&isa=Category&op=show>

Burns S (2006) *Mapping Dance in HE; Entrepreneurial Dancers: Working Paper - National Council for Graduate Entrepreneurship*

Burns S & Morris G (2003) *Branding the RLPO*, Journal of Arts Marketing

Burns S (2001) '*Dancing with Figures: Changing Patterns in the Funding of Dance in the UK 1987 – 1997*' in Trends and Strategies in the Arts and Cultural Industries ed. Janssen, Halbertsma, Idjens and Ernst

Burns S (2000) *The Self Managed Dancer: Implications for Training*, Animated, FCD

Burns S & Pichilingi D (2000) *Training Artists as Managers*, Journal of Arts Management, Law and Society

Burns S (1999) *The management of change in UK orchestras*, AIMAC Conference, Helsinki published in conference proceedings

Trends in leadership writing and research: a short review of the leadership literature

Susanne Burns

Consultant Director, Centre for Cultural Leadership, Liverpool John Moores University

Susanne Burns is a freelance management consultant with 28 years of senior management experience in the cultural sector. She recently completed the evidence based *Dance Mapping* research for ACE and has extensive experience of working in higher education.

Kerry Wilson

Lecturer, Centre for Cultural Leadership, Liverpool John Moores University

Kerry Wilson is an academic at Liverpool John Moores University and Associate Fellow at the University of Liverpool Management School. She has completed a number of research projects within the cultural management domain for funding bodies including the Arts and Humanities Research Council and Economic and Social Research Council.

ABSTRACT

This paper begins with an introduction to viewing the 'map' of leadership theory and frameworks through the different contextual lenses of academic, practitioner and learner. It affirms the complementary importance of theory and practice and the ability of everyone to be a learner in terms of leadership development. The paper then provides a short review of generic leadership literature, highlighting the more significant trends in leadership research and writing. It concludes with a challenge to the cultural and creative sector to reflect on practice and develop its own theoretical frameworks.

Keywords: leadership literature, practice based, empirical research, theory, framework

Introduction

The first part of this paper is written from the perspective of someone who has been a practitioner in the cultural sector for many years, and who is now working in the academic world directing a cultural leadership programme: hence my interest in how practice and theory complement each other. Kerry and I hope that our short literature review that follows will provide a useful way into key leadership theories and texts and encourage more learning about, as well as through, leadership.

Susanne Burns

The leadership map and lenses

Leadership development is not unique to the cultural and creative industries. Recognition that there is a critical relationship between leadership development,

strategic orientation and organisational performance has led to a plethora of leadership development interventions across sectors and within the cultural and creative sector, we have seen a new approach to leadership development within the early years of this century.

This new attitude has created a hunger for resources and a theoretical underpinning to learning and development. Research within the field is growing as more academics become interested in the field and practice based research is becoming more robust. However, the literature that supports leadership development programmes remains largely generic. As Sue Hoyle, Director of the Clore Leadership Programme stated:

There have been many books published about leadership – tap ‘leadership’ into Amazon’s search engine and up comes a list of over a quarter of a million titles. Add ‘arts’ to ‘leadership’ and the number drops to under 8,000, of which almost all are about the ‘art’ of leadership. So there is probably a real need for a book dealing authoritatively with the subject of leadership in the arts, and providing lessons from the arts to leaders in other fields such as business, public and third sectors (Hoyle, 2008).

Hoyle highlights that although we have much to offer other sectors, the dearth of available literature appears to force us to contextualise what we do within more generic frameworks.

The literature emerging from the cultural and creative industries is largely practice based, consisting of reports and articles published by lead agencies, including the Cultural Leadership Programme, within industry journals and through ‘think tanks’, such as Mission Models Money¹, now called Designing for Transition (DEFT). This useful and evolving literature is largely **practice based**, which raises some interesting issues for the development of this field of study.

In the opening pages of *Simulations*, Baudrillard (1983) uses the metaphor of map and territory to argue that, within contemporary society, the simulated copy had superseded the original object and the map had come to precede the geographic territory. This long standing metaphor has pertinence for any discussion of cultural leadership. The ‘map’ of leadership theory and frameworks does not precede the practice of leadership. Instead, the territory or practice precedes the map, and theory should be both a reflection of as well as a guide for what is happening on the ground.

The leadership map can be viewed through different lenses: the practitioner, the academic and the learner. In the same way as we change lenses for reading, driving or sewing, an individual may look at knowledge in different ways depending on context. The challenge is to integrate this vision to make connections between the different approaches and, through reflection, to make sense of the whole.

The **practitioner** gathers a body of knowledge through experience and practice. Their research is applied and often not shared or communicated to others. It may be

¹ <http://www.missionmodelsmoney.org.uk/>

structured research (audience surveys, box office data analysis, programme evaluation) but it serves a purpose internal to the organisation and is utilised in a business specific context. Action learning and reflective practice occur in unstructured as well as structured ways. This knowledge is not often validated and the practitioner will not always have confidence in its relevance to others.

The **academic** develops a body of knowledge through empirical research. This research leads to theoretical frameworks which are published and disseminated through academic channels. The research may have limited relevance to the real problems being faced on the ground and even when it is of relevance, both the discourse from which it has emerged and the contexts through which it is disseminated, may mean that it is not immediately accessible to the practitioner. And yet, it is this knowledge that is deemed to be valid within academic research systems and procedures.

The **learner** develops a body of knowledge through the integration of the two – a kind of varifocal lens. Learners on structured programmes of study will be encouraged to link the two processes and through applied learning and reflective practice develop a more holistic approach to theory and practice – the map and the territory.

These definitions are not mutually exclusive in terms of individual experience. Academics can be practitioners and practitioners can teach in academia – this is quite prevalent in our sector – and in informal, if not always formal ways, we are all learners as we seek to develop our work.

Theory does not replace practice or supercede it in validity but complements it. In learning and development then, the body of knowledge gathered through practice is as important as the body of knowledge gathered through theory. The most powerful learning occurs where knowledge of both the map and the actual territory can be cross referenced and tested for validity through reflection, where the map can inform our understanding of the territory and vice versa.

The challenge for leadership development provision is to move the relationships between the lenses to ensure that, whether it is sector or academic led, it balances the need for theory and practice. This paper helps the practitioner towards a varifocal lense in providing a background to leadership literature developed through academic research and supporting an enhanced understanding of the relationship between theory and practice. In this context, our purpose is not to explore what has been written about *cultural* leadership, but rather to introduce cultural sector practitioners to the concept of leadership and its development as presented in the generic, interdisciplinary literature.

In *Meeting the Challenge: Leadership development in the cultural and creative industries*, Devlin et al. argue that 'leadership development in the creative and cultural industries should be put in the context of its prioritisation across many other sectors – in the UK and elsewhere' (2008: 17). There is much to be learned from a cross sector approach.

Reviewing the literature

The quest to understand leadership, across various sectors and disciplines, has meant that the body of existing literature is vast. After decades of research a generally accepted, comprehensive theory of leadership appears to elude us. The issues are complex and as Bennis and Nanus (1997) state, '... leadership is the most studied and least understood concept of any in the social sciences'.

The paper therefore does not present definitive propositions or conclusions on leadership, but introduces the reader to various ideas on its theory and practice. Leading is a fundamental human activity so, predictably, there are many researchers and writers who have developed their own interests and areas of expertise within the field. The purpose of this short review of the literature is to guide the reader through the more significant trends in leadership research and writing, tracking the evolution of the discipline and providing a framework for understanding and contextualising our own leadership development. The review is by no means exhaustive, and uses only *selected* popular management and scholarly texts.

The dominant identified trends in the literature are as follows:

- distinguishing leadership from management: managing to *lead*
- trait theories and behaviours: focusing upon *leaders*
- conceptual models: constructing and defining *leadership*
- practicing leadership: considering the act of *leading*

It is important to note that trends in leadership writing and research have not necessarily occurred chronologically or been surpassed by another at any point in time in terms of their significance, the attention paid to them and their relative credibility. Rather, different theories and perspectives on the study of leadership occur in synthesis, illustrating the range and implied value of critical approaches in the field.

Distinguishing leadership from management: managing to *lead*

Locke (1991) describes leadership as '...the process of inducing others to take action towards a common goal'.

Leadership is therefore relational. It involves followers and the process is one where the leader does something that induces others to act. In this way, leadership has emerged as a practice distinct (although not necessarily mutually exclusive) from management. A now famous article by Abraham Zaleznik published in 1977 observed that the difference between managers and leaders lies in their conceptions of and response to 'chaos and order': managers, it is argued, embrace process, seek stability and control, and instinctively try to resolve problems quickly; whereas leaders tolerate chaos and lack of structure and are willing to delay problem-solving in order to understand the issues more fully.

Locke (1991) suggests that the leader establishes vision and strategy while the manager implements the vision and controls the means to reaching the goals set by the leader. Kotter (1990) observes that management is about coping with complexity

and leadership about coping with change, again by 'creating a vision' whereas managers will 'develop a plan'. The inference that effective leaders must be able to influence and guide using vision and direction, suggests that they possess more sophisticated personality characteristics. Adair (2003), for example, discusses leadership as an art form, as compared to the science of management, whereby leadership is associated with personality and vision, management with structure, routine and methods. Personal attributes associated with leadership, such as creativity, are the 'added value' that leadership brings to management (Adair, 2005: 62).

Thomas (2004) describes five distinctive leadership nuances supposedly 'not found in management', including the ability to:

- give direction
- provide inspiration
- build teams
- set an example
- be accepted

While the ability to give direction and build teams are arguably also management skills and responsibilities, providing an example of the symbiotic relationship between the practices of management and leadership, the remaining three nuances described by Thomas again relate to an individual's personality and their interpersonal relationships with others. Leigh and Maynard (2003) define two types of leadership: 'enabling' and 'inspirational'. The former is considered to be more of a management trait, and is associated with operational roles at junior and middle management level. Enabling leaders are thus described as supporters, facilitators and motivators. Alternatively inspirational leaders adopt behaviours that are less prescribed, such as likeability, integrity and initiative. This substantiates the emerging theory that the 'charisma' of individuals is therefore vital to their success as leaders.

Brown (2000) upholds the charisma theory by presenting six dynamics of leadership that explicitly characterise leaders and their behaviours, personalities, actions and performance, each implying a certain level of judgment on each. These include definitions of leader as:

- hero
- actor
- immortalist
- power broker
- ambassador
- victim

Cartwright (2002: 116) describes several, incremental, differences between managers and leaders, including suggestions that the leader *innovates* where the manager administers; the leader *originates* where the manager copies others; and the leader *challenges* where the manager accepts convention. The leader therefore, in this example, adopts higher levels of creativity and risk taking. Sloane (2007)

advocates innovation as the main distinction between managers and leaders, stressing that successful and competitive organisations are led by people who demonstrate and encourage a culture of creativity, enterprise, and risk taking.

Trait theory and behaviours: focusing upon *leaders*

The idea that leaders' personalities, behaviours and associated characteristics are significant and influential reflects a considerable body of work and research that explores a *trait theory* of leadership. The focus here is upon the leader as an individual, as a person, and as a performer of discernable acts, traits and behaviours. Popularised in the latter half of 20th century leadership research, the premise of trait theory is that those of *successful* leaders should be studied and emulated (Shriberg et al., 1997). Trait theory is believed to be founded on storytelling in leadership writing and research, as in telling the stories of great leaders and what made them great (Dym and Hutson, 2005). It has also encouraged and sustained a practice of diagnostic self and peer-evaluation, usually in the form of self-scoring questionnaires with pre-determined leadership attributes, amongst practising and emerging leaders seeking to define, develop and strengthen their core leadership traits and skills (Gordon, 2003).

Levine (2008) offers a concise analysis of trait theory, explaining that while, in its earliest form, it began to explain the 'complex set of individual characteristics that together form a leader', and was rooted in the idea that *great* leaders are 'born and not made', this notion is 'no longer uncritically accepted'. Trait theory itself has evolved to consider its relative limitations in trying to establish a causal link between an individual possessing particular personal traits and ascending to successful leadership positions. Reiterations of trait theory have sought to categorise the many identified traits of effective leaders into broad characteristics or 'factors' that can somehow predict and evaluate leadership ability. Levine concludes that trait theory alone is not enough to explain or validate successful leadership, but can perhaps be used as a credible 'precondition' based on the amount of research done in this area.

Critics of this approach note that trait theorists have failed to provide a definitive list of leadership traits that can be changed or acquired in the training and development of leaders. The approach has historical limitations in failing to acknowledge the situated act of leadership and situational effects upon leaders, who may have traits that enable them to lead in one situation but not in another. Critics also point to the highly subjective interpretation of the value of individual traits amongst different researchers and writers (Northouse, 2007).

Conceptual models: constructing and defining *leadership*

From the study of individuals and their leadership traits and behaviours, there has also been a body of work that considers collective, adoptive approaches and practices, described as *models* of leadership. The more prevalent models in the leadership literature broadly represent theories of traits and behaviours, contingency and transformation, and include (though are not limited to):

Situational (or 'contingency') leadership

Situational leadership occurs when different leadership styles are adopted depending upon a particular situation. Developed by Blanchard and Hersey (Blanchard et al., 2004), leadership style is characterised depending upon the amount of direction and support given by a leader to followers within a given situation based on 'supportive' and 'directive' behaviours (directing, coaching, supporting and delegating). Leadership styles are dependent upon the 'development level' of those being led; the chosen leadership style will directly correspond to the development level of the follower(s). Leadership as such is not only concerned with the individual characteristics of the leader, but with complex interactions between leader, followers, the situation or the historical moment in which they are operating (Maurik, 2001). Critics of the situational model assert that the relevant balance of concern for task and production with concern for people is now inappropriate when dealing with 'the realities of constant change' (Alimo-Metcalfe and Alban-Metcalfe, 2005).

Transactional leadership

Transactional leaders choose to motivate followers by inspiring a vision of what is to be accomplished, in an approach that is task oriented, and facilitated by the ability to solve problems, plan and organise and ultimately obtain results (Northouse, 2007). In a more systematic approach to leadership, the transactional model is perceived as having three dimensions: 'management-by-exception passive'; 'management-by-exception active'; 'contingent reward' (Alimo-Metcalfe and Alban-Metcalfe, 2005). Such definitions suggest a reactive needs-based approach to leadership. Maurik (2001) observes that many approaches to leadership have a transactional quality, in ultimately representing a transaction between leader and follower, but that essentially transactional cultures are hierarchical and characterised by high levels of command and control.

Organisational leadership

The organisational model is associated with collective team leadership and linked to innovation and ideas within an organisational context: perceiving leadership itself as a component in the organisational system (Blanchard, 2007). The starting point for this is that, for an individual to function as an organisational leader, there needs to be established perspective, trust and community in that organisation. By treating leadership in this manner, it is argued that greater acknowledgement can be made of the social context within which an organisation operates, and of the organisational objectives within that society. Designed to help develop a 'robust leadership strategy', the approach incorporates the following key themes: responses to external environment; mapping of the organisational context; identification of appropriate leadership culture; attaining leadership competence; managing leadership throughout the organisation (Northouse, 2007).

Emotional intelligence leadership model

Goleman (2003) asserts that a leader's success depends not on *what* they do but *how* they do it, which in turn depends on their ability to inspire and drive emotions. Goleman defines emotional intelligence leadership competencies as *self-awareness* (including emotional self-awareness, accurate self-assessment and self-confidence);

self-management (self-control, transparency, adaptability, achievement, initiative, optimism); *social awareness* (empathy, organisational awareness, service); *relationship management* (inspiration, influence, developing others, change catalyst, conflict management, teamwork and collaboration). Dulewicz and Higgs (2005) noted the growing significance of emotional intelligence when considering the future study of leadership, particularly with reference to the relationship between leadership and organisational behaviour. Accepted emotional and social relations of new paradigms of leadership include self-awareness; emotional resilience; intuitiveness and interpersonal sensitivity. Emotional maturity is also cited as a key competency within the trait theory debate, and is considered to be a key attribute of effective individual leadership (Maurik, 2001).

Transformational leadership

The transformational model is similar in approach to the organisational theory, but places a greater emotional emphasis on the individual to inspire organisational leadership. The transformational leader is an effective agent of change, who thinks beyond the conventional bounds of the immediate situation and identifies opportunities for growth and increased effectiveness (Maurik, 2001).

Transformational leadership seeks to motivate others by appealing to higher ideals and moral values, with the relevant leaders being expected to create a sense of trust, incorporating long-term vision, empowerment and coaching. Dulewicz and Higgs (2005) describe the transformational model as the 'dominant approach to studying leadership'. Recent research conducted by key proponents and analysts of the transformational model (Alimo-Metcalfe and Alban-Metcalfe, 2005) reports a new paradigm in transformational leadership which challenges 'heroic' approaches to leadership and focuses on the development of the individual within an organisational context. Using a UK sample of NHS managers at all levels, the most important aspect of transformational leadership was revealed to be 'valuing others' (genuine concern for others' well-being and development). Integrity was also regarded as an important contextual leadership variable in accordance with the public sector service ethic.

Practising leadership: considering the act of *leading*

Whilst the leadership models outlined above have been positioned as the analysis and definition of accepted *norms* of leadership, researchers and writers are also interested in leading *in action*. This is the situated act of leading: what actually happens in the moment and what might have been more effective, rather than accepted and perhaps *chosen* models of collective leadership and *assumed* traits or behaviours.

Riggio and Conger (2007) note, in their edited collection of writing and research on different elements of leadership practice, that leading effectively is essentially complicated because of the frequent caveat 'it depends': good leadership involves doing the right thing in particular circumstances, accounting for the task, followers, situation, timing and process. This more detailed consideration of the practice of leading in action has evolved in tandem with a focus on leadership development and the practice of learning to lead. This again brings the practice of leading back to the

individual and their actions in becoming leaders, above and beyond personalities and behaviours.

As stated at the beginning of this paper, leadership development has become part of contemporary educational culture, symbolised by the plethora of graduate, undergraduate and professional courses and centres established for that purpose (Shriberg et al., 1997). Turnbull, James and Ladkin (2008) observe certain patterns in interventionist strategies in leadership development. These include the development of individual leader's characteristics and behaviours; the idea that leadership development can 'fix' existing deficits; and leadership as a contextualised activity.

Thomas (2004) states that existing organisational leaders have an obligation not just to continually develop themselves, but also to enable and support the development of emerging leaders via training, reading, analysing and following the example of 'good' leaders and by assessing, monitoring and improving their own performance.

Learning leadership therefore requires the freedom to practise leadership and critically reflect on our own representations of leadership and its emotional and cognitive complexity (Antonacopoulou and Bento, 2003). It is this notion of reflection on practice that must now inform the cultural and creative sectors as we move forward in developing our own theoretical frameworks of leadership that can build on the generic developments outlined above.

REFERENCES

- Adair, J. 2003. *Effective Strategic Leadership*. London: Pan Books.
- Adair, J. 2005. *The Inspirational Leader: How to Motivate, Encourage and Achieve Success*. London: Kogan Page.
- Alimo-Metcalfe, B. and Alban-Metcalfe, J. 2005. "Leadership: Time for a new direction?" *Leadership*, Vol. 1, No. 1, p. 51-71.
- Antonacopoulou, E.P. and Bento, R.F. 2003. "Methods of Learning Leadership: Taught and Experiential", in *Current Issues in Leadership and Management Development*, J. Storey, ed., Oxford: Blackwell Publishers, p. 81-102.
- Baudrillard, J. 1983. *Simulations*. MA: MIT Press.
- Bennis, W. and Nanus, B. 1997. *Leaders: Strategies for Taking Charge*. 2nd ed. New York: HarperBusiness.
- Blanchard, K. 2007. *Leading at a Higher Level: Blanchard on how to be a High Performing Leader*. Harlow: Pearson Education Limited.
- Blanchard, K., P. Zigarmi and D. Zigarmi. 2004. *Leadership and the One Minute Manager*. London: HarperCollins Publishers.
- Brown, A. 2000. *The 6 Dimensions of Leadership*. London: Random House.
- Cartwright, R. 2002. *Mastering Team Leadership*. Basingstoke: Palgrave.
- Devlin, G., H. Carty and N. Turner. 2008. *Meeting the Challenge: Leadership Development in the Cultural and Creative Industries*. Cultural Leadership Programme. Available from:
http://www.culturalleadership.org.uk/uploads/tx_rtgfiles/MeetingTheChallenge.pdf

- Dulewicz, V. and Higgs, M. 2005. "Assessing leadership styles and organisational context." *Journal of Managerial Psychology*, Vol. 20, No. 2, p. 105-123.
- Dym, B. and Hutson, H. 2005. *Leadership in Nonprofit Organizations*. Thousand Oaks: Sage Publications.
- Goleman, D. 2003. *The New Leaders: transforming the art of leadership in to the science of results*. London: Time Warner Paperbacks.
- Gordon, J. ed. 2003. *The Pfeiffer Book of Successful Leadership Development Tools*. San Francisco: Pfeiffer.
- Hoyle, S. 2008. Bookshop: Review of Thomas, MT. *Leadership in the Arts – An Inside View*. Authorhouse. *Arts Business*, Issue 176: August.
- Kotter, J. P. 1990. *A Force for Change: How Leadership differs from Management*. New York: Free Press.
- Leigh, A. and Maynard, M. 2003. *Perfect Leader*. London: Random House Business Books.
- Levine, K.J. 2008. "Trait Theory," in *Leadership: The Key Concepts*, A. Marturano and J. Gosling, eds., Abingdon: Routledge, p.163-166.
- Locke, E.A. 1991. *The Essence of Leadership*. New York: Lexington Books.
- Maurik, J.V. 2001. *Writers on Leadership*. London: Penguin Books.
- Northouse, P.G. 2007. *Leadership: Theory and Practice*. 4th ed. Thousand Oaks: Sage Publications.
- Riggio, R.E. and Conger, J.A. 2007. "Getting it Right: The Practice of Leadership," in *The Practice of Leadership: Developing the next generation of leaders*, J.A. Conger and R.E. Riggio, eds., San Francisco: Jossey-Bass.
- Shriberg, A., C. Lloyd, D.L. Shriberg and M.L. Williamson. 1997. *Practicing Leadership: Principles and Applications*. New York: John Wiley & Sons.
- Sloane, P. 2007. *The Innovative Leader*. London: Kogan Page.
- Thomas, N. 2004. ed. *The John Adair Handbook of Management and Leadership*. London: Thorogood.
- Turnbull James, K. and Ladkin, D. 2008. "Meeting the Challenge of Leading in the 21st Century: Beyond the 'Deficit Model' of Leadership Development," in *Leadership Learning: Knowledge into Action*, K. Turnbull James and J. Collins, eds., Basingstoke: Palgrave MacMillan, p. 13-34.
- Zaleznik, A. 1977. "Managers and Leaders: Are they different?" *Harvard Business Review*, Vol. 55, p. 67 -78.

DANCE TIMELINE: 40 Years of Excellence

NB: In 1945 Sadlers Wells Theatre Ballet reopen the Royal Opera House after WW2. Ballet Rambert and Ballet Joos are the only other dance companies supported by the Arts Council. Martha Graham tours to London for the first time in 1954 bringing a wider interest in a new contemporary dance language even if it was completely rejected by critics and audiences as 'an absurd way to move'!(Cohan quoted in White 1985 p 114)

Major Artistic Milestones

1969 -1979

A decade of diversification and innovation in new dance forms

London Contemporary Dance Company founded in 1964 and London Contemporary Dance School in 1967. They took over The Place in 1969 : Undertakes residency tours throughout UK: Rambert becomes a modern ensemble in 1966

1979 - 1989

A decade of growth, diversity and expansion

Increase in number of companies and regionally based companies are being funded locally through the RAAs: Extemporary Dance Theatre, Mantis, Janet Smith and Dancers, English Dance Theatre (Northern, Yorkshire and Lincs and Humberside), EMMA (East Midlands), Delado (Merseyside)

1989 - 1999

A decade of consolidation and infrastructure development

LCDT closed in 1994. Richard Alston Dance Company was formed at the Place in 1994 when The Place refocused its work

1999 - 2009

A decade of maturity and widening impact and reach

Strider, the UK's first independent dance company formed in 1972 by Richard Alston

New Dance emerges: X6 Collective founded in 1976 marking the beginning of the Independent Dance Artist: New Dance magazine launched in 1977

First three amateurs appointed in Swindon, Cardiff and Cheshire in 1976

Ludus founded in 1975 as a collective

1978: First Dance Umbrella festival

Culturally diverse dance forms becoming more visible: Phoenix formed out of Harehills Middle School in 1981 moving into Yorkshire Dance Centre in 1987

Second Stride formed in 1981; Siobhan Davies forms her own company in 1981 prior to going to US and then reforms it in 1988: Lloyd Newson forms DV8 in 1986: Lea Anderson forms The Cholmondeley Sisters in 1984; Michael Clark forms his own company in 1984: Mathew Bourne forms AMP. The advent of the choreographer led company model
1980 X6 moves to Chisenhale

1985: National Association of Dance and Mime Animateurs (now Foundation for Community Dance) founded in Hexham

Growth in dance in education companies and development of education programmes within larger companies. 1980: Arts Council pilots Dance Artists in Schools residencies

1980: Dance Umbrella expands to three regional venues: 1987 Spring Loaded launched

1990: Birmingham Royal Ballet formed when Sadler's Wells Royal Ballet move to Birmingham

The Black Dance Development Trust and ADITI were established to support the development of these forms.

Adventures in Motion Pictures formed in 1987(now New Adventures since 2000) begins to operate on a commercial model after its first successful season in the West End in 1997

Further growth of choreographer led companies including Shobana Jeyasingh Dance Company

Establishment of the National Dance Agencies: The initial three were in Newcastle, Swindon and London, closely followed by Nottingham, Leeds and Birmingham

1998 Sadler's Wells reopens as a Dance House

Dance Umbrella run the first Bagnolet Platform as part of the international choreographic competition. John Ashford establishes Spring Collection which broadens the event for international promoters in London

1988: Dance City in Newcastle takes the Bagnolet event on and rebrands it as British Dance: Edition. 1990 Turning World launched in London by the Place

2000: Akram Khan launches own company and wins The Jerwood Foundation Choreography Award

2004 sees Hofesh Shechter winning the audience award at The Place Prize and forming his own company. 2008: Rafael Bonachela, winner of the Place Prize, appointed Artistic Director of Sydney Dance Theatre but will also continue to run his own company, BDC

2008: Having opened in 1999 The Point, Eastleigh will open Phase Three of its development as an arts and dance centre

In 2001 there were 9 NDAs and a wide range of sub regional agencies. By 2008/09 there were xx agencies included in the ACE review of agency provision. ANDA formed in xxxx and becomes National Dance Network in 2008

1999 the refurbished ROH opened: 2000 The Lowry opens in Salford: 2006 The newly built Dance City opens in Newcastle: The Birmingham Hippodrome complex opens with BRB in residence and The Jerwood Centre for the Prevention and Treatment of Dance Injuries

Big Dance takes place in 2006 and 2008 led by the London Mayor's Office and partnered by ACE and BBC.

BDE in 2000, 2002, 2004, 2006 and 2008 acts as major showcase for British Dance to promoters from the UK and Internationally

2008: DTAP research into accreditation and training for artists working with young people

	1973: The Dancers Resettlement Fund founded	National Organisation for Dance and Mime (now Dance UK) founded		2009: FCD launch the National College for Community Dance 2005: Paul Hamlyn Foundation launches JADE Fellowships 2004 Youth Dance England Launched: 2008 announcement that dance will receive a £5.5 million investment from the Government. Funded through the Departments for Culture, Media and Sport and Children, Schools and Families and Arts Council England.
	1974: Laban launches a three year full time programme which became the first BA (Hons) in Dance in 1976.	1975: First National Festival of Youth Dance in Leicestershire	1991 National South Asian Youth Dance Company formed	2007 Palatine research on Dance in HE highlights 80 institutions offering dance at FE and HE level. Overall student numbers on dance HE programmes grows by 97% from 2002 - 2007 with 3645 students entering training in 2006/07: UCAS carries 506 listings for dance for entry in 2009 2004 6 Centres for Advanced Training (CATs) established by government funded by the Department for Children, Schools and Families and managed by the Music and Dance Scheme (MDS). 2008: A further 6 announced. 2001: Jeannette Siddall's <i>21st Century Dance</i> published by ACE
	Conference on Dance Education and Training led to the formation of the Council for Dance Education and Training in 1974	1982: The Place launches a 3 year honours degree in Contemporary Dance although some LCDT dancers had been studying before degrees before this date	1988: National Dance Teachers Association formed	2008 Tony Hall's <i>The Dance Review: A report to government on Dance Education and Youth Dance in England</i> leads to major investment in Youth Dance England.
Milestone Reports		1980: <i>Dance Education and Training in Britain</i> published by the Calouste Gulbenkian Foundation 1984: <i>The Glory of the Garden</i> published recognising that dance is underfunded and that national touring, the amateur movement and regional companies needed to be strengthened Ruth Glick report on the Dance and Mime Animateurs 1988: Review of Independent Dance Sector by Gill Clarke and Rachel Gibson 1986: <i>A Great British Success Story</i> and the Myerscough reports (1985) bring a new emphasis on economic impact of arts investment 1979: Arts Council establishes its Dance Department under direction of Jane Nicholas	1991: Brinson's <i>Dance as Education: Towards a National Dance Culture</i> published. 1989: Graham Devlin <i>Stepping Forward; some suggestions for the development of dance in England during the 1990's</i> published 1990: Penny Rae's report <i>Young People Dancing</i> calls for a national back up organisation for the work	
ACE Dance Directors	Arts Council Music Department employs a Ballet and Dance Officer; London Arts Board employs a Dance and Mime Officer - Val Bourne		1989 Sue Hoyle appointed Dance Director: 1994 Hilary Carty appointed Dance Director	2003 Jeannette Siddall appointed Dance Director: 2007 Janet Archer appointed Director, Dance Strategy 2000 Devolution of NDAs and Development Funds to the RABs
Funding System Milestones		Regional Arts Boards appoint Dance and Mime Officers: Susanne Burns at Northern Arts and Sue Harrison at Yorkshire Arts in 1985		
Funding Regimes		1987 Incentive Funding scheme launched	1995 Lottery funded Capital Programmes begin 1991: Enhancement Funding replaces Incentive Funding 1997 Labour takes power in landslide victory. DCMS formed. 1993 National Lottery Act passed	2003 Grants for the Arts Launched
Political Shifts		1979 Margaret Thatcher elected prime minister		
Associated developments		1987: Margaret Thatcher reelected, stock market crashes and a new ideology of the free market enters the arts.	Peter Brinson dies in 1995	2004: Clore Leadership Programme launched 2006 Dance Manifesto Launched: All party Dance Forum announced

PALATINE

dance
drama
music
performance



MAPPING DANCE

*Entrepreneurship and Professional
Practice in Dance Higher Education*

Susanne Burns

The
Higher
Education
Academy

PALATINE
Dance, Drama
and Music

THE AUTHOR

Susanne Burns has 25 years of senior management and leadership experience in the arts much of it in dance world. She currently works as an independent development consultant with a wide range of clients ranging from Liverpool Biennial and Tate Liverpool to Youth Dance England and Arts Council England. She has a background in Higher Education where she developed and ran the BA in Enterprise Management at the Liverpool Institute for Performing Arts (1994-2000) and developed course content and currently teaches on the MA in Music Theatre at RSAMD. She is an external examiner and is currently Course Leader for the MA Cultural Leadership at Liverpool John Moores University.

PALATINE is the Higher Education Academy Subject Centre for Dance, Drama and Music. Our role is to provide, for the performing arts communities in UK higher education, high quality information, expertise, and resources on good and innovative learning and teaching practices. We also promote and transfer such practices to enhance learning and teaching activity in the performing arts HE sector and to the wider higher education community.

MAPPING DANCE

Entrepreneurship and Professional
Practice in Dance Higher Education

Susanne Burns

Copyright © PALATINE, 2007

First Published February 2007

ISBN 978-1-905788-28-6

Published by:

PALATINE

Higher Education Academy

Subject Centre for Dance, Drama and Music

The Round House

Lancaster University

Lancaster, LA1 4YW

All rights reserved.

Except for quotation of short passages for the purposes of criticism and review, and for use in learning and teaching contexts in UK higher and further education, no part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior permission of the publisher.

While every effort has been made to ensure the accuracy of this publication, neither the publisher, or author is responsible for applications and uses of the information contained within. PALATINE takes no responsibility for the content of external websites listed in this guide.

The
Higher Education
Academy
PALATINE
Dance, Drama
and Music

supported by



MAPPING DANCE

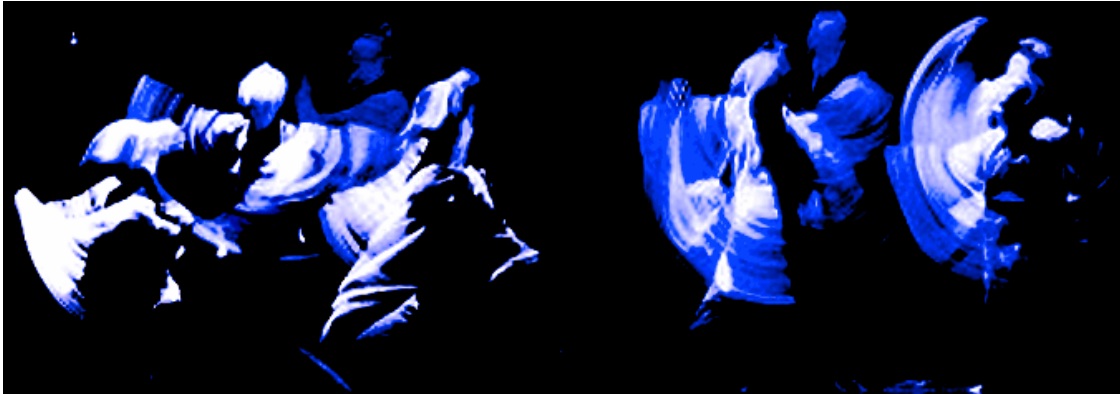
Entrepreneurship and Professional Practice
in Dance Higher Education



Susanne Burns

A PALATINE PUBLICATION

supported by the National Council for Graduate Entrepreneurship



Acknowledgements

I would like to thank NCGE for funding the project, and PALATINE for making it possible, particularly Ralph Brown and Paul Kleiman whose guidance, support and advice has been invaluable throughout the research process.

I am also deeply indebted to Mike Huxley for his guidance in designing the research and his valuable insights into the world of higher education. In addition, I would like to thank the dance practitioners who gave me interviews and with whom I have had many stimulating conversations throughout the process, particularly, Jeannette Siddall, Linda Jasper, Janet Archer, Ken Bartlett, Sean Williams, Chris Thomson and Evelyn Jamieson. The MA Dance students at LIPA provided me with an interesting perspective on the emerging material and I am grateful to them for sharing their experiences and views.

Finally, I would like to thank all HE practitioners who took the time to complete the questionnaire and then generously devoted time and energy to follow up interviews and sampling, the practitioners who shared their experience during the symposium and those who took time to correspond with me afterwards with thoughts about future research. I hope the report does justice to your work.

Susanne Burns
February 2007

I. Introduction

There is a growing interest among performing arts departments in developing entrepreneurship and the related areas of equipping students for self-employment and 'portfolio' working within the creative industries sector. This has led to important initiatives in curriculum development, teaching and learning strategies and links to the sector. This report seeks to investigate the development of such initiatives within dance higher education provision.

In 2004 PALATINE (Performing Arts Learning and Teaching Innovation Network) received funds from the Department for Education and Skills to set up and run a project focusing on the development and enhancement of entrepreneurship in the performing arts. PALATINE's Performing Arts Creative Enterprise Project (PACE) aimed to support and promote curriculum innovation in the area of entrepreneurship across the performing arts sector nationally. This work included the publication of a guide, *Performing Arts Entrepreneurship*, a major conference in November 2005, Creative Enterprise in Higher Education, and a forthcoming publication documenting the conference.

As part of its ongoing work on entrepreneurship and enterprise, PALATINE wished to carry out a mapping exercise that would assess the scale of dance provision in the higher education sector with particular reference to how this provision developed employability and entrepreneurial skills in the student dancer. In March 2006, funding was secured from the National Council for Graduate Entrepreneurship (NCGE) to carry out this research.

The work complements other NCGE mapping activity of the English regions; a UK study of practice that supports enterprise and entrepreneurship through HE; and comparisons with international studies of practice in HE. By mapping HE dance provision and identifying how courses encourage entrepreneurial thinking and behaviours, this work seeks to quantify and clarify what is currently being offered and, through this, to identify good practice.

The project was conducted between April and November 2006 with Susanne Burns as Lead Consultant.

2. Methodology

The aims of the research were threefold:

- To identify the scale and scope of practices across the dance HE sector
- To identify examples of good practice and pedagogical innovation
- To investigate the implications of this work for learning and teaching in HE

The methodology adopted was specifically designed to enable the team to achieve the aims within a relatively short time period. The work commenced in June 2006 and was completed by mid November 2006:

Scope

We began with desk research and a literature review of dance employment-related literature and statistics. We researched course provision through Internet- and paper-based resources in order to establish the scale of dance HE provision. We also interviewed leading dance figures in order to add a qualitative layer to our understanding of the dance world.

We then developed a questionnaire which was circulated to all dance providers and which was designed to identify the scale and scope of practices. We chose to use a combination of qualitative and quantitative questions that would elicit a range of data and information that we would then be able to use for sampling. We adopted an on-line completion method using SurveyMonkey software as this was accessible and provided respondents with a simple completion mechanism. It also allowed the team to interrogate and mine the data easily. We used email and newsletters to alert course leaders to the survey.

Identification of Good Practice

We carried out a sampling of respondents to the questionnaire through telephone interviews in order to explore examples of good practice and innovation that emerged from the data. This led to the creation of case studies that are used to illustrate our findings throughout this paper. In addition, we wished to share the outcomes of our research with the dance sector and decided to organise a symposium, *The Dancer's World of Work*, which took place on 16 November 2006 at Lancaster University and was attended by 70 people drawn from HE and the dance sector. This event afforded the opportunity to interrogate the implications of the findings with practitioners and HE providers and it is from this event that we drew many of our conclusions and have made recommendations for further research.

3. Entrepreneurship and the Dance World of Work

‘Knowing what you want, knowing what you want to say, knowing how to say it and to whom, taking opportunities and having strong values and integrity will make for an entrepreneurial dancer.’

The concept of enterprise is notoriously ambiguous. National strategies to promote enterprise have been a feature of government policy for many years. As far back as 1987, the Enterprise in Higher Education Initiative was launched to encourage curriculum change intended to enhance students’ commercial awareness and work-related skills. Since the early 1990s we have been tackling this within our performing arts curricula in many different ways. The National Council for Graduate Entrepreneurship was formed in 2004 in order to encourage more graduates to start up in business. But there is an emerging consensus within HE that enterprise is not simply about the administrative skills required to start up a business. Instead, enterprise can be interpreted as being more about ways of doing, seeing, feeling and communicating.¹

In its original French meaning, the term entrepreneur literally means someone who undertakes an important task or project. The term then came to be associated with venturesome individuals who stimulated economic progress by finding new and better ways of doing things. The French economist Jean Baptiste Say (1767-1832) summed it up at the turn of the 19th Century in his *Treatise on Political Economy*:

‘The entrepreneur shifts economic resources out of an area of lower and into an area of higher productivity and greater yield.’

Schumpeter (1943) claimed that

‘the function of entrepreneurs is to reform or revolutionise the pattern of production’.

He stated that they do this by

‘... producing a new commodity or producing an old one in a new way, by opening up a new source of supply of materials or a new outlet for products, by reorganising an industry and so on.’

Thus, entrepreneurs create value through innovation. More recently Drucker (1985) described enterprise and entrepreneurship in this way:

‘The entrepreneur always searches for change, responds to it and exploits it as an opportunity.’

So, entrepreneurs have what could be called an opportunity orientation. Distilling this suggests that entrepreneurs are innovative, opportunity orientated, resourceful, value-creating change agents. Thus it is possible to say that entrepreneurship is

¹ Gibb (1998), Brown (2004)

more about behaviours and attitudes than knowledge. It is a way of doing things, perhaps even a mindset. It is concerned with change, with the development and implementation of new ideas, with proactive responses to the wider environment and with risk taking. It is about taking the initiative, combining ideas creatively, and managing independence. An entrepreneur is one who makes things happen, a 'mover and shaker', a 'go-getter', a 'creative thinker, a 'noticer of opportunity'.

There is a great deal of evidence² to show that graduates from creative disciplines are more likely to become self-employed, set up businesses or undertake freelance work than their peers in other subject areas. There appear to be a number of reasons for this propensity towards self-employment:

- Firstly, graduates from creative courses are trained in the development of creative product and original content. This may often mean that they prefer to have the creative freedom of working for themselves rather than an employer.
- Secondly, it is clear that many creative graduates will become self-employed through necessity rather than choice. This is due to a number of factors. The preponderance of micro-businesses means that employment is often hard to find. The graduate therefore often has little choice but to set up alone. In addition, it is often the only means of taking their creative skills into the market place so businesses may be established as a by-product of the process of creative practice.
- Thirdly, creative programmes, including dance, tend to have a problem-solving, project-based focus to learning and teaching, which encourages students to think more entrepreneurially.

The dance world shares many characteristics with other sectors of the creative industries. The sector is highly fluid, characterised by rapid change. It comprises a small number of large enterprises and a large number of small enterprises and the workforce is predominantly self-employed.³ Permanent employment is declining and self-employment and flexible employment is increasing, with multiple job holding and portfolio careers becoming a norm.⁴ The sector exists in a state of uncertainty and complexity and therefore constant evolution and adaptation is required of its workforce, which needs to be multi-skilled with transferable skills, capable of managing portfolio working as well as able to carry out more than one role. This means that individuals who wish to pursue careers in these labour markets must be entrepreneurial and innovative. They have to create new styles of work, explore new ways of working that give them access to future employment opportunities or resources, diversify by finding new employment areas. This has been called 'career resilience'.⁵

² Richards (2006)

³ Davies and Lindley (2003) found that 39% of those employed in cultural occupations as a main job are self-employed. This compares with 12% of those in non-cultural employment.

⁴ Heeley and Pickard (2002)

⁵ Waterman, Waterman and Collard (1994)

Dancers work differently from ‘entrepreneurs’ in different sectors:

Dancers work as part of a ‘cluster’, a creative community that brings the collective set of skills required to realise production and distribution. Collaboration lies at the heart of the dancer’s world.

Dancers create products that are not always market orientated. Instead they need to find markets for it after creating it. This requires different approaches to marketing – creating demand rather than meeting it. This therefore requires an understanding of the market, its trends and an understanding of context and what has gone before.

It is therefore critical for those working in dance to possess the range of entrepreneurial skills suggested as being essential to the creative artist.⁶

- The ability to balance creative independence with the ability to work collaboratively
- The ability to manage artistic integrity within a market context
- The ability to manage self
- The ability to create financial self-sufficiency through the management of skills
- The ability to adopt a creative and lateral approach
- The ability to create networks, maintain and manage them and communicate effectively
- The ability to be proactive, pragmatic and flexible

⁶ Although this list is my own it draws on the work of Freakley and Neelands (2003), Brown (2004), Raffo *et al.* (2000), Leadbeater and Oakley (1999), Richards (2006) (2006)

4. Working in the Dance World

‘The dance profession comprises those people who earn a significant part of their living through dance. For too long it has been seen as those that perform and this creates a value system and hierarchy where most of the people working within the sector feel undervalued or, worse, feel they have failed as they have ‘ended up’ teaching. We must re-evaluate the notion of what it means to be a dance professional.’

‘Leadership of the sector is dominated by the smallest part of it – those who perform and choreograph.’

‘There is a hierarchy within the sector and power accrues to this – leading to a lower value being placed on dance in its wider manifestations. Much of HE provision appears to perpetuate this with its emphasis on training the body.’

Dance deals in the generation of intellectual property through original choreography that is then performed by dancers in live, filmed and broadcast contexts. The performance is the result of many other processes that are essential to making it possible, including management, technical support and training and education. This means that the dance world of work is complex. It is multi-faceted with a framework of interconnected employment sectors characterised by complexity, creativity and dynamism. It is a socio-economic network.

In social terms the focus is on the interaction of the people who work together to make dance possible. It is an aggregation of many smaller micro-worlds or sub-communities, a social network emerging from the cooperation of these micro-worlds all with greater or lesser knowledge of the entire network. These sub-communities are best viewed as ‘art worlds’ that involve collective activities and shared conventions:

‘The notion of art world is a technical way of viewing the network of people whose cooperative activity, organised by their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for.’⁷

According to Becker (1984), the ‘art world’ comprises all the people whose activities are necessary for the production of the characteristic works that the world would define as art. He argues that we can define art by the collective activities that constitute the production of art, not by the end products (art works):

‘All art works involve the cooperation of everyone whose activity has anything to do with the end result. That includes the people who make materials, instruments, and tools; the people who create the financial arrangements that make the work possible; the people who see to distributing the works that are made; the people who produced the tradition of forms, genres, and styles

⁷ Becker (1984)

the artist works with and against; and the audience. For symphonic music, the list of cooperating people might include composers, players, conductors, instrument makers and repairers, copyists, managers and fundraisers, designers of symphony halls, music publishers, booking agents, and audiences of various kinds ... The artist thus works in the center of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others a cooperative link exists.'

The dance world can be understood in these terms. However, within the dance world, despite the necessity of cooperation, there is a complex process of legitimisation at play that creates a hierarchical notion of the primacy of the artist. Bourdieu (1994) posits the notion that any social formation is structured by way of a hierarchically organised series of fields, in this case, the dance field. Within the field there are laws of functioning. Agents will occupy different positions and compete for control of interests and resources specific to the field. According to Bourdieu (1994), authority within the field is inherent in recognition. It is evident that, within the dance field, the choreographer and the performing dancer attain recognition and therefore authority, whilst the teacher, manager, choreologist and physiotherapist rarely attain the same level of recognition.

There is therefore a tension within the dance world that must be understood if we are to seek to understand the nature of HE dance provision.

In economic terms, the concepts of supply and demand apply within the artistic labour market as in all markets. Thus, in providing artistic products and services, artists operate in a market place subject to supply and demand. It is widely recognised that artists' labour markets are different from other labour markets.⁸

Towse (1996a) provides a list of characteristics of the artist labour market that can be evidenced in the economic literature. In each case it is possible to illustrate the point with specific examples from within the dance sector:

'Multi-sector working'

By this we mean that artists may work in more than one artistic occupation. Dancers may act and sing and may work in both commercial and subsidised arts organisations in various media. They may perform live on stage, on TV and in film/video. They may operate in the mass art world/commercial sector as well as the high art world/subsidised sector.

'Multiple job holding'

Dancers may work in several media and art forms in a given period of time and may therefore hold several different jobs. Further, it is typical for dancers to do arts related work, such as teaching, alongside their performance work and they often work in non-arts work in order to earn an adequate living. Jackson *et al.* commented in 1994 that, 'The labour market in the arts is complex and far from self-contained. This is particularly the case for dance and drama where, although there is some segmentation, on the whole people move between occupations

⁸ Towse (1996), Baumol and Bowen (1966) and Throsby(1996)

within each sector, moving between the two sectors themselves and often moving into and out of the arts altogether.'

'Short term contracts'

There are relatively few permanent contracts in dance. As Siddall (2001) pointed out, there were only around 240 dancers' jobs and these were with the four subsidised ballet companies. Our research suggests that there are now around 300 annual contracts. These represent only 13% of the total numbers estimated as being employed as performers. The rest appear to hold short-term contracts ranging from a few weeks to 10 months.

'Unemployment and under-employment'

Both of these concepts are difficult to define in artist labour markets due to gaps between contracts, lack of demand, unpaid rehearsal time and job search/audition time. However, it is clear that dancers are available to work more hours than they are hired for and are thus under-employed.

'Demand for performers is derived from production demands'

Taste and fashions are changeable and unpredictable and this will have an impact on the employment of dancers as demand for different dance styles and techniques will change. Technical developments will also affect demand.

'Career structure'

There is no real recognised career structure in the arts and although in the ballet companies there is progression from corps de ballet to principal, this is not reflected in other areas of the sector. Experience is a factor in getting work but is not usually reflected in pay. Equity minimum salaries⁹ are the norm within project companies and indeed, much of the commercial sector, and this is often regardless of age and experience. There is a hierarchy based on talent and reputation but it is unrelated to age. There is no recognised age of retirement. Dancing as a profession is extremely physically demanding and injury levels are high so although there are some significant exceptions, retirement tends to be early for physical reasons and this leads to career changes and the need for the development of new skills.

⁹ Currently £325 per week

‘Over-supply’

Towse (1996b) finds that the artistic labour market is over-supplied. This manifests itself in unemployment and under-employment. However, it is also argued that this may be the result of ‘market failure’ (Creigh-Tyte and Stiven, 2001) where the goods and services being offered are not meeting the needs of the customers. Low earnings, the large numbers of dancers attending auditions and under-employment are further clear evidence of over-supply.

‘Job match problems’

Both employers and performers expend significant time and resources on job searching. Auditions are used for hiring and these are costly. Talent is rated more highly than training and agents and other mediators are important in job matching.

The dance labour market is therefore highly fragmented and dancers must use their art form knowledge as a flexible resource for many purposes. For these reasons, it is notoriously difficult to measure employment within the sector. As Myerscough (1988) noted, ‘The difficulties of measuring irregular and part time work and self-employment, which characterise many sectors of the arts, are virtually insurmountable.’

Davies and Lindley (2003) assert that the pool of cultural labour increased steadily during the 1990s. At the end of 1993, 610,000 people were employed in a cultural occupation whilst by the end of 2000 this figure had risen to 760,000. O’Brien and Fiest (1995) analysed the data from the 1991 census and found 53,400 ‘actors, entertainers, stage managers, producers and directors’. This figure disguises the complexity of the industries (high mobility of performers etc.) and in this context, Manton (2001) argues that the number of performers is almost double that recorded by the census. The most recent study to estimate dancers’ employment, Jackson *et al.* (1994), estimated that in 1993 the numbers employed in dance performance at any one time was about 1,000–1,500 with a total workforce, including teachers of dance, of about 20,000–25,000.

As part of our research we sought to identify the current position, using a range of diverse sources in order to extrapolate employment data. Dance UK currently suggests on its web site that the sector employs a total of 30,000 people¹⁰. However, the numbers actually engaged as dancers appear to be relatively similar to those noted by Jackson *et al.* In the 52 small/medium-scale companies listed by the British Council Directory there are approximately 700 dancers. According to the recent Equity membership survey, 2,500 members described themselves as dancers. The major companies: Royal Ballet, English National Ballet, Birmingham Royal Ballet, Northern Ballet Theatre, Scottish Ballet and Rambert will employ approximately 300 dancers at any one time. 600 are estimated to be employed in commercial theatre productions.

When most people think of careers in dance, two possibilities immediately spring to mind: dancing professionally and teaching. These are undoubtedly the mainstays of the dance world and yet dance-related work extends beyond them, encompassing a range of interests and skills. The largest group employed in the

¹⁰ <http://www.danceuk.org/metadot/index.pl?id=22529&isa=Category&op=show>

dance world (estimated at around 75%) is teachers of dance.¹¹ There are also a myriad people supporting dance including those managing, presenting and organising it, those offering dance therapy, journalists and critics.

From this data, we can therefore estimate and extrapolate the following figures relating to employment in dance-related work:

		SOURCE
TOTAL EMPLOYED IN DANCE SECTOR	30,000	Dance UK
TOTAL PERFORMERS	2,500	Equity Members' Survey
TOTAL TEACHERS	22,500	75% of total; of which FCD estimate 4,500 are engaged in community dance
TOTAL 'SUPPORTING' DANCE – Management, choreology, notation, therapy, history/archive etc	5,000	Assume that remainder are engaged in this sector

Table 1: Employment in Dance-Related Work

Despite the primacy often designated to the performer and choreographer, it is therefore evident that they make up a very small proportion of the dance labour market. The market demand appears to be for dance workers who can teach, facilitate dance work in community contexts, and manage and produce the work. Drawing from this, it is possible to depict the dance world as shown in Figure 1.

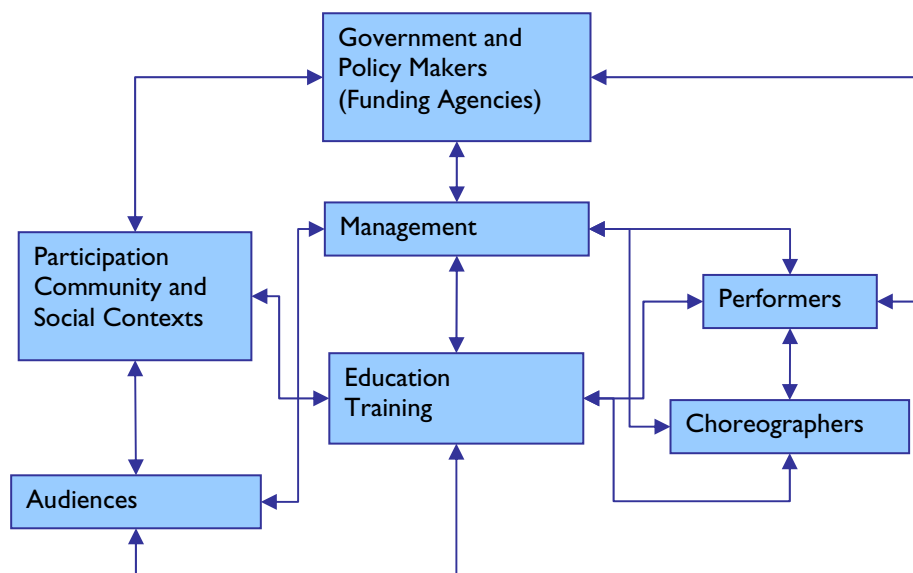


Figure 1: A Way of Viewing the Dance World

¹¹ One of the major successes of the dance sector has been the massive expansion of the community dance movement over the last 30 years. The sector has grown enormously and continues to expand and diversify. In turn, this has stimulated an enormous amount of activity in creating employment structures and opportunities. The Foundation for Community Dance has 1472 members: 1189 individuals and 283 organisations that represent some 4,500 professionals working within community dance.

The implications of this for HE provision are significant. The statistics highlight the imperative for HE provision to consider the need for students to have realistic expectations of the nature of the opportunities that exist within the dance world. It suggests that HE needs to consider the need for graduates to adopt flexible and entrepreneurial approaches to their careers.

‘The HE sector must rise to the challenge and take a lead on the needs of portfolio dancers for a broader skills base.’

If HE is to prepare dance students for employability within the dance world, it is clear that the emphasis needs to be placed on self-management, career management and market placement.

‘Highly competent students who are ill-prepared for the reality of the industry can minimise their own employment prospects, thus reducing the pool of skills available to employers. Practical knowledge or understanding of: network structures, how each sector conducts its recruitment process, self-employment, tax systems and employment laws are proven to be imperative. The inclusion of business related and self management skills within training should equip and prepare a student with the necessary tools and understanding to withstand the pressures and demands of employment, particularly in the first year of seeking employment.’¹²



Photo: Dennie Wilson

¹² Birch, Jackson and Towse (1996) (1998)

5. Tertiary level Dance Training and Education

Entry into the tertiary phase of dance education and training occurs through two principal pathways that are not necessarily exclusive, as young people will often take advantage of opportunities offered through both strands:

Private and Voluntary Sector

This is most often a local ballet/dance school offering qualifications within the Royal Academy of Dance (RAD), Imperial Society of Teachers of Dance (ISTD) or British Ballet Organisation (BBO). All of these are accredited by the Council for Dance Education and Training (CDET). In addition, there is a plethora of community-based youth dance activity that is estimated as reaching upwards of 180,000 young people each year in England alone¹³ and is carried out by dance practitioners within community contexts.

State Sector

Students may study dance as part of the national curriculum (contained within physical education) and may have studied dance at GCSE, AS/A Level or GNVQ. Changes occurring with the development of specialist schools, as centres for excellence in a subject area, mean that opportunities and resources for dance may be increasing. The impact of the Creative Partnerships programme¹⁴ has seen opportunities to engage with dance increase exponentially. In addition, the DfES and DCMS-funded PE School Sport and Club Links (PESSCL) strategy,¹⁵ has led to an increase in opportunities. The National Dance Teachers Association (NDTA) represents the sector.

Young people then progress to tertiary level, where there is great diversity of provision. This can be broadly characterised as:

Further Education (FE)

Funded by the Further Education Funding Council (FEFC) there are a number of courses on offer representing a range of awards such as BTEC, FEFC Certificates and Local Authority.

Adult Education certificate courses: some of this provision is regulated by FEFC quality assurance procedures and some by bodies such as the National Open College Network. In general, provision in this area does not focus on the professional performance context.

There are also a series of courses funded through the DfES Music and Dance Scheme, which funds the boarding schools: Arts Educational School at Tring, Elmhurst School for Dance, Hammond School and the Royal Ballet School. This provision is currently being expanded to

¹³ Youth Dance England represents this sector and the figures are drawn from data collated during the evaluation of their two-year development project, Next Steps.

¹⁴ More information can be found at <http://www.creative-partnerships.com/>

¹⁵ The PESSCL initiative aims to 'enhance the take-up of sporting opportunities by five- to sixteen-year-olds by increasing the percentage of school children who spend a minimum of two hours each week on high quality PE and school sport within and beyond the curriculum from 25% in 2002 to 75% in 2006 and 85% by 2008.' More information can be found at <http://www.teachernet.gov.uk/teachingandlearning/subjects/pe/nationalstrategy/>

include pre-vocational work including the Centres for Advanced Training, which are aiming to develop exceptionally talented young dancers.

The Dance and Drama Awards scheme managed by the Learning and Skills Council (LSC) offers funding to those aged 16–18 to support reduced fees for FE designed to ‘ensure that the most talented students can complete high quality training at the country’s leading private schools.’¹⁶ The scheme tends to focus on musical theatre and much of the provision is accredited by CDET.¹⁷

Higher Education (HE)

Funded by the Higher Education Funding Councils: although all BA degree provision in this sector conforms to Quality Assurance Agency (QAA) benchmarks for dance, this area is divided into two distinct groups:

- The Conservatoires, which focus on intensive professional dance training
- The Universities, which include practical dance training but which also offer ‘considerable contextual and theoretical study which facilitates entry into a wider range of careers.’¹⁸

The Standing Conference on Dance in Higher Education (SCODHE) represents the sector as a whole.

Thus, there is plethora of different routes that may be followed by the young dancer and it is arguable that this results in a distinct lack of cohesion and potential confusion for those seeking to pursue further training. Young people may not recognise the difference between the types of provision and, in recognition of this, much work is currently taking place to find ways of signposting young people in a more informed way.¹⁹

The Provision

The research identified a wide range of available courses at different levels that can be summarised as follows. A full list of courses is contained in Appendix I:

¹⁶ <http://www.dfes.gov.uk/>

¹⁷ The Council for Dance Education and Training is the national standards body of the professional dance industry. It accredits programmes of training in vocational dance schools and holds the Register of Dance Awarding Bodies – the directory of teaching societies whose syllabuses have been inspected and approved by the Council. It is the body of advocacy of the dance education and training communities and offers a free and comprehensive information service. It is a membership organisation.

¹⁸ Working paper DCMS Dance Training and Education at Tertiary Level

¹⁹ Hampshire Dance (<http://www.hampshiredance.org.uk/>) offered a weekend for young people called ‘The Graduates’ in order to expose aspiring young people to a range of provision through workshops and performance as well as a ‘market place’. London Youth Dance (<http://www.londondance.com/>) coordinated an event at Sadler’s Wells in Autumn 2006 that attracted many young people interested in finding out about the major HE providers.

TYPE	No.
Institutions offering Dance at FE/HE and Vocational Levels	80
HE Institutions	43
FE Institutions	23
Vocational Schools	15
Number of CDET Accredited Institutions	15
CDET Accreditation of HE Courses	7
BA Single Hons Programmes	55
BA Top-up Programmes	8
Foundation Courses	22
HND	7
National Diploma	19

Table 2: Tertiary Dance Provision

Although our research focussed on HE provision, it is important to contextualise this within the wider picture of FE provision.

Student numbers at HE level

There has been a 43% increase in overall student numbers (51% in full time undergraduates) since 2002/03 and this denotes an unprecedented expansion in HE dance provision.

	ALL	FT UGs	FT PGs	PT UGs	PT PGs	MALE	FEMALE
O2/O3	1850	1540	80	110	115	325	1520
O3/O4	2115	1790	85	115	125	290	1825
O4/O5	2640	2335	90	95	115	340	2300
% increase	43	51	10	-14	0		

Table 3: Student Numbers

Source: <http://www.hesa.ac.uk/holisdocs/pubinfo/student/subject>

When this is compared with the size and scale of the sector outlined above it is apparent that the number of graduates from the 2004/05 cohort will almost match the total number of dancers in work at any one given time. This suggests that HE must address the demand side of the equation in curricula if these graduates are to be employable. Our research sought to identify whether the sector was taking this into account and if so, what they were doing.

6. The Survey Findings

The questionnaire used to gather data is contained in Appendix 2. The response to the questionnaire was statistically sound with 41 responses of which 30 were fully completed. We drew our conclusions from only the completed questionnaires. The sample was reliable, as it comprised 37.5% of the total institutions we had identified during desk research as running dance FE/HE and vocational training. The sample contained responses from all sectors.

The combination of qualitative and quantitative questions elicited a range of data and information that was then used for sampling. The findings are presented in three sections, Entrepreneurship, Links with the Dance World and Graduate Destinations. These are illustrated with case studies of good practice.

Entrepreneurship

The survey asked respondents to list the most important entrepreneurial and professional skills required of the dancer: A total of 22 respondents gave full answers to this question demonstrating a depth and breadth of understanding about the skills required. The responses were 'mined' and this identified the following key themes:

- Self-presentation and having something to present
- Self-management and self-motivation
- Marketing and the ability to 'sell' themselves
- Strategy and business planning
- Writing funding proposals 'Being able to present themselves in a convincing way when they apply for funding and remaining focussed on the particular issues funding bodies are interested in supporting.'
- Knowledge of funding bodies and funding opportunities
- Knowledge of arts policy
- Flexibility and adaptability
- Confidence and awareness of one's own potential, subject knowledge and its application to a range of situations
- Creativity
- Ability to diverge and work within associated industries and in new fields
- Communication, advocacy and promotion
- The ability to present confidently
- Critical reflection
- Evaluation
- Clarity of artistic purpose and creativity/Clarity of vision
- Project management
- Good knowledge of body management and the care of own and others' bodies
- Creative and critical thinking
- Initiative
- Leadership skills
- Collaborative and partnership working
- Ability to work with others both as a leader and as a collaborator
- Networking
- IT skills
- Identifying professional development needs
- Negotiation
- Setting up workshops and classes

Table 4: Entrepreneurial Skills required of the Dancer

It is clear that respondents recognise the need to develop the entrepreneurial skills required for a successful career in the sector. However, many respondents contextualised their reply to this question by stating that these skills had to be developed within the framework of a sound grasp of their technique as dancers:

‘The most important entrepreneurial and professional skills required of the dancer are that they are highly skilled technicians, intelligent, creative, reflective artists able to work confidently and imaginatively with others able to transform ideas into the medium of movement as well as replicate, learn and interpret given vocabulary, and that they are confident advocates for the art form.’

This perception of the importance of the core artistic skills appears to affect the importance given to different areas of teaching and learning in terms of time allocated. When asked to rank course content within the structure and delivery of their course in relation to the level of importance in terms of time allocated, respondents clearly indicated the primacy of choreography and composition, dance techniques and theoretical skills.

The response was weighted in relation to none (1), low (2), medium (3) and high (4) and this produced an average out of 4 points for all content areas listed.

COURSE	Ave.
Choreography/Composition	3.57
Theoretical Skills	3.57
Dance Techniques	3.47
Improvisation	3.14
Teaching/Workshop Skills	2.89
Production	2.76
Management Skills	2.72
Other Performance Skills	2.44
Technical Skills (lighting, sound etc)	2.36
Other	2.17
Voice	1.61
Dance Therapy	1.61
Notation	1.52
Acting	1.44

Table 5: Importance in terms of time allocated

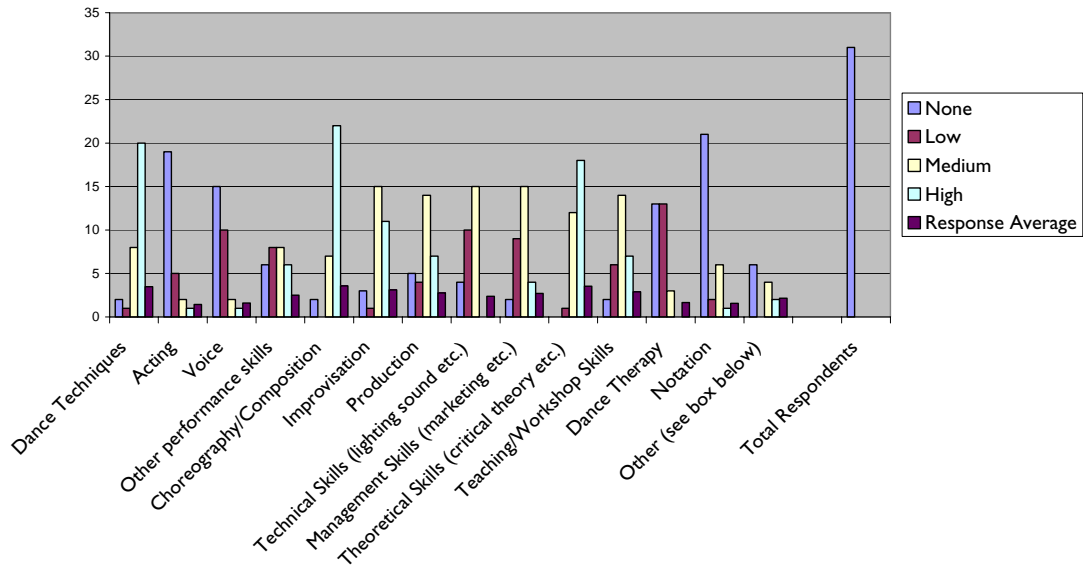


Figure 2: Importance in terms of time allocated

There is a recognition that graduates need teaching and workshop skills and management skills to equip them for the world of work, but less time is devoted to imparting them explicitly.

Whilst this may seem to be suggesting that there is an issue with HE provision appearing to be focusing curriculum learning and teaching time on core performance skills, and allocating less time to the skill areas which are in most demand within the profession, this may be misleading. The evidence suggests that innovative ways of developing the required entrepreneurial skills were being incorporated in implicit ways through teaching and learning strategies in the delivery of other parts of the curriculum. For example, at De Montfort University, the staff have developed an embedded approach to engendering entrepreneurial capacity and skill by underpinning the teaching, learning and assessment on all modules with key processes which promote and support change: problematisation, critical reflection and collaboration.

In her final report for the DCMS on Entrepreneurship in HE, Richards (2006) states:

‘The Task Group has identified that there is a growing body of good practice across higher and further education and five distinct provider models for entrepreneurial learning and development have emerged. These emergent models provide a useful starting point and represent an increasing body of experience and understanding for further analysis to inform future developments and build relevant and sustainable opportunities. There is currently insufficient understanding about these different approaches, their effectiveness and impacts, although evidence suggests that the curriculum embedded ‘assimilated’ model appears to offer considerable benefits for both institutions and students. Different combinations of these models are in operation in different institutions, within different departments and courses and across various disciplines and they can be broadly categorised as follows:

- **Curriculum Embedded** Assimilated/Bolt-on
- **Extra-curricular activities**
- **Post-Graduate Courses**
- **Continuing Professional Development**
- **External Agency Provision**

This categorisation is useful in assessing the provision, and we sought to identify from our data which models were being applied. We asked respondents to tell us whether their courses covered a range of skills, knowledge and aptitudes drawn from the literature as being crucial to entrepreneurial success and, if they did so, whether it was in an explicit or implicit way. We were interested in finding out whether skills, knowledge and aptitudes were being explicitly taught or whether their acquisition was deemed to be an implicit part of the teaching and learning process.

The results are shown in Figure 3 (below) and demonstrate that the HE programmes we surveyed are predominantly adopting a curriculum embedded approach (explicit delivery) as well as an assimilated approach (implicit delivery) through teaching and learning strategies.

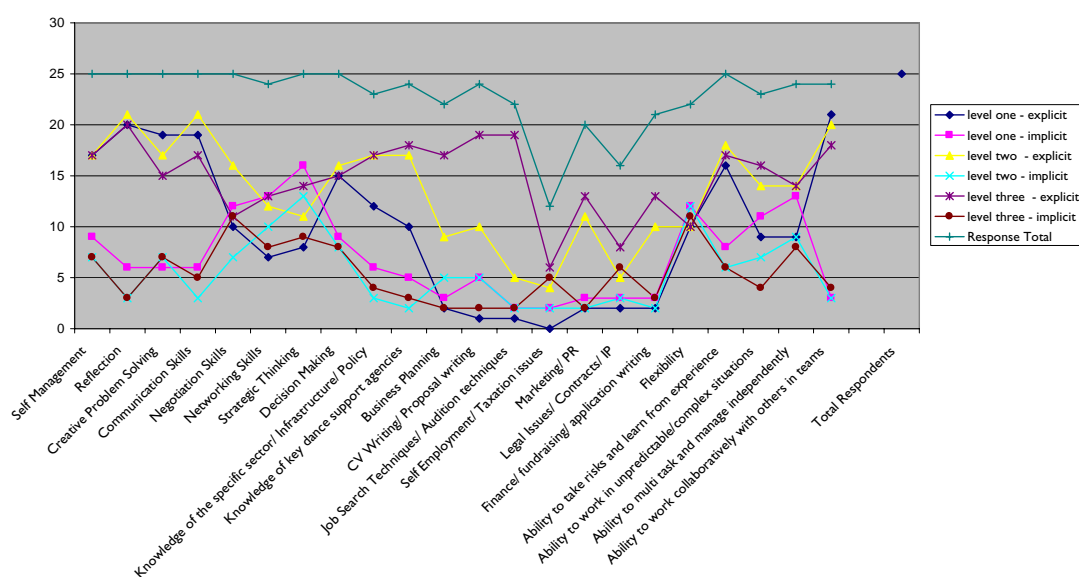


Figure 3.

We found that:

- The skills associated with entrepreneurship including self-management, reflection, creative problem solving, communication, negotiation and networking are all being taught in an explicit way by all courses over all three levels.
- Strategic thinking is more often covered in an implicit way (63%).
- Aptitudes such as flexibility, ability to take risks, working in complex situations, multi-tasking and managing independently are encouraged by the majority of courses at all levels.
- 87% of programmes explicitly encourage the ability to work collaboratively and in teams over all three levels.
- Knowledge of the sector (policy, infrastructure, support agencies etc.) is delivered in all three levels. However, only 74% of respondents cover this area explicitly, with the remainder covering it in an implicit way.
- Knowledge of business planning (76%), self-employment (45%), marketing (50%), finance (60%), CV writing, job search and audition techniques (86%) are mainly delivered at level 3 in an explicit way.

The case study showing the approach adopted by LIPA highlights the explicit approach well.

There was some evidence of extra curricular activities and external agency provision with respondents also citing examples of course content that highlighted a strong connection with the sector:

- Professional practice and work with professional artists
- Work experience with community groups and schools

This approach is illustrated well in the case study outlining Coventry University's approach to embedding professional practice within the curriculum.

Respondents highlighted further areas of content covered within programmes and this also suggested a dynamic understanding of developments within the field that need to be addressed in order to ensure students graduate with relevant and current skills:

- Digital media
- European performance tour
- Skill in 'handling' music: listening, putting in context, understanding the structures
- Alexander Technique
- Dance film/video
- Music dance relationship
- Design dance relationship

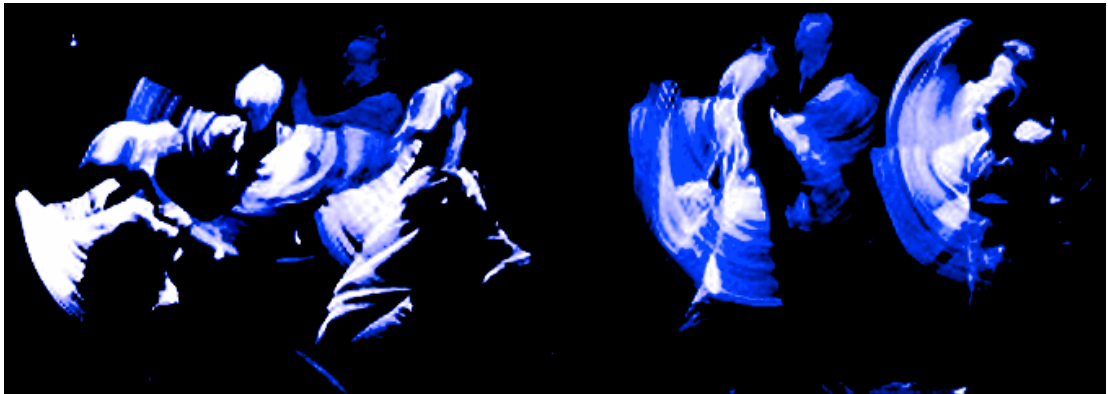


Image: Paul Kleiman

CASE STUDY: De Montfort University

Designing for Entrepreneurial Learning

'The dance curriculum at De Montfort University (DMU) has responded in recent years to shifting patterns of employment and work opportunities arising from the demands of portfolio working and the impact of instrumental applications of the arts to broader political and social agendas including for example social inclusion, creative education, community development, youth work and, more recently, health promotion. All of these have affected module and course content.'

The impact of the entrepreneurial agenda and work environments within dance has had a profound effect on the fundamental pedagogic approach adopted on the BA (Hons) Dance programme at De Montfort University.

'The literature on entrepreneurialism recognises that its development relies not simply on acquiring knowledge of the work environment and learning a relevant set of business and financial skills; entrepreneurialism is the outcome of a fundamental way of thinking and acting in the world – a way of conceiving of oneself and one's sense of agency.'

'The pedagogic challenge as I see it is to educate for change... We could argue that all learning is a form of change but to base our teaching and design of learning at DMU on principles of change is a very deliberate and conscious choice. We are aware of the ethics involved: we need to teach for change, design safe opportunities to nurture change but not attempt in any way to force change. Change is often not immediate or direct. In most rites of passage the individual goes through a transitional stage before emerging in their new role with new status. This intermediate, hopefully temporary, stage may be characterized by disorientation and de-stabilisation (Atherton 2003). In pedagogic terms we are attempting to guide students into, through and out of this transitional stage. We have chosen to focus these attempts on level 2 (year 2) of the course.'

The modules taught at level 2 are:

- Dance: Principles in Practice 2
- Understanding Dance 2
- Image, Movement, Performance
- Understanding Balance and Coordination
- Negotiated Study 1
- Dance Artists in Education and the Community

Throughout these modules the staff team seek to take an embedded approach to engendering entrepreneurial capacity and skill. We have sought to cut across the student learning experience at this level and underpin the teaching, learning and assessment on all these modules with key processes which promote and support change. These processes form the basis of teaching, learning and assessment in all level 2 modules:

Problematisation

Critical reflection

Collaboration

'This approach ... reflects a broad view of entrepreneurialism: entrepreneurialism as a capacity for individual change that has relevance and significance across the curriculum. It is in tune with the concept of the entrepreneur as a 'noticer of opportunity' (DCMS 2005:18). It supports the idea of social and cultural enterprise as well as commercial enterprise since wealth creation may not be the chief concern of dance artists and students: community involvement, artistic fulfilment, even social justice may be more important. Fundamental to developing this capacity (this 'entrepreneurial mind set') in students ... is developing their ability to engage in processes that support and enable individual change. This benefits all students whether they move into work in the creative industries or not.'

(All quotes taken from Jayne Stevens, Principal Lecturer in Dance, De Montfort University: Paper presented at PALATINE symposium, 16 November 2006.)

Assessment Methods

The questionnaire asked respondents how they assessed their programmes. As assessment is a means of measuring attainment of learning outcomes, the methods used need to be appropriate to the learning outcomes in order to ensure a valid assessment process. We felt that knowing how courses were assessing attainment might highlight what they valued in relation to learning outcomes.

	LEVEL ONE	LEVEL TWO	LEVEL THREE	TOTAL	% of SAMPLE
Continuous Assessment	23	23	22	26	87%
Peer Assessment	8	10	10	14	47%
Written Assessment	27	28	27	30	100%
Seminar/Lecture Presentations	23	25	25	30	100%
Technique Class	24	24	22	27	90%
Performance	23	27	27	29	97%
Reflective Journal/Notebook	22	24	21	27	90%
Portfolio	10	14	19	20	66%
Interviews	3	7	9	11	37%
Phase Tests	3	3	0	3	10%
Mock Auditions	1	0	6	7	23%
Other	4	5	5	6	20%

Table 6: Assessment Methods

Other methods of assessment cited were:

- Student self-assessment against criteria to support effective tutorials in technique
- Self- and peer-evaluation, which creates evidence of student learning and of reflective practice (with a 50% process and 50% outcome model). Journals are also used as evidence, with certain sections assessed that include formative and summative evaluations
- Assessments of practical teaching whilst on professional placements
- Open book examination
- Revealed topic examination
- Repertoire exams
- Portfolios and projects
- Open book examination
- Creative practice (choreography, dance video etc.) workshop delivery notation/repertoire
- Creative and production skills in choreography
- Viva-voce assessments
- Research file
- Examinations

It is interesting to note that all the respondents used written assessment and seminar/lecture presentations. The latter is clearly important in developing communication and presentation skills. The relatively low number of programmes using interviews and mock auditions is interesting in the context of the need for graduates to be prepared for seeking work.

CASE STUDY: Coventry University

Embedding Professional Practice within the Curriculum

‘An enterprising spirit is ... at the core of a lot of what the discipline of dance is about. It permeates what we do in organic ways. It is in the interaction of our work with students, in our students’ work with others and in the applied nature of dance itself. But the challenge is how we encourage students to find an engagement with their art form that enables them to recognise the connections between creativity and enterprise, one supporting and facilitating the other.’

The roots of the BA (Hons) Dance and Professional Practice degree at Coventry stem from 1987, when a vocational Dance Foundation course was established within the Coventry Centre for the Performing Arts (CCPA). This programme was established to provide for students who were dancing in school and had no opportunity to further their training post-16 in the area. The course was built around skill building and provided opportunities for students to transfer and adapt their learning to different contexts. The course led to the creation of a BTEC Higher National Diploma in Dance in 1991, which ran successfully until CCPA’s incorporation with the University in 1995, and the introduction of the undergraduate programme. This genesis meant that the programme grew from a strongly grounded sense of ‘professional practice’, through links with an annual programme of dance events, including annual New Dance Festivals, Youth Dance Festivals and various company residencies that drew participants and audiences from across the country. Dance students were directly involved in all aspects of this programme, not only as participants and audiences but also in the organisation, promotion, production and documentation. This legacy is clearly visible in course philosophy and content today.

Students on the BA (Hons) Dance and Professional Practice degree course are prepared for portfolio careers by being provided with opportunities to apply skills and knowledge in a variety of work-based situations throughout their three years of study. A number of partnerships with local and regional organisations, artists and companies, have been established to embed ‘placement’ experiences within the course. From 2006, Coventry University is introducing a new ‘enterprise and employability’ strand as a mandatory component in all courses within the institution. To accommodate this component, the dance course has moved further towards threading professional practice throughout the whole course. The model to date is not one where placements are formally identified within the curriculum but represent a ‘golden thread’ of experiences through and across a number of modules to provide students with work experience and a direct exposure to what it means to be a professional dance artist.

‘The inclusion of ‘Professional Practice’ within the title of the course has worked well for us by identifying the course as one that provides a general emphasis on industry practice and the development of entrepreneurialism, and which values the student gaining confidence in teaching and facilitating dance throughout the course.’

‘There are no reliable ways of testing the extent to which the students’ experience on the course prepares them for work. Defining what it is to be in work is challenging enough in our industry. Portfolio careers are the norm and even those doing well often fail to be picked-up on the radar of those gathering graduate destination statistics.’

'The notion of graduate destinations is unhelpful when, for many dance graduates, trajectories are more interesting when a destination is a fluid, ever-changing position. What evidence there is can be summed up as follows:

- Students tell us that they are well-prepared for the work they do and regard the professional practice strand as being very important for their preparation for work
- Employers tell us that students are well-informed and have good knowledge of the professional context
- We have good communications with graduates who are demonstrating that they are confident and multi-skilled
- Career destinations indicate a range of employment paths both within and beyond the creative industries (teaching being a popular eventual career path)
- Many stay in and around Coventry, contributing to the dance economy (whether or not initially resident in the city or sub-region).'

(All quotes taken from Sarah Whatley, Head of Dance, Coventry University: Paper presented at PALATINE symposium, 16 November 2006.)

CASE STUDY: Liverpool Institute for Performing Arts (LIPA) ***Instilling an Entrepreneurial Spirit***

LIPA's philosophy is that through their study, students should evolve to become highly tuned, entrepreneurial, multi-skilled, thinking practitioners. LIPA aims 'to offer students the best preparation possible for a lasting career in the arts rather than the ability to secure a single job' and 'to enable the growth of a specialist skill while developing general skills, multi-skilling, flexibility, enterprise and self-reliance.'

The BA (Hons) Performing Arts – Dance programme was therefore designed within a strong philosophical context to meet the varying demands of the dance profession.

'LIPA's programmes are designed to include real-world requirements related to entrepreneurial abilities, self-reliance and team-working skills. That is why versatility is at the heart of the training and education that it provides. Students are also made aware from the onset of their studies that they need to be responsible for their own learning, capitalise on opportunities, manage their own time and not rely on others to do things, be proactive and make things happen for themselves.'

The dance course works within the context of a specialist performing arts HEI that prioritises collaborative working and links with the profession. Entrepreneurial skills are therefore embedded in both the delivery and content of the programme. In some cases, skills are developed in an implicit way through the delivery of dance techniques, cross-disciplinary performance projects, choreography and complimentary performance skills such as acting and voice. Work placements and work based learning ensure real world experience whilst the use of learning contracts afford the individual student a high degree of flexibility to develop their own pathway through the programme.

Students are encouraged to take charge of their own learning; reflection and collaboration combine with real world working, including a national tour of final performance projects with musicians and technicians drawn from other programmes in the school.

In addition, there are two specialist modules where entrepreneurial skills are developed explicitly.

Level One: Personal and Professional Development

'This module develops both the generic study skills required of an undergraduate and the specialist skills required of a student of dance, including dance networks/structures, organisations, introduction to the industry, CV preparation, individual professional/career planning etc. This module is a core/shared module at LIPA, taken by all performing arts students. The interdisciplinary element is interwoven in both the content and delivery of the course. Students learn to understand and respect the differences between the art forms.'

Level Three: Professional Preparation: the Independent Dancer

'This module aims to direct the student to organise and present themselves and their work at a professional level, demonstrating a thorough range of management, performance and promotion skills. The module prepares them to seek out and create employment opportunities in and around their chosen dance field(s). They produce a portfolio, including personal and company business plan. They gain experience in audition preparation, interview techniques, presentation skills, how to promote themselves, self-employment and tax, equity and other useful networks, agents, how to set up their own company, project applications and leading community workshops. An important point here is that the institution has always maintained that it educates and trains artists for the broader performing arts world not, for example, just the dance industry.'

In order to deliver this programme, links with the sector are critical; 'Maintaining links with the industry is essential. All programmes have a range of master-classes, workshops, seminars, programme mentors etc. The students get the chance to meet those who have achieved and are willing to pass on their experience and expertise to the next generation of artists.'

Thus implicit and explicit delivery are balanced to ensure that students graduate with the skills required to 'achieve lasting employment in the arts and entertainment industry.'

(All quotes taken from Evelyn Jamieson, Head of Dance, LIPA: Paper presented at PALATINE symposium, 16 November 2006.)

Links with the Dance World

We asked respondents what special characteristics of the dance world had informed the design of the programme.

The replies highlighted a strong awareness of the need for students to be developed as autonomous professionals capable of managing and sustaining a career within the sector where performing may be a difficult option and other opportunities exist:

- 'Although we concentrate on theatre dance and the 'serious' or 'art' side of this, focusing on creativity and the poetics of movement, we recognise that given the extreme difficulty of getting work as a professional dancer (particularly as a member of an existing company) we introduce the students to many different possible career routes, from forming their own companies and creating their own work, through all sorts of dance education, arts administration etc. to being able to enter a completely different career at graduate level.'
- 'The need in today's dance world to be able to handle a portfolio career and fit into the wider picture, including the political, social and personal agenda.'
- 'Growth in portfolio working.'
- 'The independent dance practitioner needs to be versatile and multi-skilled. We include workshop facilitation and community practice and emphasise the need for the student to become a reflective practitioner with an inclusive approach to dance, particularly dance and disability.'
- 'Diversity of practice and new developments e.g. impact of visual culture, video work.'
- 'Opportunities for working in partnership with educational, community development and health organisations.'
- 'The breadth of activity in community dance.'

We asked about the ways in which courses linked with the professional dance sector. The findings are presented in Figure 5.

We found that:

- 75% of courses surveyed offer placements at level 2 and 60% at level 3.
- All courses work with dance practitioners in teaching, assessing or as guest choreographers.
- Case studies are used as a method of teaching and learning with 72% of courses citing them at level 2 and 78% at level 3.
- 53% of the courses surveyed use professional artists as mentors for students at level 1. This grew to 68% at level 3.

From this we were able to conclude that:

- The majority of courses surveyed have close links with professional dance organisations and/or professional dance companies.
- Students are gaining professional practice through projects which appear to support the dance world's need for resources.
- There are few 'pure' academics working in the field. This practitioner emphasis suggests courses are well connected to the dance world and respond and adapt rapidly to its needs.
- There is a direct connection between research, teaching and learning and knowledge transfer within many courses.
- Of the 10 courses sampled, 5 have recently revalidated or are about to revalidate to ensure the course remains 'relevant'.

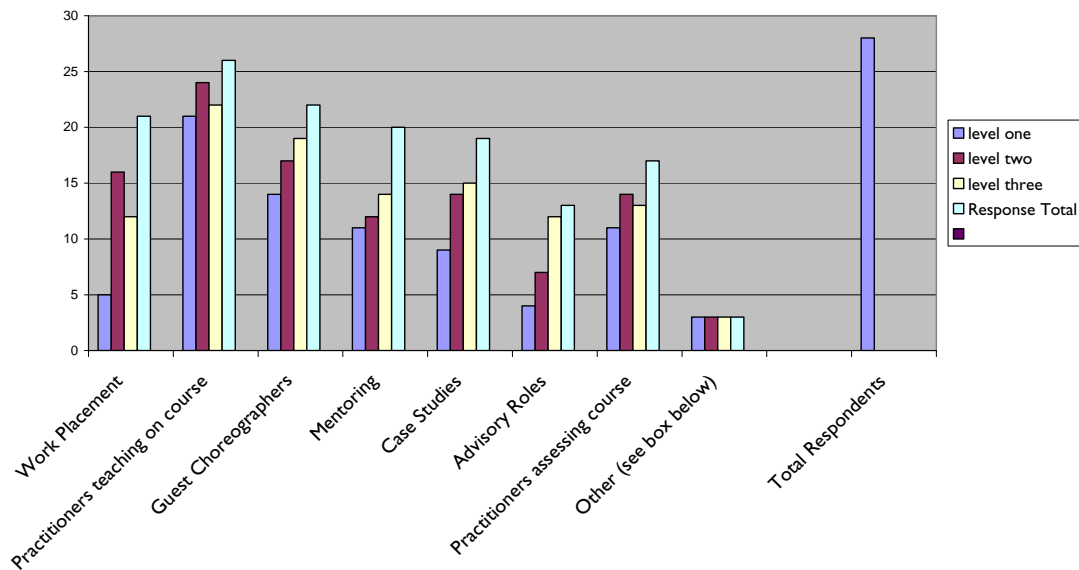


Figure 5: Links with the Dance World

Respondents were asked to give us some examples of good partnership working and these were many and varied. We found examples of partnership working that included the development of collaborative programmes. The case study of Northumbria University's partnership programme with Dance City is a good example of this practice. We found many examples of programmes that have built strong connections with the sector through student placements, professional practice and work experience and the case study of the University of Sunderland highlights an approach to this way of working.



Image: Amanda Nield

CASE STUDY: University of Northumbria
BA (Hons) Dance Choreography: Partnering Pedagogy
and Professional Practice

The BA (Hons) Dance Choreography is a partnership between the University of Northumbria and Dance City, the National Dance Agency for the North East. The course is designed to enable students to develop as choreographers/contemporary performance makers. It aims to develop a foundation that will enable graduates to develop a sustainable career in dance. The collaboration enables a synthesis of the values of professional practice and university education. The professional concerns of Dance City, which arise through their role as a producer of contemporary dance performance and curator of regional, national and international artists, inform curriculum design.

Teaching Artists, resident at Dance City, lead in many areas of the programme, where their knowledge of professional practice supports students in their artistic development. Teaching Artists and Dance City staff lead in areas such as performance and dance management. In addition, artists and companies visiting Dance City also contribute to the programme.

From the beginning of the course students are encouraged to dialogue-build support networks with Dance City staff and visiting artists. This dialogue becomes more structured as the course progresses. Transition beyond the degree is discussed in tutorial and Dance City offer support in this area. In addition, Dance City's Dance Connect Scheme offers a programme of professional support for emerging artists. This includes mentoring, regular classes/workshops and advice on managing a dance career. Students staying in the region often take advantage of this programme when they graduate.

Entrepreneurial and professional skills are offered through specific modules as well as through implicit delivery within choreography, technique and theory courses. Courses encourage students to develop clarity in their ideas, require them to practice leading and collaborating at different times and through writing, discussion, presentations and directing encourage students to develop their communication skills. Students are able to develop leadership skills at all levels of the programme. In year 1, for example, students direct a small group piece of choreography and also take on production responsibilities for the end of year shows. Year 1 students also produce and promote their own studio showing. Under direction, year 2 students financially manage an arts project and continue to develop skills in leading others as they develop their dance ideas. Year 3 students organise and lead auditions for their final performance works, work with all years of students in the development of their final projects, lead workshops in the community and contribute to the organisation of department activities such as schools touring, master class workshops and marketing of larger scale department events. In their final year, students are also encouraged to network with professionals and perhaps shadow someone whose work is of interest to them. Specific modules include a level 2 course, Dance Management, where students work under the direction of a Dance City member of staff. This module introduces students to project development and administration and allows them to practice grant writing. In year 3, students attend workshops on publicity, CV writing, career advice and finances/being self-employed.

'The collaboration is not without its challenges as we exist in a shared space which involves transition between one space and the other. This 'in between-ness' is exciting, ambiguous and encourages changes and growth.'

(Case based on conversations, questionnaire and presentation at PALATINE symposium on 16 November 2006 by Janet Archer, Director, Dance City, and Tamara Ashley, Course Leader, University of Northumbria)

CASE STUDY: University of Sunderland Dance&US.Com

Dance&US.Com (*Dance and the University of Sunderland and Community*) grew out of the A4All lottery-funded 'Sunderland Dance Initiative'. The aim was to establish the University as a centre of excellence for dance activity in the city. The project is guided by a steering group.

The project has allowed the University to become an active community dance provider and has increased opportunities for the community whilst increasing the opportunity for BA (Hons) Dance students to gain 'real life' work experience and employment. The project has also afforded the opportunity for a unique post to be created in HE, Dance Entrepreneur. This post administers, delivers and co-ordinates community projects and facilitates curriculum links. This in turn is generating employment for dance graduates. The Dance Entrepreneur also acts as mentor for students.

The dance team is currently working on bids for new projects which will also have a research outcome. For example, 'Small Steps, Giant Jumps' – Healthy Nurseries, is a project that will work in conjunction with the City of Sunderland Family Learning Unit to develop dance work with nurseries across the city. Another example is 'Down our Street' a tripartite University project for URBAN II funding which will address engaging young people specifically through linking education to employment. The dance element will focus on raising aspirations and self esteem.

By linking with its communities in this way, the University of Sunderland has created a distinctive programme that enables students to build real world experience whilst also providing directly for the needs of its local community. Progression routes are enhanced for the community and the employability of students is enhanced. The projects link students with a variety of employers and professional dancers. The programme of open evening classes provides additional opportunities to experience different genres such as Bollywood, Salsa & Street, Capoeira and Adult Break. But perhaps most importantly, students have been encouraged to assess their own position in relation to a career in dance. The degree also seeks to provide insight into a range of career opportunities. Students (through progress files/professional development) assess their strengths and interests and 'map' these onto potential vocational pathways.

The expanded opportunities offered by Dance&US.Com necessitated modifications to the curriculum through adjustments to a core module (DAN316 Dance Preparation & Application) in order to better facilitate the student's ability to apply their subject knowledge and skills more effectively.

(Case based on conversations, questionnaire and presentation at PALATINE symposium on 16 November 2006 by Lesley Younger, Principal Lecturer, Head of Dance, Learning Teaching and Retention Co-ordinator in the School of Arts, Design, Media & Culture, and Sarah Riach, Dance lecturer and Dance Entrepreneur)

Graduate Destinations

The survey asked respondents to tell us about some of their successful graduates. Whilst some HEIs, not unexpectedly, flagged the graduates that had achieved a level of fame within the performing profession, other HEIs highlighted a breadth of destinations:

'The most successful graduates from the dance programme have been the ones who have been able to go from performance work, to teaching, to apply for funding, set up and run their own projects etc. Graduates who have been able to apply not just their dance technical abilities but all the other skills they have learned.'

'Our course is four years old and so our graduates are recent and most of them are in the early stages of their careers.'

A graduate from 2005 has been awarded funding from the Arts Council to develop her work and has also been produced by the Dancing the World Festival in Newcastle.

A graduate from BA (Hons) Dance (completion) was accepted for a PhD at Durham University on the strength of her undergraduate dissertation. A 2006 graduate was offered a job with Essex Dance in her last semester with us.'

**'Mike: went on to dance with Ludus then work at Arts Council England;
Mark: lecturing in HE;
Victoria, Suzie, Ellie (and many more): teaching at secondary and FE;
Monique: working at English National Ballet in the education team.'**

**'Student A: progressing to PhD studies;
Student B: progressing to PGCE programme (Primary Teaching);
Student C: professional dancer completing studies while still performing.'**

The responses all bear out the general picture of a graduate cohort that works in many different areas of the sector often balancing different types of work and contexts.

One respondent encapsulated the notion of a successful graduate as follows:

'Those who have embodied the ethos of the programme and become self-sufficient, creative and reflective practitioners.'

It would appear that the majority of the HEIs surveyed see 'success' as being about achieving a career in the wider dance world and are approaching their programmes from this perspective. Whilst there were some significant differences between the responses of the conservatoires and the universities to this question, it is apparent that the former also recognise that a career in dance is more than simply performing.

7. Conclusions and Recommendations for further research

‘Entrepreneurialism is an alternative way of viewing the world to the analytical and critical viewpoints that are taught within HE and FE and which enables students to make the transition from academic theory and creative practice to understanding and capitalising on the wider application of their work in society.’ (Richards, 2006)

It is apparent from the research that HE dance programmes are increasingly recognising that working in the dance world requires the student to understand and capitalise on their skills within the context of the wider application of their work within society. When this is done well, the conceptual grasp of the value of dance and its application in social contexts means that the ‘dancer’ is able to view their work in the round. This allows the graduate to set about creating a sustainable career. When this is absent the student will graduate unaware of what they have to offer the market place.

Graduate destinations are diverse and it is clear that value must be placed on all areas of work within the dance world. For performers, early retirement from performance often means retraining and this can create a sense of loss and failure. In the early interviews one dance manager stated that:

‘Career transition from performance seems to be starting earlier and there is a need to develop the notion that this is a further stage to your career not the end of it.’

This is indicative of the notion that there is a hierarchy within the world of dance and HE can play a key role in reversing this by ensuring that all undergraduates develop a more sophisticated notion of what constitutes a dance career. In 1998 Clarke and Gibson pointed out that there was:

‘a need to dismantle the many hierarchies which exist within the sector and to move towards an approach that values diversity and the contribution that each individual makes to the wider picture and the development of the art form.’

This remains as true today as it was then.

The numbers speak for themselves. The demand side of the equation suggests that the dance world needs graduates with diverse skills. The research indicates that HE dance providers are seeking to address this in innovative and often inspiring ways. There is little evidence yet to allow us to assess how well this is working, as there has been no research on assessing the quality of the graduate on ‘exit’ from HE. Indeed, the view gathered during the early interviews from the dance world, suggested that the impact of the approaches being adopted by many HEIs is not yet being felt within the profession. There was a view that HE is not yet sending graduates out into the world of work equipped for employment within it:

‘The profession is picking up the gaps in initial training. The HE sector must rise to the challenge and take a lead on the needs of portfolio dancers for a broader skills base.’

‘There is a long gap between graduation and employability.’

'HEIs are not responding to the needs of the sector and are not producing people we want to employ so we have to grow our own.'

As a result, there is a plethora of Continuing Professional Development opportunities being developed for graduates by dance agencies and training providers: examples include the Dance Leaders awards accredited through the Open College Network and Youth Dance England and NDTA's training programme, Making Links, targeted at dance practitioners wishing to work in schools.

Furthermore, given the significant increase in opportunities for work in schools created by Creative Partnerships and the PESSCL initiatives, and the resulting need for artists able to teach on such programmes, we are now seeing a need for the creation of standards and the accreditation of skills. HE and the sector must work closely together to address this and it is encouraging to note that there are a number of initiatives currently underway to do so. Laban are working closely with a group of dance agencies including Dance UK, Youth Dance England and the Foundation for Community Dance to develop a programme that will provide structured training for dancers working with young people and in schools. The Foundation for Community Dance is currently developing a framework for CPD for the profession and is working closely with HE providers on this initiative. Within a wider arts context Arts Council England recently launched its strategy for working in partnership with HE, Arts, Enterprise and Excellence.²⁰

During the research we considered what further research would benefit the dance world. The symposium provided the opportunity to gather the views of both HE practitioners and sector leaders and the following themes emerged:

- Data and statistics are out of date and there is no robust up to date data on the numbers of people working within the profession. The most recent survey was that conducted in 1994 by Jackson *et al.*
- The numbers working within education are significantly high but it is difficult to assess where these people are teaching. More robust data on this would assist the sector in developing training provision.
- The research took no account of the student voice. What do our undergraduates think about the programmes? What do graduates feel after graduation and how has their education impacted on their career?
- It would be illuminating to track graduates from a number of different HEIs in a longitudinal study in order to understand better their experiences and the trajectory of a career in the dance world post graduation.
- Are there models within an international context that we could learn from?

It is to be hoped that this mapping exercise has acted as a catalyst to further development and that the dance world can collectively address the issues it raises. The research has highlighted that there is great scope and will to join up provision. The HE sector is strategically placed to assist the wider sector. It is a relatively small economy and the links are intense between different parts of the 'world'. To link the profession increasingly closely to HE would ensure a collective approach is achieved, which maximises resources and ensures that dance graduates are better able to enjoy long-term sustainable careers within the dance world of work.

²⁰ Arts, enterprise and excellence: strategy for higher education: Arts Council England (2006)
<http://www.artscouncil.org.uk/subjects/publications.php?sid=9>

REFERENCES

- ARTS COUNCIL ENGLAND (2006) *Arts, enterprise and excellence: strategy for higher education* ACE, London
- BAUMOL, W. J. and BOWEN, W. G. (1966) *Performing Arts: The Economic Dilemma*. The Twentieth Century Fund, New York.
- BECKER, H. S. (1984) *Art Worlds*. University of California Press Berkeley
- BIRCH, E., JACKSON, C., and TOWSE, R. (1996), (1998) *Fitness for Purpose Report: dance, drama and stage management training: an examination of industry needs and the relationship with the current provision of training*. Arts Council of England, London
- BOURDIEU, P. (1994) *The Field of Cultural Production*. Polity Press, Cambridge
- BRINSON, P. (1991) *Dance as Education: Towards a National Dance Culture*. The Falmer Press
- BRITISH COUNCIL (2006) *Directory of Performing Arts*
- BROWN, R. S. (2004) *Performing Arts Entrepreneurship*. PALATINE, HE Academy, UK
- CANADA COUNCIL (2004) *A Mapping of the Professional Field of Dance in Canada (As supported by Council) November 2004*
- CLARKE, G., and GIBSON, R. (1998) *Independent Dance Review Report*. Arts Council of England, London
- COUNCIL FOR DANCE EDUCATION AND TRAINING Register of Courses and Factsheets on Careers in Dance
- CREIGH –TYTE, S. and STIVEN, G. (2001) 'Why does government fund the cultural sector?' in SELWOOD, S. (Ed) (2001) *The UK Cultural Sector: Profile and Policy Issues*. University of Westminster, Policy Studies Institute.
- DANCE UK (2006) *Dance Manifesto*
- DAVIES, R. and LINDLEY, R. (2003) *Artists in Figures: A statistical portrait of cultural occupations*. Arts Council England, London
- DCMS (2001) *Creative Industries Mapping Document*, DCMS
- DRUCKER, P. (1985) *Innovation and Entrepreneurship*. Harper Business, New York
- DYKE, S. (2002) *The Dancer's Survival Guide* Dance UK/FCD/The Place Dance Services
- EQUITY (2005) *Performing Arts Industry Report 2005*, Skillset/Equity
- FOUNDATION FOR COMMUNITY DANCE (2002) *Mapping Community Dance: A Research Report*. FCD
- FOUNDATION FOR COMMUNITY DANCE (2006) *Strategy for the Development and Implementation of a Professional Framework for Community Dance*. FCD
- FREAKLEY, Vivien and NEELANDS, Jonathon (2003) *The UK Artist's World of Work, Research in Dance Education* Vol 4, No1
- GIBB, A. A. (1998) *Educating Tomorrows Entrepreneurs. Economic Reform Today*. No.4. Centre for International Private Enterprise. Washington, USA. pp 1-10.
- HEELEY, J. and PICKARD, C., (2002) *Employing Creativity: Skills Development in the Creative Industries in the North West of England*, North West Regional Development Agency
- HIGHER EDUCATION STATISTICS AGENCY: www.hesa.ac.uk
- HOUSE OF COMMONS, CULTURE, MEDIA AND SPORT COMMITTEE (1994) *Arts Development: Dance*, (June 2004)
- JACKSON, C., HONEY, S., HILLAGE, J. and STOCK, J. (1994) *Careers and Training in Dance and Drama*. A Report of Research for the Arts Council of England, IMS
- JASPER, Linda and SIDDALL, Jeanette (ed) (1999) *Managing Dance* (Northcote House)

- JONES, C. (1994) *Dance! Education, Training and Careers*. National Resource Centre for Dance
- LEADBEATER, C. and OAKLEY, K. (1999) *The Independents: Britain's New Cultural Entrepreneurs*. Demos
- MENGER, P. M. (1999) Artistic Labour Markets and Careers. *Annual Review of Sociology* No 25
- MONTGOMERY, S. and ROBINSON, M. D. (2000) *What becomes of Undergraduate Dance Majors? A Study of Five College Dance Department Graduates*. Conference Presentation, ACEI Minneapolis
- MONTGOMERY, S. and ROBINSON, M. D. (2003) What Becomes of Undergraduate Dance Majors? *Journal of Cultural Economics*, 27:57-71
- MORELAND, N. (2004) *Entrepreneurship and Higher Education: An Employability Perspective*, LTSN, UK
- MYERSCOUGH, J. (1988) *The Economic Importance of the Arts in Britain*. Policy Studies Institute, London
- O'BRIEN, J. and FEIST, A. (1995) *Employment in the Arts and Cultural Industries: An Analysis of the 1991 Census*. Arts Council of England, London
- OSBORNE MARKET INTELLIGENCE LTD (1999) *Report on a Survey of Members 1999*. British Actors Equity Association)
- RAFFO, C., LOVATT, A., BANKS, M., and O'CONNOR, J. (2000) Teaching and Learning Entrepreneurship for Micro and Small Businesses in the Cultural Industries Sector. *Education and Training* 42:6
- RICHARDS, G. (2006) *Developing Entrepreneurship for the Creative Industries: The Role of Higher and Further Education*. DCMS
- SELWOOD, S. (Ed) (2001) *The UK Cultural Sector: Profile and Policy Issues*. University of Westminster, Policy Studies Institute.
- SIDDALL, J. (2001) *21st Century Dance: Present Position Future Vision*. Arts Council of England, London
- SCHUMPETER, J. A. (1943) *Capitalism, Socialism and Democracy*. George Allen & Unwin
- THROSBY, D. (1996) Economic Circumstances of the performing artist: Baumol and Bowen thirty years on. *Journal of Cultural Economics* 20:3, 225-240
- TOWSE, R. (1996a) Market Value and Artists Earnings, in A. KLAMER (ed.) *The Value of Culture*. Amsterdam University Press.
- TOWSE, R. (1996b) *The Economics of Artists Labour Markets*. Arts Council of England, London
- WATERMAN, R. H., WATERMAN, J. D. AND COLLARD, B. A. Toward a Career-Resilient Workforce. *HARVARD BUSINESS REVIEW* 72:4 (July-August 1994): 87-95.
- WILSON, N. and STOKES, D. (2001) *Cultural Entrepreneurs and Creating Exchange*. Small Business Research Centre, Kingston University
- YOUNGER, L. (2005), *Initial Tutor Reflections – Dance Apprentice Mentor Learning and Teaching Model*, unpublished draft report for PALATINE, HE Academy, UK



APPENDICES

- Appendix 1: List of Courses
- Appendix 2: The Questionnaire
- Appendix 3: Symposium Content; 16 November 2006
The Dancer's World of Work
- Appendix 4: Jeannette Siddall: Keynote Address 16 November 2006

Tertiary and HE dance courses in the UK

(apologies for any inadvertent omissions)

INSTITUTION	COURSE	TYPE	CDET
Arts Educational Schools	Dance and Theatre Performance	BA	YES
Arts Educational Schools	Musical Theatre	ND	YES
Arts Educational Schools	Ballet	National Certificate	YES
Barking College	Performing Arts	ND/GNVQ	NO
Barking College	Dance Teachers (ISTD)	Certificate of Higher Education	NO
Barnet College	Performing Arts (Dance and Theatre Production)	Foundation	NO
Bath Spa University	Dance	BA	NO
Bird College	Dance and Theatre Performance	BA	YES
Bird College	Professional Music Theatre	ND	YES
Birkbeck College	Contemporary Dance	Foundation	NO
Blackpool and Fylde College	Dance	HND	NO
Bolton Institute of Higher Education	Community Performance	Foundation	NO
Bolton Institute of Higher Education	Arts in the Community	BA (top up)	NO
Bournemouth University	Performing Arts with pathways in Contemporary Theatre Performance, Dance and Music Theatre	Foundation	NO
Buckinghamshire Chilterns University College	Dance Teaching	Foundation	NO
Canterbury Christ Church University	Dance Education	BA	NO
Central School of Ballet	Professional Dance and Performance	BA	YES
Central School of Ballet	Classical Ballet	National Certificate	YES
Central School of Ballet	Professional Performers	ND	YES
City of Liverpool Community College	Dance	HND	NO
City of Bristol College	Dance Theatre Performance	Foundation	NO
Colchester Institute	Musical Theatre	BA (Top-Up)	NO
Colchester Institute	Musical Theatre	Foundation	NO
Coventry University	Dance and Professional Practice	BA	NO
Coventry University	Dance, Theatre and Professional Practice	BA	NO
Cumbria Institute for the Arts	Dance and Contemporary Culture	BA	NO
Cumbria Institute for the Arts	Dance and Drama	BA	NO
Cumbria Institute for the Arts	Dance and Musical Theatre	BA	NO
Cumbria Institute for the Arts	Dance and Technical Theatre	BA	NO
Dartington College of the Arts	Choreography with Textual Practices	BA	NO
Dartington College of the Arts	Choreography	BA	NO
De Montfort University	Dance	BA	NO
Doncaster College	Dance Practice with Digital Performance	BA	NO
Edge Hill University	Dance	BA	NO
Elmhurst School for Dance	Classical Ballet	ND	YES
Grimsby Institute	Performing Arts	Foundation	NO
Hammond School	Professional Dance	ND	YES

Harlow College	Performing Arts	ND	NO
Herefordshire College of Art and Design	Performing Arts	Foundation	NO
Herefordshire College of Art and Design	Performing Arts	BA (top up)	NO
Hull College	Performing Arts (Dance)	BA (Top up)	NO
Hull College	Performing Arts (Dance)	Foundation	NO
Italia Conti Academy of Theatre Arts	Performing Arts	ND	YES
Laban	Dance Theatre	BA	YES
Laban	Dance Studies	Professional Diploma	YES
Laban	Community Dance Studies	Professional Diploma	YES
Laine Theatre Arts	Musical Theatre	ND	YES
Laine Theatre Arts	Teachers Course (MT or Dance)	ND	YES
LIPA	Performing Arts (Dance)	BA	NO
Liverpool Hope University	Dance	BA	NO
Liverpool John Moores University	Dance Studies	BA	NO
London Studio Centre	Theatre Dance	Diploma	YES
London Studio Centre	Theatre Dance	BA	YES
Manchester Metropolitan University	Dance	BA	NO
Middlesex University	Dance Performance	BA	NO
Middlesex University	Dance with Performing Arts	BA	NO
Middlesex University	Dance Studies	BA	NO
Middlesex University	Dance Studies (Choreography)	BA	NO
Middlesex University	Dance Studies (Community Dance)	BA	NO
Middlesex University	Dance Studies (Dance Science)	BA	NO
New College, Telford	Performing Arts	ND	NO
New College Nottingham	Performing Arts (Dance)	HND	NO
New College Nottingham	Performing Arts (Dance)	Foundation	NO
Newcastle College	Dance	Foundation	NO
Northbrook College, Sussex	Contemporary Dance	Foundation	NO
Northbrook College, Sussex	Theatre Arts Choreography	Foundation	NO
Northbrook College, Sussex	Contemporary Dance/Physical Theatre	BA (Top Up)	NO
Northern Ballet School	Professional Dance	ND	YES
Northern Ballet School	Performers with Teaching	ND	YES
Northern School of Contemporary Dance	Contemporary Dance	BPA	NO
Northern School of Contemporary Dance	Contemporary Dance	Foundation	NO
Northumbria University	Dance	BA (Top Up)	NO
Northumbria University	Dance: Choreography	BA	NO
Performers College	Musical Theatre	ND	YES
Rambert School of Ballet and Contemporary Dance	Ballet and Contemporary Dance	Foundation	NO
Rambert School of Ballet and Contemporary Dance	Ballet and Contemporary Dance	BA (Top Up)	NO
Roehampton University	Dance Studies	BA	NO
Royal Academy of Dance	Ballet Education	BA	YES
Royal Academy of Dance	Dance Education	BA	YES
Scottish School of Contemporary Dance	Contemporary Dance	HND	NO
Scottish School of Contemporary Dance	Contemporary Dance	Foundation	NO

Contemporary Dance			
Shrewsbury College	Performing Arts	HND	NO
South Downs College	Dance	ND	NO
South East Essex College	Performance with pathways in Music Practice, Dance and Acting	Foundation	NO
Stella Mann College	Professional Dance	ND	YES
Stella Mann College	Musical Theatre	ND	YES
Thames Valley University	Dance	Foundation	NO
The Place	Contemporary Dance	BA	YES
The Place	Contemporary Dance	Certificate of Higher Education	YES
The University of Hull	Creative Music Technology with Dance	BA	NO
The University of Leeds	Dance	BA	NO
The University of Surrey	Dance and Culture	BA	NO
	Dance and Culture with Professional Training	BA	NO
The University of Surrey			
Truro College	Dance	Foundation	NO
University College Chichester	Dance	BA	NO
University of Brighton	Performance and Visual Arts (Dance)	BA	NO
University of Central Lancashire	Dance, Performance and Teaching	BA	NO
University of Chester	Dance	BA	NO
University of Chichester	Dance	BA	NO
University of Derby	Dance and Movement Studies	BA	NO
University of East London	Dance		NO
University of Hertfordshire	Arts Therapies	Foundation	NO
University of Hertfordshire	Performing Arts/Dance	BA	NO
University of Hull	Dance	BA	NO
University of Lincoln	Dance	BA	NO
University of Northampton	Dance	BA	NO
University of Plymouth	Theatre and Performance	BA	NO
University of Salford	Physical Theatre and Dance	HND	NO
University of Sunderland	Dance	BA	NO
University of Sunderland	Dance	BA (top up)	NO
University of Sunderland	Performing Arts Studies	Foundation	NO
University of Ulster	Dance	BA	NO
University of Wales Institute, Cardiff	Dance	BA	NO
University of Winchester	Choreography and Dance	BA	NO
University of Wolverhampton	Dance Practice and Performance	BA	NO
Urdang Academy	Musical Theatre	ND	YES
West Cheshire College	Dance	ND	NO
Wakefield College	Dance	HND	NO
York St John University College	Performance: Dance	BA	NO

MAPPING DANCE QUESTIONNAIRE

PALATINE has been funded by the National Council for Graduate Entrepreneurship to map enterprise and entrepreneurship within HE Dance programmes. The project is a multi-dimensional mapping exercise that is seeking to investigate approaches to enterprise and professional practice in dance. We are seeking to identify the scale of provision and by investigating a sample will identify models of good practice and examples of partnership between the dance sector and HE.

We would be very grateful if you could assist us with this work by completing the questionnaire and enabling us to gather details on the nature of your programmes.

The outcomes of this research will be published in the autumn on the PALATINE website, and will be presented at *The Dancer's World of Work* symposium organised by PALATINE at Lancaster University on 16 November 2006.

We believe this work will prove very useful, and thank you for your time and support for this project.

With many thanks for your time

Susanne Burns Ralph Brown
Lead Consultant Projects Officer, PALATINE

The information gathered through this survey will be treated with sensitivity and in confidence at all times. The data processed in any reports will always be anonymous and no information about you personally will be available in any documents or reports generated by this project.

Please return to: Ralph Brown, Projects Officer, PALATINE, The Great Hall, Lancaster University, Lancaster, LA1 4YW

SECTION ONE: BACKGROUND

NAME OF INSTITUTION	
NAME OF CORRESPONDENT	
ADDRESS	
TELEPHONE NUMBER	
EMAIL ADDRESS	
NAME OF DANCE COURSE(S) OFFERED BY INSTITUTION: Please include single and joint degrees and specify	

Is your course accredited by CDET?

YES

NO

THE COURSE:

NUMBER OF STUDENTS	Level 1	
	Level 2	
	Level 3	

COURSE CONTENT

We would like to know more about the content of the course. Please estimate the percentage of time spent in the following key areas at each level. If you find it impossible to estimate just tick to say you do it! :

	% Level One	% Level Two	% Level Three	Notes/Comments
Dance Techniques				
Acting				
Voice				
Other performance skills				
Choreography/Composition				
Improvisation				
Production				
Technical Skills (e.g. lighting, sound, digital technology, design)				
Management Skills (e.g. legal, marketing, self-management)				
Theoretical Skills (e.g. dance history, critical theory, aesthetics)				
Teaching/Workshop skills				
Dance Therapy				
Notation				
Other:				

ASSESSMENT METHODS

We are interested in knowing how you assess your programme. Please tick all that apply:

	Level One	Level Two	Level Three
CONTINUOUS ASSESSMENT			
PEER ASSESSMENT			
WRITTEN ASSESSMENT			
SEMINAR/LECTURE PRESENTATIONS			
TECHNIQUE CLASS			
PERFORMANCE			
REFLECTIVE JOURNAL/NOTEBOOK			
PORTFOLIO			
INTERVIEWS			
PHASE TESTS			
MOCK AUDITIONS			
OTHER:			

SECTION TWO: ENTREPRENEURSHIP

In your view are there any special characteristics of the dance profession that have informed the design of your programme?

In your view what are the 'entrepreneurial' skills required of the dancer?

When and why do your students begin to move away from thinking in terms of a definite job and start to consider making their own work? How do students' attitudes develop and change from the first to the third year?

How does their interaction with the industry change students' aspirations, how is that change then met by the teaching in your current curriculum?

The following skills, knowledge and aptitudes are often associated with creating environments and conditions that are conducive to developing more 'enterprising' graduates. Could you tell us whether you cover these in your course in an explicit way (built into the course/taught in a specific module or class), in an implicit way, (embedded/not specifically taught), or not at all?

	Explicit	Implicit	Not at all	LEVEL (1, 2, 3, all levels)
1. SKILLS				
Self Management				
Reflection				
Creative Problem Solving				
Communication Skills				
Negotiation Skills				
Networking Skills				
Strategic Thinking				
Decision Making				
Other:				
2. KNOWLEDGE				
Knowledge of the specific sector/Infrastructure/Policy				
Knowledge of key dance support agencies				
Business Planning				
CV Writing/Proposal writing				
Job Search Techniques/Audition techniques				
Self Employment/Taxation issues				
Marketing/PR				
Legal Issues/Contracts/IP				
Finance/fundraising/application writing				
Other:				
3. APTITUDES/Behaviours				
Flexibility				
Ability to take risks and learn from experience				
Ability to work in unpredictable/complex situations				
Ability to multi task and manage independently				
Ability to work collaboratively with others in teams				
Ability to take the initiative				
Other:				

LINKS WITH DANCE SECTOR

Please tick any of the following ways in which your course links with the professional dance sector?

	LEVEL ONE	LEVEL TWO	LEVEL THREE
Work Placement			
Practitioners teaching on course			
Guest Choreographers			
Mentoring			
Case Studies			
Advisory Roles			
Practitioners assessing course			
Other:			

Give us any good examples of partnership working that you have developed with the sector. We may follow this information up for our sample:

GRADUATE DATA:

We have the HESA statistics but are more interested in your views on graduate destinations.

In your view are the HESA statistics a true reflection of your graduate destinations? If not, why not?

Could you give us a one or two examples of people you deem to be successful graduates from your programme?

WE ARE INTERESTED IN IDENTIFYING ANY PARTICULAR EXAMPLES OF INNOVATIVE/NOTABLE PRACTICE. PLEASE TELL US ABOUT ANYTHING THAT YOU FEEL IS PARTICULARLY GOOD ABOUT YOUR COURSE.

The Dancer's World of Work: Entrepreneurship and Professional Practice in Dance HE

Conference Centre, Lancaster University
16 November 2006

Programme

- 10.00 – 10.30 Tea and Coffee / Registration
10.30 – 10.45 **'Welcome and Introduction'**
10.45 – 11.15 **'Mapping the Terrain – Entrepreneurship and Professional Practice in Dance Higher Education'**
Susanne Burns (Lead Consultant, Dance Mapping Project)
- 11.15 – 11.45 **Keynote Presentation**
Jeanette Siddall (Director of Dance, Arts Council England)
- 11.45 – 12.00 Tea and Coffee
12.00 – 13.00 **Session One – Pedagogical Approaches**
Chair – Sally Doughty (Senior Lecturer in Dance, De Montfort University)
'Instilling an Entrepreneurial Spirit'
Evelyn Jamieson (Head of Dance, Liverpool Institute for Performing Arts)
'Designing for Entrepreneurial Learning'
Jayne Stevens (Principal Lecturer in Dance, De Montfort University)
'Engagement and Empowerment through Pedagogical and Disciplinary Innovations'
Chrissie Harrington (Principal Lecturer and Head of Department of Dance, Bath Spa University)
- 13.00 – 13.45 **Lunch**
13.45 – 14.45 **Session Two – Links with the World of Work**
Chair – Jane Scott Barrett (Director, Ludus Dance)
'Projecting Performance'
Sita Popat (Programme Manager for BA (Hons.) Dance, University of Leeds)
'Partnership Based Delivery'
Janet Archer (Director, Dance City) and Tamara Ashley (Programme Leader, BA (Hons.) Dance Choreography, Northumbria University)
'Taking a different slant: A view from the dance world'
Sue Akroyd (Head of Professional Development, Foundation for Community Dance)
- 14.45 – 15.00 Tea and Coffee
15.00 – 16.00 **Session Three – Embedding Professional Practice**
Chair – Colin Bourne (Vice-Principal (Academic), Northern School of Contemporary Dance)
'Embedding Professional Practice within the Curriculum'
Sarah Whatley (Professor in Dance and Head of Performing Arts, Coventry University)
'Dance and US.Com / Dance Entrepreneur'
Lesley Younger (Dance Programme Leader, University of Sunderland)
'New Ventures 2006'
Anita Wadsworth (Lecturer in Dance Education, Royal Academy of Dance)
- 16.00 – 16.30 Plenary and Finish

**Keynote Address to PALATINE Symposium:
The Dancer's World of Work:
16 November 2006**

Jeannette Siddall

Working in the Dance World

I see my job this morning as offering an overview of some current key issues and changes, to be gently provocative along the way – and to conclude with my vision for the future of higher education in the wider 'world of dance work'.

I want to start by saying how much I welcome this conference, and particularly Susanne's research. It provides a solid foundation of research and data from which to reflect and rethink. While I recognise the value system and hierarchy that Susanne refers to – and even understand the reasons for it – I stand before you proud to call myself a dance professional and a dance leader who neither choreographs nor dances.

By way of illustrating the speed of change and fluid nature of work in the 'dance world', I am going to start with my story.

I began dancing late – around the age of 19 – but fortunately, that was early in the developments in contemporary (with a small, rather than capital 'c') dance. After initially training as a teacher, I did a one-year postgraduate course at Laban in the late 1970s – the year that Laban moved to its last new building. None of the jobs that I have done since existed at the time I left Laban.

I began doing freelance teaching. That stood me in good stead for later jobs dancing and choreographing for dance in education companies – most of which have now gone – and eventually for the then-new job of dance animateur – some of which have also gone, while others have become national dance agencies.

I was the first dance officer for South East Arts Association, now part of Arts Council England, and much later, the first full-time Director of Dance UK. Until a couple of weeks ago, I was Director of Dance for Arts Council England and am now launching a new freelance career – which makes me another statistic to add to the growth in self-employment.

So what qualities do I consider have stood me in good stead for a lengthy career in dance? My list includes many of those that Susanne outlined, and - in no particular order - would be:

- Flexibility – having a sense of goal but being flexible about routes to achieving it, and reflection and pragmatism - being prepared to change the goal in the light of new information or circumstances
- Assessing risk and sensing the degree of risk that I'm prepared to take – what provides me with the confidence to take risks
- Networking, negotiation and communication – empathy and being able to see issues from the other person's perspective
- Self-management, multi-tasking, working in complex situations
- Being curious, open to opportunities and continual learning
- Being proactive – this more often feels akin to being an inveterate volunteer
- I would also add judgement – this might be political or marketplace, but it certainly involves a sense of the bigger picture, spotting possible congruencies, opportunities and gaps – and finding ways of moving into them, you could call it strategic opportunism

Looking at this list – it occurs to me that the practice of dancing and making dance can also develop many of these qualities – and I know that I learned to 'think' through doing Labanotation – it gave me a mental framework on which to hang, shape and develop data and concepts. So I wonder whether

there is more we can do to make explicit the connections between practice and theory in terms of understanding transferable skills?

I can see a shape and structure to my career, but only in hindsight and I am very aware that the conditions that pertained during that time are unlikely to be repeated. Luckily for me, the world of work in dance has expanded - but, even at this relatively advanced stage of my working life, I do not know how beneficial the next wave of change will be for me.

The rate and direction of change is rarely predictable, small pebbles create ripples across oceans and butterflies flapping their wings cause hurricanes. For example, artists doing new things and working in new directions can have a huge impact on employment opportunities – Matthew Bourne’s *Swan Lake* created a major shortage of male dancers when it was first produced, resulting in at least one other company cancelling a tour due to the lack of male dancers who weren’t being swans.

More recently, my 3 years at the Arts Council has seen a distinct shift in interest in dance across government, demonstrated through:

- the Select Committee Inquiry leading to
- the DCMS Dance Forum and
- the expansion of the DfES Music and Dance Scheme that I’ll talk about in more detail later
- and growing interest in the contribution that dance can make to health

Beyond government, initiatives such as the Rayne Fellowships for Choreographers bear testament to growing appreciation that dance can change people’s lives, build bridges across communities and impact on the wellbeing of society.

As the Dance Manifesto, published earlier this year, states:

‘Never before has the public’s engagement with movement, in all its forms, been so strong. There is a great appetite for the kind of enrichment that dance provides – watching dance, we feel a connection with the bodies on stage that goes beyond anything that can be expressed in words. Participating in dance provides us with all the benefits of physical exercise whilst at the same time experiencing the expressive qualities that the art form can provide. Dance is truly multicultural, can unify communities and is open to all ages and abilities.’

And only a couple of weeks ago, *The Observer* announced the appointment of a ‘Dance Tsar’ – Tony Hall, Chief Executive of the Royal Opera House who has been jointly appointed by Andrew Adonis and David Lammy – respectively ministers for schools and the arts – to review provision and opportunity for young people. A couple of comments had particular resonance:

Tony is quoted as saying ‘Dance and ballet have suffered too long by being the poor relation of music’. If we want evidence of the wealth of our richer relation that dance might aspire to - we can look to the music advisory services, numbers of orchestras and concert halls and the £10 million a year that supports Youth Music, compared to the £100k that supports the fledgling Youth Dance England. The article also describes growing interest in dance – second only to football in popularity among 50,000 14 year olds, 13% of the population attending dance, 4.8 million participating and over 15,000 taking dance at GCSE last year.

All of this illustrates Susanne’s point about there being many more ways of being a dance professional than ever before – and by professional I mean able to earn a significant proportion, if not all, of one’s living through dance as artistic practice – this can include performer, choreographer, teacher, promoter, manager, funder – and the list goes on.

So I want to quibble with the specific title of this conference – and its reference to the dancer’s world of work. Dancers are commonly understood to be dance performers, and we know that performers are a small subset of workers in the dance world. There are almost 10 times more teachers and twice as many people supporting dance in other ways. In this context, preferencing the ‘dancer’ perpetuates that hegemony and outdated notion of what working in dance is really about.

Pragmatically, with around 2,500 jobs in total and nearly as many graduates in 2004/05 – the sums don't add up. The dancer's world of work would have to be very short-lived – to last no longer than a year if enough jobs were to be created for new graduates.

Hardly surprising then that competition for 'dancer' jobs is fierce. And standards have risen dramatically – and are set to rise further as better access to dance becomes available to more young people across the country. This is a good moment to reflect on changes in the pre-graduate's world of dance.

Currently, provision for young people is fragmented. Dance is part of PE in the national curriculum, compulsory until the age of 11, when schools can decide whether or not to offer it. So, for many, dance is something you grow out of and a matter of luck whether you have the chance to encounter dance as artistic practice in school.

Local private dance schools may prepare young people with the technical skills to go on to one of the specialist boarding schools or professional training. We know this is rarely a route for boys or young people from diverse backgrounds – most are white, female and middle class.

There are a smattering of Associate schemes, Chance to Dance, community dance programmes and access programmes provided by professional schools, companies and artists, but no coherent approach to provision of initial experience or a framework for progression.

The DfES Music and Dance Scheme (MDS) was set up to provide means-tested grants for young people attending the specialist boarding schools – and in dance this means 4 ballet schools. A couple of more recent initiatives are fundamentally changing this picture – it is still early days but the impact could be dramatic over the next 5 to 10 years. As a member of the MDS Advisory Group, I might be expected to be enthusiastic about these changes – but I really do believe they are the most exciting and radical shifts for the future of dance.

The first is Youth Dance England – set up with core funding from the Music and Dance Scheme and now setting up regional youth dance co-ordinators across the country with project funding from Arts Council England. Youth Dance England is working in partnership with the National Association for Dance Teachers on Dance Links – building links between dance in and beyond schools – and funded through the Physical Education and Sport School Club Links initiative (PESSCL). For the first time ever, this could provide a kind of hub and cluster model that would bring quality dance experience within the reach of every young person. And Youth Dance England is providing professional development, information, regional and national festivals and conferences – and currently starring in Channel 4's *Three-Minute Wonder* series with dance films made by young choreographers and film-makers.

The second initiative is the new Centres for Advanced Training for exceptionally talented young people aged 11 to 18. The aim is for a national network, of around 12 centres, offering prevocational dance education in a wider range of genres, and for a wider range of talented young people. Working out what it means to identify talent, and the experiences and understandings young people need to fully realise that talent in this context is challenging. The aim is not to expand the number of dancers – which will be driven by market demand rather than provision of supply – but to better prepare young people for full time, professional dance training.

The first ones are only just becoming established, and are rooted in the professional dance world. They are:

- Newcastle – Dance City
- Leeds – Northern Ballet Theatre and Northern School of Contemporary Dance
- London – The Place (learning and access with LCDS) and Laban
- Swindon – Swindon Dance

Others are in planning stage – Ipswich to coincide with the opening of Dance East's new building and Nottingham led by Dance 4. And last week a meeting in Birmingham identified the exciting possibilities of a coalition of dance organisations across the City. Geographically, the big gap is in the North West, but the further East, South East and South West areas might also need further attention.

There has been a focus on providing high-level pre-vocational training in contemporary dance, to complement existing provision in ballet – and South Asian dance is in the sights of developments in the West Midlands. Each young person has an individual learning plan, and the MDS provides means tested grants to individual students. There have been several meetings of the CATs, where they are sharing experiences, knowledge and challenges – facilitating the beginnings of a coherent, national programme. When fully established, there could be around 1,500 young people benefiting, a couple of hundred of whom might be looking for higher education places each year.

Together, Dance Links and the CATs, will mean that in the future more prospective students will be more experienced and better prepared. With a dizzying array of choice, how do they know which of the 80 HEIs might be right for them?

HE sits between the aspirations of students and the realities of the market place. But the reality for HEIs is that prospective students are their prime market, and what they do on graduation is of secondary interest. Of course, those that go on to become stars are useful in marketing courses to future prospective students. And courses that have a consistent track record in employment acquire an excellent reputation among employers, but that message may not reach prospective students until it is too late. Most young people aspire to be dancers, and are likely to be attracted to courses that offer at least a glimpse of hope of realising their dreams. But if the majority of HEIs are developing 'conceptual dancers', do the same students understand that there is no discernable market for such a thing?

The total of 80 HEIs is misleading – they are not all the same kind of animal. Simply, some are funded to provide the kind of intensive training a professional dancer needs while others lack the funding, facilities and expertise to do so. If we perpetuate the hegemony of the dancer, then the latter group might feel like second-class citizens in the world of dance work. I would rather they saw the strengths in their differences and themselves took a more entrepreneurial approach to identifying their 'unique selling points' (usp) and differentiating their offer to prospective students. Understanding what makes us different is helpful in understanding our unique identity and 'attractor factors'.

To move on to what happens after graduation. The working life of most dancers will be a portfolio career – made up of different strands that may include the practice of dance as a performer and/or choreographer, and is likely to include less performance work from the age of 35. Career transition has traditionally been seen in the context of full-time performers ceasing to perform, requiring psychological intervention. In fact it is an issue for most dance workers, and rather more practical as new skills are needed to move into new careers. Opportunities such as the Clore Leadership Programme are providing this for a few, and there have been some notable dance examples. But there must be more opportunities in the marketplace for post graduate and post professional higher education.

There are certainly gaps in the dance work world. Examples include in teaching and facilitating, particularly at more senior leadership or managerial levels, and in dance management at nearly all levels. Then there are the areas that do drive up demand for dancers – and here I'm thinking about programming, promoting and marketing. One of the issues for a maturing art form is that there is a huge need for a, as yet, small number of specialists – and this may be an unrealistic job for higher education. But it can play a role in – and perhaps has a responsibility to – prepare their graduates to read the market, spot opportunities and determine career paths that may be less well trodden. The world of dance teaching is changing too. The law of unexpected consequences is unfortunate in that overall school numbers are falling and so teacher training places in dance are being cut across the board at a time when demand for dance teachers is growing.

The notion that everyone can dance, and by inference that every dancer can teach may have done us a disservice, as we seem to be lagging behind in differentiating between contexts and purposes. There is a growing need for specialisation – teaching young people, or in schools, is different to teaching dance for health, through GP referral for mild depressive disorders or to reduce the incidence of falls in older people, and from teaching aspiring professional dancers or in prisons. Some of you may have heard me get passionate about my dream of a real partnership between HE dance and criminology departments, where the research into effective strategies, interventions and outcomes can provide the knowledge to underpin advocacy, learning and training in and beyond the institution.

While I am in dream mode, I will conclude by summarising my vision of the current opportunities for dance in higher education:

- Developing confidence in the individual 'usp', more explicit differentiation between HEIs and greater pride in specialisms
- More of those specialisms meeting the needs of the market place, the wider dance world and feeding the advocacy and knowledge needs of that world
- Providing a stronger bridge between aspiring students, undergraduates and the wider dance world – in part through differentiating their offer and making it clearer to potential students and in part through maintaining an overview of the whole dance world and building stronger partnerships with the prevocational and graduate worlds
- Being a beacon for dance in their geographical location
- Curricula that are less focused on creating conceptual dancers, more focus on making transferable skills explicit and more opportunities for students to gain real experience of the outside world
- A wider diversity of post graduate learning opportunities

This is a vision from the outside, and it may be that you are all sitting there thinking you are doing this already, that I am telling you things that you already know. If so - that is great but, from the outside, you can always go further – and I hope today will bring you new inspiration and energy, and an even longer list of opportunities to pursue in the future.

Jeannette Siddall
November 2006



The
Higher **PALATINE**
Education **Dance, Drama**
Academy **and Music**



ISBN 978-1-905788-28-6

© PALATINE 2007

© PALATINE 2007

PALATINE

The Higher Education Academy
Subject Centre for Dance, Drama and Music
The Round House
Lancaster University
Lancaster
UK

tel: +44 (0) 1524 592614

e-mail: palatine@lancaster.ac.uk

www.palatine.heacademy.ac.uk

The
Higher
Education
Academy

PALATINE
Dance, Drama
and Music

working together to enhance the student learning experience

ARTS COUNCIL ENGLAND

Dance Mapping 2008/09

A WINDOW ON DANCE

Final report: May 2009

**Susanne Burns
Sue Harrison**

ACKNOWLEDGEMENTS

This research has been a lengthy and complex process. We have always stated publicly that this work was for the dance field and it has been carried out in collaboration with the field. We have had support from so many people throughout the process and without this we could not have completed the work.

Firstly, we would like to thank Janet Archer, Theresa Beattie, Ellie Hartwell and Tania Wilmer in the dance strategy department of Arts Council England. Without their support this work would not have been possible. Tania Wilmer carried out many of the interviews for the illustrations that pepper the report and we are immensely grateful to her for her rigour and hard work. We are also grateful to those who agreed to be interviewed and gave so generously of their time.

There were many Arts Council staff who sourced and contributed data but Jonathan Treadway, Amanda Rigali, Delia Barker and Rebecca Dawson deserve special mention. Regional dance officers provided valuable local data and information and their input through the Dance Practice Group meetings was always valuable.

Terry Adams and Claire Cowles (the 'Survey Monkey' queen) provided invaluable research backup to us throughout the process and their rigour is evident in the survey data as well as in the analysis of the Arts Council England data.

The Steering Group (listed in Appendix One) supported the process, guided us wisely and challenged us when necessary. Their support for the consultation events was also greatly valued. The strategic agencies provided ongoing access to data, Foundation for Community Dance (FCD) staff carried out an analysis of jobs advertised and Sean Williams and his team at Council for Dance Education and Training (CDET) carried out research on the private sector for us that has helped to create a better picture of this sector. The staff at the National Rural Touring Arts network also assisted with a survey of members and we are grateful to National Association of Local Government Arts Officers (NALGAO) for working with us on the local authority survey.

There were also many people who provided reports and data throughout the process ensuring we had access to important and often unpublished material.

Thank you to all of you.

CONTENTS

LIST OF TABLES and FIGURES	6
FOREWORD	9
EXECUTIVE SUMMARY	11
PART ONE: BACKGROUND	20
1. Introduction	
2. Working definitions	
3. The dance field	
4. The historical context of dance in England	
5. The dance environment	
PART TWO: METHODOLOGY	35
1. Methodology	
2. Limitations of methodology	
3. Conclusions	
PART THREE: POLITICAL	38
1. <i>'The courage of funders'</i>	
2. Arts Council England	
3. Government policy and trends	
4. 2012 Olympiad	
5. Internationalism	
6. Economic downturn	
7. Key conclusions	
PART FOUR: ECONOMY	60
Section One: Publicly funded sector	
1. Introduction	
2. Publicly funded dance economy	
2.1 National, strategic and regional dance agencies	
2.2 Producing and touring companies	
3. Distribution/touring picture	
4. Venue survey	
5. Local authority survey	
6. Arts & Business: Private sector investment	

Section Two: Lottery expenditure on dance

1. Capital
2. Grants for the arts

Section Three: Creative industries

1. Creative industries: The bigger picture
2. Entrepreneurship
3. Intellectual property and copyright

Section Four: Key conclusions

PART FIVE: ECOLOGY

125

1. Introduction
2. A diverse workforce
3. Identification of issues
4. The market place
5. Training and development
6. The workforce survey
7. Perception and confidence
8. Workforce development
9. Supply and demand
10. Diverse working patterns
11. Leadership
12. Key conclusions

PART SIX: TECHNOLOGY

173

1. Introduction
2. Planning new technology development
3. Dance artists' engagement with new technology
4. Dance in digital form
5. Key conclusions

PART SEVEN: SOCIAL

191

1. Dance as a social artform
2. Big Dance
3. Dance in popular culture
4. Dance, health and social inclusion
5. Attendance, participation and engagement

6. Audience research
7. Developing audience and attendance
8. Venue survey
9. National rural touring schemes
10. Amateur and voluntary sector
11. Youth dance
12. Folk dance
13. Central Council for Physical Recreation
14. Private dance schools
15. Key conclusions

PART EIGHT: AESTHETIC

234

1. Introduction
2. Talking about dance
3. Excellence in dance
4. Making funding and support work more effectively
5. Working with dance agencies
6. Key conclusions

PART NINE: CONCLUSIONS and RECOMMENDATIONS

251

APPENDICES

- 1 Members of the Dance Mapping Steering Group
- 2 Arts Council England Consultants' Brief for Dance Mapping Research
- 3 Bibliography
- 4 Timeline
- 5 Environmental analysis
- 6 Regularly funded organisations data descriptors
- 7 List of those consulted
- 8 Notes from local authority survey – Claire Cowles
- 9 Notes from workforce survey – Claire Cowles
- 10 Notes from venue survey – Claire Cowles
- 11 Workforce profiles – Claire Cowles
- 12 A Response from Arts Council England

List of tables

- 1 Dance field: Stages of cultural production
- 2 Dance funding
- 3 Arts Council England dance spend as percentages of total arts spend
- 4 British Dance Edition 2008 bookings
- 5 Arts Council England's planned expenditure for all arts from 2008/9–2010/11
- 6 Regularly funded organisations investment data - 2008/09–2010/11
by region
- 7 Large-scale dance investment –.... 2008/9-2010/11 and total spend on agencies and
small to middle-scale producing and touring companies
- 8 Total Arts Council subsidy to regularly funded organisations and total public
engagement by region 2004–07
- 9 Performance and attendance data 2004–2007
- 10 Income strands of the agency portfolio 2004–2007
- 11 Reliance on Arts Council subsidy by region set against total turnover 2004–2007
- 12 Total turnover of agencies by region
- 13 Total expenditure and expenditure on artistic programme 2004–2007
- 14 Total Arts Council subsidy to the producing and touring company regularly funded
organisations and public engagement figures 2004–2007
- 15 Performances by region by regularly funded organisations 2004–2007
- 16 Performance and attendance data from 2004–2007 (except Birmingham Royal Ballet
and English National Ballet)
- 17 Total expenditure of producing and touring companies by region 2004–2007
- 18 Expenditure on artistic programme against total expenditure 2004–2007
- 19 Touring/distribution by touring companies by region 2004–2008
- 20 Touring/distribution of the large-scale companies 2004–2007
- 21 A sample of large-scale venues presenting dance
- 22 Venue responses by region
- 23 Partnerships in presenting dance
- 24 Income from a dance programme
- 25 Dance programming
- 26 Identifying companies
- 27 Responses to the local authority survey, by region
- 28 Average spend by local authorities on the arts and dance 2005/6–2007/8
- 29 Private investment by type
- 30 Private investment by artform
- 31 Private investment by region
- 32 Capital Programme One (1995–2001)

- 33 Arts Capital Programme (2001–2004)
- 34 Grants for the arts – Capital (2004–present)
- 35 Total Capital Programme One by Region 1995–2001
- 36 Total Grants for the arts funding awards for dance (main artform) 2004–08
by region
- 37 Number of unsuccessful and successful Grants for the arts applications – Arts
Council England South East
- 38 Total Grants for the arts for dance (main artform) by region 2004–2008
- 39 Total Grants for the arts for dance (main artform) as a percentage of Grants for the
arts awards 2004–2008
- 40 Grants for the arts sub dance forms total expenditure 2004–08 by regions
- 41 Dance field: Workforce
- 42 Learning catalyts
- 43 Employment in dance related work
- 44 Engagement with diverse genres
- 45 Regularly funded organisations' employment data
- 46 PE, School Sport and Club Links (PESSCL) data 2006: Dance provision
- 47 PESSCL data 2006: Dance club links
- 48 Specialist schools
- 49 Exam entries
- 50 Initial Teacher Training places
- 51 Overall student numbers: Dance undergraduate and postgraduate programmes
- 52 Tertiary dance provision
- 53 Student progression into work
- 54 Numbers working in the private sector
- 55 Distribution of the dance workforce
- 56 Demographic of dance workforce
- 57 Earning a living through dance
- 58 Professional roles in dance
- 59 Qualifications
- 60 Cross-sector working
- 61 Membership figures for national strategic organisations for dance 2008
- 62 An analysis of jobs in dance – April 2008–March 2009,
- 63 YouTube statistics for dance genres
- 64 Viewing figures for *Strictly Come Dancing*
- 65 The arts in England: Dance attendances 2001–2003
- 66 Mosaic profiling and relevance for dance
- 67 TMA audience data by genre for a period of 52 weeks 2008

- 68 Dance groups and membership by region
- 69 Multi-arts groups and membership by region
- 70 Socio-economic status of members
- 71 Dance courses available by region
- 72 Total number of young people dancing per week
- 73 Central Council for Physical Recreation movement and dance clubs and individual members
- 74 Tensions and contradictions in the dance field

List of figures

- 1. Income strands of the producing and touring portfolio 2004–2007
- 2. Turnover
- 3. Marketing the dance programme: Percentage of sample using different methods
- 4. Local authorities' dance spending priorities 2004/5–2007/8
- 5. Frequency of performances against audience demand
- 6. Analysis of the dance audience
- 7. Expenditure on dance, all three programmes 1995–2008
- 8. Capital expenditure on dance projects 1995–2008 by programme
- 9. Capital expenditure on dance projects 1995–2008 by region
- 10. Total Grants for the arts awards for dance (main artform) all regions 2004–2008
- 11. Grants for the arts sub dance form totals all Arts Council England regions 2004–2008 by percentage
- 12. Percentage growth in student numbers in higher education dance, drama and music 2003–2007
- 13. A model for Arts Council England engagement with digital technology
- 14. Attendance at dance events
- 15. Participation in dance activities
- 16. Regularity of dance programming

FOREWORD

Foreword

The Dance Mapping research, *A Window on Dance*, offers a deep insight into the breadth and range of dance work now happening in England. It offers a snapshot of our funding over the period 2004–2008 and paints a vivid picture of how what the Arts Council funds impacts on the wider world of dance. It will provide a well of material for us to draw on as we shape our ambitions for dance, and will also provide useful material for the dance world as a whole.

What struck me from the report is the amount of things dance related that are going on. I see that the sector is growing, I see real achievement by dance organisations, by choreographers, and by thousands of practitioners in all aspects of dance.

Behind all this we must remember what makes dance special. It's something people do, it's something people get excited about, it can be a universal and yet highly technical language that people respond to at a deep level. It can change attitudes and change the world, as the best art can. Two personal memories support this.

A few months ago I had one of the most privileged evenings of my life. I had dinner following a performance with Pina Bausch and members of her company in Wuppertal, Germany. The talk was about Chile, where the company had been and was hosted by Joan Jara, the British widow of singer Victor Jara, murdered in the 1973 coup, and who had trained as a dancer with Kurt Jooss. Under the Allende government she had been involved with bringing dance into Chile's school system. The company had explored the reality of Chile today and what had emerged from its painful – and still living – history. I was under no doubt that a great and profound work of art would emerge from this, saying something universal that only dance can say – a combination of the physical, intellectual and emotional depths dance can draw from experience and ideas.

Just over a month after I made this visit, I was devastated to hear that Pina Bausch had tragically passed away. But her legacy will live on. The impact she had made on artists and audiences in England and across the world is unique and will not be forgotten.

Closer to home, in July 2005 following the bombings in London, I was working with a government minister on the aftermath – on that day I had been to all the bomb sites, to a support centre we had established and to the mortuary. That evening I went to the premiere of Akram Khan's *Zero Degrees*. The combination of movement, music, thought and humanity I experienced that evening helped me make sense of a day that had challenged my fundamental views of humanity and frankly what the point of everything was. It spoke to me about connecting and about what it is to be a person. That's what dance can do.

So, I'm clear that dance is a key part of the Arts Council's mission, 'great art for everyone'. I want our dance companies, practitioners and choreographers to be the best they can be. I want to enable them to make amazing, difficult, baffling or joyous art. I want people to be able to do dance, to understand it, to encourage and revere our dancers and dance companies as they should, and to will them to do more. I want what we do in dance to reflect the diversity of the country we are – and to use all the talents we have, whether in the principle roles in ballet or any other dance form. Talent should out and express itself. More than anything, dance should reflect who we are and who we want to be. And should say it on a world stage as well

as a domestic one.

I know we have things to do – we always will have, in all artforms. What encourages me reading this document is that dance is at a stage where it has a certain level of presence and confidence on which we can build. The marvellous and the beautiful is with us, and it looks possible we can have more, and even better in the future. Some of the challenges are complex, but if we keep our eye on the distant goal we can get there.

Thank you to Susanne Burns and Sue Harrison for leading this work on our behalf and to everyone working in dance who contributed to the report, whether providing data or giving their time to discuss the many issues addressed by the research. Everyone's contribution is greatly appreciated.

Alan Davey

Chief Executive, Arts Council England

EXECUTIVE SUMMARY

Introduction

A window on dance creates a picture of the dance field. It maps the dance ecology, economy and environment, and its various market segments and identifies trends and patterns, challenges and opportunities. It is the most significant compilation of evidence-based dance research and has been undertaken at a crucial stage for dance in England. Although commissioned by Arts Council England, it has been developed from the onset in collaboration with the dance field. This research is for the field not only about it. It has sought to identify key facts and can now inform future direction and strategy.

It is published at a time of high achievement for dance. England is a world leader in choreography and participatory dance through community and youth dance. Government is supportive of the extrinsic value of dance and recognises the need to also support its intrinsic value.

Dance is a growing market made up of many components: production and touring companies, commercial producers, the network of agencies and local authorities that provide regular informal provision, as well as the informal and formal education sectors (which include the private sector, schools, further and higher education, the health sector, and the criminal justice system). The dance field also includes other public bodies that engage dance as part of their work and the commercial sector, which includes broadcast, film and television, the music industry, fashion and computer game development. Digitisation offers further opportunities and new digital media forms are emerging.

Evidence suggests that the dance field is becoming increasingly entrepreneurial and its contribution to the overall strength of the creative economy is growing. New business models are emerging and the field is engaging in more and more collaborative work across the profit-making and non-profit sectors, with higher education and through international partnerships.

There is evidence of an ever-widening range of in-depth networks and partnerships evolving that are developing new ways of delivering dance to audiences and developing the workforce. Collaborative structures are assisting the field in ensuring that it is not a poor relation to other artforms. Sector-wide initiatives, such as Big Dance and the Cultural Olympiad, are evidence of this.

The research for *A window on dance* was undertaken in order to:

- generate a picture of the Arts Council's investment in dance over the period 2004-2008
- identify the impact of this on artistic development, engagement and other investment in

dance

- identify trends in the dance ecology, economy and environment
- identify and understand the dynamic of the dance field and its various parts

Consultants Sue Harrison and Susanne Burns worked during 2008–2009 to analyse existing research and generate new research. The result is evidence of the significant impact of dance in this country and strengthens the position of the dance field.

The report refers to all forms of dance and is not genre specific. For the purposes of this report contemporary dance is defined as all dance which is contemporaneous; that is dance made today. It offers an insight into the world and peoples' emotional and intellectual interaction and behaviour, through the language of the body. Contemporary choreographers use a diverse mix of techniques in their work. They are often interdisciplinary and range from classical ballet, modern dance, South Asian dance, dance from the African Diaspora, physical theatre, live art, hip hop and breakdance. Contemporary dance can include work for theatre spaces, art galleries, outdoor and site-specific spaces in the public realm. It is often incorporated into commercial dance. It has been used by the video game industry, and the wider film and digital domain.

The report suggests that the dance field is strong and provision is growing. However demand is increasing and there are some significant challenges that need to be confronted if dance is to move forward into the future with enhanced purpose and strength. The primary research surveyed the dance workforce, local authorities and venues, and the challenges being faced by these groups. It will require collective action between the profession and its stakeholders if the potential of dance within a 21st-century society is to be realised.

This document summarises the six chapters at the heart of the full report, highlighting key findings.

Political

In order to understand how to contextualise dance we need to generate a deeper understanding of the overall political environment within which dance operates.

Key Findings:

- resource dependency within part of the dance field makes it vulnerable to political change, policy shifts, and changes to the funding levels and regimes upon which they rely
- in a recession the arts will be adversely affected as private investment declines and funding

is diverted to other areas within the economy

- an increasing awareness of the extrinsic value of dance has led to greater appreciation of its value, but also an increasing instrumentalism in its application. It is important that the intrinsic value of dance continues to be acknowledged
- the 2004 House of Commons Culture, Media and Sport Committee's report on dance increased political awareness of how dance benefits society. This led to the establishment of the All-Party Parliamentary Group in 2006, chaired by Sir Gerald Kaufman MP. The group supported the Dance Manifesto produced by Dance UK and the National Campaign for the Arts in 2006
- since 2004 dance has benefitted from new investment from the Department for Children, Schools and Families through the Centres for Advanced Training (CATs). In 2008, after the Department for Culture, Media and Sport published the *Dance Review* (a report to government on dance education and youth dance in England by Tony Hall), a Dance Programme Board was established to oversee the development of a national strategy for dance and young people, led by Youth Dance England
- intercultural exchange, through touring and a multicultural workforce, benefits dance economically and aesthetically. Changes to immigration legislation and visa systems could threaten this
- the Cultural Olympiad presents a major opportunity for dance
- the dance field is not exploiting its assets as fully as it could. The repertoire is not currently valued and intellectual property is not capitalised upon. Neither is our position as a world leader in certain types of practice: for example, youth dance and community dance are well ahead of the rest of the world

Economy

This section of the report uses Arts Council England annual submissions and grant returns to examine trends in the subsidised sector. It also recognises dance's relationship to the wider creative economy. It is possible to see trends and shifts in the overall economy. These are useful to both the Arts Council and to the dance field to inform future strategy.

Key Findings:

- the economic trends show an artform in growth, not only in the subsidised sector but also in the broadcasting and commercial sectors

- there are currently 72 dance organisations that receive regular funding from the Arts Council: 23 in London; 19 across the Arts Council's North West, North East and Yorkshire regions; 20 in the Midlands and South West; and 10 in the South East and East
- regularly funded dance organisations currently constitute 10.78 per cent of Arts Council England's overall spend, as compared to 1997/98 figures, where it was 12.44 per cent
- dance operates within a mixed economy. Arts Council funding levers in significant investment from other sources including local authorities, private sector funding, trusts and foundations and earned income. From 2004–2007, Arts Council investment comprised 32 per cent of the total income of dance agencies, venues and festivals, and 50 per cent of the total income of the producing and touring companies
- funding structures have responded to changing demands by dance artists. The investment of over £35 million through Grants for the arts has made a difference to the economy of the sector although this only comprises 9 per cent of the total funds available through Grants for the arts in the years 2004–2008. Arts Council England has invested £116,350,744 in new buildings for dance in the years 2004–2008. Match funding raised through local authorities, regional development agencies, trusts and foundations and individual donations totaled £297,473,769
- the research highlights a need for greater partnership between choreographers, dance companies and venues.
- local authorities are a significant partner for the Arts Council, particularly in supporting access and participation work. There is, however, inconsistency in provision across the country
- the dance field needs to engage more effectively with the private sector about the benefit of investment in dance in order to increase private, corporate and individual giving
- new business models continue to emerge in dance. Sharing these more effectively will stimulate innovation in both arts and creative industry contexts
- there is evidence of a transfer of dance work from the subsidised to the commercial sector

Ecology

The dance ecology is best understood as being concerned with the professional and social interaction of the people who work together to make dance possible. The dance ecology is complex. Careers in dance are multifaceted, with individuals engaging in 'multiple job holding' and often working across sectors within the field. This makes it challenging to quantify the workforce accurately.

Key Findings:

- the workforce is larger than previously estimated. Including people engaged in a voluntary capacity brings estimates nearer to 40,000 in total. Those who teach make up the largest group within the workforce
- the workforce needs to be equipped with teaching, entrepreneurial and management skills alongside performance and choreographic skills
- the number of students on higher education programmes has increased by 97 per cent over the last five years. The major focus for these courses is performance. In 2006/07 there were 3,645 dance undergraduates and postgraduates. The number of students in further education and accredited vocational dance/musical theatre training was 6,237; a total of 10,000 are in training in any one year
- the workforce is slowly increasing its diversity, reflecting an artform interpreted through many different styles and genres, beginning to be reflective of a multicultural society. Dance has led the way in integrated practice and disability work
- existing workforce development interventions may not be generating a workforce fit for purpose. There are significant skills gaps and distribution issues, suggesting underemployment in the context of the overall dance marketplace
- there is evidence to suggest that some people develop careers in dance across a lifetime
- the field has many outstanding leaders who should be recognised, valued and celebrated. Initiatives should be developed to identify and develop the leaders of the future
- almost half (49 per cent) of the workforce is concentrated in the south of England. This has an impact on competition and creates skills shortages elsewhere
- the workforce is highly educated but poorly paid; 62 per cent hold degrees. Of those who make a living through dance 38 per cent earned £5,000–£20,000 in 2008/09. Almost a quarter (23 per cent) earned under £5,000 from dance

- the low levels of pay affect the sustainability of careers, leadership within the sector and the ability of potential key champions to emerge
- workforce development should take into account the diversity of the field and adopt a more holistic approach to solutions

Technology

Digitisation can benefit the arts in three main areas: the way work is made, the way it is distributed and reaches audiences, and the way dance operates and networks. Technology evolves quickly. Keeping up requires time, dedication and resources. Dance has great potential to both contribute to and capitalise on the development of new technologies.

Key Findings:

- forty-five per cent of the workforce engages with film, television, digital production, webcasting, and music video. A small specialist group of artists are already world leaders in this field
- dance has the opportunity, with its direct visual impact, to be innovative and cutting edge on the web. Training and support are needed
- the ability to network internationally and create work with partners through technology is an exciting opportunity, expanding reach and impact nationally and internationally. Partnerships with higher education institutions are a useful way of encouraging developments in these areas
- partnerships with regional development agencies and regional screen agencies could be developed to support dance businesses working across regions
- companies need support to enable them to make high-quality material for marketing and distribution, building new audiences and virtual collaborations
- technology can democratise dance and the arts; with audiences, producers and creators creating work together
- dance needs leadership in this area to provide a national overview and a better sense of development opportunities. The field requires advocacy, creative and business support, and clear articulation of available funding streams

- the power of broadcasting, social networking and new digital opportunities may open up new distribution mechanisms for dance and enable new audiences to engage with the form

Social

Dance is a social artform. The act of dancing is an innate human instinct. English folk dance traditions go back to at least the 8th century, and dance is all around us in clubs, on the street, at ceilidhs, tea dances and barn dances. It is important to acknowledge that social dancing is being diversified through a fast-changing demographic. The impact of these population shifts on our dance culture has yet to be fully analysed, but we know that forms such as bhangra, Chinese traditional dance and hip hop are becoming more and more prevalent across communities in England.

Key Findings:

'Dancing' – Participation

- people dance for fun, recreation, social reasons and for health. As a social activity it is as popular as ever and participation is increasing
- the amateur and voluntary sectors account for a fifth of all arts participation in England – there are over 3,000 dance groups engaging 140,000 people. More than one in 10 (11 per cent) of all classes offered in creative adult learning – there are 3,800 across England – are in dance
- the range of dance forms, styles and genres is enormous and growing as new forms emerge
- dance is important in education, health, social cohesion and regeneration. Where dance is used instrumentally, for example in health settings, there is strong evidence that impact is achieved
- dance within popular culture continues to grow and capture the imagination of a younger generation
- going to see dance is also often a social activity; very few people watch dance on their own. The value of dance should be articulated in a more inclusive way to encompass both the value of dancing and the value of dance as an art

'Dancing as an art' – audiences

- audiences for dance are small in some parts of the country, but they are growing. Growth is evident for contemporary dance, as well as more popular forms such as ballroom and hip hop. The core ballet repertoire continues to play to large audiences
- the popularity of TV's *Strictly Come Dancing* demonstrates a major audience for more popular programming, such as ballroom and Latin
- there is evidence to support strategies that would develop audiences through collaborative programming and marketing, to effect better distribution
- new strategic networks are increasing engagement with dance, for example Dance Consortium on the large scale and Dance Touring Partnership on the middle scale. NDN (National Dance Network) is developing a small scale network, with venues across the UK
- evidence suggests that audience loyalty usually sits with venues or producers as opposed to touring companies or individual choreographers

Aesthetic

This section does not offer a critique of the aesthetic but looks at the issues around the understanding and development of the aesthetic, where the gaps are and where the challenges might come from. The research refers to one aesthetic, but underlying this is the UK's increasingly diverse culture.

Key Findings:

- the dance aesthetic in this country is informed by the plurality of styles, histories and cultures that exist in the UK, as well as increased international touring by our leading artists
- we appear to have reached a moment in time where a level of homogenisation is evident. This has had an impact on the dance aesthetic within some of our subsidised touring companies
- there is a need for wider debate around dance aesthetics and different genres of dance in order to further develop excellence, innovation and diversity through bringing together choreographers, producers and dancers to reflect on their practice
- we need to better understand what venues and audiences want as well as the ambitions of

artists

- dance artists need more time for both creation and research and development. There should be opportunities for new choreographers to experiment in safe environments, be mentored by more experienced choreographers and get feedback about their work from their peers and audiences
- venues need help to understand the breadth and diversity of dance, and support to build audiences throughout the season, rather than through one-off events that are hard to sell
- companies need access to better information about venues and promoters interested in promoting dance, and their target audiences
- working in physical, creative and business contexts simultaneously is highly challenging for independent dance artists without company structures to support them

PART ONE: Background

1. Introduction

Dance has witnessed an unprecedented growth in scale and ambition since the end of the 1970's. In 1991 Brinson wrote: *'Within the last twenty five years the profession has extended in so many directions it has transformed the character of national dance culture.'* This growth is evident across the subsidised and commercial sectors as well as in increasing participation and engagement. The dance field is wide, encompassing a breadth of genres and styles and a profession that reflects this diversity and range of cultures. In all its manifestations, we can see an exponential growth: vocational training and higher education provision for the profession have developed to support the growth of the field; voluntary and amateur engagement has developed as public engagement in dance as a social form has increased; the informal sector has seen a massive increase in community dance and youth dance activity; and theatrical dance has expanded through the growth in production and touring provision, the development of dance agencies and enhanced programming and presentation in venues around the country.

In mapping dance in 2008/09, the frame of reference has had to be broad to take into account the diversity of the field. Whilst the research has considered the field within the context of the funding system and examined the impact of public support on the field, we have also sought to generate a greater understanding of the wider field that exists beyond Arts Council subsidy. We have also sought to adopt a broad perspective of what we mean by 'dance' in all its diversity.

In the subsidised sector, Siddall (2001) points out that in 1969/70 the Arts Council supported seven dance organisations, but by 1998/99 this number had grown to 74 and encompassed *'a far wider range of artistic visions, purposes and ways of working'*. This dance mapping research has considered the regularly funded organisations' portfolio between 2004–2007 and the revised dance portfolio for 2008–2011 that contains 73¹ annually funded organisations. Thirty-six of these are producing and/or touring companies and thirty-seven are agencies, festivals or venues. In addition, Arts Council funds many producing and touring companies through the Grants for the arts programme.

International touring has also increased over the last ten years, partly through Arts Council England relaxing its rules on the use of the grant to support international touring and the development of an international policy and initiatives by the Arts Council encouraging companies to tour. Companies themselves have also become more entrepreneurial – recognising that international touring is a source of income to supplement their UK work – overseas promoters usually pay higher fees. In addition, there are now cheaper air fares, particularly to Europe, making touring more cost-effective. The work of the Association of National Dance Agencies (ANDA) and subsequently National Dance Network (NDN) through

¹ Includes the Royal Ballet tour abroad annually, but not in the UK.

British Dance Edition (BDE) and the British Council's Dance Showcases and the British Council publication *Performance in Profile* a Directory of UK dance and drama companies have all increased awareness of British dance and generated more opportunities for international promoters to see work.

The Dance Mapping research was carried out during a challenging time for the arts within the funding system. This has created opportunities as well as presenting some difficulties. The wider political context has been taken into account in mapping the environment within which dance exists, in order to inform the interpretation of the findings. It has also been informed by (and will in turn inform) the evolving Arts Council Arts Strategy and the Dance Agency audit *Joining the Dots* carried out by Arts Council during 2008/09.

The work has also been taking place at a time when the dance field appears to be moving towards greater collaborative working in many different arenas. The Dance Training and Accreditation Partnership (DTAP) is now moving forward with standards development, training and accreditation structures and the potential development of regulatory systems. The strategic agencies continue to work closely on areas of joint concern and the National Dance Network is becoming established as a vehicle for national and regional agencies and venues to work collaboratively as well as building a larger international brief through British Dance Edition. A sector-wide initiative for the Cultural Olympiad also provides clear evidence of a field that is increasingly moving forward together.

In this context, the Dance Mapping research has the potential to support the dance field in moving forward in a more informed, cohesive and coherent way. In mapping the field, it is hoped that we can generate a better understanding of how to manage the growth and develop an infrastructure to respond to the needs generated by it. The mapping research has sought to establish facts to support the dance field in England. It has pulled together existing research and generated new research that will help the sector make the case for dance. It is not genre- or context-specific, but instead it is seeking to create a picture, a 'map', of the dance field, its environment, ecology and economy and its various segments.

The research aimed to:

- generate a clear picture of Arts Council investment in dance across the nine English regions over the period 2004 – 2008
- identify the impact of this on participation and other investment
- identify trends in the dance environment: ecology, economy, aesthetic, social, political and technological
- identify and understand the dynamic of the dance field and the various parts of it.

The project began in July 2008 and was completed by May 2009. The work was steered by a Steering Group (see Appendix One) and was carried out in three stages:

Stage One set out to identify what we currently know about the health of the dance field. It collated and used existing research to examine existing Arts Council investment in dance and attempted to locate this within the context of what we know about the wider dance field across the regions.

Stage Two followed from this and comprised primary research that assisted in plugging gaps in what we knew about the dance field and attempted to generate a better understanding of the environment within which dance exists.

Stage Three included consultation to test assumptions and conclusions with key representatives from the dance field in four venues across England. It was after these events that the final report and Executive Summary were produced.

2. Working definitions

In stage one we established a preliminary set of working definitions along with a series of contextual assumptions that were tested during stage two of the research. Importantly, we decided to refer to the dance field² and to dance sectors (e.g. the ballroom dance sector) as genre-specific segments that make up the dance field.

Contemporary dance:

For the purposes of this report we have defined contemporary dance as all dance which is contemporaneous, i.e. dance made today, which offers an insight into the world and its emotion, interaction and behaviour through the language of the body and its relationship both with itself and with others. Contemporary choreographers use a diverse mix of techniques in their work. They are often interdisciplinary and range from classical ballet, modern dance, South Asian dance, dance from the African Diaspora, physical theatre, live art, hip hop and break dance. Contemporary dance can include work for theatre spaces, art galleries, outdoor and site-specific spaces in the public realm. It is often incorporated into commercial dance and industries, like gaming and the wider film and digital domain.

Agency:

An organisation whose purposes include: developing opportunities for engagement with dance by providing information, resources, safe-houses for dance artists, the provision of dance classes and education programmes, community dance provision, infrastructure development, business development, training and professional development and, in the case of some agencies, dance commissioning and production, touring, and the presentation of performance independently and with partners.³

² See page 22 for rationale of use of term dance field.

³ It is important to note that the Arts Council England data sets which the researchers were able to use currently include some venues and festivals within this category of expenditure (Sadler's Wells, Dance Umbrella, Woking Dance Festival and Wycombe Swan) The data set also includes Contemporary Dance Trust, which acts as an umbrella for funding for Richard Alston Dance Company.

Swindon Dance

is known for being both a place where ordinary people can achieve extraordinary things through dance, and a place where dance artists at all levels can find support and encouragement.

Whether helping people learn to dance, learn about dance, watch dance or make and perform dance, we are committed to the idea of dance as a positive force, with the power to transform people — unlocking emotions and breaking down barriers.

Our approach combines this viewpoint with broader ideas. These include providing dance access on the widest possible basis locally and regionally, taking an holistic view of the place of dance in our lives and promoting links between audiences and dance.

We are passionately committed to dance as an artform, and work hard to support dance artists in the creation of new work. Professional development and training are core activities for us and we actively encourage quality and depth.

Dance 4

We are an internationally recognised, experimental dance organisation. A unique voice in the UK dance sector, our work supports artists and practitioners who are interested in the development of dance within performance and learning environments.

As experienced programmers in the field of experimental dance and performance, our artistic team support and present artists who are interested in challenging boundaries. A strategic partner in the development of education and learning programmes, our learning team focus on Young People, Health and Wellbeing and Continuing Professional Development (CPD).

Our primary work is about critical debate, challenge and exploration, supporting the very development of our art form. We complement this with the research, development and management of a unique and innovative learning programme within education and community settings.

Each year, the shop window to our work comes in the form of nottdance; a snapshot into the international, experimental dance and performance scene for audiences and artists alike

National/international strategic agencies:

Organisations, often initiated by practitioners, whose primary purpose is to represent the membership of a particular sector within dance. The primary purpose of these organisations tends to be the provision of services and information and advocacy. Although their membership will drive aspects of their programme, they have an educational remit as charities and will serve a wider market with their products and services. Exceptionally, Youth Dance England (YDE), which was established with a specific sector focus, was originated through government departments, in response to lobbying and policy development for young people.

Foundation for Community Dance

The Foundation for Community Dance (FCD) is the professional organisation for anyone involved in creating opportunities for people to experience and participate in dance. Our vision is for a world where dance is a part of everyone's life, our mission to make participation in dance important to individuals, communities and society.

The organisation supports over 1,700 members in the UK and beyond – some 4,600 dance

artists, organisations, teachers and companies; colleges and universities; funding and policy organisations and local government – that believe dance can transform the lives of individuals and communities.

Dance UK

As the national voice for dance, Dance UK advocates and lobbies to promote the importance and needs of dance. It is a membership organisation that works to create a diverse, dynamic and healthy future for dance. By working with and on behalf of the dance sector, Dance UK aims to promote sustainable, longer dance careers and to improve the conditions in which dance is created, performed and experienced. Dance UK is also currently in a strategic alliance with the Association of Dance of the African Diaspora.

Youth Dance England

Youth Dance England (YDE) is the national organisation that champions dance for children and young people. We work to ensure that dance is available to all, both in and out-of-school settings. Through a shared vision with our national youth dance network and other partners, our aim is to increase access, raise standards and improve progression routes. YDE manages a variety of national programmes including: *U.Dance* – which aims to stimulate and promote dance performance across England; *Young Creatives* – an annual mentoring and performance project for choreographers aged 15–19 and *Stride!* – a national dance entrepreneurs programme aimed at 14–19-year-olds. Further details can be found on the websites www.yde.org.uk and u-dance.org

Venue:

A building, whose main purpose is to receive and present work and in the process, the organisation running the venue may commission and present new work. Most are mixed artform presenters with dance programme forming a part of the overall provision. The primary function is to present performances, offer opportunities to engage audiences in the arts including dance. There are very few specialist dance houses/venues.

Warwick Arts Centre

Warwick Arts Centre is the largest arts centre in the Midlands, attracting around 280,000 visitors a year to over 2,000 individual events embracing music, drama, dance, comedy, literature, films and visual art, it provides an exceptional international programme of events from new and upcoming to internationally renowned established companies and artists. With six outstanding spaces on the same site, it is a unique venue with a concert hall which has this year undergone a £6.2 million redevelopment, two theatres, a cinema, gallery, conference room as well as hospitality suites, a restaurant, cafe, shops, and two bars.

The Theatre Royal Plymouth

The Theatre Royal seats 1315, but has a unique ability to compress the auditorium, creating a more intimate performance space of 787 seats. The range of work presented and produced is incredibly extensive and includes major touring drama and musical productions as well as welcoming leading opera and dance companies to the South West (including Birmingham Royal Ballet, Rambert Dance Company, Glyndebourne on Tour and Welsh National Opera).

Sadler's Wells

Sadler's Wells is a theatre with a strong, dynamic contemporary programme, uniquely dedicated to bringing a wide range of international and UK dance to London audiences – from cutting-edge performance to mainstream contemporary dance, classical ballet to hip hop, tango to tap and flamenco to family shows. The Sadler's Wells group comprises the 1500-seat main house on Rosebery Avenue, the 180-seat Lilian Baylis Studio and the 1000-seat Peacock Theatre off Kingsway, which acts as Sadler's Wells' home in the West End. Between March 2008 and 2009 Sadler's Wells presented almost 600 dance performances and saw the highest audience attendance rates in the theatre's history, with audiences of over 500,000 – an increase of 56% over the past six years. In the past five years Sadler's Wells has commissioned and co-produced over 27 productions. Sadler's Wells Associate Artists and Resident Companies are key to this transition from receiving house to producing house, and firmly establish it as the foremost dance venue in the UK. Currently Sadler's Wells has 11 associate artists and three resident companies, drawn from around the world. Recent Sadler's Wells commissions include the annual festival of hip hop dance theatre *Breakin' Convention*; Akram Khan and Sidi Larbi Cherkaoui's *zero degrees*; and its own productions *Eonnagata* – a collaboration between Russell Maliphant, Sylvie Guillem and Robert Lepage; *Sutra* – a collaboration between Sidi Larbi Cherkaoui, Antony Gormley and monks from the Shaolin Temple in China; and hit Cuban dance show *Havana Rakatan*. As well as the onstage work, Sadler's Wells has established itself as a leading force in dance education and community work with its long established community and education programme, Connect.

Producing and touring companies:

Dance companies, often artist-led, who create work unique to the company and who normally, tour this work to venues in England and elsewhere. These companies will have an education and outreach programme as a part of their activities. It is important to distinguish between them in terms of the scale of the venues for which they produce and subsequently tour work, small (up to 250 seats); middle (250 – 800 seats); and large (800+ seats).⁴

Henri Oguike Dance Company

A contemporary dance company based at Laban, London and led by gifted Nigerian-Welsh choreographer Henri Oguike. Founded in autumn 1999, Henri Oguike Dance Company rapidly established itself as a favourite among audiences and critics. It continues to present an exhilarating mix of works celebrating Oguike's intense musicality and driven choreography.

Candoco Dance Company

Candoco Dance Company is the contemporary dance company of disabled and non-disabled dancers. Candoco aims to produce creatively ambitious and exceptional contemporary dance performances that entertain and inspire audiences. Candoco wants to push the boundaries of contemporary dance and broaden people's perception of what dance is and who can dance. We want to excite by being daring, inspire by being excellent and question by being diverse.

The Dance workforce:

For the purposes of this research, this comprises all dance practitioners, (dancers and choreographers), teachers and educators, community dance practitioners and those

⁴ The current definition of scale is that currently used by the Arts Council

supporting dance. The workforce comprises professionals – those who earn all or part of their living through dance but also amateurs – those who work in a voluntary capacity to support dance activity. We examine the workforce in Part Five of this report.

Formal/informal are often terms applied to dance and by this we interpret ‘formal’ to entail the provision that is part of statutory provision, whilst ‘informal’ is that provision which exists in community/ voluntary and amateur sector contexts. Thus, a youth dance group is operating within the informal sector whilst a school dance group is in the formal sector.

Private sector as a term is applied to those organisations and individuals who provide dance education and training (acquisition of skill to execute the work) for profit. Thus, a dancing school offering tuition in ballet, tap and stage within a locality is operating within the private sector and is regulated through the awarding bodies with whom it is registered.

Engagement is also a term that needs to be defined and in this research it encompasses both **participation** – actively taking part in dance – and **attendance** – viewing dance performance.

We have chosen to refer to dance as a **field**. This was because there are many inconsistencies in the language used to refer to dance as an organisational area. Sometimes it is referred to as ‘world’, sometimes as ‘sector’ and sometimes as ‘industry’. Each term brings different connotations so it was decided to apply the more neutral sociological term ‘field’.

3. The dance field

In order to carry out this Dance Mapping research it seemed important to understand how the dance field works, its dynamic and the various segments of it. To this end it was necessary to undertake an investigation of the literature surrounding organisational field analysis in order to provide some theoretical framework for interpretation.

The concept of field theory is defined as:

‘By organisational field we mean those organisations that, in the aggregate, constitute a recognised area of institutional life: key suppliers, resources and product consumers, regulatory agencies and other organisations that produce similar services or products.’⁵

Thus, the dance field can be analysed by considering the aggregate of organisations within it. Simply, our understanding of any one individual organisation within a field requires that we understand how it relates to other organisations in the same environment (Pfeffer and Salancik, 2003). Using this approach a field can be viewed as a network of organisations in

⁵ Di Maggio and Powell,(1991) p 64

constant struggles for autonomy and discretion, dealing with constraint and external control. Given the dependence of much of the dance field in England on public funding support, this perspective, termed the 'resource dependence perspective', is potentially critical in understanding the dance environment, the ecology and resulting economy.

Pfeffer and Salancik examine the phenomena of 'externally controlled organisations' those that are dependent on their environments:

*'To survive organisations require resources. Typically acquiring resources means the organisation must interact with others who control those resources. In that sense organisations depend on their environments. Because the organisation does not control the resources it needs, resource acquisition may be problematic and uncertain. Others who control resources may be undependable, particularly when resources are scarce.'*⁶

This perspective is an important one both for a dance field heavily dependent on public support and for the organisations that manage and allocate this support. It highlights the fragility and the uncertainty that the field experiences as a result of its external dependency.

Within an organisational field there is strong evidence to suggest that a process of homogenisation occurs:

*'Once disparate organisations in the same line of business are structured into an actual field (as we argue, by competition, the state or the professions), powerful forces emerge that lead them to become more similar to one another.'*⁷

Many of our dance companies and agencies 'look' similar and operate with a similar business model. Di Maggio and Powell (1991) suggest several factors that create this homogenisation and call the concept isomorphism. Isomorphism is a constraining process that forces one unit in a population to resemble other units that face the same set of environmental conditions (Hawley 1968). Institutional isomorphism occurs when organisations compete, not just for resources and customers, but for political power and legitimacy. This process can be applied to dance.

Di Maggio and Powell suggest that isomorphism occurs through three mechanisms:

1. Coercive isomorphism results from both formal and informal pressures on organisations by other organisations upon which they are dependent. In other words organisations respond to external pressure in order to maintain their resource base. This can be evidenced in responses to Arts Council England's requirements of regularly funded organisations.

⁶ Pfeffer and Salancik (2003) p 258

⁷ Di Maggio and Powell (1991) p 65

2. Mimetic isomorphism results from imitation and standard responses to uncertainty. In other words they model themselves on other organisations.
3. Normative isomorphism results primarily from professionalisation, whether through formal education and training or through professional networks that span across organisations and across which new ideas may spread rapidly. A pool of almost interchangeable individuals emerges and staff may be filtered as they are hired from within the same industry.

Thus, there is a complex interplay of individuals and organisations that collectively comprise the dance field. This analysis is of interest in mapping the dance field as it may provide explanation for some of the trends identified in the research.

It is also important to establish at the onset an understanding of the different economic dynamics that operate within the dance field. Whilst the subsidised sector may be resource-dependent as suggested above, the commercial sector is not. The subsidised /'not-for-profit' and commercial sectors differ in their cultural imperative. The subsidised sector of the dance field deals in the curation and production of work that will break even, generating social and artistic capital. Commercial producers balance potential financial return with audience demand and satisfaction and quality of product in order to generate profit for investors. The overriding characteristic here is that profit is the economic driver. Organisations within the commercial sector may produce work and own the theatres within which the work is presented. Examples include, Victor and Lilian Hochhauser, Raymond Gubbay, Back Row and Ambassadors Theatre Group.

Increasingly we are seeing evidence that companies and artists are working across these sectors and boundaries and more entrepreneurial models are emerging that break down this distinction. These will be examined in more detail in Parts Four and Five of this report.

In addition, dance interacts with other primarily commercial sectors, such as broadcast and media, where TV and film, digital production and computer games generation may engage with dancers and choreographers, and the music industry, where dancers and choreographers may engage in live performance or promotional video work.

What is clear is that together, the commercial and subsidised sectors enable the dance field to deliver the various functions required to create, distribute and enable consumption of dance.

In stage one of the research, the researchers defined these functions as six interlinked processes with examples of roles:

	Workforce development	Research and development	Production	Distribution	Consumption	Evaluation
Subsidised/ social/ cultural bottom line – not-for-profit	Public education and training – schools/higher education institutions/Centres for Advanced Training etc Strategic national agencies	Independent choreographers ⁸ Agencies Writers and academics Policy makers	Producing companies – artist led Producers – curation of a show Archiving and preservation	Managers Marketers Tour bookers Agencies Press and PR Digital formats	Venues Broadcast and Media Digital media	Evaluators, Assessors. Peer reviewers, Research and data collation Accountants/ Financial Appraisal
Commercial/ economic bottom line – for profit	Private dancing schools and examining bodies Vocational Schools	Producers (NB they commission choreographers)	Production companies Producers	Managers Marketers Tour bookers Agencies Press and PR Digital formats	Venues Broadcast and media Film Music Computer games Digital media	Evaluators Research and data collation Accountants/ Financial Appraisal

Table 1 Dance field: Stages of cultural production

4. Historical context of dance in England

Whilst it was not the scope of this research to map the history of dance in England, as Handy stated, *'The past is ... the guide to the future.'* It therefore seemed important in mapping dance in 2009 that we recognise how the field has developed historically.

A timeline of dance development over the past 40 years is contained in Appendix Three. This shows a history of growth and expansion that, significantly, is related to education and training as well as to the diversification of the aesthetic.

The growth and development of dance in England has been led by entrepreneurs such as Diaghilev, who first brought ballet from Russia to Britain and subsequently Dame Ninette de Valois, founder of the Vic Wells Ballet, later the Royal Ballet and Birmingham Royal Ballet. Although Laban and Kurt Jooss were practising at Dartington Hall from the mid 1940s, contemporary dance did not really emerge until the 1960s when Robin Howard and Robert Cohan brought Martha Graham's work to this country, setting up London Contemporary Dance School in 1964 and London Contemporary Dance Theatre (LCDT) in 1967. This led to the growth in independent companies and was later followed by the establishment of a separate department for dance within Arts Council of Great Britain in 1984. Thus began the UK's engagement with contemporary dance and the influence of, initially America, and then Europe, South East Asia and the African Diaspora on the evolution of the form.

⁸ In the research and development phase the artist-led approach that drives the subsidised sector means that work is not usually mediated/read or checked like a new play would be by a repertory theatre. The work is developed on the instigation of the choreographer and its success will depend on the quality of this work, the skill of the dancers, marketers and the strength of the company brand. There is evidence to suggest that this may be changing.

A changing UK demographic has influenced our artists and arts organisations and this has had a fundamental influence on what we currently define as contemporary dance. Artists and companies including Shobana Jeyasingh, Jasmin Vardimon, Kim Brandstrup, Jonzi D, Adzido, Kokuma, Sampad and Deborah Badoo are a few examples of this. An increasingly shifting demographic impacts on diverse practice and the dance aesthetic. At the same time, diverse practice in relation to disability has strongly impacted on the diversity of the dance field – Wolfgang Stange, Cecile Dandeker, Adam Benjamin, Common Ground Dance Theatre, Stop Gap are a few key examples of this. This diversity has been supported by strategic agencies throughout the period: the formation of Akademi (Academy of Indian Dance) in 1979, ADiTi and the Black Dance Development Trust in the late 1980s and now Association of Dance of the African Diaspora (ADAD). This diversity of style, aesthetics and people is one of the dance field's major strengths.

Different forms of dance have always relied upon ingenuity and willingness to take risks. Dance has often been vulnerable to cuts in public subsidy because of its lack of dedicated buildings for performance; it has led the arts in participation practice with longstanding initiatives through education, community and participatory work since the 1940's.

Thus, it is clear that any environmental analysis of the dance field will be strongly influenced by the publicly funded dance sectors supported by Arts Council funding. These sectors of the dance field are in the main artist-led and concerned with the creation, re-interpretation and performance of contemporary dance and ballet. As we can see from the timeline (Appendix Four), independent funding for dance through the Arts Council only began in 1984 as prior to that dance funding was managed alongside music. This may be why there was very little investment in dedicated venues for the performance of dance prior to the advent of lottery-funded capital projects from the mid-1990s. The Victorians built theatres, concert halls and art galleries, but not dance houses. Dance has always been perceived as an activity that all could take part in and so we saw the rise of dance halls, and then discos and night clubs. This manifestation of dance as 'dancing' is explored further in Part Seven.

This growth and expansion in dance activity and the infrastructure can be illustrated by looking at the growth in dance funding over the same period. Table 2 illustrates this growth and is taken from Appendix 2 in *21st Century Dance: present position, future vision* by Jeanette Siddall (Arts Council of England, 2001).

	1969/70 £	1979/80 £	1989/90 £	1998/99 £
ARTS COUNCIL ENGLAND Grant-in-aid	8,200,000	63,125,000	155,500,000	189,950,000
At 1969/70 prices	8,200,000	19,414,134	23,482,505	20,289,319
ARTS COUNCIL ENGLAND expenditure on arts in England	6,456,000	48,613,000	147,428,000	188,293,000
Total expenditure on dance (Note: 1969/70 and 1979/80 includes opera)	1,587,892	8,718,290	12,244,467	23,236,478
At 1969/70 prices	1,587,892	2,681,316	1,849,072	2,481,981
Dance as a percentage of expenditure on arts in England	25%	18%	8%	12%
Expenditure on dance, excluding Royal Opera House, Royal Ballet, Birmingham Royal Ballet	187,892	1,718,290	4,666,967	11,364,198
At 1969/70 prices	187,892	528,461	704,772	1,213,855
As a percentage of expenditure on arts in England	3%	4%	3%	6%
Number of organisations supported	7	31	64	74
Average grant at 1969/70 prices	26,842	17,047	11,012	16,403

Table 2 – Dance funding

We can see that the number of organisations in receipt of Arts Council England funding grew exponentially from seven in 1969/70 to 74 organisations in 1998/99 and has now levelled out to 73 in 2008/09.

Research carried out by Burns (2001) compared Arts Council of England spend on dance between 1987/1988 and 1997/1998 and we can add a summary of spend for 2007/2008 to this picture to further illustrate the growth. Dance funding has increased in real terms over the period with the growth in 1997/98 reflecting investment in the network of national dance agencies. However, by 2007/08 we see that spend on dance had declined as an overall percentage of total Arts Council England spend on the arts. The figures also reveal a decreasing percentage of total dance spend being tied to the revenue-funded organisations, suggesting that we are now seeing greater openness in funding new and emerging artists.

	1987/1988	1997/98	2007/2008
TOTAL ARTS COUNCIL ENGLAND SPEND	139,300	186,100	378,757
ARTS COUNCIL ENGLAND DANCE SPEND	10,236	23,162	40,818
DANCE as % SPEND	7.35%	12.44%	10.78%
DANCE REVENUE CLIENT EXPENDITURE	9,776	22,306	34,984
REVENUE CLIENTS as % of OVERALL DANCE SPEND	95.5%	96%	85%

Table 3 – Arts Council England dance spend as percentages of total arts spend

Sources: Arts Council of England Annual Reports 1987/88 and 1997/98: Arts Council England regularly funded organisations and Grantsfor the arts data 2007/08

Part Four of this report considers the economy of dance through an analysis of Arts Council England expenditure as well as a consideration of other sources of income supporting the dance field.

5. The dance environment

The environment within which dance exists is changing rapidly. In 2000, Arts Council of England published *Towards 2010: New times, new challenges for the arts*. The Henley Centre were commissioned to examine influences on the future arts landscape and concluded that the big macro drivers – money, time, changing structures, trust, rising standards and technology – would impact on the arts in a range of ways, affecting people’s interaction with the arts.

From the perspective of 2009, the report now generates a high degree of familiarity as we can see the trends outlined have had significant impact on the dance landscape:

- As disposable income has continued to grow, we have become a society that spends more on leisure and this spend has been informed by our desire for fulfilment and for new and transformational experiences. In addition, as time has become a more precious resource – the UK still has the longest working week in Europe – we have less free time to spend this disposable income and therefore risk becomes a key factor in our choices. Henley termed this shift, ‘value for time’. This will be examined in Part Seven of this report.
- As traditional structures in family life, households, gender distinctions and population age have changed so too have employment structures and we have seen a more flexible workforce emerge with significant growth in self-employment, contract working and flexible working. This will be examined in Part Five of this report.

- As we have become less rooted in our geographical communities we have more in common with the people we work with and with whom we share interests
- As technology has developed a new economy has emerged that is rooted in information, connectivity and the virtual world. This has led to shifts in participation as technology has enabled people to become producers as well as consumers of art. This will be examined in Part Six of this report
- Globalisation – enhanced by technology as well as disposable income and reduced cost travel – has created greater expectation through exposure. This will be examined in Part Six of this report.

Robert Hewison stated, in his essay accompanying the Henley report, that: *‘The challenge here is to understand the complex matrix of known trends and future possibilities that will affect the context of the arts These outside forces come in four principal forms: demographic, economic, technological and political. Each is subject to its own unpredictable variables, but in a rising order of certainty’.*

In 2009 it is arguable that the rate of demographic, economic, technological and political change is greater than ever before and that dance must seek to respond to these trends and shifts to move forward with confidence and strength, not least because of the recession we are facing and the world-wide impact on economies. This will be explored further in Part Three: Political.

In mapping the dance field it was important to contextualise the work within an enhanced understanding of its overall environment.

The ecology and economy of dance is in a dialogue with its environment. As Hewison noted: *‘The arts are not merely reflective of social developments: they interact with them, and may even deliberately run counter to them.’*

A preliminary analysis of the dance environment was carried out in this first phase of the research and the hypotheses this generated were subsequently tested in stage two of the research.

Appendix Four outlines the environmental analysis in relation to six key areas. This was tested throughout the research with various groups⁹:

- political
- economy
- ecology
- technological
- social
- aesthetic

⁹ Groups and meetings included: National Dance Network, Dance Practice Group and strategic agencies.

This categorisation has been adopted in order to structure the findings of the mapping research as, just as it is important to recognise where dance has come from, it is also important that the overall environment within which the dance field exists informs both its current state and its future development. The trends and issues identified are examined in each section of the report.

References

Arts Council of Great Britain 1987/88 *Annual Report*

Arts Council of England 1997/98 *Annual Report*

Arts Council of England (2000) *Towards 2010: New times, new challenges for the arts*, London: Arts Council of England

Burns S (2001) 'Dancing with Figures: Changing Patterns in the Funding of Dance in the UK 1987–1997' in *Trends and Strategies in the Arts and Cultural Industries* ed. Janssen, Halbertsma, Idjens and Ernst. Rotterdam: Erasmus University

Di Maggio P and Powell WW (1983) 'The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality in Organisational Fields', *American Sociological Review* 1993 vol.48, pp 147–60

Di Maggio, P and Powell WW (eds) (1991) *The New Institutionalism in Organisational Analysis* Chicago: University of Chicago Press

Handy C (1989) *The Age of Unreason*. London: Business Books Limited

Hawley, A (1968) Human Ecology. In *International Encyclopedia of the Social Sciences* David L. Sills, 328–37. New York: Macmillan

Pfeffer, J and Salancik GR (2003) *The External Control of Organisations: A Resource Dependence Perspective*. California: Stanford Business

Siddall J (2001) *21st century dance: present position, future vision*, Arts Council of England: London

PART TWO: Methodology

1. Methodology

The original brief for the Dance Mapping research is contained in Appendix Two. The methodology was spread over three research stages. The project began in July 2008, the interim report was produced in October 2008 and the final report was delivered in May 2009.

Stage One set out to identify what was known about the state of the dance field. It collated and used existing research to examine existing Arts Council England investment in dance and attempted to locate this within a context of what we know about the wider field across the regions.

The following methods were used in stage one:

- data gathering and analysis using Arts Council England regularly funded organisations¹⁰ and Grants for the arts¹¹ data 2008–11
- data gathering and analysis using Arts Council England regularly funded organisations and Grants for the arts data 2004–07¹²
- data gathering from regional offices of Arts Council England
- data gathering from government websites, HESA statistics, NALGAO, Youth Dance England etc
- literature review of existing research, publications and reports
- attendance at key events (e.g. Arts Council England Dance Conversation Days and meetings of the key strategic dance agencies)

Stage one was completed in October 2008 and an interim report was presented to Arts Council England and a summary produced for dissemination on the Arts Council England website.

This research highlighted gaps in knowledge and allowed a refinement to the methodology for stage two of the research.

Stage Two comprised primary research that sought to plug the gaps in existing knowledge about the dance field and to generate a better understanding of the environment within which dance exists.

In stage two the following methods were used:

¹⁰ Arts Council England regularly funded organisation

¹¹ Grants for the arts

¹² Data for 2007–08 was not available in stage one. The intention was to analyse this in stage two. However, at the date of submission of this draft the data was still unavailable to the consultants.

- primary research through online surveys of the dance workforce, venues and audiences and local authority engagement with dance
- primary research through interviews, data gathering and literature to create illustrations that enable us to better understand emerging themes and issues
- further in-depth research into the existing regularly funded organisations and Grants for the arts data including the 2007/08 annual regularly funded organisations returns
- Further research on the private sector carried out in partnership with CDET
- attendance at key events
- further analysis of reports and data provided by other agencies, organisations and individuals including analysis carried out by the Rural Touring Network, postgraduate dissertations and published articles.

Stage Three included consultation with key representatives from the dance field in four venues across England. It was after these events that the final report and Executive Summary were produced.

2. Limitations of the methodology

Data gathering and desk research

In stage one the researchers were limited by the available of data and, although attempts were made to gather as much data as possible and analyse it through emails, searches on Arts Council England's website and through public meetings and presentations, ultimately the research was limited by the scope of the data provided or readily accessible. The researchers are grateful to the many people who provided data and forwarded research.

Arts Council England data

The limitations of the availability of accurate up-to-date data about Arts Council England funding programmes and regularly funded organisations annual returns was a major constraint throughout the whole period of the research.

- The data is inconsistent over the period in question
- The format of annual returns has inevitably changed throughout the period so data sets were not consistent
- Surveys were not always completed by all regularly funded organisations and thus some key data may have been missing for particular years, thus possibly skewing the overall data results
- The data was not readily available to the consultants

There are however internal Arts Council England plans to address this as a result of the research process.

General data reliability

Throughout the programme, the researchers were largely reliant on other people's data and this may not be as robust as direct data gathering. For example, research such as the Arts and Business Private Investment Surveys rely on voluntary submissions and the reliability of the data therefore depends on the validity of the received responses.

Surveys

Although online surveys were chosen as a means of reaching as many people as possible through a snowball effect, clearly that data is affected by those who ultimately completed surveys.

The data may also be skewed by a number of factors including the fact that:

- some membership agencies forwarded links to members whilst others did not, which may mean that the workforce survey is skewed
- there was a low response from local authorities to the survey, which may limit the reliability of the data and allow only tentative conclusions to be drawn from it through triangulation with other data.

3. Conclusions

Despite the above limitations, many of which are found within any research programme, every effort has been made to ensure that the data presented and the analysis carried out have been robust and rigorous and that the picture presented in this report is as far as possible a clear and representative snapshot of the dance field in mid 2009.

There is now a unique opportunity for the dance field to take ownership of the data and use it to make a stronger and more informed case for the future development of dance in England.

PART THREE: Political

'The real challenge for the arts sector is not to ask 'what is the government going to do to help us?' but 'what can we do to help the country weather and recover from this downturn? Showing that we can make a real contribution in even the most difficult of times will be the best case we can make for continued public investment in the arts through – and just as importantly – beyond the recession.'

Dame Liz Forgan, Chair of Arts Council England, April 24th 2009

'The Government is committed to working in a joined-up way, and with a supportive sector, to ensure that work undertaken is of maximum benefit to the artform and wider social agendas.'

DCMS 2004

'The Dance Manifesto is the first time that the British dance industry has united in one voice in pushing for what is needed in order to safeguard and develop dance for the future ensuring dance is available and affordable for everyone to watch, participate in and enjoy.'

Victoria Todd, National Campaign for the Arts, 2006

1. 'The Courage of Funders'

The beginning of 2008 was not a good year for the Arts Council. The Investment Strategy review undertaken in 2007/08 led to an outcry within the sector and the new Chief Executive of Arts Council England, Alan Davey responded by commissioning a review by Baroness McIntosh.¹³ This was published in July 2008¹⁴ along with the Arts Council's response to the review.

Following this Arts Council England published a new three-year plan, embarked on the development of a peer review process and an organisational review.

This context provided the background for a speech from Alan Davey, Chief Executive of Arts Council England, in November 2008 at the Royal Society of Arts (RSA). He stated:

'My starting point tonight is a belief that if we get it right we can enter a new era in which artistic excellence, risk and innovation are at the heart of what we do in the arts in England. This will be linked to a new sense of ambition as to how we engage audiences and deepen their understanding and ability to respond to the work produced.'

¹³ McIntosh G, (2008) *A review of Arts Council England's regularly funded organisations investment strategy 2007/08*. London: Arts Council England

¹⁴ Arts Council England (2008) *Review of Arts Council England's regularly funded organisation's investment strategy 2007-08 – Lessons learned*

*But at the same time I also believe that achieving this change will require **courage** – from the Arts Council, from those artists and arts organisations we fund, and from those who fund us.*

***The Arts Council** must make difficult, contested decisions, and stick with the decisions it makes – really supporting risk and innovation.*

***Those funded** must develop a new honesty and frankness about what they do – some may find this uncomfortable.*

*And **government** must hold its nerve and continue to invest even in the most straitened of financial climates.'*

This speech highlights the political challenges facing the arts and the dance field as we move forward. Most importantly it highlights the interdependence of the Arts Council, government and the arts organisations who receive funding. As we have seen the dance field is highly resource-dependent on Arts Council England and this context is of the utmost importance to the field as it moves forward.

2. Arts Council England

In 2008, Arts Council England launched its new national strategy for 2008–2011 under the banner **Great Art for Everyone**.

The plan states:

Arts Council England works to get great art to everyone by championing, developing and investing in artistic experiences that enrich people's lives.

As the national development agency for the arts, we support a range of artistic activities from theatre to music, literature to dance, photography to digital art, carnival to crafts.

Great art inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better.

Between 2008 and 2011 we will invest in excess of £1.6 billion of public money from the government and the National Lottery to create these experiences for as many people as possible across the country.

It outlines a set of national objectives negotiated with the Department for Culture, Media and Sport, against which the outcome of Arts Council England programmes can be judged. These are:

- **excellence** – high quality arts and high-quality arts experience
- **reach** – more people attending and taking part in the arts
- **engagement** – more people feel that there are opportunities to enjoy and get actively involved in arts activities that are personally relevant to them
- **diversity** – arts that reflect the diversity of contemporary England
- **innovation** – artists have the freedom and are challenged to innovate

The plan also identifies four development priorities for the next three years:

- digital opportunity
- children and young people
- visual arts
- London 2012

The plan is to be delivered by an organisation-wide approach to the Arts Council's role in supporting great art, the conditions required to inspire its creation and to enjoy the experience of it. Arts Council England is now working to develop an arts strategy that will be ready for early 2010 in order to inform the next investment strategy. This mapping research will be critical to informing the development of the dance strategy.

The agenda of Arts Council England therefore suggests some key changes for the dance field.

- It places an emphasis on **innovation and risk**, on supporting research and development and the nurturing of new talent, particularly those that are committed and interested in reaching new audiences
- It places an emphasis on **criticism and debate**, peer review and self-assessment, on partnership between Arts Council England and the organisations it funds. Alan Davey states: *'We need a new economy of criticism and debate that characterises strong creative organisations: a debate that is between creative organisations and generated by those organisations themselves. And we must have the courage: we as funders, you as artists, to say when something isn't working, to say when something has had its time.....We are not a regulator, we are not a parent. We're there to enable things to happen.'*
- Such an approach may have major implications for the **current portfolio**. Davey again states: *'And we need to unthink the way we think about our portfolio of regularly funded organisations. I want us to look at loosening the uniform three-year cycle, and*

examine instead a range of funding possibilities, with some bodies on longer term arrangements than now, and some on more flexible, shorter term arrangements.'

- The emphasis on new audiences and creating great art for everyone brings a particular set of opportunities to the dance field. The fact that many more people participate in dance than attend performances is critical in this context and as a field dance will need to rise to this challenge and ensure that we present and communicate dance in new ways ensuring that its value is evident to all.

Organisational review

In February 2009 Arts Council England also announced proposals for an organisational review that would create an organisation '*designed to provide a better focused service to arts organisations*'.

The plans create:

- a smaller executive board that is strategically focused to provide a clear national overview, informed by a sound understanding of what is happening across the country, providing a strong sense of direction, and able to make quicker decisions
- a single and joined-up organisation, which is confident and ambitious and shares knowledge both internally and externally and a culture that moves away from the perceived tension between national and regional agendas
- greater clarity than at present for artists, arts organisations and partners on the roles of the different parts of Arts Council England, showing clear points of contact
- staff that are clearer about what is expected of them, empowered to deliver and are rewarded appropriately
- a more focused advocacy and communications team that will give a stronger and more coherent voice externally
- simpler, more cost-effective processes.

Taken together the plans deliver an administrative saving of £6.5 million annually from 2010–11 to go back into the arts.

The key elements of the proposal are as follows:

- **a smaller head office** – focused on strategy and support to frontline staff
- **nine regional offices** – smaller and more focused on frontline delivery, working with the organisations we fund, artists and other key partners
- **regional offices grouped under four area executive directors** – with a strong senior management team to streamline internal processes and encourage knowledge sharing

- **a central Grants for the arts processing team** – relieving regional offices of administrative burden and making grant-giving more equitable. The team to be based in Manchester
- **a streamlined advocacy and communications team** – a specialist head office team and three area advocacy teams supporting regional offices, line-managed in the areas but forming a clear professional family
- **a smaller executive board** (nine members) with a balance of regional knowledge and a strategic overview, making quicker decisions.

The review and the strategic plan were informed by the DCMS review by Sir Brian McMaster, which raised many issues around the notion of excellence which are addressed in Part Eight: Aesthetic. The McMaster report also recommended a return to the peer review processes that had characterised Arts Council decision-making in the past.

In June 2008, when responding to the McIntosh report, Davey stated:

'We are developing the outline of a simple, non-bureaucratic system of self-assessment and peer review, based on best experience internationally. I am keen that we work this out in collaboration with our sectors We will continue the conversation following further work in the autumn and will be ready to begin pathfinder peer reviews soon after that. Our new system will be fully up and running by 2010.'

McIntosh had commented that the investment review in 2007/08 had not been informed by a national strategic overview: *'It is my view that Arts Council England was unwise to embark on a radical review of its regularly funded organisations client base without first properly reviewing what that client base looked like in its entirety from a national standpoint. The failure to do so, which I believe derives from Arts Council England's overly complex structure based on 10 separate decision-making bodies, meant that the process which followed, though robust and well-ordered in its own terms, lacked a coherent intellectual framework and was therefore very likely to run into difficulties as it unfolded. I believe that many of those difficulties would have been significantly mitigated, if not avoided, had a period been set aside early in the process for a comprehensive assessment, led from National office, of the scale of the enterprise.'*

Baroness Genista McIntosh (2008)

This Dance Mapping research therefore provides a critical overview and data to inform Arts Council in any future strategic review of investment strategies. More immediately, it will also inform the development of the arts strategy, to be published in late 2009.

'We have appointed a new Executive Director of Arts Strategy (Andrew Nairne) who starts work in September of this year. All key artform posts are now filled with respected experts in their fields: the conditions are in place for this team to establish and to tell a much clearer

story and set of ambitions in relation to key artforms. This is a necessary prerequisite to us having a robust national overview across the portfolio before the next exercise in allocating resources, knowing the scale and achievement of our current ambitions and being clearer what our future ambitions will be.'

Arts Council England response to the McIntosh report (2008)

The dance field must recognise the above trends and shifts and consider the implications of the new directions being taken by Arts Council England. As a major funder of the infrastructure, Arts Council England's policy and direction will always have a significant impact on the field. Resource dependency brings with it a vulnerability to change. The dance field must recognise these changes and shifts and respond accordingly if it is to thrive. But what is most heartening about the shifts is the partnership approach being adopted. McIntosh stated:

'Arts Council England also needs to recognise that while it must have its own strategic priorities; these should be based in a proper understanding of what artists want to create. As one witness remarked, "nobody makes art in response to Arts Council England policy". Such understanding can only be gained from placing the arts at the centre of everything Arts Council England does, which may seem blindingly obvious, but needs restating nonetheless. This will require everyone involved, including senior officers and council members, to maintain a more direct and visible connection to the work they fund. Responsibility for reasserting this core purpose lies primarily with the national leadership team, both executive and non-executive.'

Review of agencies

Arts Council England has been carrying out a review of the agencies it supports simultaneously to the mapping research and this work will be finalised in Autumn 2009 further to the completion of the Dance Mapping research.

3. Government policy and trends

In 2004 Government responded to the House of Commons Culture, Media and Sport Committee report on Dance.¹⁵ This marked a significant landmark for dance in relation to government policy and practice in the dance field.

¹⁵ Government response to the Culture, Media and Sport Committee report on Arts Development: Dance (HC 587-1) session 2003-04

'The Government is pleased to be able to present its response to the Committee, and to outline how we intend to take action, where appropriate, on the recommendations made. Our response also outlines work that we are already doing in the areas highlighted in the report.

The recommendations are of interest to a number of departments across government. In taking these forward, the Government is mindful of the various roles identified in the Committee's report, with DCMS acting as the champion of the arts including dance throughout Whitehall; Arts Council England operating as the strategic body for dance, and the relevant roles of DfES, Youth Dance England and Sport England.

The Government is committed to working in a joined-up way, and with a supportive sector, to ensure that work undertaken is of maximum benefit to the artform and wider social agendas.'

In the report, the committee concluded that:

(1) Thus, it is believed that the lasting memory of dance for many children may not be a positive one. The dance sector vehemently argues that this has to be changed. If the decision-makers and policy-formers of the future continue to have bad experiences of dance, Arts Council England told us that this 'is actually not a very useful kind of experience on which to start building that change that we want to bring about.' We sympathise with this and agree that in order to change attitudes, the sector has to start changing attitudes to dance at all levels, starting with school children. (Paragraph 41)

(2) We recommend that the Government should investigate further how it can increase the number of people gaining health benefits through participation in dance. (Paragraph 46)

(3) We agree with the view of the Ballet Association and others, that 'much more needs to be done to promote inclusion and progression at all levels'. The Government has a role to play in this in a number of ways but, specifically, by providing improved access to private lessons for those talented individuals who cannot afford to pay. (Paragraph 54)

(4) We believe that it is imperative that dancers are paid sufficient amounts to cover any training costs, or that support should be given to them to enable participation in development courses so that their future careers are not hindered. (Paragraph 62)

(5) We would like to encourage the industry to continue to reach out to those who currently do not participate or go to watch dance, in order to increase the depth of the dance sector, as well as its size. (Paragraph 68)

(6) We recommend that in response to this Report the Minister for the Arts (in consultation with DfES, Arts Council England, YDE and Sport England) creates a comprehensive written Government policy for dance aimed at fostering greater understanding of and better coordinated support for dance, including regional and

national dance within the UK. We welcome the positive attitude the Minister showed when she gave evidence to the Committee in the course of this inquiry and we ask her, within three months, to set out for the Committee the specific action taken. (Paragraph 79)

(7) We recommend that more research is carried out into the possible benefits of dance in reducing crime rates and increasing social inclusiveness. (Paragraph 81)

(8) In order to ensure that the Arts Council England fulfils its objectives for supporting dance as an art form in the future, we believe that it should set out clearly a strategy of how it proposes to achieve them. This would be advantageous, not only to help it to achieve its priorities, but also for the sector to know the priorities and objectives of the body which provides the main source of public funding for dance. (Paragraph 90)

(9) As we have already stated, we believe that as part of this, it is imperative that the Government sets out a clear, overarching policy on dance which states how it proposes to achieve 'excellence, access and the contribution to healthy living' that it desires in relation to dance. (Paragraph 117)

(10) DCMS should carry out a review of the processes used to allocate Grants for the Arts. We believe that, wherever possible, complete transparency of decision-making processes should be put in place. (Paragraph 91)

(11) We hope that the National Lottery will be able to continue to make funding contributions towards new facilities for dance, along with the Arts Council, local authorities, regional development agencies and private donors, all of whom have already contributed to the enhancement of the physical infrastructure of dance. (Paragraph 96)

(12) We recommend that DCMS engage in a dialogue with the Office of the Deputy Prime Minister to ensure that spaces for dance and other art forms are considered within the planning for new settlements. (Paragraph 99)

(13) DCMS and DfES should pay close attention to the work of Youth Dance England and take action wherever necessary to ensure that the youth sector is able to thrive and produce the dancers of the future. (Paragraph 101)

(14) The Committee recommend that the Department for Education and Skills carry out a policy review relating to the place of dance within the National Curriculum. (Paragraph 106)

The DCMS responded by identifying three priorities for dance:

Developing pathways

Building pathways in dance, so that all young people can experience dance for the first time and extend their involvement to a level that suits them.

Supporting the artform

Supporting the development of dance as an artform – its artists, infrastructure, buildings, companies – and so maintain our pre-eminent status in dance.

Healthy living

Maximise the contribution that dance can make to encouraging everyone of any age to exercise and live a healthier life.

The report led to the establishment of the DCMS Dance Forum in 2006. Announcing its formation, David Lammy, the arts minister at this time, said:

‘Government recognise that to support dance in a more informed way we need to have a constructive ongoing dialogue with the sector. It is with this in mind that I am establishing the DCMS Dance Forum.

‘We have invited a wide range of individuals representing a diverse mix of organisations to take part in the Forum. We are keen to learn from their expertise and knowledge in the hope that, collectively, we can make dance an even stronger and accessible artform.’

The Dance Forum invited key members from the dance sector as well as representatives from Whitehall to contribute to discussions on a number of significant issues facing the sector and will be informed by the Department's commitments to creating greater access to dance, supporting excellence in the artform and developing the health benefits of dance.

The dance field had united to inform this process and in July 2006 had presented The Dance Manifesto to David Lammy. In the press release,¹⁶ Victoria Todd, Director of the National Campaign for the Arts stated: *‘The Dance Manifesto is the first time that the British dance industry has united in one voice in pushing for what is needed in order to safeguard and develop dance for the future ensuring dance is available and affordable for everyone to watch, participate in and enjoy’.*

¹⁶ http://www.danceuk.org/metadot/index.pl?id=24060&isa=DBRow&op=show&dbview_id=22687

To produce the Dance Manifesto, the National Campaign for the Arts (NCA) and Dance UK undertook a six-month countrywide consultation process, talking to an extensive cross-section of individuals and dance organisations. The four key ambitions as published in the Dance Manifesto are:

- dance to be supported and developed as an artform
- dance to be an integral part of every young person's education
- dance to be available and affordable for everyone to watch and participate in
- dance to be a sustainable career with world class training

An All-Party Parliamentary Dance Group held its inaugural meeting on 18th July 2006 signalling a cross-parliamentary interest in dance. This was the first time that dance has had a dedicated special interest group in parliament. Dance UK stated: *'30 MPs and Peers signed-up to the All Party Parliamentary Dance Group pledging their interest in, and support for dance. The group will be chaired by Sir Gerald Kaufman MP, with Frank Doran MP acting as secretary. Dance UK will administrate a programme of events for the group highlighting the excellent and diverse range of dance activity in Britain today.'*¹⁷

In turn, these developments led to the commissioning of the review by Tony Hall in 2006. The review sought to identify access and provision to dance both within and beyond the curriculum. Jointly commissioned by the DCSF and DCMS, the Tony Hall Dance Review highlighted the ways the two departments could work with each other and external stakeholders to raise the profile of dance both in and out of schools.

In launching the report in 2008, government stated:

'Dance is unique. The most physical of art forms, it offers children and young people not only a creative and artistic experience but an opportunity to express themselves using their body as the medium. Pretty well every young person will have danced at some point. Maybe at a school performance, at their school disco, or at a club, or nothing more formal than dancing in front of the mirror in the privacy of their own room. So dance touches everyone.'

'We both recognise the benefits and joys that dance provides. We both recognise the significance of youth dance in developing excellence in dance at a professional level. And we both want to help find ways to increase dance opportunities for young people within schools and in the wider world.'

The narrative is clear with **government policy recognising both the intrinsic and extrinsic importance of dance as a unique artform.**

¹⁷ http://www.danceuk.org/metadot/index.pl?dbview_id=22589&id=22778&isa=DBRow&op=show

As a direct result of the review, the announcement in March 2008 of a joint funding package between Arts Council England, DCSF and DCMS, to be managed by a strengthened Youth Dance England, created a major step change for dance and young people in England and brought with it workforce development initiatives.

The review also led to the establishment of a programme board, which would create a more joined-up approach to developing strategy for dance. However, this programme board was time-limited and its remit was primarily on the development of dance for young people:

'It is clear that the way dance is funded, developed and delivered across many different agencies and government departments is complex. There is therefore a need to bring these agencies and Departments together to ensure a coherent approach to how we deliver the recommendations of the Review. The purpose, of course, is to deliver a high quality, well rounded offer of dance to young people.

The new Board will only meet four times and will focus on delivering key initiatives from the Review. These include advising on the development of a strengthened Youth Dance England, analysing the data from the Youth Sport Trust survey and determining how the other recommendations in the Review can be taken forward.

This board will bring together key funders of dance schemes across DCSF, DCMS and Arts Council England as well as key education stakeholders and agencies such as Ofsted and the QCA who influence the direction of schools and the national curriculum. Most importantly we want to include the voice of young people within the work of this board and will be inviting young dancers to contribute.¹⁸

Collectively these developments are of enormous significance for the dance field:

1. The government's response to the Culture, Media and Sport Committee findings on dance promised an undertaking to adopt a more joined-up approach to dance in recognition of the fact that the field impacted in several areas of government policy
2. The response also recognised that dance needed to be nurtured as an artform as well as for its impact on other social agendas
3. The emphasis on developing pathways to experience dance and extend involvement in the response, led to the review by Tony Hall and investment in dance for young people
4. The Dance Manifesto and the lobbying that ensued had originated and represented a joined-up approach from the dance field and the fact that we were speaking with one voice appeared to engender greater faith from Government in our ability to deliver

¹⁸ Department for Children, Schools and Families and Department for Culture, Media and Sport (2008) *Government Response to Tony Hall's Dance Review*. London: DCSF

5. The recognition that dance is unique as an artform in having both an intrinsic and an extrinsic value has resonated with other government agendas including health, obesity in young people, and the need for an ageing population to keep fit.

One further point is worth mentioning in relation to government policy and that is the journey towards increasing personalisation in relation to public services. Primarily a social care approach stemming from the Department of Health, it means that *'every person who receives support, whether provided by statutory services or funded by themselves, will have choice and control over the shape of that support in all care settings.'*

In *Personalisation through Participation* (2004), Charles Leadbeater suggests that personalisation can be likened to privatisation of state-owned utilities in the 1980s – a big idea with the potential to transform the public sector. He argues that offering personalised education and health services will increase people's expectations and create a demand-led pressure for reform and suggests that if government is serious about personalisation, public sector bodies should regard this promise as a big challenge to the way they currently operate. Leadbeater suggests that personalisation could go beyond a simple consumer model to actually involving users in the design and delivery of the next generation of services. If this agenda persists there are implications for the arts as a whole.

In 2008, the then shadow arts minister, Jeremy Hunt, stated:

'....under Labour we have swung violently in different directions in this intrinsic/instrumentalist debate. With Chris Smith heavily under the influence of people like Francois Matarasso there was enormous emphasis on the social impact of art. It was a new insight, but it also led to a crippling targets and performance culture, which completely ignored the basic truth that great art simply cannot be measured. Under James Purnell DCMS signalled a radical move back towards the intrinsic agenda. That was overdue, but we must be careful not to overlook the enormous social benefits of a progressive arts policy. It would be a serious step back for arts to be put "back in a box", which considered the arts only of value to those who enjoy them. So a future Conservative government will move on from that debate, accepting both the intrinsic value of the arts and also the social impact of an enlightened arts policy.'

The policies of the Conservative party appear to be to balance the intrinsic with the extrinsic, ensuring the arts are used instrumentally but also have a value placed on them for their own sake. The current shadow arts minister Ed Vaizey sends out a weekly email to an e-list and this suggests a team that are supportive of the arts and ensuring that 'in waiting' they are alert to the issues. The following appeared in the email dated 12th March 2009:

'The National Campaign for the Arts gave evidence to the Home Affairs Committee on the problems presented to the arts sector by the new points based visa system. There are two issues here, first that some artists (dancers, orchestra musicians) needing to apply for resident visas don't qualify under the new criteria – mainly as they don't earn enough and/or their specialist qualifications or training aren't recognised, making it difficult to accrue a sufficient number of points. Second, temporary visas for touring artists are now much more complicated and difficult to obtain. The NCA suggests that these problems are already reducing the number of artists that can or will come here to work or perform. We will work with the industry to introduce a coherent system that recognises the unique issues faced by arts organisations.'

4. 2012 Cultural Olympiad

In 2012, England will host the summer Olympic Games. A statutory requirement for hosting the Games is the Cultural Olympiad – a series of events to showcase the city's arts and culture to the rest of the world.

The Cultural Olympiad divides into three sections:

- 1. ceremonies – extraordinary live spectacles watched on television by one in three people around the world*
- 2. major projects – a number of major cultural projects featured in the London 2012 bid, forming the backbone of the cultural olympiad*
- 3. Inspire projects – local and regional events featuring in our UK-wide celebration.*

Within the major projects strand the following were originally planned:

- Artists taking the lead – bringing artists together with local communities to create a major piece of artwork in each nation and region of the UK
- Sounds – bringing together different organisations, musicians and communities through a range of musical genres
- Discovering Places – introducing a new generation to the hidden places and spaces of the UK
- Somewhere to – empowering young people to find ways to access the spaces they need for sport, dance, music, making art or films
- Stories of the World – celebrating the collections in museums around the UK and displaying them in new ways and in unexpected venues
- Film Nation – helping more young people make and deliver stories digitally

- Unlimited – a world celebration of disability arts, culture and sport
- World Shakespeare Festival – including major collaborations between leading UK and international theatre companies as well as non-professional theatres in the UK
- Festival of Carnivals – creating a chance to welcome the world in spectacular style in outdoor spaces, culminating in five major carnivals in London and around the UK in 2012.

Given the physical nature of dance and its traditional links with sport, the omission of dance within this list was strange but as Ken Bartlett stated in the recent edition of *Animated* (spring 2009): ‘... in the past six months representatives from across the wider dance sector have been meeting to develop proposals to change that. Our early thinking has been received positively..’

Campaigning and lobbying and a consolidated approach from the dance field along with allies from movement and dance and sport has now created a proposal for a further activity strand to ensure that the potential of dance within the mix is not lost. What is interesting about this campaign is that it highlighted the potential for collaborative approaches across the dance field.

5. Internationalism

Increasing internationalism in the dance field has created a flow of labour both into and out of the workforce as well as a flow of work into England and touring internationally out of England. As we have seen in Part Four the touring economy of many production and touring companies is sustained through international touring.

Research carried out for British Dance Edition 2008 and 2010 highlights the economic value of international touring to the companies that attend. The evaluation of BDE 2008 stated:

‘...this evaluation suggests that as a result of BDE 2008, the dance companies attending the event could generate upwards of £1,355,400 in additional earnings. This would also represent a total of 540 weeks of employment for dancers. This is of major significance to the viability of the sector and, without BDE, it is arguable that the already fragile dance economy would be severely damaged.’ (Burns, 2008)

In January 2009, Merseyside Dance Initiative (MDI) contacted companies attending BDE 2008 to assess, one year on, how attending BDE had impacted on company earnings. The table below sets out the unattributed responses of the 17 companies responding (47% of the total attending). It also lists the estimated number of performances and estimated income for 2008/9 along with potential bookings for 2010 onwards with comments made by the

companies, specifically about their touring potential. Two companies listed were unable to take up dates due to their own financial position. The table presents data from companies primarily at the lower end of the fee scales, which suggests that the figures would be significantly higher if all companies attending and taking bookings had been canvassed. Across the sample, there is an average earning of £37,188 per company and if this is applied to all 36 companies it is possible that £1,338,768 will be generated as a result of attending BDE. This is significant to the overall dance economy and demonstrates the critical importance of this international showcase for the dance field.

Company	2008/2009 Touring	2010 Touring/relationships built	Anticipated income mainly 08/09 unless 2010 confirmed	Comments
17 companies	121 performances	Potential performances 75 'average' £2k per performance = £150,000	Earned income £482,200+	Total Projected Earnings: £632,200 Average per company: £37,188

Table 4: BDE 2008 bookings

Source: Merseyside Dance Initiative

However, two key developments in 2008 have begun to threaten this fragile import and export economy. Firstly, within the context of the current recession, this import/ export economy may well be threatened as the value of the pound has a positive effect on the economics of touring abroad and adversely affects the cost of bringing in companies from abroad. Sadler's Wells recently cancelled a visit by San Francisco Ballet on cost grounds.¹⁹

Secondly, recent changes to immigration policy, with the introduction of a points-based system, have posed significant threats to the major companies along with several South Asian dance companies and those working in the contemporary medium, who rely heavily on bringing international (non-EU) dancers to work as soloists or on contract. Recent research carried out by Arts Council England to provide evidence to the campaign against these changes showed that there is a heavy reliance on overseas dancers within the ballet companies with as many as 32% of those contracted requiring work permits. On 29 April 2009, the Migration Advisory Committee published its latest report, making recommendations to the Government for the review of the shortage occupation lists. The lists underpin the points-based system for migration to the United Kingdom as they designate which occupations are to be considered eligible to be filled by migrants from outside the European

¹⁹ Charlotte Higgins in *The Guardian* on 14th March 2009 stated: 'Those that import work from the US or Europe have seen their costs rise – by around 30% for US work Sadler's Wells cancelled a visit from the San Francisco Ballet'.

Economic Area. Widespread concern expressed by the dance field prompted the committee to add contemporary dancers and choreographers.

There are significant implications here for training. If the field is facing skills shortages, there are some challenging questions to ask about the nature and the standards of vocational training.

Furthermore, we are increasingly seeing some of our leading artists splitting their time between UK-based work and overseas work. The recent appointment of Rafael Bonachela as Artistic Director of Sydney Dance Company is a good case in point.

Open borders create a flow of creativity that is good for the form, but there are also employment and training issues underpinning this positive impact.

Economically, an increasing internationalism creates:

- income for producing and touring companies
- income for venues for incoming international touring product.

British Council

The Arts Council and British Council have a Memorandum of Understanding and this governs relationships between the two key organisations in relation to international work.

*'The British Council's Arts Group consists of a team of professionals who mobilise the best of British creative talent to develop innovative programmes that engage with people all over the world, drawing them into a closer relationship with the UK... Unlike the UK's Arts Council England we are not an arts funding organisation. Nevertheless, we do work closely with the Arts Councils, the UK Film Council, Department of Culture, Media and Sport, UK Trade and Investment and others to identify opportunities for collaboration which will meet our different objectives, to ensure that we capitalise on our different strengths, and that we respond to the interests and international aspirations of the UK arts and creative industries sectors.'*²⁰

Every year the British Council publishes *Performance in Profile*, a directory of UK drama, dance, street arts and outdoor work from a broad range of artists and companies with work suitable for overseas touring. It is designed to be a useful working tool for international promoters, venue managers and festival directors and includes contact details, statements of

²⁰ <http://www.britishcouncil.org>

artistic policy and information about available shows. This currently lists 41 small-scale companies (less than 10 on the road) 23 middle-scale companies (10–19 on the road) and six large-scale companies (over 19 members on the road).

The British Council states that it supports a wide range of genres to tour: *‘We work across all genres of dance including live art, contemporary dance and ballet. We also do specific work in the fields of arts for development, broadcast and new media plus workshops and residencies.’*

Forward Motion was launched by The British Council and South East Dance as part of the Dance for Camera Festival 2008, in December at the Sallis Benney Theatre, University of Brighton. Featuring historic, seminal and ground breaking films, *Forward Motion* creates a moving snapshot of Britain’s prolific screen dance output. A British Council project co-produced with South East Dance and supported by Arts Council England; the collection has been curated by an expert committee comprised of representatives from these three organisations alongside artists, producers and academics.

Forward Motion is designed for screenings and events in the UK and worldwide over the next three years, not only celebrating British screen dance talent but also engaging new artists, markets, audiences and participants in this exciting artform. A website with space for film galleries, competitions, and a unique education resource will launch in summer 2009.

The role of the British Council is important to British dance. It can cement careers and give exposure and an economic livelihood to companies. Recent changes within the British Council since the 2008 Devlin report, *Arts Content in Future British Council Programmes*, created a degree of uncertainty about the future of arts programming development, but the council’s recent announcement of its Ideas Park may assist with this.

Ideas Park

“During our recent consultation for it emerged that the UK arts constituency feels that there is no clear entry point for the discussion of ideas to be developed with the British Council. We want to address this concern by developing a pilot system called ‘Ideas Park’ which we are currently working on.

What is it?

Ideas Park is a point of entry for the proposal of arts project ideas to be developed with the British Council as a partner.

Ideas Park is a system to allow access to any individual or organisation to put forward a project idea for evaluation and further development.

Ideas Park will allow a transparent and consistent entry point through which new ideas for arts and creative industries projects can be collected.

Ideas Park is a system that allows for the open and external input of ideas to be questioned, analysed for resourced for further development.

How will it work?

Ideas Park will provide a framework including British Council strategy and priorities that will have to be addressed by the project idea. These will integrate the selection criteria.

There will be an online format for providing a summary of the project – its aims, what it will deliver, who the partners might be and where would it happen.

The project ideas will be evaluated periodically by a panel integrated by British Council sector heads and specialists, depending on its content.

This evaluation will analyse the project idea, will question its feasibility, its strategic fit and the cost of continuing to research it.

If the project idea is approved for further research, resources will be allocated.

The project ideas will move through different stages while they continue to be developed and built up, until some of them make it to the piloting and final implementation stage.”

Source: <http://www.britishcouncil.org/arts-working-with-us-ideas-park.htm>

Internationalism brings both economic and aesthetic benefit. Collaborations and co-productions can generate new ideas and fresh influences as well as supporting the making of work.

6. Economic downturn

Since starting the mapping research, England has fallen into recession and one can only speculate about the potential impact of this on the field into the longer term. What is clear is that this is not going to be a quick turnaround. Some commentators feel that the recession is not only economic, but structural.

In *The Guardian* on 14th March 2009, in *Arts world braced for 'hurricane' as recession hits*, Charlotte Higgins wrote:

'Two years ago, almost to the day, Tony Blair addressed a crowd of cultural leaders in the Tate Modern. He talked of the past decade as a "golden age" for the arts. Art, he said, "enlarges a country's capacity to be reflective, interested and bold. Dynamism in arts and culture creates dynamism in a nation".

But now cultural leaders are warning that this period of huge success could come to an abrupt end as a "perfect storm" ravages Britain's artistic and creative life.

Alan Davey, chief executive of Arts Council England, warns that if government funding collapsed during the recession, "organisations would enter a spiral of decline, some would go to the wall and it would take an enormous amount of money to get them going again".

Unless the government holds its nerve on arts spending, he said, "we could enter a perfect storm where all sources of income are endangered. What would happen is that boards of trustees would become conservative. Artistic directors would become less risk-taking. The work would become less interesting and audiences would stop coming".'

Arts Council England is currently undertaking a programme of work exploring the relationship between the downturn and the arts both to inform internally but also to support funded organisations by helping them to anticipate and mitigate the potential risks to them. One of the key questions will be to make the case as to why in this economic climate government should increase or at least maintain current levels of funding to the arts in the next spending period.

Anecdotally, there is some evidence within the arts field as a whole that:

- funding from some trusts and foundations is in decline and other funding streams are under pressure
- local authorities are being faced with some difficult choices and recent work by the Audit Commission highlighted that 50% of local authorities would consider cutting cultural and leisure services to save money
- programmes are being reviewed with evidence that in some cases 'safer' programmes may result and in others doing less of the same may be the solution. there is also emerging evidence of co-productions
- international work is being affected by exchange rates and whilst it is cheaper to bring international work in, it is more expensive to export
- large rises in expenditure have occurred
- smaller organisations may be experiencing problems with banks and liquidity

In addition, the potential diversion of resources to the 2012 Olympics poses a further threat.

On April 24th 2009, Arts Council England announced an extra £44.5 million investment in artists and arts organisations over the next two years that will help to maintain artistic excellence during the economic downturn. These counter-recessionary measures include:

- Sustain – a new £40 million open application fund for arts organisations suffering as a result of the recession
- £500,000 support for the 'Town Centres' Initiative' to enable more artistic activities to take place in empty retail spaces

- A £4 million increase in the Grants for the arts budget over the next two years

Dame Liz Forgan, in announcing the programme, called for public and private funders alike to maintain their levels of investment in the arts, and for artists to see themselves not as victims of the recession but as a key part of its solution:

'The Arts Council has three overarching aims as we plan for the coming years: Great art for everyone, will be our mission in life. We will continue to support innovation and creative courage. And we will focus on recovery. Of course we understand that the national debt has to be tackled, but a few million off the arts budget is going to make no appreciable difference to that task. On the other hand it could undermine years of creative and financial investment. The Arts Council will do all it can to keep that investment in place. We cannot protect artists from the realities of recession, but we can be as imaginative, open and useful as possible in our efforts to get us all through this with minimal damage to the creative life of this country'

The new funds have been made available by the Arts Council radically reducing its lottery cash balances over the next two years.

7. Key Findings

In order to understand how to contextualise dance we need to generate a deeper understanding of the overall political environment within which dance operates.

- resource dependency within part of the dance field makes it vulnerable to political change, policy shifts, and changes to the funding levels and regimes upon which they rely
- in a recession the arts will be adversely affected as private investment declines and funding is diverted to other areas within the economy Recent Arts Council investment in sustaining the sector is designed to assist with this.
- an increasing awareness of the extrinsic value of dance has led to greater appreciation of its value, but also an increasing instrumentalism in its application. It is important that the intrinsic value of dance continues to be acknowledged
- the 2004 House of Commons Culture, Media and Sport Committee's report on dance increased political awareness of how dance benefits society. This led to the establishment of the All-Party Parliamentary Group in 2006, chaired by Sir Gerald Kaufman MP. The group supported the Dance Manifesto produced by Dance UK and the National Campaign for the Arts in 2006

- since 2004 dance has benefitted from new investment from the Department for Children, Schools and Families through the Centres for Advanced Training (CATs). In 2008, after the Department for Culture, Media and Sport published the *Dance Review* (a report to government on dance education and youth dance in England by Tony Hall), a Dance Programme Board was established to oversee the development of a national strategy for dance and young people, led by Youth Dance England
- increasing internationalism brings both economic and aesthetic benefit. Collaborations and co productions can generate new ideas and fresh influences as well as supporting the making of work. However, there are several risks facing the field in relation to this area of work relating to the recession, the changing legislation on immigration and visa systems and the changing role of the British Council.
- the Cultural Olympiad presents a major opportunity for dance
- greater collaborative working within the field points to a strategy that will assist in meeting many challenges being faced.
- the dance field is not exploiting its assets as fully as it could. The repertoire is not currently valued and intellectual property is not capitalised upon. Neither is our position as a world leader in certain types of practice: for example, youth dance and community dance are well ahead of the rest of the world

References

- Arts Council England, (2008) *Review of Arts Council England's regularly funded organisations' investment strategy 2007-08 – Lessons learned*. London: Arts Council England
- Arts Council England (2008) *Great Art for Everyone 2008–11*. London: Arts Council England.
- Arts Council England (2009) *Organisational Review*. London: Arts Council England
- Burns S (2008) *Evaluation of BDE 2008*. Merseyside Dance Initiative
- Dance UK (2006) *Dance Manifesto*. London: Dance UK
- Davey, A (2009) *The Courage of Funders* London: RSA/Arts Council England.
http://www.thersa.org/_data/assets/pdf_file/0014/140234/Alan-Davey---The-Courage-of-Funders.pdf (accessed 16 March 2009)
- Department for Children, Schools and Families (2007) *The Dance Review: A Report to Government on Dance Education and Youth Dance in England by Tony Hall*. London: DCSF
- Department for Children, Schools and Families and Department for Culture, Media and Sport (2008) *Government Response to Tony Hall's Dance Review*. London: DCSF

<http://www.culture.gov.uk/images/publications/FinalGovtResponse.pdf>

Department for Culture, Media and Sport (2004) *Government Response to the Culture, Media and Sport Committee*, London: DCMS

Devlin G (2008) *Arts Content in Future British Council Programmes* British Council: London

Leadbeater, C (2004) *Personalisation Through Participation*. London: Demos

Higgins C (2009) 'Arts world braced for "hurricane" as recession hits' *The Guardian* 14th March

McIntosh G, (2008) *A review of Arts Council England's regularly funded organisations investment strategy 2007/08*. London: Arts Council England

PART FOUR: Economy

The dance economy shares many characteristics with the overall economy within which the performing arts operates. In 1966 Baumol and Bowen's seminal work, *Performing Arts: The Economic Dilemma* posed the notion of 'cost disease' to describe the unique economic dilemma faced by performing arts organisations. Wage rises in the economy as a whole cannot be offset by productivity gains in the same way as they can in manufacturing and this leads to an ever-widening gap between costs and earned revenue. Thus as the cost of producing dance increases over time, productivity cannot be raised as it is constrained by the capacity of the venues within which it is performed, the size of audience wishing to see it and the requirements of the live performance itself.

Empirical studies over the years have however shown that the combined impact of strategies employed by performing arts organisations, have mitigated the problem and although the 'cost disease' may present problems it is unlikely to be terminal! These strategies include, technical changes to venues to enable larger audiences to participate as immediate consumers of live performance, media reproduction technology that extends consumption beyond the live performance and generates revenue, adjustments in production values such as smaller casts and simpler sets, use of voluntary labour and low wages that don't reflect the wider economy, increasing demand from audiences and more importantly a growth and widening range of public and private investment that has filled the income gap.

The distinction between non-profit and profit-making sectors of the performing arts also applies to dance as we saw in Part One. As Throsby (2001) stated:

'Although clear cut lines cannot be drawn, it can be broadly stated that profit-orientated supply in the arts embraces popular entertainments and cultural forms where demand is strong and widespread and where financial motives dominate over artistic values in the organisation of production. ... The non-profit sector on the other hand embraces the more esoteric art forms such as classical music, jazz, serious drama, poetry, opera, classical and modern dance, the fine arts, contemporary visual arts and so on. Production activities within these product groupings tend to be more concerned with artistic values than with financial gain, as indeed the designation 'non-profit' indicates.' (Throsby 2001)

Thus the production of cultural value dominates in the non-profit sector with a joint emphasis on quality and audience reach. This differentiation is important in analysing the dance economy. The main part of this section is concerned with analysing Arts Council England investment in the non-profit dance sectors, but in doing so it recognises the importance of the wider dance economy, the profit-making sector. A further strategy employed to mitigate 'cost disease' is the development of new models for mutually beneficial partnerships between

profit-making and non-profit organisations and there is increasing evidence that the dance field is adopting such strategies. New Adventures and the partnership between Raymond Gubbay, Askonas Holt and Sadler's Wells Theatre were premised on greater collaboration between these sectors.

Askonas Holt

Askonas Holt works with some of the world's finest dance and theatre companies for tours and presentations in the UK and overseas. The company's expertise covers everything from smooth logistics through to dynamic marketing, and has resulted in a rapid expansion of our work in this area in recent years. In 2008 Askonas Holt, in partnership with Sadler's Wells and Raymond Gubbay Ltd, launched Spring Dance, a major new arts initiative for London. The project sees five weeks of presentation each year at the London Coliseum, London's largest theatre and one of the world's great stages for dance, and has already included performances by New York City Ballet, American Ballet Theatre, Stuttgart Ballet, Carlos Acosta, Sylvie Guillem and Russell Maliphant.

<http://www.askonasholt.co.uk/>

There are three sections in this part of the research:

Section One: The economy of the publicly funded dance sector

Section Two: Lottery funding for dance

Section Three: The creative industries.

Section One: The economy of the publicly funded dance sector

1. Introduction

The economic analysis of the dance field is dominated by Arts Council England investment, notably in theatre dance – production, performance and touring, community and participatory dance, and dance in education led by artists or other dance practitioners. There is in this section analysis of other stakeholders who fund this work, such as the local authorities and the private sector. An analysis of the economics of the wider amateur and voluntary dance field can be found in Section Seven: Social

Definitions: The definition, with examples of producing and touring companies is set out in Section One of this research. The following definitions for the purposes of this report will be helpful in reading and analysing the economy research. The definitions apply to venues and to the companies that perform in the venues. They are used in this research to help identify work of different scales, but such definitions are currently under review by Arts Council England as part of a new arts strategy.

Large-scale: capacity in excess of 800 seats. They will normally be lyric venues such as Sunderland Empire or the Mayflower Southampton. Some will be owned by commercial operators, others by local authorities; a few will be run by independent trusts. Large-scale dance companies include the Royal Ballet²¹, Birmingham Royal Ballet, English National Ballet, Rambert Dance Company, Northern Ballet Theatre or middle-scale companies with a shows that have a larger performance company, such as Akram Khan Company, Richard Alston Dance Company or DV8 Physical Theatre.

Middle-scale: capacity between 250 and 800 seats. Sometimes these will be independent venues such as Northern Stage, Nottingham Playhouse or smaller spaces in the large-scale houses such as the Lowry Quays Theatre, Salford. Companies in this category are normally organisations regularly funded by Arts Council England with established reputations for quality work that will reach larger audiences and require a higher technical specification. Examples included Jasmin Vardimon, Random Dance, CandoCo Dance Company.

Small-scale: capacity up to 250 seats. There are large numbers of these venues across the UK, sometimes part of a larger venue such as an Arts Centre or a creative hub, such as the Brewery in Kendal or The Junction in Cambridge, or a smaller space within a producing theatre, such as Sheffield Theatres or Northern Stage in Newcastle-upon-Tyne. Independent spaces or local authority run spaces can be less well equipped; Arts Council England funded venues will normally have better facilities. Audiences are often used to unusual, cutting-edge and experimental work. The companies are usually presenting new and emerging work, although some will be more established organisations, regularly funded by Arts Council England; other will be dependent on Grants for the arts or touring funds or they will be independent, profit-sharing companies. Work can be solos, duos or works with a small numbers of dancers. Examples included balletLORENT, Sonia Sabri and and Vincent Dance Theatre.

A further definition that will assist in understanding this section is of 'engagement', a term used by Arts Council England. This includes those people who actively participate in the arts/dance and audiences who go to watch arts/dance. The terms are used in this section to examine the levels of access and impact of the arts or as is now described in Arts Council England's priorities – '*reach and engagement*'.

The Arts Council has collected data from its regularly funded portfolio annually for some years. This economic analysis uses this data and other funding data from Arts Council England to identify the economic trends in this part of the dance field

²¹ The Royal Ballet only performs at the Royal Opera House. It does not tour in the UK, but tours internationally each year.

One can see, from the timeline in Appendix Four, that funding for dance, through the Arts Council, began later than that for drama and music. This has meant that dance has been 'catching up' in the Arts Council England performing arts portfolio, which has impacted on the level of funding available for dance. In her summary of *21st Century Dance: present position, future vision*, Siddall (2001), comments that:

'Analysis of the 54 dance organisations receiving regular funding from the regional arts boards and the Arts Council in 1998/99 shows that the majority (24) were agencies, followed closely by companies (22). Almost 80% of all organisations received grants of less than £250k while almost 50% of the funds went to only 4% of the longest established organisations.'

Dance funding was originally dominated by the ballet companies. It is now more balanced, with the percentage going to ballet reducing from around 77% of the Arts Council England dance funding to 55%. Over the last 10 years, alongside this change, has been a re-visioning of the work of the ballet companies, with more new works appearing in their repertoire. The Royal Ballet, the first dance company funded by Arts Council, has taken the innovative step of appointing Wayne MacGregor as resident choreographer (see below). Northern Ballet Theatre regularly produces new work. Both English National Ballet (ENB) and Birmingham Royal Ballet (BRB) provide a middle-scale touring programme.

Wayne MacGregor | Random Dance

*The company was founded in 1992 and became the instrument upon which MacGregor evolved his drastically fast and articulate choreographic style. The company became a byword for its radical approach to new technology – incorporating animation, digital film, 3D architecture, electronic sound and virtual dancers into the live choreography. In *Nemesis* (2002), dancers duelled with prosthetic steel arm extensions to a soundtrack incorporating mobile phone conversations; in *AtaXia* (2004), MacGregor's fellowship with the Experimental Psychology department of Cambridge University fuelled the choreography; in *Amu* (2005), live heart surgery fed in to the creative process; and in *Entity* (2008), choreographic agents are imagined to a soundscape created by Coldplay collaborator Jon Hopkins and Joby Talbot (*Chroma*).*

In 2006, Wayne MacGregor was appointed resident choreographer of The Royal Ballet. In 2007, he became the government's first Youth Dance Champion. Wayne MacGregor/Random Dance is the resident company of Sadler's Wells, London.

www.randomdance.org

There has been some investment in dedicated small-scale venues for the performance of dance, which is making some difference to how dance operates. The lack of dedicated dance spaces outside London, with some notable exceptions such as Dance City Newcastle and Gateshead and DanceXchange in Birmingham, does affect the touring companies, who frequently have to work in venues built for other purposes. This often leads to compromises in the performance and means that work is often seen in less than appropriate spaces, affecting

both the aesthetic and production values. However, the opportunity to perform in mixed arts venues does mean that dance is able to attract potential crossover audiences. More evidence is needed to demonstrate the ability of dance to sustain audiences in dedicated dance venues outside the capital.

The ultimate development of a dedicated dance house in London was a long process. Sadler's Wells, as the national dance house, has made a great difference to dance in London and has set an example across the UK, particularly with its mixed dance programme and partnerships between publicly funded and commercial presenters, increasing audiences for dance. Other large-scale venues, such as the Lowry in Salford, Plymouth Theatre Royal and the Birmingham Hippodrome have a strong and developing dance programme.

Lottery investment has made a difference and venues previously unable to take dance are now programming dance regularly and as more venues come online there are greater possibilities. This does mean that there are now more seats on sale each night for dance across the country. The question arises as to whether there is sufficient product of quality and appropriate scale to accommodate this demand. Feedback from the venues on this issue is mixed. Some feel there is insufficient product at the small scale, although there are twenty two small-scale touring companies that are organisations regularly funded by Arts Council England. British Dance Edition in 2008 had 168 companies apply to be in the showcase of which a significant number were small-scale. Other promoters feel supply meets demand.

The middle-scale and some large-scale companies feel that the demands of this increased touring and performing often exceeds what their dancers can physically tolerate and what they can afford through their touring grants. Venues want a diverse range of work and do not always want the same companies each year; they state they want to offer their audiences a wider choice. The venues, at all scales, feel that contemporary work often comes to them under-rehearsed, which affects audience appreciation and the reputation of the venue in presenting high-quality work relevant to audience need. As a result there is a desire by the venues to have greater dialogue with choreographers about their dance audience and to explore how companies might better connect with them.

Contemporary companies, particularly those at the middle-scale, have not normally maintained a repertoire of previously successful work, responding mainly to the demands of funders to see new work created each year. This is slowly changing and should allow for greater dialogue with venues about the companies repertoire of work and the appropriateness to audiences at the venue. Dance companies do want more dates at individual venues. The number of single performances is hard on the company and expensive for the venue, but venues feel there are not enough audiences for dance to warrant a week-long programme. The issue of retaining dance audiences with a regularity of programme then becomes difficult.

Marketing dance is almost certainly a challenge for venues. There is often poor knowledge of the artform, a lack of confidence in selling the product and building an audience. There is also some concern from the venues that there is inadequate marketing material provided by the companies, particularly video clips of new work or the company in rehearsal, which is increasingly important as a marketing tool and can help ticket sales.

2. The publicly funded dance economy

Data has been drawn from Arts Council England regularly funded organisations annual submissions from 2004/5 to 2006/7. These returns meet number of performance indicators agreed with the Department for Culture, Media and Sport, where Arts Council England submissions provide evidence of how the sizeable investment into the arts infrastructure is performing. It also provides rich evidence of how artforms and companies, year on year, are working.

For this research it was only possible to analyse the dance portfolio. It would be helpful in future to carry out a fundamental review of all those venues and organisations involved in the development and presentation of dance across Arts Council England's regularly funded organisations portfolio. For example, how many regularly funded combined arts organisations are involved in developing and presenting dance, or how many galleries programme dance as part of a wider arts remit?

Limitations of the data

As stated earlier in the report, the data in this part of the research has limitations. A significant part of the material comes from annual submissions made by regularly funded organisations.²² Other data is drawn from records of Grants for the arts and Capital funding. Each of these funds is set up in a particular way and does not necessarily give the researchers data in an appropriate form to look at economic impact.

The regularly funded organisations report through an annual submission on their performance over the previous year. The response to the questions is based upon their interpretation and their own data. There would be greater consistency if the same person always completed the return, but over a number of years staff change and the questions asked by Arts Council have changed. Data is also required to meet Arts Council England funding agreements and often local authority service level agreements. There is little consistency in what is being asked of the regularly funded organisations by the Arts Council through the annual submissions, funding agreements and the local authorities and other funder demands. This tension can

²² Regularly funded organisations are those that receive regular core funding from Arts Council England with funding indication for the next three years. They are required to complete annual data returns and are subject to an annual review and a funding agreement.

force organisations to amend their data to meet these varying needs, sometimes losing the integrity of the data. In many cases there are no dedicated staff in regularly funded organisations collecting data throughout the year, which places additional pressure on the organisations and impacts upon the quality and consistency of data.

Additionally in 2005/06 and 2004/05 there were two formats for annual submissions. Organisations in receipt of £100,000 or more of Arts Council funding completed the full version of the annual submission, while those in receipt of less than £100,000 in Arts Council funding completed the short version of the submission. The full version of the submission included more detailed breakdowns of data that was not required on the short version of the submission. In 2006/07 there was only one version of the annual submission.

A number of regularly funded dance organisations have been in receipt of less than £100,000 and therefore the picture since 2004 is incomplete. Low funding for dance has led to some regularly funded organisations being hidden within the Grants for the arts funds. Changes were made in 2007/8, when there was a rationalising of all Arts Council regularly funded organisations. At this point a more definitive list of regularly funded dance organisations was established, which can be found at Appendix Six. Over time, some dance organisations have been moved by the Arts Council to areas such as combined arts, but still retain a strong dance focus – e.g. sampad in Birmingham, but their intrinsic importance to dance is recognised.

The Arts Council England used to have a touring department, which was removed in the last restructuring. The consequence of this was reduced dialogue between the Arts Council and UK venues. Touring funds were provided by Grants for the arts, which were not included in the annual returns. There is no longer a definitive list of venues held, although many are well-known, as they may either be in receipt of Arts Council England subsidy or regularly programming the arts.

Venues that have significant dance programmes do not all appear in the dance portfolio of regularly funded organisations, so it is difficult to estimate spend on dance by these organisations and again would require a separate piece of research. Some data can be gathered from Arts Council England producing and touring company returns. This has been difficult to access due to technical difficulties with the programme.

In pulling together this statistical material it has been difficult to develop a constant sample of regularly funded organisations. The list changes and by reducing the list to the core sample across the four years it distorts the outcomes year on year. The analysis is therefore based on the returns received each year between 2004 and 2007.

With the above limitations in mind, this remains a rich area for research. The data therefore has been analysed with a view to looking at trends rather than the accuracy of the data provided.

A cautionary note applies to other data in this section. Data from local authorities has been gathered through questionnaires. The information gathered depends on who filled it in, this was not in the control of the researchers. The survey failed to attract data from the major metropolitan authorities, who spend significant amounts supporting dance. What the survey did achieve was a response from the counties and is analysed with this in mind.

The private sector survey by Arts & Business gives a picture of the organisations they are involved with and who have completed returns; it is not the full picture, but does indicate trends in private giving.

However, despite this it is possible, from the data available, to see how investment in dance and the arts is moving and the gaps and issues that dance should address. This report was begun before the credit crunch and only now can one begin to see the impact on the arts economy. This is discussed more fully in Part Three: Political.

Dance funding – the regularly funded organisations portfolio

The regularly funded organisations portfolio for dance includes a range of diverse organisations working in a range of dance genres, including South asian dance, African people's dance and dance led by disabled people. The analysis of the regularly funded organisations portfolio is analysed by region not by genre and reflects the definition of contemporary dance in Part One of this research. Later in this section Grants for the arts figures are analysed and here the Arts Council has sub-divided areas of dance. The genres mentioned above are classed in 'Other'.

Only literature and combined arts receive less Arts Council England funding than dance. The investment in dance from 2008/9–2011/12 will increase by 10.4%. The table below shows the amount and percentage increase year on year from 2008/9–2010/11 for all artforms.

	2007/08 £s	2008/09 £s	2009/10 £s	2010/11 £s	Change £s	Change %
Combined Arts	32,737,483	34,548,852	35,920,559	36,963,355	4,225,872	12.9
Dance	44,421,315	46,245,930	47,672,918	49,025,188	4,603,873	10.4
Literature	5,454,867	5,668,550	5,869,323	6,028,016	573,149	10.5
Music	84,975,936	87,846,175	90,743,298	93,195,378	8,219,442	9.7
Not arts Specific Theatre	12,906,263	10,733,442	11,012,901	11,162,088	-1,744,175	-13.5
Visual Arts	100,776,358	102,863,777	105,705,860	108,786,206	8,009,848	7.9
Total	£325,800,831	£335,648,225	£346,836,873	£356,725,517	£30,924,686	9.5%

Table 5: Arts Council England planned expenditure for all arts from 2008/9- 2010/11

Source – Arts Council England analysis

Table 5 shows an uplift to match the priority accorded to the visual arts in the Arts Council corporate plan for this period. There is also a significant increase to combined arts as well as dance and literature. In this funding round there were a number of regularly funded organisations who lost their grant and others who were brought onto the list. Many of these had been funded through Grants for the arts. Dance still has some way to go to reach the levels of funding of music and theatre.

In 2008 funding for regularly funded dance organisations was confirmed for three years for 72 dance organisations. This figure excludes the Royal Ballet, as it forms part of the Royal Opera House grant, but is a significant part of the dance portfolio. The list breaks down to 37 organisations funded as agencies, festivals or venues and 35 producing and touring companies. The analysis in the section looks at investment and impact in these two groups of organisations. The table below shows how this portfolio of organisations is spread regionally. The notes to the table are explanatory of the figures.

Region	No of regularly funded organisations –Agencies, venues or festivals	No of regularly funded organisations Producing and Touring companies	Total number of dance regularly funded organisations	Total investment 08/09	Total investment 09/10 (% increase)	Total investment 10/11 (% increase)	Total investment over 3 years
East	2	1	3	£783,408	£805,560 (2.8%)	£826,284 (2.6%)	£2,414,252
East Mids (1)	4	1	5	£832,020	£864,970 (4%)	£899,930 (4%)	£2,596,920
London (2)	8	15	23	£18,279,788	£18,822,998 (3%)	£19,380,765 (3%)	£56,483,551
North East	2	1	3	£572,759	£635,489 (11%)	£663,414 (4.4%)	£1,871,702
North West (3)	4	1	5	£662,416	£677,449 (2.3%)	£692,890 (2.3%)	£2,032,755
South East (4)	3	4	7	£1,069,217	£1,101,321 (3%)	£1,671,119 (52%)	£3,841,657
South West	5	2	7	£995,533	£1,028,384 (3.3%)	£1,048,964 (2.%)	£3,071,881
West Mids (5)	4	4	8	£9,449,786	£9,707,930 (2.7%)	£9,966,959 (2.7%)	£29,121,672
Yorkshire (6)	5	6	11	£3,850,853	£3,979,290 (3.4%)	£4,082,681 (2.6%)	£11,912,824
Total	37	35	72	£34,928,964	£37,623,391 (7.7%)	£39,233,006 (4.3%)	£111,785,361

Table 6: Regularly funded organisations investment data 2008/09–2010/11 by region
Source: Arts Council England dance department's analysis

Notes to the figures above

- (1) Figures include Foundation for Community Dance, a national strategic organisation
- (2) Figures exclude Royal Ballet, which is included in the grant to the Royal Opera House
Includes English National Ballet
Figures exclude Youth Dance England
Dance Umbrella as a festival is included under agencies
Includes Dance UK, a Strategic Agency
Figures for Richard Alston Dance Company included in Contemporary Dance Trust (The Place) under agencies
- (3) Ludus includes Ludus Dance in Education Company under agencies
- (4) Includes Woking Dance Festival, under agencies
- (5) Includes Birmingham Royal Ballet
Excludes Sampad, now classed as a combined arts regularly funded organisations
Includes the Dance Consortium made up of 19 large-scale dance-friendly venues
- (6) Includes Mimika Theatre Company disinvested in 2009/10 and new regularly funded organisations;
Diversity Dance (agency) and Qdos (touring company) from 2009/10
Figures include Northern Ballet.

The list of organisations in table 6 can be found in Appendix Six(a) with a brief description of their work. Some of the organisations have been funded for more than 20 years and others are new to the portfolio. Many have been reliant on Grants for the arts, an area of funding which many of the companies have relied on for several years.

Large-scale companies (RFOs)	Investment 2008/09	Investment 2009/10	Investment 2010/11	Total investment over 3 years
ENB London	£6,537,950	£6,714,474	£6,895,765	£20,148,189
Birmingham Royal Ballet West Mids	£7,777,163	£7,987,146	£8,202,799	£23,967,108
Northern Ballet Yorkshire	£2,692,486	£2,765,183	£2,839,843	£8,297,512
Rambert London	£2,119,300	£2,176,521	£2,235,287	£6,531,108
Sadler's Wells	£2,273,494	£2,375,916	£2,468,189	£7,117,599
Contemporary Dance Trust	£2,030,258	£2,085,075	£2,141,372	£6,256,705
Total spend large-scale spend	£23,430,651	£24,104,315	£24,783,255	£72,318,221
Total spend on RFOs	£34,928,964	£37,623,391	£39,233,006	£111,785,361
Revised RFO spend less large-scale companies	£11,498313	£13,519076	£14,449751	£39,467,140

Table 7: Large-scale dance investment - 2008/9–2010/11 and total spend on agencies venues and festivals and small- to middle-scale producing and touring companies
Source: Arts Council England dance department's analysis

Table 7 (RFOs stands for 'regularly funded organisations') shows that the large-scale companies that are regularly funded organisations, as well as touring and venues, take around two-thirds of the regularly funded organisations funding. When removed from the picture, we see the investment into agencies and the small and middle-scale touring portfolio. This amounts to £39,467,140 over the three year period.

The majority of dance artists, choreographers and companies are based and work in London. As can be seen from the table above, there are 23 regularly funded London-based dance organisations. Yorkshire is next with 11 companies and the East region has three. Most conservatoire dance training takes place in London, with only Northern School of Contemporary Dance training contemporary dancers outside the capital. The conservatoire schools included Central School of Ballet and Rambert, who train classical as well as contemporary dancers. Ballet training has for example the Hammond school in Chester for ballet and stage dance and Elmhurst School in Birmingham, outside London. This is one factor affecting location, but work opportunities also encourage newly trained dancers to be looking for work in the capital. The spread of higher education courses across England with dance degrees is more widespread: see details in Part Five, The ecology of dance.

Touring companies based in London account for 43% of the total with four regions having only one touring company. The total amount of funding for dance in London over the next three years will be in excess £56 million out of a total national expenditure on dance of over £111,758 million.

Across most companies there is a high level of 'resource dependency' on Arts Council England funding and low investment from the private sector, which often feels that the work is too challenging for wider public consumption and their target markets. An analysis of Arts & Business figures can be found later in this part of the research.

2.1 National, strategic and regional dance agencies: 2004–2007

The Arts Council dance department has carried out its own audit of dance agencies which is the subject of a separate report. It is anticipated that this will help contextualise local issues within an agreed national policy framework, allowing for cross-learning from region to region, and greater consistency and clarity to be achieved across the portfolio.²³

The audit has sought to:

- examine the current dance portfolio to better understand and categorise Arts Council England funded organisations involved in dance agency activity, in relation to the Arts Council Plan 2008–2011
- offer some thought, for discussion with the dance sector, on how it might move forward with future agency provision across the English regions.

The report will be used to inform the new national arts strategy for the Arts Council and in building a case for investment for the arts as the field moves towards a new funding cycle. It is also hoped it will be a useful planning tool for agencies in developing their own strategies and plans.

No definitive decisions will be made until the arts strategy is completed in 2010. Any action coming out of this report will need to clearly contribute to and benefit Arts Council England's overall strategic framework for the arts.

The agency audit is currently in draft phase. It will be shared and further developed with the dance sector over the coming months before being completed in autumn 2009.

The rapid growth of some of these organisations has surpassed expectation. Collectively they have generated an increase in public engagement, through performance and participation,

²³ It is also anticipated that this work may inform a reclassification of Arts Council England data sets to more accurately reflect the definitions outlined in Part One and eradicate the anomalies of the incorporation of venues and festivals within the current 'agency' category.

over the three year period 2004-2007 of 83%. The total number of performances growing by 56% and the total number of education sessions have grown by 29%.

There is a growing network of purpose-built dance spaces, ranging from Dance City in the North East to Birmingham DanceXchange in the West Midlands, funded through the Arts Council's lottery programme, alongside other partners. New buildings are currently under development in Ipswich and Leeds.

The list of organisations forming this analysis of Arts Council England's annual returns for 'agencies' 2004/2007 is listed as part of Appendix Six(b). It includes Sadlers Wells, as the only RFO funded large scale dance house, Wycombe Swan, a presenter of dance in the South East and two dance festivals, Dance Umbrella and Woking Dance Festival. It also includes a number of small scale performing spaces managed by the agencies such as The Place and the Patrick Centre at the Hippodrome Birmingham. Figures for these are not identified separately in the following tables.

Outputs and public benefit:²⁴

There has been £32,622,414 of Arts Council investment into the 48 organisations who submitted annual returns between 2004 and 2007: some 6,800 dance performances, 107,859 education sessions and engagement with 5,240,732 people participating, with an overall subsidy per head of population of £6.

Agency, venue and festival investment is 24% of total Arts Council investment in dance, however it accounts for 57% of total public engagement and 77% of the total participation in dance.

Over three years, 2004–2007:

- overall engagement has grown by 83%
- total number of performances has grown by 56%
- total number of education and participation sessions has grown by 29%, although overall education (known attendance) has reduced.

²⁴ Much of this data relies on work carried out internally for Arts Council England in preparation for this Dance Mapping research by Arts Council officer Rebecca Dawson

Agencies	Total Arts Council England subsidy (£) ²⁵	% increase over 3 years	Total engagement	Subsidy per head
East	1,885,303	0%	120,418	£16
East Midlands	2,285,412	11%	239,653	£10
London	17,100,200	4%	2,184,600	£8
North East	1,496,444	3 %	195,782	£8
North West	2,059,292	2%	583,756	£4
South East	1,134,330	24%	331,925	£3
South West	2,936,770	39%	269,593	£11
West Midlands	2,130,029	0%	243,422	£9
Yorkshire	1,594,634	15%	1,071,583 ²⁶ 239,473	£1 £6.50
Totals	32,622,414	15% (Av increase over 3 years)	5,240,732 4,408,622	£6 £7

Table 8: Total Arts Council England subsidy to regularly funded organisations and total public engagement by region 2004-07

Source: Arts Council England dance department analysis 2007²⁷

From table 8 it can be seen that investment in dance agencies, venues and festivals is uneven across the regions, with a significant variation in the level of subsidy per head.

Figures for London are affected by the inclusion of Dance Umbrella and Sadler's Wells in the agency figures. These two organisations account for subsidy of £7,789,083 and 1,638,380 of the total engagement over the three year period. This means that the remaining London based agencies receive £9, 311,117 and account for total engagement of 546,220.

Similarly, figures for Wycombe Swan and Woking Dance Festival appear in the South East totals and account for £244,790 of total ACE subsidy over the three year period and total engagement figures of 290,245. The removal of these organisations gives a clearer picture of remaining agency investment in the South East showing agencies in receipt of £1,088,875 of ACE subsidy and accounting for total engagement figures of 41,680.

The higher subsidy arises in regions which have large rural areas; South West, East Midlands and East of England. The figure for Yorkshire is affected by a Jabadao figure in 2006 of an estimated audience of 832,110. If we remove this from the data the figure for Yorkshire becomes 239,473 total engagement, which changes the subsidy to £6.50 per head, changing the final average subsidy per head to £7.00.

²⁵ This includes RFO funding Grants for the arts funds

²⁶ 78% of this is an estimated audience of 832,110 for Jabadao in 2006/07

²⁷ Research by Arts Council England officer Rebecca Dawson

Performances and attendances

Agencies, venues and festivals	No of performances	Total attendance	Average attendance	No of participatory sessions	Attendance at participatory sessions	Average attendance
East	175	27,901	159	7,618	92,517	12
East Midlands	352	42,003	119	11,845	197,650	17
London	2,783	1,857,377	667	20,991	327,223	16
North East	374	43,697	116	10,402	152,085	15
North West	976	285,019	292	16,577	298,737	18
South East	809	292,914	362	2,077	39,011	19
South West	448	70,540	157	12,765	199,053	16
West Midlands	541	80,379	148	11,358	163,043	14
Yorkshire	342	102,458	299	14,226	969,125	68
Total no	6,800	2,802,288	412	107,859	2,438,444	23

Table 9: Performance and attendance data 2004–2007

Source: Arts Council England dance department analysis 2007

London dominates the number of performances presented by the agencies venues and festivals by over one third. But this figure includes 1087 performances programmed by Dance Umbrella and Sadlers Wells, thus meaning 896 performances can be attributed to the other agencies. Sadlers Wells and Dance Umbrella account for 1,658, 675 of these attendances. The leaves an attendance figure for the remaining agencies of 198,702. In the South East Wycombe Swan and Woking Dance Festival account for 281,667 attendances from a total attendance figure in the South East of 292,914. This means the remaining two agencies in the region account for 11,247 attendances over the three year period.

Participation figures over the three years amount to 2,438,444. There is no clear pattern across the regions although Yorkshire shows very high levels of participation compared to other regions. Sadler's Wells and Dance Umbrella account for 26,253 attendances over three years with 300,970 attendances delivered by the remaining agencies. In the South East, Wycombe Swan and Woking Dance Festival account for 6,426 attendances out of a total for the agencies of 39,011.

There is little pattern in total attendances and without more evidence of companies and venue size it is not possible to make further comment. The average attendance at participatory sessions is fairly consistent, with the exception of Yorkshire, as stated above, where the figures reflect the work of Jabadao.

Turnover

Earned income	51,990,425	52%
Arts Council England investment	32,622,414	32%
Contributed income	6,307,812	6%
Other public subsidy	9,474,604	10%
Total income	100,395,255	100%

Table 10: Income strands of the agency, venues and festivals portfolio 2004-2007

Source: Arts Council England dance department analysis 2007

£32,622,414 of Arts Council investment levered in £67,772,841 in partnership funding. Across the three years the agency portfolio has been 32% reliant on Arts Council England subsidy. An increase in Arts Council England subsidy of 15% was matched by an overall increase in partnership funding of 26% across the three years. Total turnover increased by 22%.

This pattern is repeated year on year with 'earned income' being the largest source of income and 'contributed' income the lowest. 68% of 'other public subsidy' is generated from local authorities – this is 6% of the overall income. 'Other public subsidy' shows the largest rate of growth across the three years – growing by 41% between 2004 and 2007.

Subsidy

ACE subsidy to the agencies, venues and festivals portfolio and amounts to over £33 million over three years set against a total turnover of 101,667,178.

Agencies, venues and festivals	Total ACE subsidy (£)	Total turnover (£)	Reliance on ACE subsidy (%)
East	1,885,303	3,384,141	56%
East Midlands	2,285,412	4,809,565	48%
London	17,100,200	63,521,873	27%
North East	1,496,444	4,174,606	36%
North West	2,059,292	4,446,622	46%
South East	1,428,290	6,208,529	23%
South West	2,936,770	6,104,618	48%
West Midlands	2,444,489	4,387,100	56%
Yorkshire	1,704,006	4,630,121	37%
Total	33,340,206	101,667,178	35%

Table 11: Reliance on Arts Council England subsidy by region set against total turnover 2004–2007

Source: Arts Council England dance department analysis 2007

The investment of 17,100,200 in London can be analysed further by pulling out the figures for Dance Umbrella and Sadler's Wells. Subsidy for these companies amounts to £7,789,083 over three years with turnover of £46,582,293. This leaves an investment in the remaining agency portfolio of £9,311,117 against a turnover of £16, 939,580.

Expenditure

Region	2004/05 £s	2005/06 £s	2006/07 £s	Total + (%change over 3 years)
East	1,025,660	1,179,570	1,178,911	£3,384,141 (15%)
East Midlands	1,699,113	1,589,441	1,521,011	£4,809,565 (-10%)
London	21,005,876	20,540,240	21,957,757	£63,521,873 (5%)
North East	1,031,561	1,174,310	1,968,735	£4,174,606 (91%)
North West	1,478,785	1,531,812	1,436,025	£4,446,622 (-3%)
South East	1,042,525	874,226	4,318,778 ²⁸	£6,208,529 (314%)
South West	1,889,722	2,251,438	1,963,458	£6,104,618 (4%)
West Mids	1,539,382	1,138,855	1,708,863	£4,387,100 (11%)
Yorkshire	1,381,748	1,635,734	1,612,639	£4,360,121 (17%)
Total	£32,094,372	31,888,626	37,684,177	101,667,175 (17%)

Table 12: Total turnover of agencies, venues and festivals by region

Source: Arts Council England dance department analysis 2007

Expenditure by the agencies shown in Table 12 shows little significant change over the three year period. Four regions show a small decline in expenditure in 06/07 compared to the previous year. In London, Sadler's Wells and Dance Umbrella's turnover amounted to £45,516,734 against a total for London of £63,521,873. Therefore, expenditure by the agencies, excluding these organisations, amounted to £18,005,139 over three years.

In the South East the total expenditure was £6,208,529 over three years with Woking Dance Festival and Wycombe Swan accounting for £4,304,302 with a significant increase for Wycombe Swan in year three. Therefore expenditure by the agencies, excluding these organisations, amounts to £1,904,227 over the three year period.

²⁸ 61% of this is from Wycombe Swan in 2006.07. There is a dramatic increase in income from £24,728 to £3,115,638

Agencies, venues and festivals	2004/05	2005/06	2006/07
Total turnover	£32,094,372	£31,888,626	£37,684,177
Total expenditure	30,356,344	30,911,153	36,663,316
Expenditure on artistic programme	£12,267,315	£11,669,205	£13,849,282
Artistic expenditure as % of total expenditure	38%	36%	36%

Table 13: Total expenditure and expenditure on artistic programme 2004–2007

Source: Arts Council England dance department analysis 2007

Table 13 breaks down the expenditure to show expenditure on the artistic programme. This remains stable at a level of around 36% each year. This is higher than that spent by the producing and touring companies. Expenditure closely tracks turnover.

2.2 Regularly funded organisations producing and touring companies 2004–2007

These regularly funded organisations are classed as producing and touring companies because the main purpose of their work is to do just that. There is, in many cases, outreach and community work carried out. This part of the research on regularly funded organisations examines the economic impact of such companies within the dance portfolio.

The list of regularly funded organisations forming this analysis is set out in Appendix Six(b). There are 22 small-scale companies, 14 middle- and 4 large-scale companies²⁹, excluding the Royal Ballet. The list varies over time for a number of reasons; not all companies produce work and tour in the same year and some choreographers take time out for research, rest and recuperation or because they are heavily committed to choreographing working with other companies across the arts.

Out of the list of 40 producing and touring companies, 18 are based in London (45%). Yorkshire and the West Midland are the next highest figures with five each. Both include a ballet company; Northern Ballet in Yorkshire and BRB in the West Midlands. For the years 2004- 2007 there was no dance company listed working out of the Eastern Region. The companies in the regularly funded organisations list are of differing scales.

²⁹ Large scale companies include ENB, BRB, Northern Ballet and Rambert Dance.

Output and public benefit:

Between 2004 and 2007 Arts Council England invested £101,996,397 in its portfolio of dance companies, including the grant to the Royal Ballet. This investment resulted in 3,942 national performances, 1,340 international and cross border performances, 26,683 education sessions and engagement with 3,908,291 people. It represents an overall subsidy per head of population of £26.

Arts Council England invested £9,880,572 in the small and middle-scale producing and touring company portfolio. Investment in the large-scale touring companies – English National Ballet (ENB), Birmingham Royal Ballet (BRB), Rambert Dance and Northern Ballet Theatre – amounted to £59,024,125 over the period 2004/5 - 2006/7

Over three years from 2004–2007:

- overall engagement (audiences and participants) grew by 79%
- total number of performances grew by 38%
- total number of education sessions grew by 132%.

Producing and touring companies	Total Arts Council subsidy across three years (£) ³⁰	Total Engagement	Subsidy per head (£)
East	-	-	-
East Midlands	273,998	26,638	£10
London	70,698,197	1,807,096	£39
North East	528,187	26,457	£20
North West	307,250	8,215	£37
South East	673,004	26,486	£25
South West	517,287	23,417	£22
West Midlands	26,379,645	1,341,079	£20
Yorkshire	9,216,057	496,751	£19
Total	101,996,397	3,756,139	£24

Table 14: Total Arts Council England subsidy to the producing and touring company regularly funded organisations and public engagement figures 2004–2007

Source: Arts Council England dance department analysis 2007

The producing and touring portfolio, excluding the ballet companies, received 21% of total Arts Council England dance investment and accounts for 16% of the total public engagement and 14% of total education participation. Ballet companies received 55% of total Arts Council England investment and account for 27% of the total public engagement.

³⁰ This includes RFO funding and Grants for the arts invested in RFOs

East	East Mids	London	NE	NW	SE	SW	WM	Yorks	Total
149	168	1192	171	284	496	322	276	353	3411

Table 15: Performances by region by regularly funded organisations 2004/2007

Source: Data analysis by Arts Council England dance department

This shows the geographical spread of touring by the producing and touring companies. The concentration in London is in part due to Royal Ballet figures; the draw of London because of venues and the desire to perform in the capital.

However, Table 16 shows figures that do **not** include English National Ballet and Birmingham Royal Ballet.

Producing and Touring companies (RFOs)	Total Attendance ³¹	Average Attendance performance	No of Participatory sessions	Attendance at Participatory sessions	Average Attendance participation
East ³²	-	-	-	-	-
East Midlands	5,966	44	2,409	20,277	8
London	485,579	255	9,860	161,635	37
North East	18,509	218	734	5,064	7
North West	3,085	123	170	5,100	30
South East	14,781	157	905	10,707	12
South West	6,788	148	633	12,186	19
West Midlands	22,866	132	2,582	44,715	17
Yorkshire	410,663	560	4,427	63,862	14
Total no	968,237	303	21,720	323,546	15

Table 16: Performance and attendance data from 2004–2007 (excluding BRB and ENB)

Source: Arts Council England dance department analysis 2007

Attendances in Yorkshire are particularly strong, which may be to do with Northern Ballet and the number of performances they do each year. Areas such as the South East appear to be low considering the size of the region. These differences may need further investigation to identify where the regular audiences are for dance.

Turnover

Across the three year period the producing and touring portfolio has been more than 50% reliant on Arts Council England subsidy. An increase in Arts Council England subsidy of around 41% was matched by an overall increase in partnership funding of approximately 23%

³¹ This figure includes known audiences only. Estimated audiences for dance over the three-year period are 53,454

³² With no touring company working out of the East of England region there is no engagement data.

across the three years. Total turnover increased by around 33%. In reading these figures it is important to remember that this is not a constant sample therefore the data can only reflect trends.

Arts Council England investment of £101,996,397 levered in a further £125,990,678, through earned income, contributed income from the private sector trusts and foundations and other public subsidy.

This pattern of income is repeated year on year with earned income increasing, but relative dependency on Arts Council England funding remains high, with more than 50% reliance across the regions. Contributed income increased in 2006/07 in all regions except the West Midlands and Yorkshire, where there was a decrease of 17% and 5% respectively. The highest increase was in London.

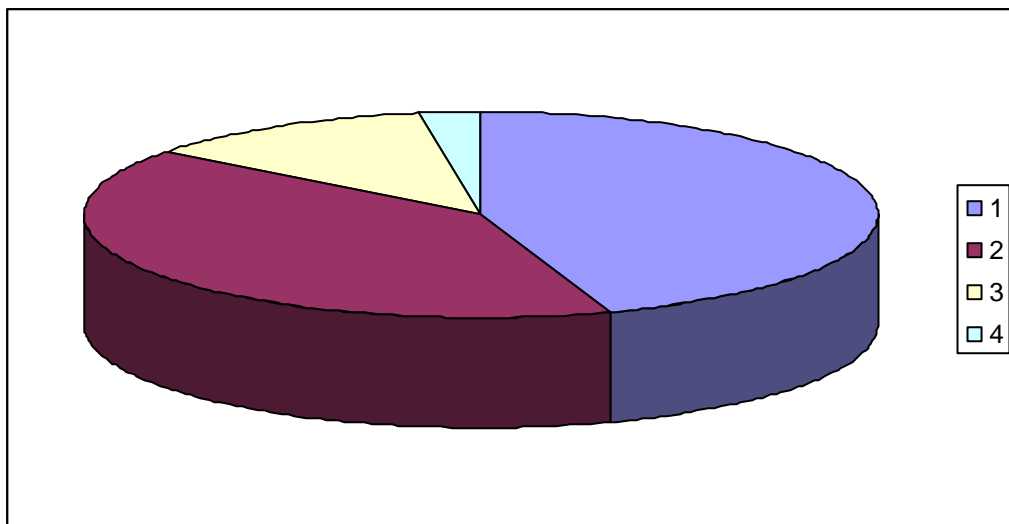


Figure 1: Income strands of the producing and touring portfolio 2004–2007

Source: Arts Council England dance department analysis 2007

Key to figure

1 = Arts Council England grant	£101,996,397
2 = Earned income	£ 92,863,441
3 = Contributed income	£ 27,115,386
4 = Other public subsidy	£ 6,011,851
Total income from other sources	£ 125,990,678
Total income	£ 227,987,075

Expenditure

Region	2004/05	2005/06	2006/07	Total
East				
East Midlands	83,051	92,895	243,971	419,917
London	48,496,804	53,770,098	60,083,104	163,250,006
North East	166,037	201,528	488,730	856,295
North West	66,901	172,261	159,301	398,463
South East	119,802	443,630	742,800	1,306,232
South West	124,185	281,294	311,595	717,074
West Midlands	10,940,500	11,560,893	12,234,220	34,735,513
Yorkshire	6,011,219	5,560,508	6,694,817	18,276,544
Total	60,003,291	72,083,107	80,958,538	213,004,936

Table 17: Total expenditure of producing and touring companies by region 2004–2007

Source: Arts Council England dance department analysis 2007

The expenditure shown in table 17 is based on a sample of companies across the regions. Some discrepancies in the figures will be due to a change in the number of regularly funded organisations, as there is no defined sample over time. It is only possible to look at trends in this context. As a general trend, expenditure by the companies has increased alongside an increase in income.

An increase in total turnover is matched by an increase in overall expenditure. Expenditure on artistic programmes has reduced over the three years. Otherwise costs in general appear to be being managed within budget. This will differ significantly between companies.

Producing and touring companies	2004/05	2005/06	2006/07
Total turnover	68,382,604	92,318,800	85,889,295
Total expenditure	66,632,419	71,907,459	81,243,582
Expenditure on artistic programme	21,324,748	17,001,460	15,937,988
Artistic expenditure as % of total expenditure	32%	24%	20%

Table 18: Expenditure on artistic programme against total expenditure 2004–2007

Source: Arts Council England dance department analysis 2007

Some fluctuations may occur to these figures as companies may not create work each year, but there is a general trend in the reduction of funds available for the artistic programme as other company costs increase.

3. The distribution/touring picture

A consultation document has recently been published that seeks to create a new framework for touring – *Towards a performing arts touring strategy for Arts Council England – a discussion paper*. The paper gives an overview of the development of a new strategy for performing arts touring, listing questions for the consultation exercise. It refers to the McMaster report that recommended that, ‘*a new way forward be found that reclaims a strategic approach to touring, while exploiting the regional structures created by the Arts Council England’s reorganisation.*’

A touring definition was shaped by Graham Marchant in 1992. He defined touring as: ‘*a group activity which takes place in more than two venues presenting the same artists and programme as part of a pre-arranged schedule*’. Within the Grants for the arts funding programme, national touring projects are defined as, ‘*where the same work is presented in three or more ...regions*’. An expansion of this definition, recognising the use of alternative and outdoor spaces, could state that it is:

‘A group activity which takes place more than two spaces presenting the same artists and programme as part of a pre-arranged schedule.’ It is within the context of continuing discussions around performing arts touring that the Dance Mapping research is being carried out. Some of the issues for touring were laid out in the introductory section of this research. What appears to have occurred during the hiatus in touring is that dance has begun to devise its own networks to support both national and international touring.

Distribution/touring initiatives

There have been three initiatives to support touring that have made a significant difference to the venues and the companies that these schemes ultimately support. These are the National Dance Co-ordinating Committee (NDCC), Dance Touring Partnership and the Dance Consortium. Rural Touring Schemes add a further dimension to opportunities for small-scale touring and development. These schemes are very county-specific, such a Cheshire which has a strong scheme and Highlights, in the North Pennines – used as an example below

The National Dance Co-ordinating Committee (NDCC)³³ was set up to look particularly at ballet touring and to avoid clashes of touring dates and repertoire over a season. Originally set up and managed by Arts Council England, it is now run by the ballet companies themselves. The companies have seen significant benefit from collaborating in this way and have recently commissioned a piece of work looking at audience crossover.

³³ NDCC in partnership with Equifax -Theatre Interactions -Ticket Buyer Crossover Analysis for Large Scale Dance Performances. *Work in Progress*. A report is to be published in June 2009

Dance Touring Partnership

Dance Touring Partnership's (DTP) vision is to bring the best of middle-scale dance to as many people as possible. It is an entrepreneurial venue partnership of the most forward-looking and influential middle-scale venues. It is governed by a board of representatives of each of the partnership's core venues and managed by an experienced team of freelancers. The formation of DTP, and the collaborative working ethos it has engendered, has enabled its venues to become an engine-house for middle-scale dance promotion.

Founded in October 2002, it was an Arts Council funded initiative to strengthen the middle-scale touring circuit for dance. The consortium harnessed the enthusiasm of regional programmers at key UK middle-scale venues with mixed programmes of arts and entertainment. It aimed to establish a closer dialogue and through collaborative working encourage them to become more proactive as presenters and commissioners to support the development of dance touring. One of the factors in DTP's formation was the need to address specific challenges encountered by venues in programming dance. DTP enables these issues to be addressed whilst supporting the development of audiences for dance and platforms for dance artists to present their work in a supported environment. With this model, the risk for promoter, artist and audience member is reduced and the optimum opportunity for success secured.

DTP takes a strategic overview of the landscape for middle-scale dance touring, with a view to complementing the work being undertaken by other dance companies and organisations and to find new and different approaches through which to promote dance and build bigger audiences.

The consortium has developed a collective and supportive partnership ethos founded on shared risk-taking which has successfully encouraged venue programmers to take risks on artists they might not have had the resources, knowledge or confidence to programme when working in isolation. It prioritises a high standard of marketing support to venues in all its tours, and has developed progressive integrated e-marketing campaigns as well as conducting an extensive Dance Audience research project. It helps audiences gain new insights into artists and their work through extensive, production-focused websites and interactive online activity. It also gives people the opportunity to experience dance firsthand through workshops and residency programmes as well as providing useful education resources. It provides networking and training opportunities for venue programming, marketing, technical and education staff.

Since its inception DTP has promoted ten critically successful tours and spearheaded a major increase in audiences. Its activity has led to a 28% increase in the number of middle-scale dance performances and a 52% increase in audiences, one-third of which is directly attributable to DTP's own promotions.

Over the past five years it has presented the following UK and International companies: Ultima Vez's *Blush* in 2004, Australian Dance Theatre's *Birdbrain & the Age of Unbeauty* & Jasmin Vardimon's *Park* in 2005, Renegade Theatre's *Rumble* and Stan Won't Dance's *Revelations* in 2006, Ultima Vez's *Spiegel* and Theatre Rites/Arthur Pita's *Mischief* in 2007, Fabulous Beast's *James son of James* and Hofesh Shechter's *Uprising/In Your rooms* in 2008 and Tanja Liedtke's *Twelfth Floor* in 2009.

DTP has developed a strong network of 25 middle-scale venues around the UK, from Truro to Inverness. The DTP network has 12 core members and a further 13 regional venues who join projects intermittently as guest touring partners. For each touring project the network collaborates with a London venue whilst regional priorities remain at the heart of DTP's programme. The focus is on how to ensure dance thrives in venues with a mixed programme of arts and entertainment.

DTP Core members are:
Brighton Dome & Corn Exchange, Brighton
Warwick Arts Centre, Coventry
Wycombe Swan, High Wycombe

Northern Stage, Newcastle
Nottingham Playhouse
Lighthouse, Poole
The Lowry Salford
Danceworks UK, Sheffield
Wyvern Theatre, Swindon
Hall for Cornwall, Truro
Oxford Playhouse
Sheffield Theatres

Whereas DTP is made up of venues interested in middle-scale dance, The Dance Consortium is made up of mainly the large-scale venues interested in work of international standing. The collaboration of tours between venues means that costs and organisation can be shared. The Dance Consortium³⁴ explains itself below:

Dance Consortium

Dance Consortium **was** established in 2000. At that time international dance companies were rarely seen outside London and the international festivals. Dance Consortium brought together a supportive network of dance-friendly theatres willing to take risks and break ground in presenting companies and work new to UK audiences. Its declared aims are to develop audiences for dance, contribute to the diversity of dance available to audiences in the UK and promote the artform as a source of enjoyment and entertainment. It became a regularly funded organisation of Arts Council England in 2008.

Around 375,000 people have experienced international dance organised by Dance Consortium. The tours celebrate the diversity of dance styles, choreographers and dancers and have included companies from the USA, Brazil, Australia, The Netherlands, Canada, Taiwan, and France.

Dance Consortium has 19 members, comprising most of the UK's leading large-scale theatres, and who decide which companies to tour to provide a range of styles, scales, artistic perspectives and broad audience appeal. Tours are accompanied by education work that includes workshops, open rehearsals and talks by artists. Dance Consortium works with a wide range of promoters, presenters, festivals, other consortia, agencies and companies to bring the very best of world dance to all parts of the UK, and to co-ordinate touring dates, develop audiences and open up new international markets.

The tours

In Autumn 2001 DC collaborated with Dance Umbrella to tour the Mark Morris Dance Group. Since then it has presented: 2003: Paul Taylor Dance Company; 2004: Dance Theatre of Harlem, Nederlands Dans Theater 2, Companhia de Dança, Deborah Colker and Bill T. Jones / Arnie Zane Dance Company; 2005: Grupo Corpo, Compagnie Kafig, Nederlands Dans Theater 2 and Alvin Ailey American Dance Theater; 2006: Companhia de Dança, Deborah Colker; 2007: Australian Dance Theatre, the Breakin' Convention 07 Tour, Nederlands Dans Theater 2 and Alvin Ailey American Dance Theater; 2008: La La La Human Steps, Nederlands Dans Theater 1, Cloud Gate Dance Theatre of Taiwan, Stephen Petronio Company and Les Ballets Trockadero de Monte Carlo. Most of these tours have been funded by Arts Council England.

2009 will see the return visit by the Mark Morris Dance Group, and future plans include the first UK tour by Danza Contemporanea de Cuba, return visits by Companhia de Dança Deborah Colker and the Alvin Ailey American Dance Theater. Dance Consortium also worked with Breakin' Convention to make it possible for the USA's VII Gems Rock Dance Division to join the UK Tour.

³⁴ Dance Consortium www.worldwidedanceuk.com

Information about tours is posted on www.DanceConsortium.com as soon as plans are confirmed. The website also has film clips, photographs, programme information, audience reviews, dancers' diaries, news and an archive of all previous tours.

Rural touring

The example below is of Highlights, a touring scheme in the North Pennines. This is typical of other schemes. **The National Rural Touring Forum (NRTF)**³⁵ exists to assist and support people involved in rural activities. Dance is often included in such touring although there are issues about the quality of the venues for dance, particularly floors and the height of spaces. Part Seven: Social looks at rural touring in more detail. There are also a number of other local small-scale touring initiatives, but there is a general feeling that a more considered approach to developing small-scale touring network would be appropriate.

Rural touring scheme

Reaching parts that others can't!

This well-established rural touring scheme covers a wide geographical area, which embraced some of the most isolated rural areas in England. Highlights operates across the North Pennines within County Durham, Northumberland and east Cumbria, in villages and market towns with no dedicated arts facilities. The scheme has recently expanded to serve remote communities in South Lakeland. It also straddles two Arts Council regions.

Highlights works in partnership with 50 voluntary promotional groups, bringing high-quality professional theatre, music and dance events to village halls, schools and community centres. It organises over 100 events a year for villages in the North Pennines and surrounding areas, ensuring that people living in rural areas have access to exciting and entertaining professional events without having to travel long distances.

Touring companies and regional spread

Table 19 gives a picture over a three-year period, 2004- 2007, of Arts Council England funded touring companies of different scales. Not all of these companies are funded as regularly funded organisations, but they all tour regularly. The tours/performances are not spread evenly over the three years, but vary in number and region. Some companies don't tour to certain regions, others are regular visitors. The distribution of performances across the East of England and the North of England is less than that in the South East, South West and West Midlands. There are a significant number of international touring dates.

³⁵ The National Rural Touring Forum www.nrtf.org.uk

Producing and touring companies	East	East Mids	London	N.East	N.West	S.East	S.West	W.Mids	Yorks	Other UK	Inter	Total
Salamanda Tandem	2	39*	2	2	-	2	2	15	14	6	1	85
ENB	-	-	184	-	47	67	38	-	-	7	22	365
Akram Khan	4	-	40	2	6	6	-	4	-	3	228	293
CandoCo Dance Company	4	1	19	1	6	8	5	-	-	6	28	78
Cholmondeleys And Featherstonehaughs	4	2	12	-	9	22	10	2	5	3	4	73
George Piper Dances	10	-	26	3	5	5	5	4	2	5	22	87
Henri Oguike Dance	16	8	28	3	14	18	6	9	1	6	29	138
Random Dance	10	1	40	6	1	10	1	4	4	-	73	150
Rambert	20	3	50	17	13	36	9	4	4	30	11	197
Shobana Jeyasingh	-	2	16	1	7	15	7	4	2	6	6	66
Tavaziva	1	6	25	-	4	6	10	3	1	1	1	58
Union Dance	10	5	19	-	6	22	5	3	4	3	3	80
BalletLORENT	-	1	2	12	4	3	4	-	4	1	32	63
Anjali Dance	-	1	3	1	1	15	1	-	-	2	24	48
BRB	-	-	21	63	32	10	178	167	13	14	11	509
Blue Eyed Soul	-	-	1	-	1	-	-	31	-	-	6	39
Northern Ballet Theatre (NBT	42	40	27	-	21	73	18	-	192	57	11	481
Kala Sangam	-	2	-	1	1	-	-	-	90	-	-	94
Phoenix Dance Theatre	-	6	9	4	6	9	8	-	50	7	25	124
Vincent Dance Theatre	4	3	10	5	13	11	11	2	25	7	4	95
New Adventures	6	0	7	7	7	21	7	0	0	13	-	68
Michael Clark	0	2	21	0	0	7	0	0	3	3	14	50
DV8	0	8	0	0	2	4	0	3	0	0	48	65
Bonachela Dance	0	2	0	0	1	2	2	0	0	1	-	8
Motionhouse	1	4	4	1	5	11	6	13	0	6	-	51
Sue Davies	4	0	34	3	3	4	10	3	4	11	22	98
Jonzi D	3	8	5	1	4	2	0	1	0	0	-	24
Totals	141	144	605	133	219	419	273	278	418	196	631	3,465
% of total distribution	4.1%	4.3%	17.5%	3.8%	6.3%	12.1%	7.9%	8.0%	12.0%	5.7%	18.2%	100%

Table 19: Touring distribution of touring companies by region 2004–2008

Source: Arts Council England/ London Data Analysis 2009

During this period Hofesh Shechter was not touring. Richard Alston Dance Company touring dates are held within the Contemporary Dance Trust annual submission to the Arts Council and not available separately. Dates for international tours by Motionhouse and Bonachela Dance Company were not available.

Despite the gaps, this analysis does give a picture of the range of touring across England, with evidence of spread and year on year touring patterns. Arts Council England has indicated that through further research, it will begin to develop stronger data on audience patterns nationally. This will help to identify gaps and 'hot-spots' for dance.

Large-scale regularly funded organisations	East	East Midlands	London	North East	North West	South East	South West	West Midlands	Yorks	Other UK	INT	total
ENB	-	-	184	-	47	67	38	-	-	7	22	386
NBT	42	40	27	-	21	73	18	-	192	57	11	511
BRB	-	-	21	63	32	10	178	167	13	14	11	39
Rambert	20	3	50	17	13	36	9	4	4	30	11	229
Total	62	43	282	80	113	176	243	171	209	108	55	1165

Table 20: Distribution/touring of the large-scale companies 2004–2008

Source: Arts Council England dance department analysis 2007

Table 20 gives a picture of the large-scale spread across the UK. There are around 60 large-scale venues that promote dance. Seventeen of these venues are members of the Dance Consortium. The venues present a range of dance styles. In addition, the Royal Albert Hall and the London Coliseum presented dance.

1. Northampton Royal and Derngate
2. Nottingham Playhouse
3. Newcastle Theatre Royal
4. Salford Lowry
5. Manchester Palace Theatre
6. Manchester Opera House
7. Liverpool Empire
8. Brighton Dome
9. Wycombe Swan, High Wycombe
10. Milton Keynes Theatre
11. New Victoria Theatre Woking
12. Oxford Playhouse
13. Mayflower Southampton
14. Plymouth Theatre Royal
15. Bristol Hippodrome
16. Birmingham Hippodrome
17. Leeds Grand Theatre

Table 21: A sample of large-scale venues presenting dance

Source: Dance Consortium Listings

There is more touring data available from Arts Council England, which for technical reasons it was not possible to access for this research. Therefore a survey of venues was considered to be more valuable than a touring company survey as Arts Council England will be in a position at some time in the future to analyse the touring data more fully.

Generally there has been an increase in the number of venues programming dance leading to an increase in the number seats to be sold each night. This is particularly true in London, where there has been an increase in multi-arts venues. One of the challenges for the venues is to find the right product of quality to attract audiences. It is often a challenge outside London where the audiences for dance are less strong. Many of the venues outside London, which try to promote dance, are dedicated to the presentation of theatre, the flooring is often not sprung, wing space is limited and they have poor sightlines. This does impact on the aesthetic. Where dance is not programmed regularly there is no dedicated audience or marketing database. Venues that do promote dance regularly make every effort to ensure the space, the marketing etc, is appropriate for the work and dancers are given space for class and rehearsal.

The issues of audiences and marketing are interesting and explored more fully in Part Four: Ecology and Part Six: Social. The advantage of using venues with other arts programmes is the potential to pick up new crossover audiences. More work is being done in this area by venues and in some case groups of venues, to identify where audience crossover is happening. The NDCC report, when published, will look at the large-scale venues in this context.

4.Venue survey

A venue survey was carried out as part of this research is analysed below. A sample of 77 venues responded. The responses range from a small dancing school to the Royal Opera House. The analysis of the data therefore can only be based on the opinion of the respondents and not on any scientific analysis of a range of venues across the UK. The responses by region are set out in the table below.

North West	14	18.2%
East Midlands	12	15.6%
East	11	14.3%
South East	10	13.0%
South West	8	10.4%
London	8	10.4%
Yorkshire	6	7.8%
West Midlands	6	7.8%
North East	2	2.6%

Table 22: Venue responses by region

Source: Venue survey for the Dance Mapping research

The size of venues ranged from 50% with seating capacity up to 250; 31% had a seating capacity 250–800 and 19% were above 800 seats. This was then reflected in turnover from: £250 – for a high school in Yorkshire to the £90.4 million for the Royal Opera House.

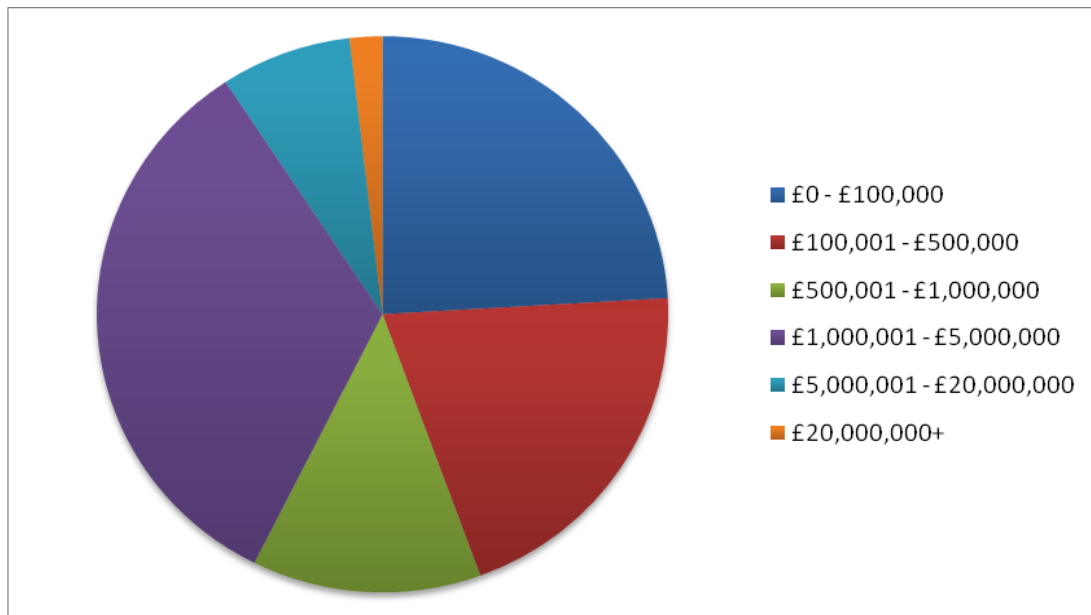


Figure 2: Turnover

Source: Venue survey for Dance Mapping research

On the whole, funding to venues had increased by around 15% since 2004/5 although one festival has experienced a cut of £40,000 to their budget. Almost 51% of respondents were funded by Arts Council England and 59% received funding from their local authority. Only 13% claimed to be a commercial venue leaving 87% dependent on subsidy or break-even on their events.

When asked if they had a dedicated dance programmer, 31% said yes and 69% answered no. When asked if they were a member of the dance consortium, 75 venues responded to this question, 16 were members 59 were not – 21% were members. They were also asked if they were a member of the Dance Touring Partnership. This time 74 responded to this question of which 11–14.9% were members. This gives a rough guide with approximately 27 respondents who were members of one or both of the touring partnerships. In addition almost 50% worked with their national or local dance agency.

In summary:

	Yes	No
Do you have a dedicated dance programmer	31.1%	68.9%
Is your venue a member of a Dance Consortium?	21.3%	78.7%
Is your venue a member of a Dance Touring Partnership?	14.9%	85.9%
Does your venue work in partnership with your national/local agency?	49.3%	50.7%

Table 23: Partnerships in presenting dance

Source: Venue survey for Dance Mapping research

Venues in the sample stated that they generated an average box office yield of between 38% and 40% from their promotions, with around 18% coming from dance. The amount spent on the dance programme was 19%.

	2006/07	2007/08
Percentage of total turnover generated from ticket sales	38	40
Percentage of total turnover was public funding	36	39
Percentage of total expenditure on dance programming	19	19
Percentage of total income from dance programming	18	18

Table 24: Income from a dance programme

Source: Venue survey for Dance Mapping research

It appears from the table above that venues in this sample are spending more on their dance programme than they make at the box office, requiring public subsidy to make it work. This may need further investigation to identify the reasons why work is not generating a greater box office yield.

% of annual programme	1-3 times a year	4-9 times a year	10+ times a year
0–25%	14	18	13
26–50%	3	4	1
51–75%	1	0	1
76–100%	2	1	8

Table 25: Dance programming

Source: Venue survey for Dance Mapping research

37% of the sample indicated that dance was programmed more than 10 times a year with eight venues indicating that dance comprised between 75–100% of their overall programme. From these responses it appears that there is a significant number of venues programming up to 25% of their overall programme with dance.

The survey asked respondents to indicate how they identify companies to programme. Many ticked several boxes.

Travel to see work at other venues	49	79.0%
Travel to see work in other countries	20	32.3%
Historical relationships with companies	45	72.6%
Historical relationships with managers	24	38.7%
Attending British Dance Edition	30	48.4%
Reviews and critics	22	35.5%
Peer recommendation	47	75.8%
Direct selling from companies	32	51.6%
Events and platforms	34	54.8%
Digital media	18	29.0%
Consortium research and recommendation	21	33.9%
Other	16	25.8%

Table 26: Identifying companies

Source: Venue survey for Dance Mapping research

The most popular method was seeing work in other venues, closely allied to peer recommendation. There is also clearly a strong historical relationship with companies. Those who ticked 'Other' were either working with their dance agency, taking advice from the Rural Touring Forum or programming their own work. 56% found it only moderately difficult to identify the right work. 18% found it very difficult.

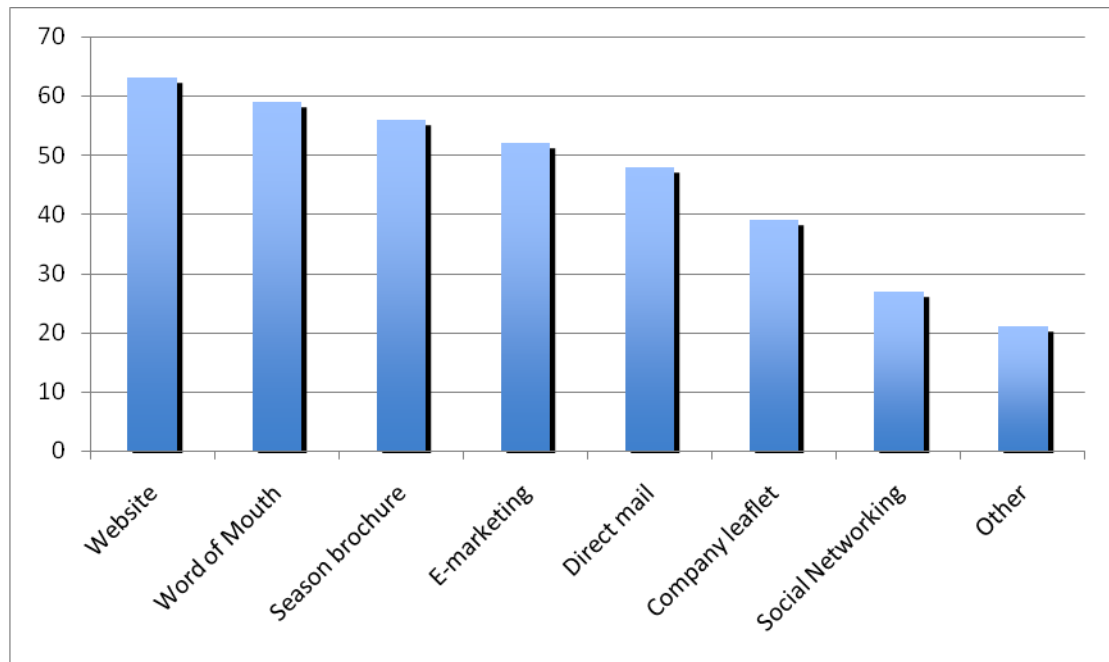


Figure 3: Marketing the dance programme: Percentage of sample using different methods

Source: Venue survey for Dance Mapping research

When it comes to marketing the product, the figure is clear, with a large number of venues using the web as a marketing tool, word of mouth is particularly strong. Brochures seem to still be a way to reach audiences. Social networking is also beginning to be used.

Audiences appear to be increasing, with an average attendance of 52% in 2005/6, 53% in 2006/7 and 55% in 2007/8. This needs to be seen against evidence that there are an increasing number of venues presenting dance and therefore more seats are on sale each night. No separate survey was carried out on festivals.

Some of the comments from the sample relating to how promoters identify work include:

- difficult to find dance/dance theatre for children and families
- work on the small scale seems to be in decline
- there is a surplus of work – more approaches from companies than programming opportunities
- prefer to see work in advance of programming if possible to ensure it is of the highest quality– even work by established choreographers and companies can be variable.
- programming dance takes more time and travel than other artforms, despite taking up a smaller part of the programme

- difficult to find affordable work at mid-scale
- getting the voice of the venues heard in the industry.

Perceptions of dance programming

Comments from promoters in the venue survey sample include the following unedited points:

- *'There seems to be a gradual but evident dearth of quality contemporary dance for the small scale. Although I welcome the new direction of dance theatre, especially for venues with a theatre audience, as it introduces them to the exciting possibilities of dance without being too weird and wonderful. I worry about the real contemporary dance pieces not being made for the small scale as audiences are more reluctant to take a chance on abstract work and venues can no longer afford to take risks and be adventurous.'*
- *'Small venues need more help from dance agencies or Arts Council England financially so they can put adventurous work into their programme.'*
- *'To harness the power of new technologies – to reflect the preoccupations of people – to retain the experience of established artists and encourage the new at the same time.'*
- *'Nurturing of choreographic talent supporting and enabling artists who want to take work to the larger scale getting through the economic downturn – obvious issues regarding availability of funding but for us (as an international dance festival) the weakness of sterling will have an impact on our programming ability availability of support, funding, nurturing to new, emerging artists, companies and graduates.'*
- *'Finding companies which are able to show new innovative pieces which are relevant to an audience which are of an advert-culture generation, (only able to concentrate on something for short periods). A lot of pieces students have recently seen was seen to be dull, undeveloped and indulgent. The students were turned off to dancing by these well known big name companies.'*
- *'For Arts Council England to continue to develop the RFO [regularly funded organisations] portfolio of clients to give venues and audiences the breadth of dance they want, perhaps by reducing the number of tours and touring dates required from each company.'*

- *'To find ways to engage audiences through using the high-quality footage that dance companies often have available, and which sells their work more effectively than traditional print mediums. To ensure companies are well-equipped to tour on the middle- and large-scale, without necessarily having to fund them to have permanent marketing, education and technical staff. To allow companies room to take risk and fail, without having to tour work which is less successful.'*
- *'Audience development – getting venues/promoters to programme dance within their programme. Establishing the NDN as a valuable and effective body. Supporting 'difficult' work and finding organisations that will support risk.'*
- *'For organisations not directly funded by Arts Council England accessing funds to get more people dancing from disadvantaged communities will be tough. Competition for Grants for the arts is too often, with applications recommended by regional offices, not being funded. Dance also needs to be formally acknowledged as part of the Cultural Olympic strands (the 11th one) and resourced accordingly.'*

We can conclude from these comments that the voice of venues and audiences to need to be heard and that venues, particularly smaller ones, need support to promote dance. There is an underlying desire for high-quality, well-rehearsed and presented work.

5. Local authority survey

The local authority local area agreements set a wide range of performance indicators for local authorities. Some are compulsory and others voluntary – a number of authorities have agreed to include **NI 11**,³⁶ which is an arts indicator.

As an important part of the Dance Mapping research, a survey was carried out of local authority investment in the arts and particularly in dance. The purpose of the survey was to identify how local authorities invested and what the issues were. The survey was carried out in winter 2008/09 with the help of NALGAO (National Association of Local Government Arts Officers), who raised awareness of the survey with its members. The survey took place before local government reorganisation. There were 38 responses out of a possible 384 at that time. In three cases there was more than one response to the survey; Bristol+1, Havant+1 and Derbyshire County Council +2. The most comprehensive response was from Derbyshire, where both district and county responses were returned.

³⁶ **NI 11** - Engagement in the arts: The percentage of the adult (aged 16 plus) population in a local area that have engaged in the arts at least three times in the past 12 months. Engagement in the arts is defined as either attending an arts event or participating in an arts activity. Engagement will only be included if it has taken place in spare/leisure time and not as part of full-time work, formal education or formal volunteering. Data for this indicator will come from Sport England's Active People Survey and will be reported on at single tier and county levels. Good performance is defined as a statistically significant increase in the percentage of the adult population who have engaged in the arts at least three times in the past 12 months

Region	Total number of unitary authorities	Number of responses to questionnaire
East	53	4
East Midlands	45	8
London	33	1
North East	22	0
North West	47	9
South East	74	8
South West	47	1
West Midlands	39	3
Yorkshire	24	0
Total	384	34 ³⁷

Table 27: Responses to the local authority survey by region

Source: Local authority survey for Dance Mapping research

The response figure for the survey was 9% of the total number of local authorities and whilst a disappointing return it is possible to aggregate the data with reasonable confidence. The large metropolitan conurbations of Birmingham, Liverpool, Manchester, London, Leeds etc are missing. There is however a useful sized sample from the county authorities, including Nottingham, Leicester, Cumbria, Northamptonshire, Hampshire, Derbyshire, West Sussex, and Derbyshire.

Results from the sample show the average arts staffing within a local authority as four and the average number of dance staff employed as 0.5. 94.4% of respondents have an arts plan and 10-28.6% a dance plan.

There were 26 responses to the question on arts budgets:

	2005/06	2006/07	2007/08
Total arts budget	£282,773	£311,806	£300,914
Total spend on arts	£301,724	£361,580	£259,578
Total spend on dance	£11,527	£8,816	£16,786
Total in-kind support on arts	£17,944	£16,875	£9,750

Table 28: Average spend by local authorities on the arts and dance, 2005/6–2007/8

Source: Local authority survey for Dance Mapping research

³⁷ The figure for questionnaire responses removes duplicated responses from the local authorities.

Table 28 shows the average expenditure from 2005–2008. There is a small increase in dance expenditure in 2007/8 against a decrease in arts budgets and total spend on the arts. In-kind support has also decreased.

The questionnaire asked respondents to identify levels of expenditure on relevant activities linked to dance activity. The lowest expenditure is on dance companies. The highest level of direct expenditure on dance includes spend on dance agencies, although only 40% of respondents spent in this area, whereas 66% spent an average of just under £7,000 on youth dance. The high spend on 'Other', by 36.7% of respondents of £47,700 includes professional development, older people, community arts, co-ordination and evaluation of programmes.

Although the trends show an increase in expenditure on dance against a total arts budget, it is difficult to generalise as the sample is not sufficiently broad due to the absence of the higher spending metropolitan authorities.

The illustration below demonstrates how one local authority invests in dance:

Birmingham City Council

Birmingham City Council invests significantly in the arts and cultural infrastructure of the city with an overall arts budget of £10.5 million. Dance plays a significant part in this infrastructure with five out of the ten large-scale organisations presenting or receiving dance (mac, sampad, The Drum, BRB and DanceXchange). Sampad have an international reputation for bringing international Indian dance artists to Birmingham and encouraging through their Summer Intense programmes links with Canada, USA and India for the next generation of dancers and choreographers. The council set up a Dance Hub initiative in 2005, to bring together all the dance providers to look at issues of common interest, as there has been a long-held aspiration to create a continuum for dance in the city, which has to a large extent been realised. The large-scale Dance Consortium regularly presents international companies and the innovative Breakin' Convention tour in the Birmingham Hippodrome is developing new audiences for dance. The Birmingham Hippodrome is the home to Birmingham Royal Ballet and DanceXchange, who form a powerhouse for dance and together they programme the biennial International Dance Festival. Elmhurst Ballet School with prime studios and small-scale theatre, together with BRB, Dancexchange and mac, all provide Birmingham with excellent state of the art dance studios and performance spaces, which are the best outside London.

The International Dance Festival of 2008 was funded by Birmingham City Council, Advantage West Midlands and Arts Council England and was produced and programmed by DanceXchange and Birmingham Hippodrome for the first time in May 2008. Over the course

of 28 days 60 performances of all styles from ballet to break dancing, free running to flamenco were shown across all venues in the city, with 1,474 participatory experiences open to all. Innovative use of outdoor locations reached 23,000 audiences aged from four months to 80 years old. Twenty different styles from different countries were represented; 62% of bookers were new to dance and the venues, bringing an estimated £4.3 million to the city. The festival will be repeated in 2010 and 2012.

Birmingham City Council invests in the middle- and small-scale development of dance through agencies such as DanceXchange and sampad, who take on international, national and regional remits to programme and present dance and encourage wide-ranging participatory programmes for all ages in the city to enjoy. BCC also invests in unique touring companies, such as ACE dance and music, with their own studio base in Digbeth, who create touring productions informed by African and contemporary dance forms that tour nationally and internationally. ACE Youth Dance has developed an excellent reputation through exposure at Youth Dance England finals and are examples of best practice: professional artists working with young people. Birmingham City Council also invests in project companies through their annual grant programme, such as Sonia Sabri Dance Company; Anurekha Ghosh Dance Company; Rosie Kay Dance Company supporting the emergence of a vibrant dance scene in hip-hop; flamenco; salsa; kathak; bharata natyam; ballet and contemporary dance forms.

The survey asked the local authorities to indicate their spending priorities. It is interesting to see these responses in the context of the Birmingham City Council example. Youth Dance, participation in dance and events and festivals are the highest areas of expenditure with investment in dance companies coming lowest on the list of priorities.

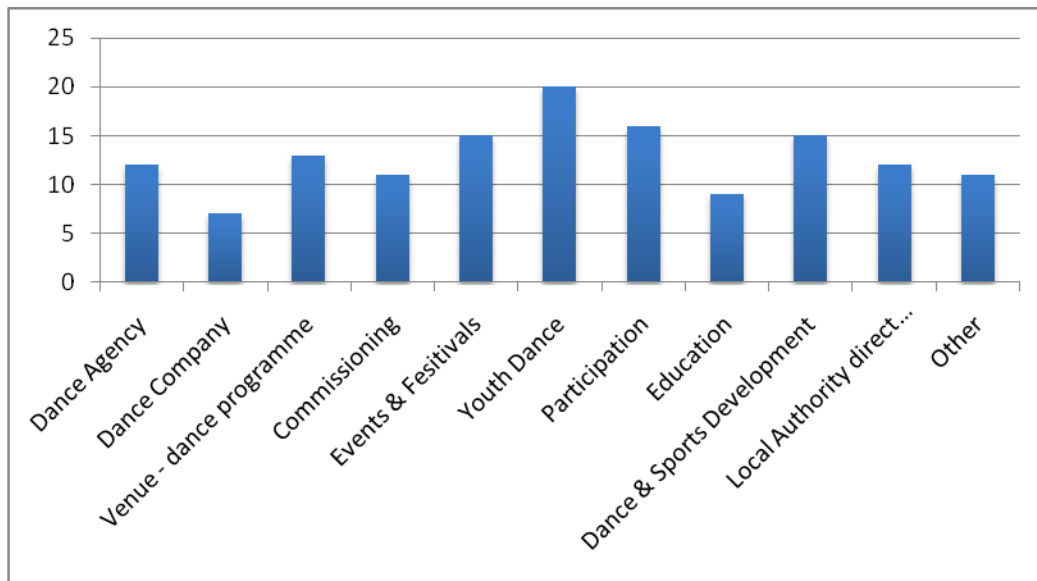


Figure 4: Local authorities' dance spending priorities 2004/5–2007/8

Source: Local authority survey for Dance Mapping research

The survey asked about local authority run venues and whether the frequency of performances met audience demand. Only 3.5% felt that they more than met demand. 42.9% felt that they met needs against demand and a significant 53.6% felt that they failed to meet needs against demand.

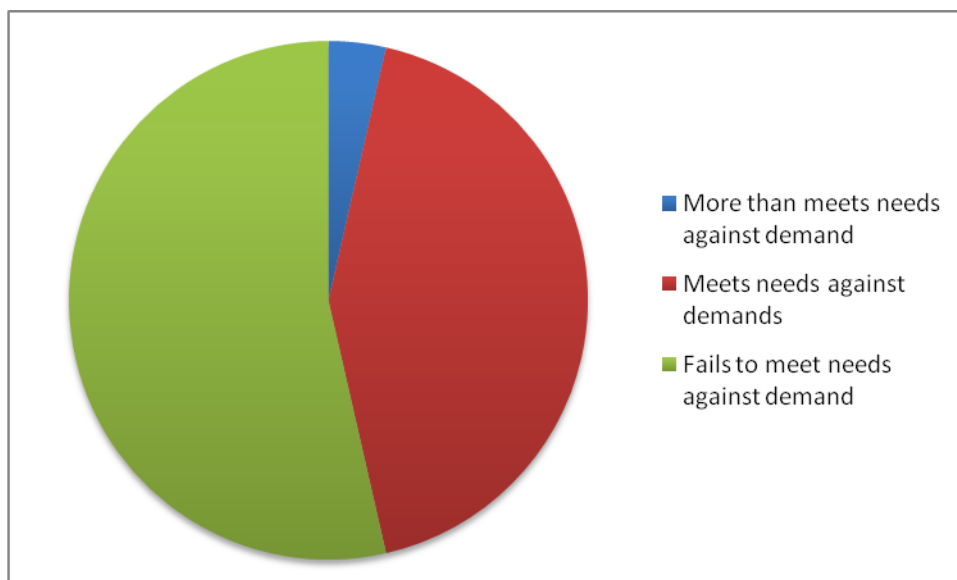


Figure 5: Frequency of performances against audience demand

Source: Local authority survey for Dance Mapping research

They were then asked to comment on their audiences. Figure 6 indicates the dance audiences from the sample. 40% said that audiences were irregular, 30% felt the audience was small, but loyal, 10% felt that their audience was significant only for ballet and 20% for all dance events.

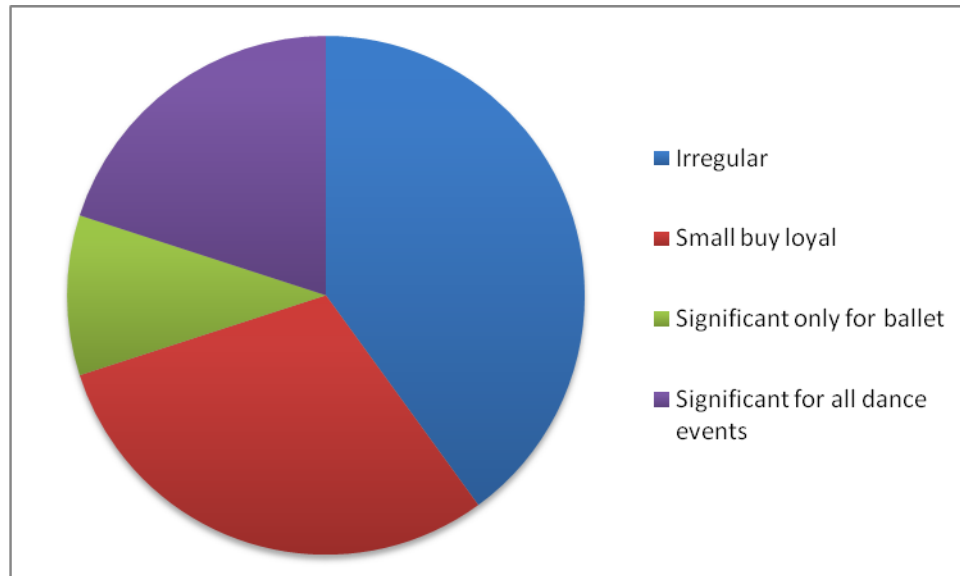


Figure 6: Analysis of the dance audience

Source: Local authority survey for Dance Mapping research

Issues raised by local authorities

An overriding number of comments were linked to the size and suitability of venues, the lack of funds, the lack of regular programming of dance and therefore the difficulty of building new audiences. Some commented on the product, but mainly respondents felt there was a lack of infrastructure. There were several respondents who commented on education and community work in dance, which they felt were successful activities, but funding for this work was often problematic. Partnerships with higher education were mentioned as an important way of sustaining activity. A selection of local authority comments in the survey are set out below:

- *‘The cost of programming dance against ticket sales does not match and requires subsidy. This can be achieved through education work, but this is also difficult to sell to gain income targets.’*
- *‘Lack of confidence in programming dance, particularly among voluntary promoters. Lack of venues with appropriate capacity/facilities. Lack of diverse, innovative dance provision – we are seeking to address this as part of the dance development plan and with a county-wide commission for rural touring.’*

- *'Due to budget restrictions there isn't a full dance performance programme throughout the year. This means there is a very small dance audience and in the past when dance has been programmed in the middle-scale theatre audience numbers have been significantly low to medium and never full capacity. During the Fuse Festival we utilise this opportunity to buy in professional dance companies to raise the profile of dance through site-specific for audience development.'*
- *'Small- to mid-scale venues do not have the marketing capacity or resources for dedicated audience development. Dance is programmed infrequently, and there is no overall strategy behind programming decisions – this means that the quality and diversity of the programme on offer is compromised.'*
- *'As this is a rural area with a higher than average older population it is more difficult to get audiences for contemporary dance, although the two venues do have a commitment to programming it within each season and do usually get reasonable audiences, but not as high as for ballet or music.'*
- *'I am a team of one with no support staff, there are only two arts development officers left in the district. We have managed to support an independent youth dance company, with Arts Council support and have found a new permanent base for it in a specialist performing arts school with good facilities. We had a one-off sum of money to support dance £50,000 in 05/06 (charitable source) and have been eking it out to bring in other funding since then; it has now all gone. There is no dance specialist in children's services; the hard-working sports development officer has to earn his keep by providing training and does not have a dance remit or a remit beyond schools, although we have tried to work together.'*
- *'On the plus side we have formed a new group to strengthen creativity within children's services and dance is at the top of the list of topics to be aired; the advisory service has just been brought back in-house and this may give room for growth. We are very fortunate to have a university base with a wonderful advocate for dance and producing teachers who understand and can teach dance, as well as two inspiring dance companies.'*

6. Arts and business: Private sector investment

A report by Arts & Business³⁸ in late January 2009 stated that:

'In 07/08 private investment (PI) in culture increased year-on-year by 12%, reaching an all time high of £686.7million. As PI is nearing the £700 million mark, there are early warning signs suggesting that this will be the peak of the boom, at least for the foreseeable future.'

Overall business investment has decreased by 7% from 2006/07, culminating in a total of £163.4 million. Business investment accounts for almost a quarter (24%) of the total private investment in the UK, most of which comes from business sponsorship. However, the decrease in business investment could be misleading, if we immediately attribute it to the challenging economic climate. Although this may have been a contributing factor for the decline in business investment (mainly cash sponsorship), we cannot afford to ignore the biannual decline of business investment since 2002, which suggests that there is a 'natural cycle' for this.

Overall individual giving in 2007/08 reached record levels, experiencing a 25% increase and amounting to £382.1 million, which makes up more than half of the total private investment received in the UK. 2008 saw the reception of what is thought to be the largest individual contribution, towards a single capital project.

Funds from trusts and foundations increased by 7% in 07/08, reaching £141 million – 21% of all private investment comes from trusts and foundations.

'According to the respondents of Arts & Business' "Private Investment in Culture Survey", private investment (PI) in 07/08 accounted for an average of 13% of their organisation's total income. Public sector funding, including funding from the Arts Council England, the UK Ministries of Culture, other governmental departments, local authorities, other public subsidies and lottery funding, made up 54% of the total income of cultural organisations. The remaining 33% was raised through earned income, including ticket sales and trading.'

'The cultural sector enters this downturn in a position of unprecedented strength, but we need to work together to maintain this long-term security. Public and private money go absolutely hand in hand. Arts & Business will continue to lobby for both public and private funding and deliver the very best leadership and learning for culture throughout the UK.' (Colin Tweedy Arts & Business 2009)

³⁸ The comments in this section of the research draw heavily upon the Arts & Business 2009 report

Cultural organisations and businesses need to maintain relationships with partners. There are opportunities to tap into resources beyond financial capital, such as human resources (time, skills, knowledge, expertise etc).

Culture will continue to offer creative and innovative ways for engagement and the recession will present new creative opportunities which can be exploited. It is of paramount importance that cultural organisations provide tangible return on investment and return on objectives.

By investment type:

Investment type	Group total/£	% change	% of private investment
Business investment	163,429,084	-7	24
Individual giving	382,146,907	25	56
Trusts and foundations	141,148,290	7	21
Private investment	686,724,281	12	100

Table 29: Private investment by type

Source: Arts & Business Annual Report 2007–08

With £477 million, London was again the largest recipient of private investment, accounting for 70% of the total amount of investment received by the cultural sector throughout the UK in 2007/08. Of the top 50 organisations in the UK (according to private investment received), 30 were based in London, accounting for 55% of the total private investment received in the cultural sector.

Artform	Total/£	% private investment
Heritage	207,250,084	30.26
Museums	124,331,199	18.15
Visual arts	58,385,225	8.52
Theatre	53,587,366	7.82
Music	35,861,889	5.24
Other combined arts	30,840,569	4.50
Opera	29,931,927	4.37
Arts services	28,972,056	4.23
Dance	23,651,629	3.45
Festivals	23,626,897	3.45
Community arts	15,711,130	2.29
Arts centres	14,455,189	2.11
Film and video	12,951,819	1.89
Other single artform	12,264,028	1.79
Library archives	8,228,514	1.20
Literature/poetry	4,379,949	0.64
Crafts	551,973	0.08

Table 30: Private investment by artform
Source: Arts & Business Annual Report 2007–08

Dance finds raising funds from the private sector difficult. This is in part due to the size of audience that companies can reach and, often, the experimental nature of the work does not sit easily with what marketing departments of private sector companies aspire to. A similar problem exists for contemporary music.

In addition, the London centric nature of private investment is clear from Table 31 which shows 70% of total investment going into the capital.

Region	Total private investment £s	% of private investment
London	477.5	70
Scotland	39.4	6
South East	31.9	5
North West	24.8	4
Midlands	24.7	4
Wales	19.3	3
North East	19.0	3
Yorkshire	14.5	2
East	12.7	2
South West	12.6	2
Northern Ireland	8.5	1

Table 31: Private investment by region

Source: Arts & Business Annual Report 2007-08

Section Two: Lottery expenditure on dance

Capital expenditure on dance³⁹

Arts Council England has had three capital programmes funded through the lottery over the past 15 years:

1. Capital Programme One
2. Arts Capital Programme
3. Grants for the arts – capital

Capital Programme One (CP1) ran from 1995–2001, through which Arts Council England gave just over £1 billion to arts capital projects (the criteria for funding were very broad and small village halls and brass bands were funded as well as the more high-profile projects like Royal Opera House etc.)

Arts Capital Programme (ACP) was launched in 2001, through which Arts Council England allocated c. £101 million of capital funding (there were nine priorities for this programme, which had a particular focus on Black, Asian and Chinese arts organisations).

Grants for the arts – capital (G4A-C) was launched in 2004, through which Arts Council

³⁹ The work on analysing Arts Council England data for Capital and Grants for the arts expenditure was carried out by Terry Adam, a freelance consultant contracted by Arts Council England for this work.

England allocated c. £62 million of capital funding (there were two main priorities: artist workspaces and diversity i.e. arts organisations led by black and minority ethnic artists and disabled artists)

In the case of Arts Capital Programme and Grants for the arts – capital, a two-stage programme was implemented whereby a project was initially admitted to the programme with an allocation. The organisation would then have time to work up a more detailed application (i.e. a development plan) in order to apply for a formal award. The complexity and duration of capital projects is such that the *current* capital legacy portfolio includes a couple of projects from Capital Programme One and a significant number from Arts Capital Programme, as well as many of the Grants for the arts – capital projects. The awards are often made long before the project completes, which is why it is difficult to provide accurate figures of capital funding commitments to dance 2004–2008.

Recipient	Year	Total Arts Council England funding	Total project costs	Region
Contemporary Dance trust	1995	5,758,510	6,822,700	London
New Sadler's Wells Limited	1995	46,984,207	60,500,000	London
Eastleigh Borough Youth Theatre	1995	1,937,000	2,836,000	South East
Royal Opera House	1995	78,500,00	240,000,000	London
Northern School Of Contemporary Dance	1995	2,400,000	2,550,000	Yorkshire
Northern Ballet Theatre	1995	2,064,960	6,325,000	Yorkshire
Dance North Ltd (Dance City)	1995	2,223,427	6,013,000	North East
Laban	1995	14,701,538	25,350,077	London
The Magna Carta School	1996	725,000	982,100	South East
Derby City Council	1996	1,573,500	1,873,434	East Midlands
Siobhan Davies Dance	1996	3,168,325	4,200,000	London
Hextable Dance Trust	1996	2,173,903	2,819,228	South East
Ellesmere Port & Neston Borough Council	1996	374,792	439,004	North West
Playbox Theatre	1997	2,029,120	2,705,590	West Midlands
Wiltshire College	1997	836,008	1,171,475	South East
Group 64 Youth Theatre	1997	292,167	389,556	London
Aspire	1997	613,287	1,081,300	London
Birmingham Hippodrome Theatre Trust Ltd	1998	25,000,000	37,945,149	West Midlands
Total		112,855,744	404,003,613	

Table 32: Capital Programme One (1995–2001)⁴⁰

Source: Arts Council Arena Data

⁴⁰ The three tables in this Capital section of the research list all the programmes recorded in Arena (an Arts Council England grants management system) classified under the heading of 'Dance'.

There were other capital projects, such as the Lowry in Salford and Northern Stage in Newcastle, where lottery investment, not counted above, has led to dance becoming an significant part of their programme. The range and number of these has not been analysed as part of this research, but it is possible to argue that this has been of benefit to the dance field through the increased number of venues now promoting dance.

Capital funding is typically divided into two different figures:

1. Total hard amount
2. Total project costs

These are defined as follows:

1. Total hard award amount column – this is the total of all capital awards from which this asset has benefited. It may not be entirely accurate as in some cases an organisation may have been given an upward variation (supplementary) since October 2008 when this spreadsheet was produced.

2. Total project cost column – this may also not be entirely accurate. The total project cost field on the Arena asset record is reliant on officers keeping it up to date when significant changes occur – but given that changes in costs are quite common in capital projects, this updating doesn't get done as often as it might.

Recipient	Year	Total hard amount	Total project costs	Region
Kajans	2001	595,000	158,800	West Midlands
Danceafrica	2001	320,000	0.0	London
Total		915,000	158,800	

Table 33: Arts Capital Programme (2001–2004)

Source: Arts Council Arena Data

Recipient	Year	Total hard amount	Total project costs	Region
DanceEast	2004	2,580,000	8,905,900	East of England
Total		2,580,000	8,905,900	

Table 34: Grants for the arts – capital (2004–present)

Source: Arts Council Arena Data

Between 2004 and 2008 there has been just one entry under Dance, to DanceEast. It is the only dance-specific project Arts Council England has allocated money in the Grants for the arts – capital programme since 2004. An illustration about DanceEast and its funding challenges for the new building can be found in the Creative Industries section of this part of the research.

The illustration below provides a first hand example of how lottery investment in dance has directly affected Siobhan Davies as an artist.

Siobhan Davies Dance Company Building Project

Many people warned me that running a building would be a much different enterprise than running a company, and it is.'

The Siobhan Davies Studios opened their doors in 2006. Sue's initial aspirations around having a building were as simple as creating a safe professional space for professional artists. But while this still fundamental to the purpose of the building, she sees its role as something more dynamic and complex. For her the space is a constantly present hub which facilitates experimentation with artistic practice, introducing as many rogue elements as possible to stimulate creation and challenge assumptions.

The building programmes a mixture of talks by protagonists: Visual artists, surgeons, linguists, landscape gardeners come to talk. As open events they attract the artists that populate the building as well as an audience, who are drawn by the speakers and don't necessarily have a relationship with dance. This brings new types of ideas and debate into the space, which in turn energises and influences the practice of the dancers. Sue's approach was similar when based in rehearsal studios, but the building's constant presence has allowed it to become a place that collects things; 'the ideas remain here and things don't need to be invented every time. Anyone who is part of it feeds into the practice of the building'. For Sue it is not just about drawing people in, it is about having a base from which dance practice can be outwardly engaging. The building supports a programme of work with schools. She doesn't use the term education programme, seeing it as implying a hierarchy. 'Learning is not a one way process.' Engaging with learning is her premise. She is interested in creating something that is more meaningful for participants, which is about people bringing their own experiences and place in the world, to making something. The artists play role in shaping and creating focus, so that the work is as relevant as possible to the participants and good quality. The differences with having a building versus delivering education work on tour are significant. On tour tight time requirements dictate the process. With the building comes sustained focus, the possibility to appraise and readdress. The process is more structured and more formally organised. The building has shifted the way how she thinks about the company. In fact she no longer thinks in terms of having a company, rather as a collection of independent artists. She can provide for artists in a way that means they don't have to go through, the often exhausting, process of becoming self-supporting initiatives. She values the space for its ability to nurture nascent and less populist types of dance practice, facilitating experiment on the edge of the form and supporting artists (past and future) whose work may not be as present in the current dance portfolio. Sue is passionate about retaining a distinct focus on dance, which she sharpens by juxtaposing it with other art forms such as visual arts. She wants dance to be recognised as something with its own intelligence, concepts and drivers. She admits the responsibility of this building can be frightening. But continues to push herself to continue to think about what's next, what else can be done. 'It's about new territory, but it's also about making what's already there more robust.'

Source: Interview carried out with Siobhan (Sue) Davies: June 2009

In terms of looking at the asset classification for general 'performance spaces', Arts Council England has funded many since 1999 but the project descriptions aren't always clear about whether the 'space' is equipped for dance performances.

Nevertheless, below are 'performance space' projects that Arts Council England gave allocations to as part of the Grants for the arts – Capital programme that specifically refer to a dance element. They are:

Darlington Arts Centre, North East, £300,000 allocation

Artform: theatre and dance. Description: redevelopment of arts centre to improve/extend workspace for theatre and *dance*, provide new studio space and modernise existing theatre facilities and ensure Disability Discrimination Act compliance. This project is ongoing.

Luton Carnival, East, £1.5 million allocation (and received £1.5 million under Arts Capital Programme too)

Artform: combined arts, music, *dance*. Description: enhancement funding towards the development of the National Centre for Carnival Arts.

Midlands Arts Centre (MAC), WM, £5 million allocation

Artform: combined arts, dance, music, theatre, visual arts, literature. Description: to enhance and refurbish the arts centre including a new auditorium, relocated and improved gallery, additional studios and rehearsal spaces etc.

Pegasus Oxford, South East, £2.7 million allocation

Artform: youth arts, theatre, dance. Description: to develop a building to provide a flexible performance space, a *dance*/rehearsal studio, residency space etc.

Sheffield Theatres, Yorkshire, £4 million allocation

Artform: theatre, dance, music. Description: redevelopment of building to provide new and improved facilities for artists, educators, audiences, participants.

The projects above provide spaces to rehearse and perform dance, but do not specifically focus on this one artform.

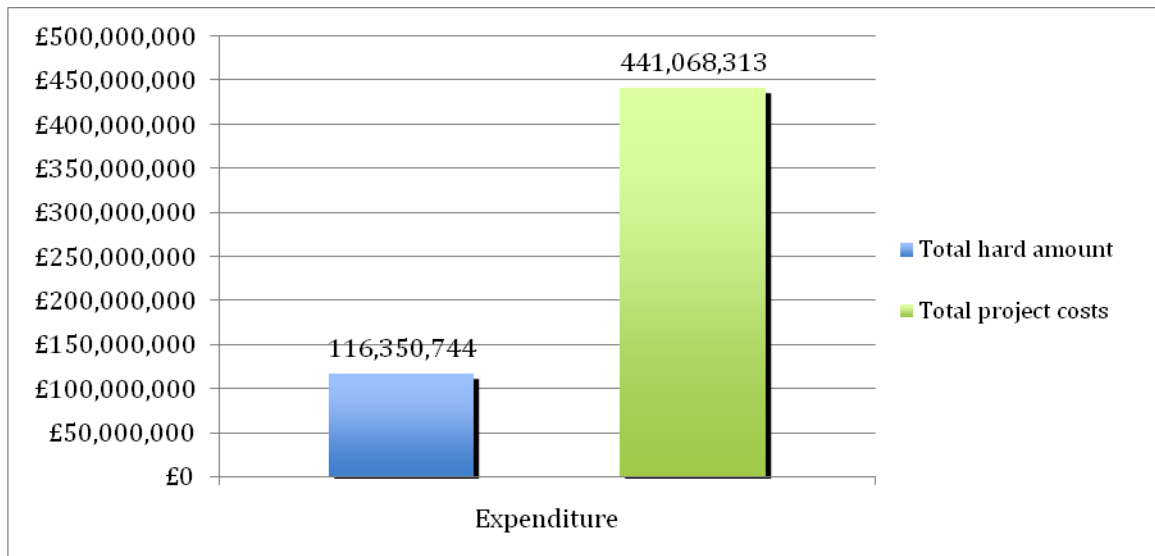


Figure 7: Expenditure on dance, all three programmes 1995–2008

Source: Arts Council Arena Data

Figure 7 above shows the total expenditure all capital projects that have dance as the main artform, from 1995 to date. It therefore includes all three capital programmes initiated since 1995.

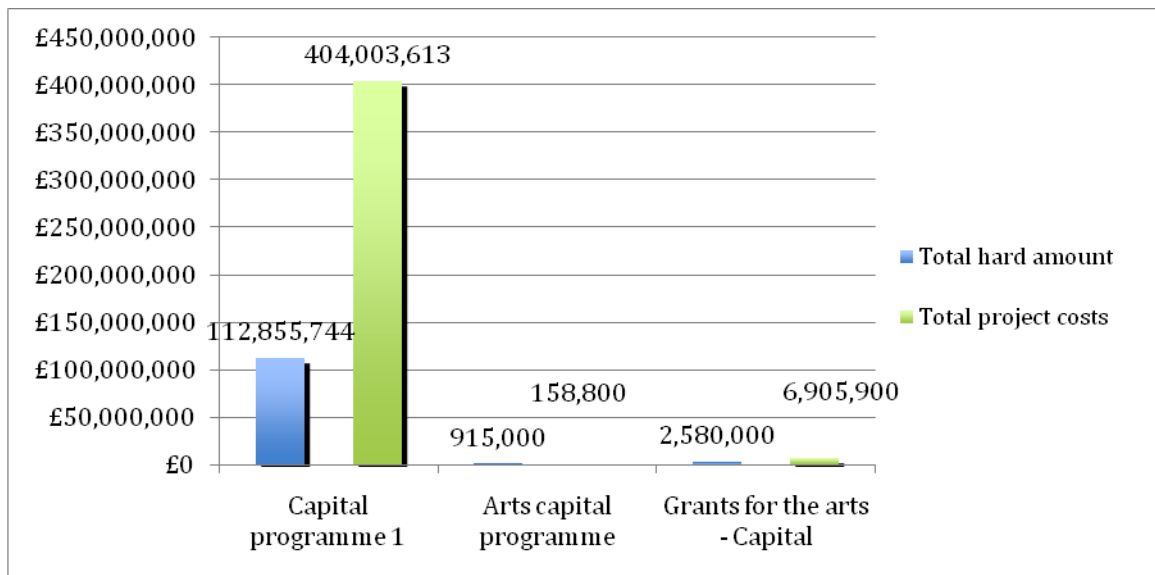


Figure 8: Capital expenditure on dance projects 1995–2008 by programme

Source: Arts Council Arena Data

Figure 8 above is a comparison of the amount that the three different capital programmes have allocated to dance. Between 1995–2001 the Capital Programme One gave a total of

£516,859,357 to 18 dance projects. The Arts Capital Programme, which ran from 2001–04, gave a total of £1,073,800 in funding. However, one of the two projects it awarded funding to did not proceed to completion. The Grants for the arts – capital funding programme has allocated £9,485,900 to one project, DanceEast.

Region	Total hard amount	Total project costs
East Midlands (1)	1,573,500	1,873,434
East of England (0)	2,580,000	8,905,900
London (7)	71,518,034	338,343,633
North East (1)	2,223,427	6,013,000
North West (1)	374,792	439,004
South East (4)	5,671,911	7,808,803
South West (0)	0	0
West Midlands (2)	27,624,120	40,809,539
Yorkshire (2)	4,464,960	8,875,000
Total	116,030,744	413,068,313

Table 35: Total Capital Programme One by region 1995–2001

Source: Arts Council Arena Data

Table 35 above looks at the distribution of the Capital Programme One dance projects by region.

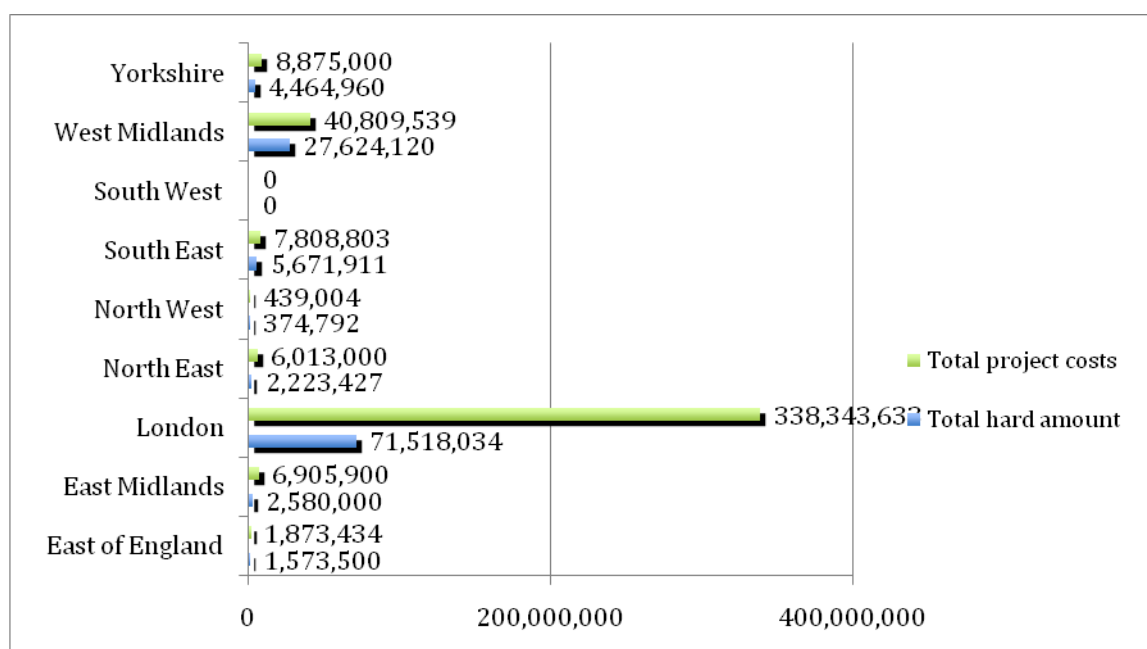


Figure 9: Capital expenditure on dance projects 1995–2004 by region

Source: Arts Council Arena Data

2. Grants for the arts

These funds are derived from lottery funding and for those companies who are not regularly funded, this is the only other major source of Arts Council England funding. Those companies who are chiefly project-based or new and emerging depend on Grants for the arts and in some cases, now established companies are also dependent on this fund. However these are declining funds facing increased competition for Grants for the arts. Regularly funded organisations must get permission to apply to these funds and in some regions they are actively persuaded not to apply.⁴¹ Without such funds it is very difficult to get work off the ground, artists will therefore rely on other employment to support their dance work. This is demonstrated and expanded upon in the part of this research examining the workforce in Part Five: Ecology.

Region/Year	Total dance 2004–08 £'s	Total all artforms 2004–08 £'s	Dance as % total of Grants for the arts 2004-08
East Midland	2,151,910	23,830,331	8.8%
East	2,438,223	28,234,486	8.5%
London	9,244,883	83,536,791	10.1%
North East	1,819,399	20,353,772	9%
North West	2,333,358	47,495,475	4.9%
South East	4,761,369	44,402,650	10.4%
South West	2,623,250	31,226,121	8.4%
West Midlands	6,460,983	34,916,896	18%
Yorkshire	3,018,966	31,588,426	9.3%
Total	34,852,341	345,584,948	9.7%

**Table 36: Total Grants for the arts funding awards for dance (main artform) by region
2004–08**

Source: Arts Council Arena Data

Grants for the arts therefore provides a relatively small amount of funding to dance compared to overall Grants for the arts expenditure in those regions. This is particularly noticeable in some of the larger regions such as the North West and South West of England. What is unclear and should be investigated further is whether there were fewer applications in these regions or whether the applications were of poor quality and therefore rejected. It may also be

⁴¹ There are Managed funds held by the regions and National Activities funds which have been invested in Dance and have driven some new initiatives such as Youth Dance England, Big Dance and Making a Move etc. We have been unable to access these figures across the regions and from the national office in time for this research.

attributable to fewer dance artists wishing to apply for Grants for the arts in those regions and may also reflect overall competition from other artforms.

An example of the Grants for the arts applications from Arts Council England South East shows that:

Arts Council South East Year	Unsuccessful applications	Successful applications
2004/05	22	32
2005/06	17	43
2006/07	11	41
2007/08	28	35
Total	78	151

**Table 37: Number of unsuccessful and successful Grants for the arts applications –
Arts Council England South East**

Source: Arts Council South East Data

This demonstrates a 66% success rate for Grants for the arts applications within the South East. It would be interesting to develop this further across all regions and then use as a benchmark against other artforms.

Dance	2003/04 £	2004/05 £	2005/06 £	2006/07 £	2007/08 £	Total dance 2004–08 £
East Midlands	302,385	412,296	353,396	353,396	579,419	2,151,911
East of England	474,938	394,631	524,869	524,869	561,683	2,438,223
London	1,827,135	1,536,072	3,053,539	3,053,539	1,747,986	9,244,883
North East	327,767	350,621	405,035	405,035	358,105	1,846,563
North West	252,423	710,464	585,000	585,000	424,719	2,557,606
South East	992,752	922,932	1,001,610	1,001,610	1,010,063	4,928,967
South West	387,801	423,077	509,275	509,275	892,767	2,722,195
West Midlands	1,077,449	1,464,243	1,125,622	1,125,622	1,595,346	6,388,282
Yorkshire	453,375	462,986	875,014	875,014	642,028	3,308,417
Total	£6,163,042	£6,677,322	£8,521,305	£7,904,805	£5,833,518	£35,587,417

Table 38: Total Grants for the arts for dance (main artform) by region 2004–2008

Source: Arts Council Arena Data

Investment in dance as the main artform reached over £35,587,417 over the period 2004–2007/8. The balance across the regions is not reflective of population but appears to be around the level of infrastructure. The grants peaked in 2005/6 at £8.5 million with 2007/8 seeing the lowest investment.

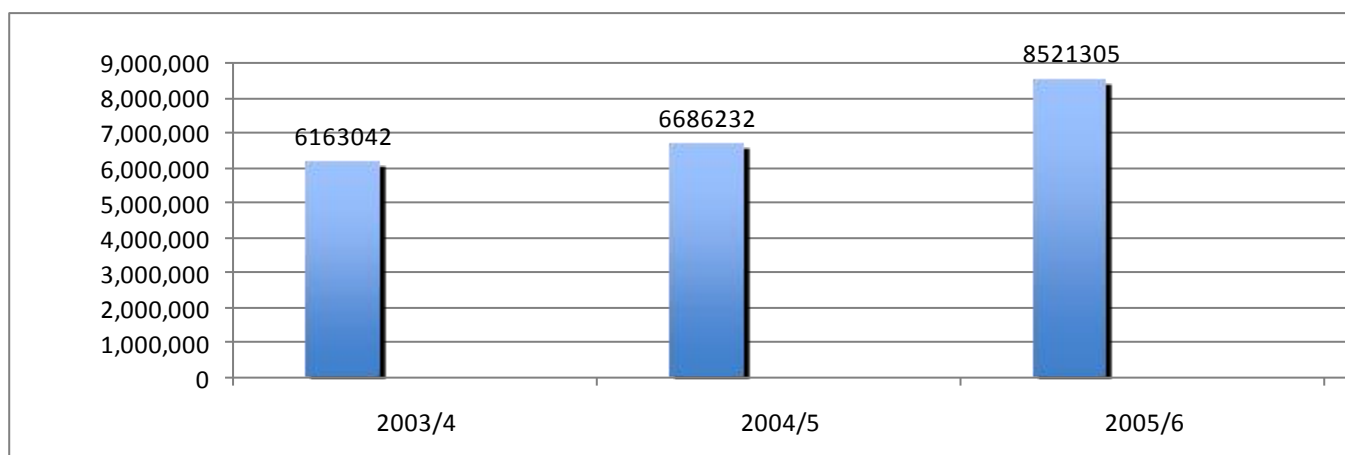


Figure 10: Total Grants for the arts awards for dance (main artform) all regions 2004–2008

Source: Arts Council Arena Data

Figure 10 shows the grants in bar chart form

Region	Dance %	Theatre %	Visual arts %	Music %	Combined arts %
East Mids.	9	14	23	11	24
East	9	23	21	15	11
London	10	20	23	12	11
N. East	9	17	23	15	11
N. West	5	16	23	7	22
S. East	10	22	30	13	15
S. West	8	19	29	8	15
West Mids.	18	16	22	13	18
Yorks.	9	17	30	10	16

Table 39: Total Grants for the arts awards by main artforms as a percentage of regional Grants for the arts awards 2004–2008

Source: Arts Council Arena Data

Table 39 compares the dance figures with other artforms. The figures do not add up to 100% as, for clarity, grants for 'non-arts' or for 'other' have been omitted. It can be seen that grants to the visual arts have been particularly strong across most of the regions.

Region/ Sub dance form	Total contemporary dance 2004–08	Total community dance 2004–08	Total other dance 2004–08	Total Youth dance 2004–08	Total Ballet 2004–08
East Midlands	1,031,785	392,891	346,067	237,552	143,617
East	1,457,334	164,147	572,921	173,822	70,000
London	6,223,427	34,341	1,713,468	1,082,800	190,848
North East	1,349,747	53,112	243,448	171,217	1,876
North West	752,384	429,995	831,248	308,872	10,859
South East	3,223,079	249,211	894,901	389,017	5,161
South West	1,368,382	376,336	306,567	491,465	80,501
West Midlands	4,403,514	382,895	1,081,394	410,157	183,024
Yorkshire	1,450,596	535,949	525,674	442,491	64,257
Total	21, 260,248	2,618,877	6,517,688	3,707,393	750,143

Table 40: Grants for the arts sub dance forms total expenditure 2004–08 by regions

Source: Arts Council Arena Data

Table 40 breaks down the Grants for the arts awards to dance into sub-categories. Work described as contemporary dance has received the largest amount, with ballet taking the least. 'Other dance' will describe a whole range of other dance genres, including South Asian dance. This is reflected in the figure below.

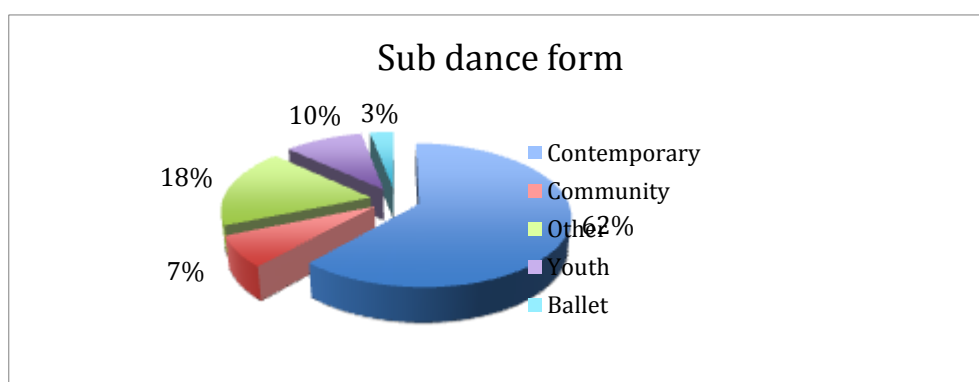


Figure 11: Grants for the arts sub dance form totals all Arts Council England regions 2004–2008 by percentage

Source: Arts Council Arena Data

Section 3: Creative industries

1. Creative industries: The bigger picture

Hesmondhalgh (2002) defines the core cultural industries as those that *'are centrally concerned with the industrial production and dissemination of texts.'* By this definition, dance is therefore viewed by some as being outside of the core cultural industries, operating in a somewhat different way to many others and is termed 'peripheral', along with theatre and the making, exhibiting and sale of art works. The reason given for this is that there is little reproduction using industrial methods. Instead, dance deals in live performance and prototypes or one-off works.

'To use the terminology of the UK government (Department of [sic] Culture, Media and Sport, 1988) the generation of intellectual property is consistently less lucrative than the exploitation of intellectual property rights. Individual artists, writers and performers are the sweatshop workers of the creative economy: the real "value added" comes in the manipulation and development of that content into marketable commodities.' (Bilton, 2007)

There is perhaps an important distinction perhaps to be made between primary and secondary creativity. According to Maslow (1968), the former works primarily through the spontaneous, intuitive processes also known as lateral or divergent thinking whilst the latter is more concerned with the disciplined, conscious effort of the rational mind to shape and modify the initial creative impulse. This distinction can be applied to the different levels of creativity within the creative industries where content is only as important as the way in which this content is delivered to the consumer. The latter set of processes is where the real value added comes into play.

On the whole the dance profession does not view itself as a creative industry, although from the workforce survey it is clear many dance professionals are small creative businesses. According to the DCMS classification, dance is categorised within the performing arts. The more expanded definition of the cultural industries does however begin to make sense for dance.

The DCMS report, published in 2008, looks at growing the cultural and creative economy through the following drivers. More expanded definitions of each heading can be found in this report.⁴²

⁴² Department for Culture, Media and Sport (2008) *Creative Britain - New Talents for the new Economy* London: DCMS. Online at www.culture.gov.uk/images/publications/CEPFeb2008.pdf

The report states the drivers for the creative economy as being:

- **Demand** – a more educated and discerning market demanding more cultural and creative activity;
- **Greater diversity** – along with openness and contestability more creativity will be fostered and productivity increased;
- **A level playing field** – ensures the survival of the small- and medium-sized organisations to encourage innovation and experimentation to ensure the offer is broad;
- **Education and skills** – ensuring balance and the appropriate supply to provide appropriate levels of skills and knowledge of how to commercialise creative activity, this also includes skills to allow tacit knowledge to be exchanged and knowledge for students of career paths in the creative economy;
- **Networks** – harnessing capacity if all business skills are not in-house then networks to exchange and share skills, with possible greater brokerage through the internet;
- **Public sector** – fit-for-purpose public architecture, grants and institutions – grants to the creative core need to be more strategically organised to maximise their creative and cultural impact, with better or new transmission mechanisms to encourage strong spill-over and connectivity between the core, the creative industries and the wider economy;
- **Intellectual property** – a clearly defined and enforced regime and greater vigilance in protecting expressive value;
- **Building greater business capacity** – understanding and the desire for growth matched with appropriate business disciplines and the use of equity and debt finance and other schemes to access new money to support business growth.

The process of building greater creative talent and a world class creative economy is set out in the report as follows:

- 1) building individual creativity
- 2) identifying talent early
- 3) developing world class talent
- 4) putting talent where it is needed
- 5) opening up creative industries to all backgrounds
- 6) exploring the opportunities of new technology
- 7) removing barriers to innovation
- 8) exploiting spill-overs
- 9) raising level of business skills
- 10) making finance flow better
- 11) improving intellectual property enforcement
- 12) improving IP performance
- 13) bringing coherence to public investment in local creative economies

- 14) developing infrastructure
- 15) promoting UK companies to global creative economies
- 16) promoting the UK as the world's creative hub
- 17) expanding evidence and analysis of creative industries
- 18) implement the commitments
- 19) connecting creative businesses with stakeholders and information

These headings provide a useful checklist for Arts Council England and funded organisations and individual artists to view their work and identify how entrepreneurial they are or could be in the future. Taking this approach could create greater independence for companies and individuals and less reliance on the public purse.

Whilst the performing arts and particularly the music industry feature in this report, dance gets little mention. It is seen alongside theatre as a good thing, but is not appreciated for its much wider contribution, through the whole of the dance field to the cultural economy.

2. Entrepreneurship

Dictionary definitions of the term Entrepreneur as 'the owner or manager of a business enterprise who, by risk and initiative attempts to make profits'.

However, Burns(2007) expands on this:

'Schumpeter claimed that "the function of entrepreneurs is to reform or revolutionise the patterns of production" by producing a new commodity or producing an old one in a new way, by opening up a new source of supply.. or a new outlet for products, by reorganising an industry and so on.' Thus, entrepreneurs create value through innovation.

'More recently Drucker described enterprise and entrepreneurship in this way: "the entrepreneur always searches for change, responds to it and exploits it as an opportunity".'

'So, entrepreneurs have what could be called an opportunity orientation. Stevenson stated that the heart of entrepreneurial management is, "the pursuit of opportunity without regard to resources currently controlled".'

'Distilling this suggests that entrepreneurs are innovative, opportunity orientated, resourceful, value creating change agents. Entrepreneurship is more about behaviours and attitudes. It is a way of doing things, perhaps even, a way of seeing things. It is concerned with change, with the development and implementation of new ideas, with proactive responses to the wider environment and with risk taking. It is about taking the initiative, combining ideas creatively,

and importantly, managing independence. An entrepreneur is one who makes things happen, a “mover and shaker”, a “go getter”, a “creative thinker”.⁴³

Contemporary dance relies on public subsidy and looks for entrepreneurs who can expand the financial resources so that dance can be reached by many across the UK. It could be argued that public subsidy, whilst fostering dance and investing in the ballet repertoire, has quashed the need for that business entrepreneurialism. The failure of the system to support emerging presenters and promoters, concentrating instead on choreographers with the limited funds available for dance, has further increased this reliance on the public purse.

There have been some exceptions and some of these are illustrated below. There is a need for the profession to understand there are other ways of doing things and a more entrepreneurial approach does not compromise the art, but may enhance or encourage a different kind of work to be made. For example, the successful film and West End production of *Billy Elliott* emerged from work at Live Theatre, Newcastle, who presented the first reading as part of the Newcastle International Dance Festival.

Without the culture and the tax breaks that encourage individual giving, dance has limited opportunity to access private sector funding and has no similar mechanism as the theatre’s ‘angels’ – theatre entrepreneurs who invest in shows they see may make a profit. Having said this, the investment in West End musicals has led to many jobs for dancers and choreographers in these shows.

The following illustrations offer a picture of how three dance companies are taking a more commercial approach to the presentation and promotion of their work.

Hofesh Shechter Company

The *London Escalator* commission by The Place, Sadler’s Wells and South Bank Centre boosted Hofesh Shechter’s profile within the dance world. But it was choreographic commissions for *Saint Joan* at the National Theatre, and the popular youth TV programme *Skins*, which propelled Hofesh into the limelight beyond the dance world. This exposure to hundreds of thousands of people engaged an audience far wider and more diverse than that which typically encounters contemporary dance. He remarks that, ‘like a sculptor who makes work for public spaces, it’s important for choreographers to put their work in other places’. He thinks there is renaissance around movement that people working in film and theatre are especially interested in because they want to give their work a tangible physicality.

The motivation for developin the work in this way was initially financial. He saw it as something that was pulling him away from his main creative activity. But it came to have hugely positive effects, expanding the reach of his work and refreshing him artistically.

⁴³ Source: Burns, S 2007 *Mapping Dance: Entrepreneurship and professional practice in dance higher education* Lancaster: Palatine www.palatine.ac.uk/files/723.pdf

Today, he sees himself in a much more privileged place than he was two years ago. Artistic director of Hofesh Shechter Company, which became a regularly funded organisation in 2008, he also works as an independent artist. The company applied to become an independent charity in April 1st 2009; it has a board of directors, employs several full-time staff and has an ambition to create financial security for its dancers.

Three years ago Shechter was considered a success in contemporary dance circles, producing work like *Uprising*, but the company continued to be in deficit, which he was personally covering. With regularly funded organisation status a more sustainable business model was developed. He is now salaried as the artistic director.

This separation between Hofesh as an individual, and his role and relationship to the company that bears his name took a while to sort out. It is now clear what the company gets from him and what he gets from the company. He remarks, 'no-one feels exploited either way'.

As an independent artist Shechter's main source of income comes from international commissions. Owning the rights to all the work he has made, he can sell them to companies like Skånes Dance Theatre and Carte Blanche, who want to perform his pieces. But he can also support the company through this remounting of his work, by suggesting that these companies employ dancers, a rehearsal director, etc, through the Hofesh Shechter Company. This is important in ensuring a constant flow of work for the people that he works with, and wants to continue making work with, in the company.

In business terms, there is no financial impetus for the company to tour the UK or doing outreach and education work. Hofesh says they do this because he is passionate about nourishing the place in which he was developed as an artist. Also, regular funding from Arts Council England provides a financial incentive to remain UK-based. The demand for education work is such that it means that he can continually employ most of his dancers throughout the year – providing security for them. The company has a fundamental commitment to working with young people, enabling them to discover the enjoyment of working with and understanding the body.

Akram Khan Company

Akram Khan and his producer Farooq Chaudhry have created an entrepreneurial and creative dance company that enables risk-taking and a commercial enterprise to move forward hand in hand. The success of the company is based upon the star quality that Akram brings to his dynamic blend of contemporary and Kathak dance and the entrepreneurial drive provided by Farooq, which has promoted the company nationally and internationally.

From early days Akram's dance talent was recognised with a range of honours and awards. He became an associate artist at the South Bank in 2003 and in 2006 an associate artist with Sadler's Wells and both organisations commissioned work and helped with promoting Akram and the company. A strong relationship continues with Sadler's Wells and recently two DVDs have been produced of commissioned works *zero degrees* and *Sacred Monsters*.

With such outstanding talent and the desire and ability to work with the best artists such as Steve Reich, Hanif Kureshi, Antony Gormley and Nitin Sawhney opportunities to develop new ways of working outside the constraints of the funding system was important.

The organisation has three strands: a company limited by guarantee (Akram Khan Dance Company), a charity that promotes and supports education and training (**AKCT** [Advanced Kathak & Contemporary Dance Training]) and a commercial partnership (Khan Chaudhry Productions), which allows greater flexibility as to where risk and opportunity can be exploited. Both Akram Khan and Farooq Chaudhry work freelance. Surpluses can be used to

support the work of the charity and provide a cushion in lean years when the company may not be generating as much earned income.

Examples of the range of work include *Sacred Monsters* (2006), a duet with Sylvie Guillem, exploring the boundaries between two classical dance forms, kathak and ballet with additional choreography by Lin Hwai Min, artistic director of Cloud Gate Dance Theatre of Taiwan. In 2007 a reciprocal collaborative arrangement saw Akram working with Cloud Gate: *Lost Shadows* which was premiered in Taipei.

Akram was also invited by Kylie Minogue in summer 2006 to choreograph a section of her new *Showgirl* concert, which opened in Australia in November 2006, and tours to the UK (London and Manchester) in January 2007.

Akram's latest work – *in-i* – is a collaboration with Oscar-winning actress Juliette Binoche, visual design by Anish Kapoor and music composition by Philip Sheppard. It premiered in September 2008 at the National Theatre, and tours internationally in 2009.

bahok, originally a collaboration with the National Ballet of China and composer Nitin Sawhney was premiered in Beijing in January 2008. It has gained international acclaim on its subsequent world tour. Due to its success, *bahok* will tour again internationally in 2009/2010.

New Adventures

Matthew Bourne's company, initially called Adventures in Motion Pictures, began its life as a small-scale contemporary dance company, touring arts centres and small theatres around the country. With the support of initially Opera North, which commissioned the company to produce *Nutcracker* and then *Swan Lake*, which was produced with commercial investors alongside support from the Arts Council, this saw an immediate rise in scale for the company which included the longest run of a ballet ever seen in the West End, a season on Broadway and international awards, including Tony and Olivier awards.

From then, New Adventures has worked in conjunction with Arts Council England in delivering further productions within a public/private capacity – Arts Council monies supporting the project alongside commercial monies raised by the company. If profits are made, the proportion of capitalisation supported by the Arts Council goes back to the company, thereby enabling the company to continue to generate product.

New Adventures has now become an important economic component within the ecology of dance, not only with its Christmas seasons of eight weeks at Sadler's Wells every Christmas since 2002 but its touring weeks here in the UK (normally approximately 20 weeks a year) and internationally to Europe, Asia, America and Australia.

DanceEast

Fundraising for dance, particularly from the private sector, has always been challenging and most organisations, outside the large-scale companies have, for the most part, focussed their energies on trusts and foundations with little success with corporate and individual giving for revenue and capital funding. The days of large sums of lottery capital are now over and without private philanthropy, capital projects can't get off the ground unless strategically bank-rolled by local authorities.

DanceEast took the challenge of raising £8.9 million for its new DanceHouse in Ipswich, with a target of £1.6 million from the private sector, which it has achieved. Without a base of donors, DanceEast started from the ground up and developed a pool of friends and supporters through board members and staff. Through the Red Shoe Appeal, a strong

fundraising brand, DanceEast made a broad community appeal. This saw the organisation shaking buckets at football matches, a fashion show, raffle, two balls, soirees for the business community, county shows, garden parties, casino nights.

What resulted was a town, county and a region that embraced the concept of a DanceHouse and which believes it is a good thing. Whether they ever step into it or not., it is an iconic and beautiful landmark, bringing pride to a community, through an organisation reaching out to young and old with classes and workshops, bringing high-quality performances to the area. It is now embedded in the community and, people have voted by making donations, from 50p to £500,000, from the Jerwood Foundation to £100,000 from an individual requesting a studio be named after the Sir Frederick Ashton, who had made his home in Suffolk and danced at New Year's parties with the donor's mother.

Key to fundraising is networking and people, spreading the word; getting people to buy into the vision. There is no magic formula, some people are cultivated for years and no cheque emerges, some have one brief encounter and £5,000 appears. What is important is pushing the right buttons, finding out what makes people passionate about dance and in return, DanceEast being up front and honest about what we can give back.

“What we are finding, now that the building is nearly completed as we take people on site visits, is that we probably weren't good at communicating the size of our project so people are quite overwhelmed when they see the kind of space that is required of a DanceHouse. They realise it much more than expected, great value for money and a critical element in the giant puzzle that makes our cities and towns attractive for businesses to attract and retain staff and for families to make it a wonderful place to live and work.

Now the challenge is to retain these new friends and launch patron and friends schemes, something new for dance organisations, but once you have made friends, you need to hold on to them.”

Source: Assis Carreiro

3. Intellectual property and copyright

The new models of entrepreneurship described above are only a few examples of how artists are resourceful and creative in finding the material and financial resources to support their work. Whether it is work created in studios with groups of dancers or working through cyberspace using the increasing wide range of technologies available to them, dancers and choreographers must be aware of the intellectual property they are creating and the rules that apply to copyright and to data protection.

There is a range of legal issues that companies and individual artists have to deal with, particularly as dance companies are hiring and working with more international dancers, musicians and others and the promoters and venues commissioning work from them. As owners of choreographed work and users of the work of others, artists need to be aware of how they must protect their work. Issues have increased as new technology creates opportunities for work to be made between artists on different continents subject to different laws. Who owns the work, how will the copyright of the work be protected and what happens if there is a disagreement between the makers of the work?

Copyright does not protect ideas or styles. It is only the expression of that style or idea that is protected. To be protected by copyright the choreography must be original and it must be in material form. Material form means that it must be documented or recorded in some way – written down using dance notation, recorded on film or video. Sound recordings are also a sufficient method of fixing a work in material form, but are unlikely to be relevant to dance. Many dancers use special notation such as Labanotation or Benesh notation to put their choreography in material form, but the reducing costs of technology means that work can be recorded and in some cases used as promotional and marketing material on the web. When the choreography is put into material form there will also be separate copyright in the choreography, the notation as a literary work and the film or video as a cinematograph film.

Australia and the US have particular guidance for choreographers and dancers about their rights. Sadly this is not yet available in the UK, but the Intellectual Property Office website is useful as a starting point: www.ipo.gov.uk.

All dancers should be aware of their rights under copyright law. The references at the end of this chapter can provide a helpful guide.

4. Key Findings

This section of the report uses Arts Council England annual submissions and grant returns to examine trends in the subsidised sector. It also recognises dance's relationship to the wider creative economy. It is possible to see trends and shifts in the overall economy. These are useful to both the Arts Council and to the dance field to inform future strategy.

The lack of rigorous data means that only trends can be identified in reaching an understanding of how dance is working within the economy. The dance portfolio supported through the Arts Council's dance department is an important but perhaps relatively small part of the picture. It is significant, but the range of venues, arts centres and other spaces that present dance add to the dance economy and are difficult to identify.

- the economic trends show an artform in growth, not only in the subsidised sector but also in the broadcasting and commercial sectors
- there are currently 72 dance organisations that receive regular funding from the Arts Council: 23 in London; 19 across the Arts Council's North West, North East and Yorkshire regions; 20 in the Midlands and South West; and 10 in the South East and East
- regularly funded dance organisations currently constitute 10.78 per cent of Arts Council

England's overall spend, as compared to 1997/98 figures, where it was 12.44 per cent

- dance operates within a mixed economy. Arts Council funding levers in significant investment from other sources including local authorities, private sector funding, trusts and foundations and earned income. From 2004–2007, Arts Council investment comprised 32 per cent of the total income of dance agencies, venues and festivals, and 50 per cent of the total income of the producing and touring companies
- funding structures have responded to changing demands by dance artists. The investment of over £35 million through Grants for the arts has made a difference to the economy of the sector although this only comprises 9 per cent of the total funds available through Grants for the arts in the years 2004–2008. Arts Council England has invested £116,350,744 in new buildings for dance in the years 2004–2008. Match funding raised through local authorities, regional development agencies, trusts and foundations and individual donations totaled £297,473,769
- the research highlights a need for greater partnership between choreographers, dance companies and venues. More dialogue is needed between artists and audiences about the work.
- local authorities are a significant partner for the Arts Council, particularly in supporting access and participation work. There is, however, inconsistency in provision across the country
- the dance field needs to engage more effectively with the private sector about the benefit of investment in dance in order to increase private, corporate and individual giving
- new business models continue to emerge in dance but these are often seen to be particular to a company or agency and not transferable. Sharing these more effectively will stimulate innovation in both arts and creative industry contexts. They have arisen from success and the need to take more commercial advantage of opportunities that present themselves, as well as the limits of public subsidy. It is important to encourage others to think creatively about their company structures to encourage more viable and sustainable business models
- there is evidence of a transfer of dance work from the subsidised to the commercial sector. There is also linked evidence of the transfer of work from the subsidised to the commercial sector and evidence of increased employment of dancers in a range of commercially viable contexts. This leads to an increasingly diverse economy and portfolio of work for dancers and choreographers.

References

- Baumol W J and Bowen WG (1966) *Performing Arts: The Economic Dilemma* New York: Twentieth Century Fund
- Bilton C (2007) *Management and Creativity: From Creative Industries to Creative Management* London: Blackwell
- Burns, S 2007 *Mapping Dance: Entrepreneurship and professional practice in dance higher education*, Lancaster: Palatine
- Department for Culture, Media and Sport (2008) *Creative Britain - New Talents for the new Economy* London: DCMS. Online at www.culture.gov.uk/images/publications/CEPFeb2008.pdf
- Dance Heritage Coalition Inc (2003) *Copyright primer for the dance community* –. *Washington, D.C.* online at www.danceheritage.org/publications/Copyright-Primer.pdf
- Giles, K (2005) 'Shall we dance - dancing and copyright law' *ART+law*, March. online at www.artslaw.com.au/artlaw/Archive/2005/05DancingAndCopyrightLaw.asp
- Hesmondhalgh, D (2002) *The Cultural Industries* London: Sage
- Intellectual Property Office (2009) *About copyright* online at www.ipo.gov.uk
- Siddall J (2001) *Dance in the 21st century: present position, future vision*. London: Arts Council England
- Throsby, D (2001) *Economics and Culture* Cambridge University Press

PART FIVE: Ecology

'Ecology n. the branch of biology concerned with the relations of organisms to one another and to their physical surroundings.' (Concise OED 2001)

1. Introduction

Dance deals in the generation of intellectual property through original choreography that is then performed by dancers in live, filmed and broadcast contexts. The performance is the result of many other processes that are essential to making it possible, including management, technical support and training and education.

This means that the dance ecology is complex. A career in dance can be multi-faceted and unpredictable. This is not a new phenomenon and has been noted in many dance and performing arts research documents over the past 20 years (Devlin 1989; Clarke and Gibson 1998; Siddall 2001; Burns 2007). The field is an aggregation of many smaller micro-worlds or sub-communities, a social network emerging from the co-operation of these micro-worlds all with greater or lesser knowledge of the entire network.

These sub-communities are perhaps best viewed as *art worlds*, a socio-economic network. Becker (1984) argues that a specific art world comprises all the people whose activities are necessary for the production of the characteristic works that the world would define as art. His theoretical approach therefore begins with a broad definition of 'art' as the collective activities constituting the production processes of art, and not the end product alone:

'All art works involve the cooperation of everyone whose activity has anything to do with the end result. That includes the people who make materials, instruments, and tools; the people who create the financial arrangements that make the work possible; the people who see to distributing the works that are made; the people who produced the tradition of forms, genres, and styles the artist works with and against; and the audience. For symphonic music, the list of cooperating people might include composers, players, conductors, instrument makers and repairers, copyists, managers and fundraisers, designers of symphony halls, music publishers, booking agents, and audiences of various kinds.'

*'The artist thus works in the centre of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others a cooperative link exists.'*⁴⁴

The dance ecology is therefore best understood as being concerned with the social interaction of the people who work together to make dance possible.

⁴⁴ Becker (1984) p 25

Ryan (1992) examined the organisational dimensions of the cultural industries in detail and proposed that, while the creative stage of making cultural products used to rest with the individual, in an era of more complex production it is nearly always carried out by a 'project team'. He suggested that four roles and functions were required within this team and this links to the notions of interdependence proposed by Becker (1984). We have developed this model to reflect the project team in the dance field.

Roles	Functions – as Ryan	Examples – applying model to dance
Primary creative personnel	Primary creators of ideas and concepts	Choreographers, composers, designers
Technical craft workers	Creativity is involved but not the conception of ideas	Dancers, set makers, costume makers,
Creative managers	Brokers and mediators between 'owners' and creative personnel	Producers, arts managers, executive producers
Owners and executives	Power to hire and fire and fund	CEOs and boards/funders, investors

Table 41: Dance field: workforce

However, we also recognise that this team depends on another key group within the workforce, those that teach, train and develop those who make the work. We have called these 'learning catalysts'.

Learning catalysts	Teaching, training, facilitating and developing the workforce	Animateur, community dance worker, youth dance leader, ballet teacher, higher education lecturer, teacher, trainer
--------------------	---	--

Table 42: Learning catalysts

What we knew of the workforce at the onset of this mapping research was limited. Research carried out in 2006 by Susanne Burns and commissioned by Palatine⁴⁵, the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy, highlighted:

⁴⁵ PALATINE is the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy

'The dance world shares many characteristics with other sectors of the creative industries:

The sector is highly fluid characterised by rapid change.

It comprises a small number of large enterprises and a large number of small enterprises and predominantly comprises self employed individuals Permanent employment is declining and self employment and flexible employment is increasing, with multiple job holding and portfolio careers becoming a norm. The sector exists in a state of uncertainty and complexity and therefore constant evolution and adaptation is required of its workforce that needs to be multi skilled with transferable skills, capable of managing portfolio working as well as able to carry out more than one role.

'This means that individuals who wish to pursue careers in these labour markets must be entrepreneurial and innovative. They have to create new styles of work, explore new ways of working that give them access to future employment opportunities or resources, diversify by finding new employment areas. This has been called "career resilience".

The report published by Palatine, *Mapping Dance: Entrepreneurship and professional practice in dance higher education*⁴⁶ sought to quantify the nature of the dance world of work. The research found that there was no robust up-to-date data on the numbers of people working within the profession. The most recent study to estimate dancers' employment, Birch, Jackson et al (1994), estimated that, in 1993, the numbers employed in dance performance at any one time was about 1,000–1,500, with a total workforce including teachers of dance of about 20,000–25,000.

It is notoriously difficult to measure employment within the cultural and creative industries. This is because of the fragmentation of work within the overall field, where individuals often hold down more than one job, what Towse (1996) called 'multiple job holding', work across sectors and work on short term contracts. As Myerscough (1988) noted, '*The difficulties of measuring irregular and part time work and self employment, which characterise many sectors of the arts, are virtually insurmountable.*'

Many dance workers therefore operate what have been termed as 'portfolio careers', defined as 'no longer having one job, one employer, but multiple jobs and employers within one or more professions' (Hansen, 2009) and comes from the concept of displaying a 'portfolio' as 'a collection of different items, but a collection which has a theme to it' (Handy, 1989). This idea of having a portfolio career is symptomatic of the working life of a dancer (Clarke and Gibson, 1998).

⁴⁶ Burns S, (2007) *Mapping Dance: Entrepreneurship and professional practice in dance higher education*, Lancaster: Palatine

The implications of this are that we cannot assume that one individual would fulfil one role and this therefore makes any attempt to quantify the dance workforce in a precise way difficult if not impossible.

The Culture, Media and Sport Committee (House of Commons 2004) reported that the dance sector currently employs approximately 30,000 people including performers, teachers, support workers and administrators. Burns (2007) explored this figure further in an attempt to identify the numbers engaged in different areas of work using a range of diverse sources in order to extrapolate more up to date data and reported that:

‘Dance UK currently suggests on its website that the sector employs a total of 30,000 people.’⁴⁷ However, the numbers actually engaged as dancers appear to be relatively similar to those noted by Birch, Jackson et al. In the 52 small/ medium scale companies listed by the British Council Directory there are approximately 700 dancers. According to the recent Equity membership survey, 2,500 members described themselves as dancers. The major companies: Royal Ballet, English National Ballet, Birmingham Royal Ballet, Northern Ballet Theatre, Scottish Ballet and Rambert will employ approximately 300 dancers at any one time. 600 are estimated to be employed in commercial theatre productions.’⁴⁸

The research summarised this in the following table:

		SOURCE
TOTAL EMPLOYED IN DANCE SECTOR	30,000	Dance UK
TOTAL PERFORMERS	2,500	Equity Members’ Survey/ ARTS COUNCIL ENGLAND annual returns for regularly funded organisations
TOTAL TEACHERS	22,500	Foundation for Community Dance/dance awarding bodies/higher education statistics/ estimates of specialist dance teachers in schools
TOTAL ‘SUPPORTING’ DANCE – Management, choreology, notation, therapy, history/archive etc	5,000	Assumption that the remainder are engaged in other activity to workforce development or production

Table 43: Employment in dance-related work

(Source: Burns, [2007])

⁴⁷ <http://www.danceuk.org/metadot/index.pl?id=22529&isa=Category&op=show>

⁴⁸ Burns (2007) p11

It is evident from this that, despite the primacy often designated to the performer and choreographer, these people make up a relatively small proportion of the dance labour market. The market demand appears to be for dance practitioners who can teach, facilitate dance work in community contexts and manage and produce the work:

'When most people think of careers in dance, two possibilities immediately spring to mind: dancing professionally and teaching. These are undoubtedly the mainstays of the dance world and yet, dance related work extends beyond them, encompassing a range of interests and skills. The largest group employed in the dance world (estimated at around 75%) is teachers of dance.⁴⁹ There are also a myriad of people supporting dance including those managing, presenting and organising it, those offering dance therapy, journalists and critics.⁵⁰

This raises some interesting issues. There is a persisting perceived primacy of the artist within the field and this represents a hierarchy that resonates with Bourdieu's theory (1994) that authority within a given field is inherent in recognition. It is arguable that within the dance field the choreographer and the performing dancer attain recognition whilst the teacher, manager, choreologist and physiotherapist rarely attain the same level of recognition. And yet, without them, the processes outlined earlier within this paper would not be possible. There is a need within the dance field to adopt a wider notion of working in dance.

Furthermore, this data raises issues around training for dance, which is currently primarily focused on the training of dancers and choreographers rather than managers, teachers and educators (Burns 2007, Bates 2008, Cross 2009). In 2007/08 we can estimate that more than 8,000 people were training on dance programmes within the further and higher education system and within vocational dance schools. With less than 2,500 performers engaged at any one time this is somewhat worrying and indicates an over-supply of labour into the field whilst also suggesting there may be an under-supply of high-quality teachers in the key area of workforce development. There is a widespread perception within the field that the dance workforce is not fit for purpose and there are a number of initiatives currently underway to address this, including major interventions by Youth Dance England, the Dance Training and Accreditation Project and the National College of Community Dance being developed by the Foundation for Community Dance.

This research formed a baseline for stage two of the Dance Mapping research, which included a major workforce survey.

⁴⁹ It is worth noting that one of the major successes of the dance sector has been the massive expansion of the community dance movement over the last 30 years. The sector has grown enormously and continues to expand and diversify. In turn, this has stimulated a considerable amount of activity in creating employment structures and opportunities. The Foundation for Community Dance has 1472 members: 1189 individuals and 283 organisations that represent some 4,500 professionals working within community dance.

⁵⁰ Burns (2007) p 12

2. A diverse workforce

Dance in England has developed within an evolving cultural history, which is characterised by diversity and multiculturalism. From this multicultural richness dance as a form is represented by a massive range of different genres from English Folk dance, to classical South Asian Dance, flamenco, hip hop and urban styles through to belly dancing, Latin dance and dance styles from the African Diaspora. In addition, we are seeing new aesthetics emerging from disabled dancers and makers, whose work is challenging perceptions of dance.

Arts Council England has been working in partnership to diversify programming, staffing, audiences, communications and engagement in the arts sector as well as supporting and fostering talent from priority groups. A wide range of diversity-related initiatives have and are taking place, including Arts Council England initiatives Turning Point (the review of visual arts strategy), decibel, Inspire, the GAIN project (to diversify boards), and the Cultural Leadership Programme, which includes the Powerbrokers initiative that supports emerging and established leaders in the cultural and creative sector. Arts and cultural organisations have also been supported through the *Respond* programme in developing their own race and cultural diversity action plans. This broad thrust is also reflected at regional level in the development of cultural diversity plans and initiatives.

This has taken place within a context of a massive shift in demographic. A recent report by the Change Institute for Arts Council England, *Where to Next?*, (2007) draws attention to the following shifts.

- The UK is continuing to experience historically high levels of migration with a net increase of 189,000 last year, with 574,000 immigrants arriving and 385,000 emigrants in 2006.
- The profile of the UK domestic population is also changing. A Cabinet Office report in 2001 mapped out the impacts of generational change in Black and minority ethnic communities and the role in the labour force that painted the picture of an aging demographic profile of ethnic minority groups increasingly driving the working age population of the UK.
- The context for female participation in the labour force has also changed. Office for National Statistics figures show that there are now 30.7 million women (51.0 per cent) compared with 29.5 million men (49 per cent).
- There are 6.9 million disabled people of working age in Britain, one fifth of the total working age population. Fifty one per cent (3.5 million) are men and 48 per cent (3.3 million) are women. There has been a gradual increase in the size of the working age

disabled population over time, from 6.4 million in 1999 to 6.9 million in 2006 – a growth of 8 per cent over a seven year period.

- The 2001 census showed that for the first time there are more people over 60 than there are children. It is also clear that people are not only living longer but remaining fit and active for longer into retirement whilst the range of pressures for a rising pension age presents major challenges to received wisdom about normal working ages and life phases.

The report states that there is a:

‘...massive, complex and changing agenda for equality and diversity issues. The significance of changing demographics, economic and social trends both in shaping and being shaped by public policy and institutional responses to a changing world can be seen. In particular it is possible to see that discrimination is not only multiple, operating at different levels and in different ways, but can change form and shape as new groups become visible entering or moving on a social landscape.’

This changing UK demographic has undoubtedly influenced our artists and arts organisations and will continue to impact in the future in relation to diverse practice and aesthetics. Dance is a major form of expression and as such it is a rich manifestation of the notion of ‘multiculturalism’, rooted in an understanding that society consists of multiple cultures, based on gender, race, ethnicity and disability. Dance appears to offer an intrinsic expression of the value of diversity to individuals, organisations, the field and society as a whole. It is reflective and relevant to the key issues and culture of contemporary Britain. Artists such as Jonzi D, Shobana Jeyasingh and Akram Khan create diversity through the incorporation and development of new forms, ideas, voices and viewpoints and this has been one of the fundamental drivers of innovation within the artform.

At the other end of the spectrum, it is perhaps significant that the recent televising of *Britain’s Got Talent* saw a young dance group from Essex, Diversity, being voted winners.

The dance workforce is therefore diverse. Many of our major artists come from diverse backgrounds and the workforce survey carried out for the Dance Mapping research highlights a predominantly female workforce with significant evidence of life long engagement by the increasing group of active retired people (5%) working within the field.

The workforce survey asked about engagement with different genres and whilst this highlighted that the majority of respondents engaged with contemporary dance, it also highlighted the wide range of diverse forms and practices referred to above:

Contemporary	516	64.3%
Creative	253	31.5%
Other	206	25.7%
Ballet	148	18.5%
Urban/street	139	17.3%
Folk dance	123	15.3%
Musical theatre	71	8.9%
South Asian dance	50	6.2%
African Diaspora	45	5.6%
Ballroom	29	3.6%

Table 44: Engagement with diverse genres

Source: Dance Mapping workforce survey (2009)

Research carried out by Arts Council England in 2008 to provide evidence to the Home Office highlighted the crucial importance of overseas performers to the dance workforce. Whilst some of the performers had trained in England, many had not. The major ballet companies employed between 15–32% of their workforce from a wide range of countries including South America, Japan, Taiwan, Australia, South Korea, Russia and other parts of Europe. South Asian dance companies appear to be heavily reliant on artists trained in India, with one stating that 40% of the workforce were working on visas. The smaller companies appeared to depend less on overseas dancers but there was still a significant number of dancers being contracted from USA, Australia, Japan, Taiwan and Europe.

It is for this reason that in future the categorisation of ‘contemporary dance’ must be wide and all-embracing.

3. Identification of issues

An initial environmental analysis of the dance field, carried out during stage one of the mapping research, highlighted the following five key issues being faced within the field.

Perception and confidence

- The way the field sees itself is rooted in a historical perception that dance is lagging behind other fields and needs to catch up and yet it is a world leader in some areas, such as education, community and participatory dance
- Confidence is lacking and this is often reflected in the language used to describe ourselves – ‘Cinderella artform’
- Whilst contemporary dance may be a relatively young dance form in England, the overall field of dance has a much longer history – with folk forms, ballroom and ballet

having greater confidence in their tradition and place within the field of the arts. These multiple identities should engender greater confidence in the field as a whole.

Workforce development

- Career development for dancers and choreographers whose performing lives may be short is poor. There are limited opportunities for dancers to develop long-term sustainable careers in the field. There are also differential levels of support for artists at different stages of their careers.
- Workforce development interventions are currently being driven by perceived skills shortages in key areas, by the leadership agenda and the market need for teaching skills. It is therefore largely reactive.
- The workforce appears to be largely drawing on individuals who are trained primarily as dancers and, although these people may develop choreographic, management or educational careers, the skills required for these careers are garnered on the job.
- The field has a wide range of strategic agencies, which provide important structural support for the workforce and membership of them is stable if not growing
- The field is predominantly female and there are too few men training to dance and taking part in dance
- Leadership in the dance field is at chief executive officer and artistic director level and is predominantly male. Julia Carruthers' article 'Invisible Imports' – *Arts Industry*, March 2009, highlighted the anomaly that in a sector with a majority of women, many of those at the top and in the spotlight are men.

'It was bad enough that in the Evening Standard's line up of 1000 Most Influential People the tiny dance list featured as a kind of footnote to theatre, tucked in just before the health section. Worse still was the dispiriting fact that all the names on the dance list were men.' (Julia Carruthers, 2009)

Supply and demand

- There is strong evidence that there is a mismatch between supply and demand in relation to the dance workforce. Existing training does not appear to be providing the workforce required within the field.

Diverse working patterns

- There is growing evidence of cross-sector working of portfolio dance workers
- Yet income levels remain low.
- There is a continuing London concentration of the dance field.

Leadership

- Dance appears to lack the key 'leaders' and 'influencers' that are evident in other sectors.
- Most dance 'stars' are from the ballet sector, with one or two notable exceptions.
- Whilst there are many mature artists and managers within the field, in general their perceived status appears to remain low.
- There are no mechanisms for supporting 'mature statespeople' and this appears to affect the field's ability to advocate for dance and achieve more impact.

The workforce survey and other research carried out during stage two sought to test these hypotheses.

4. The market place

The pattern of production and set of processes outlined in Table 1 are supported and made possible by a diverse workforce of skilled practitioners, whose collaborative effort generates the product. In turn these processes are carried out within organisations which form the employment market place for the workforce.

Thus, the market place for the dance workforce is comprised of the production and touring companies, commercial producers, the network of agencies, the local authorities and community dance agencies that provide regular informal provision, the informal and formal education sectors including the private sector, schools and further/higher education, the health sector, criminal justice system and other public bodies that engage dance as part of their work and the commercial sector including broadcast, film and television, music industry, fashion and games development. Furthermore, digitisation is adding further demands and new digital media forms that add a new dimension to the market place are emerging.

The data collated by Arts Council England on its regularly funded organisations portfolio shows a shifting employment pattern within the regularly funded companies. Employment appears to have grown over the three years in question, but this is not always the case as the number of organisations in the portfolio has increased.

What has happened is that the permanent core has decreased and more people are being employed on a temporary contractual basis. In 2006/07 on average organisations employed 7.5 permanent artistic staff as opposed to 8.4 in 2004/05. In 2006/07 on average organisations employed 3.4 permanent managers as opposed to 3.8 in 2004/05.

Contractual staff has expanded with an average of 32 artistic staff in 2004/05 and 38 in 2006/07 and an average of 1 contracted managerial staff in 2004/05 and 1.4 in 2006/07. 8.6 artists were commissioned in 2004/05 and 9.6 in 2006/07. 34.6 artists were contracted to carry out education and participatory work in 2004/05 and in 2006/07 this rose to 45.7 artists.

Year	Permanent		Permanent other staff	Contractual artistic staff	Contractual managers	Contractual other staff	New work: number of commissions	New work: number of artists commissioned	Artists delivering education and participatory work	Educators delivering education and participatory work	Total number of Regular Funded Organisations
	artistic staff	managers									
2004 - 05	554	254	578	2,109	68	669	354	569	2,281	995	66
2005 - 06	591	270	595	2,087	52	929	327	661	2,236	1,389	76
2006 - 07	580	263	627	2,932	110	870	457	743	3,523	1,018	77
Total	1,725	787	1800	5,043	230	2,468	1,138	1,973	5,806	4,402	219

Table 45; Regularly funded organisations employment data

We can also see that the market place is growing as more public agencies begin to see the potential value of dance as a tool as well as for its intrinsic value.

Recent research for the Dance Training and Accreditation Partnership (DTAP) provided a survey of dance in schools and found significant growth in provision across a range of sectors that was leading to demand for a workforce equipped and qualified to teach.⁵¹

It found from the PESSCL (PE, School Sport and Club Links) survey data produced by Youth Sport Trust in 2006⁵² that 96.3% of the schools across the School Sports Partnerships (SSPs) currently provide dance during the academic year. There appears to be little differentiation in provision across the government regions, with the exception of London.

	Government region									Total
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside	
Dance not provided (% of schools)	2.4	3.2	6.0	3.6	3.8	3.7	3.4	3.5	3.4	3.7
Dance provided (% of schools)	97.6	96.8	94.0	96.4	96.2	96.3	96.6	96.5	96.6	96.3

Table 46: PESSCL data 2006: Dance provision

⁵¹ Unpublished report

⁵² PESSCL Survey 2006: Data provided by Youth Sports Trust

40% of schools within the SSPs had links to clubs offering dance. Club links are more varied across the regions with the lowest number being in the East Midlands and the highest in the North East. The new primary school curriculum, which includes dance, will impact upon demand for new skills.

	Government region									Total
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside	
No dance club links (% of schools)	70.7	58.7	58.1	45.4	54.6	64.8	62.8	62.3	58.1	59.9
Dance club links (% of schools)	29.3	41.3	41.9	54.6	45.4	35.2	37.2	37.7	41.9	40.1

Table 47: PESSCL data 2006: Dance club links

The majority of the partnership development plans contain dance as a key plank and this means that there is a massive market for appropriately qualified and experienced practitioners to support the programmes. However, the Dance Training and Accreditation research noted that *'There is considerable anecdotal evidence to show that the lack of benchmarks and accredited provision inhibits the ongoing development of this work and means that employers are contracting the same practitioners on a regular basis as a means of ensuring that standards are maintained. This is clearly an issue in a growth area where we can predict further growth and demand in coming years.'*

The DTAP research found that the growth in specialist schools and colleges was also adding to this potential market for the dance practitioner. 2693 schools were designated as specialist in 2007:

Arts	439
Business and enterprise	233
City technology college	2
Combined	93
Engineering	54
Humanities	92
Languages	222
Maths and computing	249
Music	22
Science	296
Special educational needs	41
Technology	585
Total	2693

Table 48: Specialist schools⁵³

This expansion and increasing specialisation appears to have led to a major growth in the popularity of dance in the curriculum, which can be evidenced in the numbers of students taking public examinations.

GCSE					A level			
	Total	Increase	Total Increase			Total	Increase	Total Increase
2001	7003				2001	844		
2002	8266	18%			2002	975	15.5%	
2003	10260	24.1%			2003	1202	23.2%	
2004	13574	32.3%			2004	1338	11.3%	
2005	15730	15.9%			2005	1513	13.1%	
2006	17135	8.9%	144.7%		2006	1725	14%	104%

Table 49: Exam entries⁵⁴

In 2006, 313 arts colleges entered 5,757 students and 207 sports colleges entered 3,275 students. 555 other schools entered 6,835 students. This growth in popularity for dance has created a huge 'market' for the skills of the dance artist/ practitioner. There are three principal reasons for this:

⁵³ Richard Jones W (2007) 'The changing face of education in England and the possibilities for dance' *animated*, Summer

⁵⁴ Richard Jones, W (2007)

- the lack of dance specialists with QTS available to carry out the work
- the positioning of dance within PE departments where teachers are not dance specialists
- the introduction of dance into the new primary school curriculum.

It is unfortunate that this unprecedented growth in dance provision is occurring at a time when formal training for specialist dance teachers is being cut. The places for initial teacher training (ITT) in dance grew in 2004/05 and 2005/06 but have since been cut.⁵⁵

ITT PLACES				
	Dance		PE	
03/04	37		1469	
04/05	70		1412	
05/06	82		1377	
06/07	72		1243	
07/08	61	+24	1114	-355

Table 50: Initial teacher training places

The implications of much of this for the market place is of great significance to this Dance Mapping research as it suggests that **the market demand is for a very particular kind of workforce, those that can teach and lead workshops in a wide range of formal and informal settings. Future strategies for dance will need to consider this considerable growth area both in terms of workforce development and progression routes for young people into dance.**

The environmental analysis suggested that there is strong evidence that there is a mismatch between supply and demand in relation to the dance workforce. Existing training does not appear to be providing the workforce required within the field.

4. Training and development

Dance training has changed and evolved over the past 80 years but since the 1960's training opportunities have grown exponentially. Research carried out by Bates (2008) stated:

⁵⁵ Source: Teacher Development Agency (TDA) website

'An art-form once reserved for the few is now being accessed, in a variety of forms, by up to 26% of adults aged 16 and over (CMSC, 2004). As well as dance companies receiving more funding from Arts Council England there are more opportunities for young people to engage with the art-form. By the 1990s dance became included in the National Curriculum and is currently compulsory for Key Stages 1 and 2 and optional at Key Stages 3 and 4. It is also the only area of the Physical Education curriculum that has an accredited GCSE (ibid p.10). More recently the Centre of Advanced Training scheme has been developed to offer residencies to children showing exceptional talent in dance, aiming to give potential dancers a chartered route into full-time dance training.'

Training provision therefore takes many different forms, from local dance schools to further and higher education offering a range of diplomas and degrees, conservatoire training and the centres for advanced training. The range of choice can be confusing and is not cohesive for those seeking to pursue training opportunities.

Higher education provision

The numbers of students on higher education programmes has increased exponentially over the last five years. Research carried out for Palatine in 2006 highlighted the fact that :

'There has been a 43% increase in overall student numbers, 51% in full time undergraduates since 2002/03 and this denotes an unprecedented expansion in HE dance provision. When this is compared with the size and scale of the sector outlined above it is apparent that the number of graduates from the 2004/05 cohort will almost match the total number of dancers in work at any one given time. This suggests that HE must address the demand side of the equation curricula if these graduates are to be employable.'

As the revised figures show in the table below the numbers of students in dance higher education programmes has now increased to 3,645. the last five years.

	ALL	FT UGs	FT PGs	PT UGs	PT PGs	MALE	FEMALE
O2/O3	1850	1540	80	110	115	325	1520
O3/O4	2115	1790	85	115	125	290	1825
O4/O5	2640	2335	90	95	115	340	2300
O5/O6	3170	2850	140	65	115	420	2745
O6/O7	3645	3265	160	85	135	445	3195
% increase	97	112	100	-23%	17	37	110

Table 51: Overall student numbers: Dance undergraduate and postgraduate programmes

Source: HESA Statistics

It is possible to identify several key trends from this data:

- There has been major growth in the number of undergraduate (112%) and postgraduate dance students (100%) over the five-year period.
- The largest increase (112%) is in full time undergraduates whilst part-time study has decreased by 23%.
- Postgraduates have doubled over the period.
- The number of female students (88% in 2006/07) has increased as an overall percentage by 110% whilst male students continue to represent the smaller overall percentage (12% in 2006/07) and have only grown at a rate of 37%.

When we compare this growth in dance with that of other performing art subjects we can see that dance is growing at a significantly higher rate.

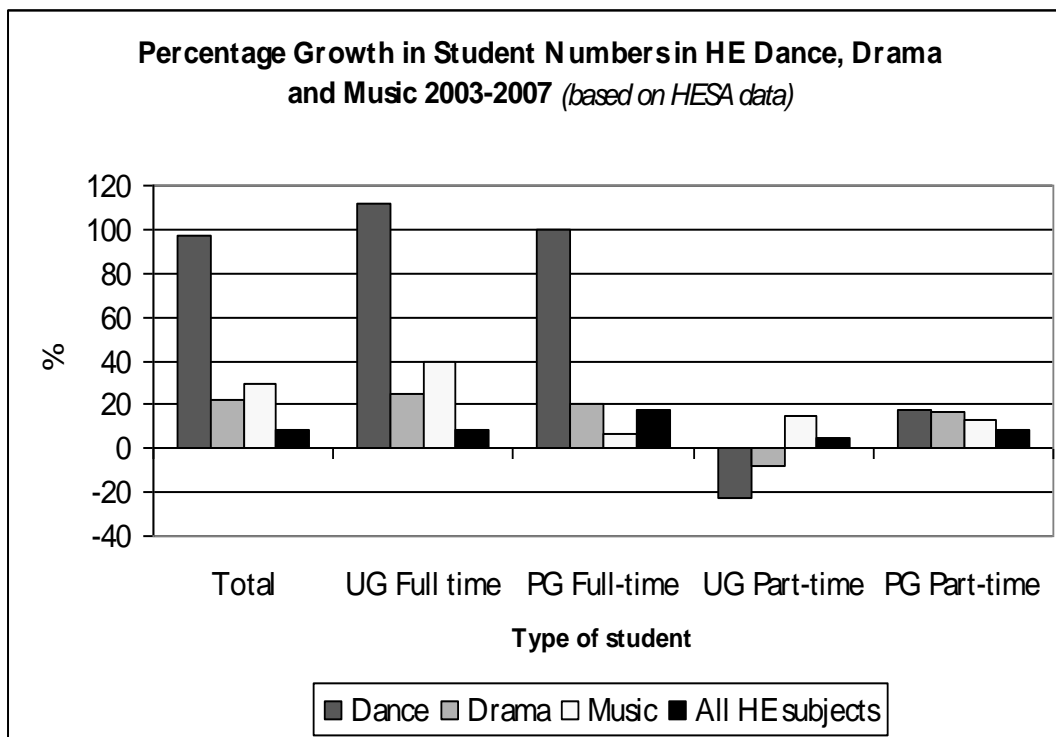


Figure 12: Percentage growth in student numbers in higher education dance, drama and music 2003–2007

Source: Burns (2007)

In this context, the question must be whether the programmes being studied prepare the student for the dance world of work.

	Palatine research 2007	Web search 2008
Institutions offering dance at FE/HE and vocational levels	80	83
Higher education institutions	43	42
Further education institutions	23	23
Vocational schools	15	18
Number of CDET accredited institutions	15	15
CDET Accreditation of higher education courses	7	5
BA single Hons programmes	55	52
BA top up programmes	8	12
Foundation degrees	22	18
HNC/D	7	9

Table 52: Tertiary dance provision

In recent research carried out by Sheila Cross she stated:

*'Currently no less than 477 courses in dance are listed on the UCAS website. These are run by 42 Universities and 23 FE colleges, plus six other institutions, including LIPA and the Royal Academy of Dance. This total of 71 providers compares with the 22 organisations offering HE courses eight years ago. In addition, major dance academies such as Laban, London Contemporary Dance School and the Northern School of Contemporary Dance and some accredited dance and performing arts schools offer specialist degrees outside of the UCAS system.'*⁵⁶

Analysis of this provision reveals many combined programmes with dance alongside a diverse range of subjects including business and management, marketing, visual arts, languages, criminology, music, psychology, film studies and drama. Several less predictable combinations appeared, such as dance and waste management or equine studies.

Of the single honours programmes, three specialised in community dance⁵⁷ and there were five degrees in dance education⁵⁸ although there are several opportunities to combine dance with education in a joint degree.

Several recently developed programmes are worth highlighting: a BA in Dance Practice with Digital Performance at Doncaster, BA Street Arts at University of Winchester and BA Dance: Urban Practice at University of East London. These programmes seem to reflect a recognition that the dance field is changing.

⁵⁶ Cross S (2009) *Dancing Times* March

⁵⁷ Teeside, Suffolk and Birmingham

⁵⁸ University of Sunderland, RAD x 2, Canterbury Christchurch, University of Central Lancashire,

However, the largest group of programmes are dance performance, contemporary dance and choreography. In other words, the largest percentage of the students is training as performers and choreographers.

The research carried out by Cross (2009) uses graduate destination data collated by HESA to highlight what happens to these students.⁵⁹ She found that over a three-year period (2005–2007) only about a quarter of graduates for which there was information went straight into a job related to dance. Cross found that the majority of those in dance related jobs were teaching either in schools, community contexts or in the private sector.

	Dance related jobs	Non relevant jobs	Further study/ training
2005	33%	47%	20%
2006	22%	58%	20%
2007	24%	60%	16%

Table 53: Student progression into work

This is of great importance to the field. If graduates are moving into teaching but their undergraduate programmes are training them as dancers and choreographers, are we training a workforce that is fit for purpose?

And how are dance professionals engaging with the higher education sector? The research carried out by Palatine concluded:

- *‘The majority of courses surveyed have close links with professional dance organisations and/ or professional dance companies. Students are gaining professional practice through projects which appear to support the dance world’s need for resources*
 - *‘There are few ‘pure’ academics working in the field. This practitioner emphasis suggests courses are well connected to the dance world and respond and adapt rapidly to its needs’*
- (Burns, 2007)

The following illustration serves to highlight this point.

⁵⁹ It should be noted that there are significant limitations to the HESA data as it is a snapshot six months after graduation and therefore does not give a clear picture of long-term career development. Similarly, not all graduates respond to the survey and it is likely that it is the less successful ones who don’t respond. This therefore means that figures may be significantly skewed and may represent a better picture than the reality.

Chitraleka Bolar

Chitraleka Bolar's relationship with Birmingham University was the result of a long standing friendship from her dance and education studies at Birmingham Polytechnic. At that time Chitra was looking for a base for her company. In exchange for some teaching a module for the Creative Arts BA she was given an office from which she could run her company and storage spaces for costumes.

The decade-long association has been very positive for Chitraleka and her company. The free space has been a great financial benefit. For a long time she also had use of the drama department's studio on Sunday, which meant that the company could rehearse. This relationship has also networked her into an international lecturing circuit. This summer she will go to Cape Town to give a lecture on women and girls and physical education.

Having a home in an academic environment has impacted on her creatively. The result of being located near the science department can be seen in her works, for example a piece titled the *Story of Carbon*. She is currently touring her second piece of science influenced work, called *From Stardust to Life*, also influenced by the religious education department, near whom she has also been situated.

She now holds workshops for the Postgraduate Certificate of Education (PGCE) course, advising students about how they can use artists in schools, and the expectations they should have when working with dance artists. As a result of teaching future teachers she has been invited to a number of ex-students' schools to do workshops. Most of her students are PE teachers, and have not had any professional dance training. For many, Chitra has given them their first taste of Indian dance. Through these workshops she feels she has broadened students' understanding of what is achievable with the body and how dance can be used.

The role of higher education in leading research for the field is also worthy of mention. For example, Coventry University has recently obtained £500,000 of research funding to develop a digital archive of Siobhan Davies' work:

'The project will create an online digital archive of the materials from one of the leading dance companies in the world. The project is funded for 30 months by the AHRC and will use the latest technology to create a thought provoking and innovative online collection. The archive will include video, image and text based materials from the company and will allow researchers, practitioners and students to explore the vast amounts of work that has been created since the 1970s.' (<http://www.coventry.ac.uk/researchnet/d/282>)

These partnerships appear to be growing and are adding value to the field.

Centres for advanced training

Through the Music and Dance scheme, the DCSF is currently offering support to over 1,600 exceptionally talented young dancers and musicians to attend a specialist residential school, choir school, junior department of a music conservatoire or centre for advanced training.

'The aim of the scheme is to help identify, and assist, children with exceptional potential, regardless of their personal circumstances, to benefit from world-class specialist training as part of a broad and balanced education, which will enable them, if they choose, to proceed towards self-sustaining careers in music and dance.' Music and Dance Scheme Advisory Group's Report 2000/01

There are currently nine centres for advanced training (CATs) in dance, spread across the country. The aim of the CATs is to provide access to high-quality vocational training for young people at a local level that is affordable and that will develop talent to feed the conservatoires.

The **centres for advanced training** (CATs) are organisations or consortia of organisations/partners that include existing Saturday provision at junior departments of music conservatoires and new weekend schools, after school hours and holiday courses for young musicians and dancers. They provide children with local access to the best available teaching and facilities alongside strong links with the music and dance profession. They ensure that children who are talented and committed dancers and musicians have appropriate, tailor-made, specialist provision even if they do not choose to attend specialist boarding schools.

<http://www.dcsf.gov.uk/mds/index.shtml>

This investment, along with the investment in the Dance and Drama awards (DaDa) are of major significance to the development of the future dance workforce.

The DaDa awards were introduced in 1999. They are a scholarship scheme, funded by the Learning and Skills Council. Their purpose is to increase access to dance, drama and stage management training for all sectors of the community. It means that up to 58% of students in an 'independent' class which does not attract state higher education funding, may – given the approval level of talent – be eligible for an award which helps with fees and maintenance.

Private sector

Research carried out for this mapping research in partnership with Council for Dance Education and Training attempted to quantify the private dance sector by mining data from

their membership. This reveals a massive workforce, working across the private sector awarding bodies along with a significant number of teachers in training within the sector.

The numbers of students in further education training and accredited vocational dance training can be added to the numbers of students within the higher education system and we can see that we are training nearly 10,000 people in dance a year.

	2008
Registered dance teachers ⁶⁰	16,500
Students on accredited vocational dance/ musical theatre training	2,066
Students on private dance teacher training ⁶¹	7,941
Students on FE training programmes in dance and/ or musical theatre	4,171

Table 54: Numbers working and training in the private dance sector

6. The workforce survey

The dance workforce survey was carried out between December 2008 and January 2009, using an online survey circulated through the national agencies to their members and through all the production and touring companies to their workforce. This meant having the potential to reach those working at all stages of production. It also meant being able to reach those working within the field who may not be paid for their work, for example, those leading amateur dance activity. This was a category of activity within the field that it was felt necessary to begin to measure and capture.

The workforce survey, which received 808 responses, revealed the following headline findings:

The workforce is concentrated in the south of England with 25% claiming London as their home region and a further 24% the south-east. This compares with only 9% in the north-west and 3% in the north-east.

⁶⁰ CDET believes this to be a minimum number due to incomplete returns from the awarding bodies.

⁶¹ Some of these are on post-18 programmes and others may be taking vocational graded examinations that prepare for teaching.

London	200	25%
South East	187	23.4%
South West	75	9.4%
Yorkshire	75	9.4%
North West	73	9.1%
East Midlands	71	8.9%
West Midlands	50	6.3%
East	43	5.4%
North East	25	3.1%

Table 55: Distribution of the dance workforce

Source: Workforce Survey 2009

The workforce is predominantly aged 25–35 (36%) with 13% aged 20–26 and 27% aged between 36–50, and 24% aged 51 and over.

20 - 26	101	12.7%
25 - 35	287	36.1%
36 - 50	218	27.4%
51 - 65	149	18.7%
65+	40	5.0%

Table 56: Demographic of dance workforce

Source: Workforce Survey 2009

Of the sample, 22% did not earn a living through dance and can therefore be assumed to be amateur dancers working in folk, social and dance related exercise.

Employed in dance	333	41.3%
Self-employed in dance	282	34.9%
Not employed in dance	177	21.9%
Self-employed in arts, incl. dance	84	10.4%
Employed in arts, incl. dance	57	7.1%
Active retired in dance	6	0.7%
Active retired in arts, incl. dance	4	0.5%

Table 57: Earning a living through dance

Source: Workforce Survey 2009

Of those that did earn a living exclusively through dance, 35% claimed to be self-employed and 41% were employed. A little over 1% were active retired.

Of those earning a living through dance, 23% earned less than £5,000 in 2008/09 with 38% earning between £5,000 and £20,000. Only 13% of the sample earned more than £30,000 from dance.

Of the sample, 38% claimed to spend some working time in management, 42% spent time choreographing and 38% performing as a dancer. 36% taught in schools, 28% in higher or further education and 24% in the private sector. 20% spent time producing and 8% in dance therapy.

2.5% of all respondents said they spent 100% of their time teaching in schools, whilst under 1% of all respondents said they spent 100% of their time performing as a dancer. 7.3% said they spent 100% time in management – 83% of these were employed in dance, whereas 7% were self-employed and 39% worked in London.

Choreographing	313	41.8%
Management	285	38.1%
Performing as a dancer	284	37.9%
Teaching – schools	269	35.9%
Teaching – informal	234	31.2%
Teaching – FE/HE	210	28.0%
Dance development	190	25.4%
Teaching – private	175	23.4%
Other	154	20.6%
Producing	148	19.8%
Consultancy	139	18.6%
Technical	88	11.7%
Writer	84	11.2%
Composing/designing	65	8.7%
Funder	62	8.3%
Dance therapy	57	7.6%

Table 58: Professional roles in dance

Source: Workforce Survey 2009

37% of the sample were members of Dance UK and 33% of the Foundation for Community Dance, 14% were members of National Dance Teachers Association and 9% of the English Folk Dance and Song Society. 8% were members of Equity and 14% of the four awarding bodies.

Further analysis of the membership figures highlighted that of Dance UK membership: 46% are also members of the Foundation for Community Dance, 20% are also members of the

National Dance Teachers Association, 10% are members of Equity and 12% are members of the Independent Theatre Council.

33 (4%) of all respondents are members of Dance UK, FCD and NDTA

Of the members of the Imperial Society of Teachers of Dance 33% were also members of Royal Academy of Dancing (RAD) 33% members of Dance UK, 13% are members of International Dance Teachers Association and 18% were members of Equity.

62% had degrees (46% degrees in dance). 13% had qualifications from the awarding bodies and 16% had further education qualifications.

HE undergraduate degree in dance	228	30%
HE undergraduate degree other	126	16.6%
HE dance conservatoire	118	15.5%
Dance awarding bodies and dance teaching societies	100	13.2%
HE postgraduate degree in dance	97	12.8%
HE postgraduate degree other	69	9.1%
FE vocational dance courses	63	8.3%
FE college	58	7.6%
No qualifications ⁶²	48	5.9%

Table 59: Qualifications

Source: Workforce Survey 2009

45% of the sample said that they engaged with film, television, digital production, webcasting and music video. Of those who answered this question 62% engaged with film and 27% with TV. 15% were working in music video.

Film	226	62.4%
Digital production	115	31.8%
TV broadcast	99	27.3%
Webcasting	68	18.8%
Music videos	54	14.9%

Table 60: Cross-sector working

Source: Workforce Survey 2009

⁶² 48 of the total number of respondents skipped this question: it is assumed therefore that these had no qualification

These findings raise some critical issues for the field.

- The workforce is larger than estimated if we encompass those engaged in a voluntary capacity – we can estimate that it is nearer 40,000 in total.
- The workforce is engaging in multiple job holding and multi-sector working to a significant extent and this requires a wide range of skills beyond performing and choreography, including teaching and management.
- The workforce is highly educated yet poorly paid from work in dance, with many supplementing income from dance with work in other sectors of the economy. The low earnings threshold raises questions around a hidden economy in the field and how individuals are sustaining a living through dance.
- The wide age range of the sample seems to indicate that the workforce develops careers in dance across a lifetime. When a sample of surveys was mined it appears that there are a wide range of transitions taking place across the workforce with performers developing new skills in management to cope with the end of a performing career, developing teaching skills and moving into linked areas.
- The distribution of the workforce is skewed to the south of England (49%) and this has an impact on competition and creates skills shortages elsewhere. If half the workforce is significantly located in the south-east, there is inevitably going to be greater competition for work in that region even given that the majority of the performing companies are based in the south-east and therefore there is greater demand for performers. On the other hand there are inevitably key skills gaps in other geographical areas where there is market demand. For example, the agencies work throughout England and there is an even spread of youth and community dance and schools provision around the country.
- The workforce is responding to new developments and crossing over into more commercial areas of work at a significant level.
- There is significant overlap of membership of major strategic agencies.

A final question in the survey was about the key challenges facing dance. Using keyword mining of the 34,000 words contributed to this question, it was possible to identify the three most recurrent themes and the challenges are articulated here as questions to relate back to the field:

Training and professional development

Are we training too many dancers and too few teachers?

Are we misleading young people by creating more undergraduate programmes without the jobs to sustain them?

Are we training at a high enough level to compete with other dancers internationally?
How can we ensure access to high-quality training around the country when it depends on a workforce that is based in the south-east?
How can we ensure practitioners have access to professional development opportunities that are affordable?
How do we vocalise the field to voice its concerns on quality?
How do we develop professional frameworks and quality control to ensure high standards of training?
How do we ensure we train better dance managers and enable better management skills for portfolio dance workers?

Funding

Is the funding system funding the right things?
How can dance compete with other funding demands on the public purse?
How does dance secure more diverse funding streams?
How do you fund making new work and research and development?
How do we fund and support dancers at different stages in the development of their careers, particularly when we need to retain dancers within the workforce in different roles?
How can it be sustained within a recession?

Pay and conditions

How can you earn a living through dance?
How can we persuade employers not to undervalue dance and ensure the workforce does not undervalue itself?
How can you pay dancers when making work on small project grants?
How can we attain parity with other arts professions in wages and conditions?
How can we as a field ensure that the workforce doesn't undervalue itself?

Thus, funding is also perceived as an issue by many working within the field. **Resource dependency appears to affect the individuals within the workforce as badly as it does the organisations.**

The survey appeared to validate the issues identified in the environmental analysis, reinforcing the researchers' analysis of the key issues in relation to the ecology as:

- perception and confidence
- workforce development

- supply and demand
- diverse working patterns
- leadership

The following sections outline the issues supported by quotes drawn from the workforce survey.

7. Perception and confidence

The way the field sees itself is rooted in a historical perception that dance is lagging behind other fields and needs to catch up and yet it is a world leader in some areas such as education community and participatory dance. This seems to indicate that confidence is lacking within the field but it is also because the dance community does not speak as one:

'Dance is entering adulthood as an artform so we need to take responsibility for our achievements and failures, for our employees and stand together on arguing for resources and profile of the form.'

'To work together (all dance/all dancers) to champion dance/be ambitious for the ongoing development of the dance sector and to use future high profile events (e.g. the 2012 Olympic and Paralympic Games) to profile dance and what it can achieve / influence – grow the available resources for the sector /lead ourselves!'

'The dance world in the UK, although varied, is small enough to achieve better communication.'

'A more unified sector which greater knowledge'

'Getting the folk movement and the English cultural heritage to be understood, accepted and supported by the arts movement and the media.'

'Inter-genre dialogue; to establish and maintain a culturally diverse base that reflects the rich and diverse cultural heritage. We should be establishing a contemporary English style that reflects our broad base (as evident from the list of genres one can tick in this form). We all work in isolation and none more so than the folk sector.'

'Keeping traditional dance alive in the UK'.

'There seems to be reluctance in younger people to join traditional dance sides and of course the older dancers aren't getting any younger!'

'Getting the "arts" side of organisations to recognise "social styles" of dance i.e. ballroom, Latin, Argentine Tango are just as important (if not more important to the general paying public). Not just contemporary or ballet as most organisations focus on. Not everyone wants to be onstage they just want to dance socially.'

'Poorly educated/shy dance community – who can't speak up in cross-artform context. Bringing all styles together to show the massive amount of activity-- the breadth of work in the UK is so exciting!'

Workforce respondents

There were some specific issues raised around the hierarchy within the field, specifically the lack of value placed on folk and participatory dance and it is clear that this must be addressed by the dance field as a whole if we are to move forward with confidence and a united vision on what dance can bring to society.

Whilst contemporary dance may be a relatively young dance form in England, the overall field of dance has a much longer history, with folk forms, ballroom and ballet having greater confidence in their tradition and place within the field of the arts. These multiple identities could engender greater confidence in the field as a whole.

'Dance does not have a cohesive whole. Is it ballet? Is it Street. Is it South Asian? Is it the dance taught at the conservatoires, at the local WI hall or at the street corner? It is all of these things, of course, and more, but who has the courage and the insight to make this happen, but, primarily, who has the ability to take their humility to dance....not their company, their team, their workforce, their students, their staff, their agenda, their mission or their vision....but their humility. Who can forego their profit margins, their 3 Year Plans, their audience numbers, their members, their self-interest for the greater good of recognising and establishing dance as an important social, cultural, economic and satisfying endeavour which crosses boundaries and builds bridges. Dance has been said to be a universal language...but there are too many dialects today. Who will step forward and inspire the common voice? I believe that there is too much self-interest for any single organisation to make a difference and defeat the greatest challenge we have...to build consistency and commonality into dance. The longer people view dance produced or performed at the Sadler's Wells with more esteem and critical worth than a school dance production, we will not move forward. We are teaching young dancers that a divide exists; we are teaching them that they must be more than they are to be accepted and we are teaching those who do inspire schoolchildren every long and difficult day that their contributions to dance are lesser than that of those who swan in the foyer of the glitterati London theatres with their cravats and witty wittering. If dance truly was universal, there would be no distinction between the dance found in theatres (and I

have spent many a year doing such things) and the dance found outside the theatre...which is where dance began. Dance is part of the human condition; not conditional upon being an "artistic" human.'

'Coming of age for an artform that had its first serious professional company less than a century ago, and accepting that all styles and forms are valid.'

'True partnership working and an understanding the importance and benefit of working together. More engagement between the subsidised and commercial sectors and more thinking around business models to support this and ethics around funding implications.'

'Mainly to have an embracing dance community that is capable of admitting that there are many things that are not working and that need to be changed.'

8. Workforce development

It was noted in stage one that *'career development for dancers and choreographers whose performing lives may be short, is poor. There are limited opportunities for dancers to develop long term sustainable careers in the field. There are also differential levels of support for artists at different stages of their careers.'*

The life of a dancer is physically demanding. Dancing as a professional dancer brings physical pressures and an intensity that can mean that the dancer's performing life is relatively short. However, most dancers don't think about what happens when their performing career ends and the impact of this can be profound both emotionally and psychologically. And there are few career routes available for them. This has been noted in the past (Devlin 1989; Clarke and Gibson 1998) and the report of the Culture, Media and Sport Committee⁶³ (House of Commons 2004) highlights schemes that are now in place to develop new skills and continuing professional development opportunities to those looking to transfer their knowledge and skills into another area of the sector.⁶⁴

For some dancers, the transition creates opportunity to retrain and refocus and for some it means a new role in dance. For others, it may mean leaving the profession and changing direction. As we have seen, this is ironic in a workforce where there is clear evidence of demand for excellent teachers.

Workforce development in this area must take into account the pool of performers whose expertise and skill could be of major significance in providing a workforce capable of inspiring

⁶³ House of Commons Culture, Media and Sport Committee (2004) *Arts Development: Dance*

⁶⁴ The Dancer's Career Development Fund offers professional dancers financial support to re-train in another area of the sector 'by building on distinctive strengths and transferable skills gained from [their] performing experience' (House of Commons Culture, Media and Sport Committee [2004] p.38).

and developing the next generation of dancers as well as others for whom dance will remain an interest rather than a career. In making a recommendation that a strategy be developed for the workforce in dance, Tony Hall appears to recognise this and stated that the strategy must ‘offer pathways for dancers coming to the end of their dancing career’⁶⁵. This is also of interest in looking at the leadership issues raised in the environmental analysis.

The Dancer’s Career Development Fund has supported professional dance for over 30 years, helping dancers make the transition to a new career. Dance UK implemented a mentoring scheme where dancers reaching the end of their performing careers are able to work alongside another arts professional⁶⁶. Individuals are given the opportunity to discover their transferable skills and knowledge, which could potentially enable them to work in another area of the sector. The Rayne Foundation offered choreographic fellowships and the Paul Hamlyn Foundation has offered JADE⁶⁷ Fellowships since 2005.

Significantly, the larger companies appear to be supporting transition on a more strategic level but there is evidence that smaller companies are adopting creative approaches to transition. This can be evidenced through the JADE Fellowships.

JANE ATTENBOROUGH DANCE IN EDUCATION FELLOWSHIPS

The Paul Hamlyn Foundation established the **Jane Attenborough Dance in Education (JADE)** Fellowships in 2005, following the death of Jane Attenborough in the 2004 Asian Tsunami.

The JADE Fellowships recognised that, despite often relatively short careers, dancers have valuable skills that could be transferred to dance in education and community settings.

‘The Fellowships offer an opportunity to capture and develop the skills and knowledge of a professional dancer and to use that expertise for the wider benefit of the dance sector. The scheme is designed to enable a dance company to create a programme of mentoring and training for a dancer coming to the end of his or her career. The intention is that the dancer will gain an insight into how dance can be used in a variety of education and community settings whilst also building skills and confidence in planning, developing and delivering their own projects in these settings. The Fellowship programme will vary according to the needs of both the company and the individual. It is intended that both parties gain skills and knowledge from the process – the dancer will be equipped to embark on a career as a dance animateur and the company will have increased understanding of how it can contribute to transferring its dancers’ skills to other areas of the sector.

⁶⁵ The Dance Review: A Report to Government on Dance Education and Youth Dance in England by Tony Hall. Online at www.dcsf.gov.uk/publications/dancereview/

⁶⁶ For example a venue promoter, marketing manager or a dance development officer

⁶⁷ The Paul Hamlyn Foundation established the Jane Attenborough Dance in Education (JADE) Fellowships in 2005.

The Paul Hamlyn Foundation trustees initially approved funding for the JADE Fellowships for five years, until 2009. The award is for £50,000 to be spread over two years. It can be awarded to a dance company based in the UK (and in receipt of regular/core/annual funding of less than £4 million from its respective arts council) Applications are by invitation only.

There are four JADE fellows and a fifth is about to be selected:

Simon Cooper at Rambert Dance Company (ended September 2007 and now Rehearsal Director, Verve at NSCD)

Andrew Barker at Northern Ballet Theatre (ended September 2008 and now working freelance in education and fitness)

René Pieters at Tees Valley Dance

Tammy Arjona at Siobhan Davies Dance

An evaluation of the scheme for Paul Hamlyn Foundation concluded that *'the JADE Fellowship programme is proving to be a successful funding intervention for the dance sector. There is compelling evidence that the scheme is working well and achieving against its initial objectives. It is welcomed by the sector and provides a rare opportunity for sustained investment in an individual. It has potential to make significant long term impact on the individual fellows, the host company, the dance sector as a whole and the participants in educational programmes.*

<http://www.phf.org.uk/landing.asp?id=38>

It was noted in the DTAP research, that, *workforce development interventions are currently being driven by perceived skills shortages in key areas, by the leadership agenda and the market need for teaching skills. It is therefore largely reactive'* The evidence supports the assumption that the workforce comprises individuals who are trained primarily as dancers and although these people may develop choreographic, management or educational careers the skills required for these careers are garnered on the job.

The key strategic agencies are providing important structural support for the workforce and membership of them is stable if not growing.

This can be illustrated with membership of Foundation for Community Dance, Dance UK and National Dance Teachers Association, reported in March 2009.⁶⁸

⁶⁸ Dance UK provided only post code data on membership, so a rough estimate has been made on regional spread International and other UK countries have been removed from these figures to reflect membership in England only.

	FCD	%	NDTA	%	Dance UK	%
South East	219	15	221	30	254	20
South West	180	12	85	12	83	7
East	119	8	26	4	128	10
London	334	22	91	14	531	42
North West	209	14	82	11	60	5
East Midlands	162	11	67	9	38	3
West Midlands	105	7	76	10	65	5
Yorkshire	127	8	52	7	66	5
North East	47	3	25	3	32	3
	1,502	100	725	100	1,257	100

Table 61: Membership figures for national strategic organisations 2008

Source: FCD, NDTA and Dance UK

This pattern of membership reinforces the findings of the workforce survey as it shows the predominance of London and the south-east (37% of FCD membership and 44% of NDTA) and highlights only 3% of membership of both agencies in the north-east and in the north-west 14% of FCD and 11% of NDTA.

It is worth noting that the workforce survey highlights significant crossover in membership of these agencies and there is a potential need to address this between the strategic agencies.

9. Supply and demand

There is therefore strong evidence that there is a mismatch between supply and demand in relation to the dance workforce.

Between April 2008 and March 2009, FCD has advertised nearly 500 jobs through their e-newsletters. This compares with a similar exercise carried out in 2005/6 that showed 200 jobs. This may be indicative of a growth in the use of the service provided by FCD, but it is also likely to be indicative of a growth in available jobs. It was estimated that around 33% of the jobs advertised were new posts rather than reappointments.⁶⁹

These jobs were analysed according to the above classification in Table 21 showing that 41% were for creative managers, 38% for learning catalysts with 10% for primary creative personnel. A further 5% were voluntary posts as interns, event volunteers and board members. Although this could be a skewed sample of jobs, given the role of FCD, it is indicative of what was found from the workforce survey and indicates the market demand is for managers, community dance practitioners, teachers and educators.

⁶⁹ Information provided by FCD 12th February 2009.

Roles	FCD jobs advertised 08/09
Primary creative personnel	10%
Technical craft workers	2%
Creative managers	41%
Owners and executives	4%
Learning catalysts	38%

Table 62: An analysis of jobs in dance: April 2008–March 2009,

Source: Foundation for Community Dance

But as has been seen existing training does not appear to be providing the workforce required within the field. One respondent to the workforce survey stated that the major challenge facing the field was:

‘Training sufficient appropriately qualified teachers to meet demands of the public sector’

The workforce survey also raised some interesting issues around the adequacy of vocational training:

‘I feel that the main challenge we currently face in Britain is the inferiority of our vocational dance training, particularly the couple of years preceding professional work, in comparison with many other countries. Despite the introduction of an unprecedented amount of government funded scholarships to the top vocational schools, British dancers are struggling to compete in the professional world. The nature of the problem admittedly, does stem from the quality of earlier training but this area is currently being addressed. With the increased activity of YDE and important figures such as Tony Hall, bringing attention to the need to improve the initial finding and developing of dance talent, significant progress can already be seen. The recent success in increasing the audience for and participation in dance, will be undermined if the channels to build a career or develop interest at a higher level (whether as a performer, choreographer or administrator etc.) are dominated by those who have received better preparation abroad and at an earlier age.’

‘Ordinary dance teachers, and syllabus organisations and their overriding emphasis on exams at the expense of performing experience and a wider diversity of dance training perspectives. Unfortunately, syllabus exam organisations have discovered big business marketing and hence it’s a world of exams, exams and more exams. I believe that this has led to inferior standards of dance training and teaching in the UK, and has thus contributed to the lack of British dancers in our national ballet companies’

One respondent stated that the major challenge facing the field was:

'To DRASTICALLY improve the preparation for survival in the profession at university/ vocational colleges and below which is needs to start regularly in students' 2nd year at the latest and their CPD [continuing professional development] in their first years out of college. Being able to write and articulate about interests and practice seem particularly difficult for them'

The skewed distribution of the workforce suggests that geographically there is not the supply to meet demand in certain regions.

10. Diverse working patterns

There is continuing and growing evidence of cross-sector working of portfolio dance workers, whose work is encompassing a wider range of work than previously, and is cutting across sectors within a mixed economy.

Rafael Bonachela

Rafael Bonachela has choreographed for high-profile individuals and companies in the commercial creative sector including; Kylie Minogue, Tina Turner, the Kills, Primal Scream, Jaguar Automobiles, Siemens Mobile and Hugo Boss. This supplements the limited income he earns through Bonachela Dance Company (BDC), which is a project-based company. He employs a commercial agent to manage this side of his career. He has also choreographed for other contemporary dance companies in Europe, Australia and Cuba.

These partnerships have resulted in developmental and personal, as well as financial benefits for Rafael. For example, his commission for Sydney Dance Company was only the second full-length piece he had created, enabling him to expand his experience as an artist and further develop his aesthetic. Working with this wide variety of clients has grown his personal network of contacts and has raised his profile as a contemporary dance maker.

Commercial relationships have meant that he can sometimes employ the dancers that work for BDC on more lucrative projects. However, they have not resulted in commercial sponsorship for BDC, probably because contemporary dance reach is too small for these companies. There have been some disadvantages for the company around his availability when working on numerous international projects.

Most recently he has been employed on a three-year contract as artistic director for Sydney Dance Company. Cate Canniffe, BDC Producer, comments that this suits BDC as, 'it

concentrates his external commissions on one location and is therefore easier logistically'. His contract allows for regular trips to the UK so that he can create work with BDC.

Yet, income levels remain low and there is a major concern within the workforce that this is not sustainable. The following quotes are drawn from the workforce survey:

'The major challenge is still that dancers, dance-makers and those who support them (as producers, consultants, administrators etc) cannot earn a decent living and keep their professional skills honed within an infrastructure that offers very few opportunities for supporting continuing professional development.'

'Long-term funding and investment into the frontline troops like myself who through the services that they deliver within the community at all levels from professional education and performance all the way to a complete beginners within the community. The artist needs the support to deliver quality and consistent service.'

'Balancing jobs dancing which are the priority and work which "fills in the gaps" in order to make the dance work or unpaid work viable is the biggest challenge I face at the moment. Another seeming lack of paid dance work for contemporary dancers. Even as a dancer employed by a company, this would only be for six months in a year (which I consider myself lucky to have!) and it is difficult to find other projects which fit in.'

'The lack of funding for small-scale projects and therefore the lack of work for freelancers. This is creating even greater competition in an already saturated environment. 120 dancers attending an audition for a 4-week project seems to be a good example of how little work there is currently out there.'

As a field it is clear that concerted action needs to be taken collectively to address these issues:

'The lack of debate within the dance community about professional status, pay, quality and ownership needs to be overcome to vocalise financial and qualitative demands, as well as define professional frameworks' Workforce respondent

There is a continuing London/south-east concentration of the dance field and yet there is evidence that this brings advantages to those working within less competitive environments as evidenced in the following illustrations.

Katie Green

Katie did not envisage becoming a choreographer on graduating from The Place. Three years later, choreography is one of a number of ways she makes her living through dance. Running her award-winning company Made By Katie Green, in the East Midlands and London (Bonnie Bird New Choreography Award 2007 and Pyramid Award for Contemporary Dance 2006), she supplements her income with regular teaching work at primary schools. Additionally, she undertakes a number of freelance contracts; for example, teaching contemporary dance and contact improvisation to GCSE drama students, master classes for university students through Dance4 on Tour, as well as mentoring and giving talks as part of professional development days. She has worked with a number of theatre companies as a movement consultant and is commissioned by venues and organisations to choreograph work; for example, The Place (for the Bloomsbury Festival) and for the national dance campaign, Big Dance. She has worked across other sectors, and was commissioned by Grimshaw Architecture Practice for the London Festival of Architecture (LFA), performed at the Royal Academy of Art and other outdoor venues across central London. Following on from this she was approached to run workshops as part of the Tate Britain's Kinetic Tate event.

2008/9 has been good for commissions. She is increasingly established in the field and networked with dance agencies around the country. She estimates earnings of £15–20,000 for 2008/09. She can see she will need to look for supplementary work that brings in a more regular and higher income. At this stage in her career she is happy to take risks and be more flexible.

These experiences have clarified the type of work she wants to make. Her confidence has increased; she feels comfortable saying no, proactively approaches new people about working with them, takes more risks with her practice and has stopped doing work that is not dance-related.

Having a base outside London is positive for her company. There are many opportunities in the regions and they are less fiercely fought over. This enables the company to get involved at a higher level; Made By Katie Green feels more unique as an organisation, whereas in the capital, many companies are doing similar things. Being well networked with Regional Dance Agencies means that she is made aware of regional opportunities.

However, Katie finds regional venues can be less keen to programme unknown work. She has had to actively seek out individuals to support new shows. She has had to learn how to communicate in a different way, becoming more pragmatic when pitching to programmers. For example, Made By Katie Green's performance at the Lincoln Drill Hall will open with a short piece that she will create with local young people, to engage a new audience, and is more attractive to venues because of the parents, friends, etc the young people will attract.

Receiving a Grant for the arts award has a massive impact for Katie. Able to pay her dancers, she can approach her work in a different way and ask more of the artists. She feels their attitude towards her changed; it increased her credibility. However, it takes a long time to put together an application and partnership funding is difficult to acquire. This year she has made a personal financial investment, employing an arts consultant who is working with her on a strategic plan for the company.

Liv Lorent

Liv Lorent moved her company to the north-east in 1996, three years after establishing it in London. balletLORENT was incubated in Newcastle's Dance City. There she was given access to a phone, office space, the knowledge and advice of the staff. This support was crucial for her confidence. Even though she did not have a salary at that stage, she had an important sense of going to work everyday. Here she developed her fundraising skills, enabling her to build and develop the company. The Place gave her a similar opportunity as an artist-in-residence, but importantly Dance City offered her this time and space over several years, which was crucial to the growth of the company.

In London she had been one of many young choreographers. In Newcastle, at that time, she was more of an anomaly and able to access a variety of support. Not being based in London has been artistically very fulfilling but also a challenge for balletLORENT. Liv has enjoyed being somewhere not in the middle of the dance world, 'I could hear my own voice'. It has afforded her more contact with other artforms: 'In London the dance bubble is large and can be all-consuming'. In the nineties it was difficult to be taken seriously as a dance company outside London. This has shifted as more companies have moved outside the capital. Certainly international performances have grown balletLORENT's kudos.

The company has worked hard to grow its audience. In the north-east there is not enough of a dance fan-base to fill venues on the strength of the artform. Liv believes that outside London 'people need to be seduced into seeing work'. She relishes the opportunity to connect with new audiences, and the challenge of living and working in a place where it's not a given that people will love what you do or pay to see it; she feels these experiences have prepared her well for national touring.

It took her 10 years to earn a living from dance, she has continued to do so for the last six years – a massive achievement. balletLORENT is developing their next five-year business plan, which sees them exploring new relationships to find a new home and increase future financial investment in the company. They are in discussions with two local authorities. Liv sees these potential partnerships as offering exciting symbiotic benefits, for example through working together on education programmes and audience growth. The company has the potential to enhance the artistic profile of a local authority and is a major asset for a region.

Investment in independent artists therefore appears to be critical:

'The survival of the small independent dance artists who form a web of activity across the country through their community work, performance work, and investment of time and energy into their local area as artists. They are the glue that holds the dance structure together, and are developing the audiences for contemporary dance through their commitment to the form and ongoing work in each area. Current economic conditions and the redirection of funding and attention to the Olympics could cripple this sector beyond repair, losing the momentum that this independent sector has spent years building. Workforce respondent

11. Leadership

Throughout the research it was often stated that dance appears to lack the key 'leaders' and influencers that are evident in other sectors. However, there is an argument that dance does have excellent leaders but that they may not be recognised as such. We can name many leaders, without whose vision dance would not be in its current state. For example, without

the leadership of key individuals such as Veronica Lewis and Marie McCluskey, community dance would not be as strong as it currently is. Without Val Bourne there would have been no Dance Umbrella. Is there an issue around confidence here? And if so, how do we begin to rectify this?

Val Bourne, Founder, Dance Umbrella

Val Bourne trained at the Royal Ballet School, London, and performed, briefly, with The Royal Ballet and then with Sadler's Wells Opera Ballet for three years. In 1968 she became press and marketing officer for London Festival Ballet and a year later moved to do the same job for Ballet Rambert, where she remained for eight years. After a year in the dance department at the Arts Council, Val was appointed as the first dance officer for Greater London Arts. Whilst still at GLA, she organised the first two Dance Umbrella festivals, together with Ruth Glick, in 1978 and 1980.

Since then, as artistic director of Dance Umbrella, Val was the key figure in establishing Dance Umbrella as '... the country's most important festival.' (*Time Out* 2002) Besides the annual Dance Umbrella festival in London, Val also initiated three other regional festivals, in Leicester, Newcastle and, more recently, Woking.

In 1985, Val was awarded a 'Bessie', New York Dance and Performance Award for 'sustaining, under difficult circumstances, a model of international opportunity for independent choreographers from both sides of the Atlantic'. In 1989 she received the first Digital Dance Premier Award in recognition of her outstanding contribution to British dance. The prize money accompanying the award went towards the funding of Lloyd Newson's production of *Dead Dreams for Monochrome Men* for DV8.

In March 1990 Val received the International Theatre Institute's award in recognition of her achievements in international dance and in 1991, she was awarded an OBE in the Queen's Birthday Honours List. In 1997, in recognition for her service to international dance, Val became a Chevalier dans l'Ordre des Arts et Lettres. In November 2003 Val received an award for excellence in dance from ISPA, International Society for the Performing Arts. In January 2004 Val was awarded the Critic's Circle Dance Award for Outstanding Achievement in Dance. Val was awarded a CBE in the Queen's Birthday Honours 2004. In 2006, Val celebrated her 28th and final festival before retiring as artistic director. In January 2007 Val received the 2006 Jane Attenborough Dance UK Industry Award which honours an individual working in dance who has made an outstanding contribution to the artform.

Since her retirement in 2007, Val has taken up advisory posts with a number of international arts organisations.

Richard Alston, Artistic Director, The Place

'A choreographer for whom every dance is a love affair with his chosen music' *The Times*
'Since the death of Frederic Ashton in 1998, Richard Alston has been Britain's foremost dancemaker' *Financial Times*

'Alston, one of Britain's greatest choreographers, has been making sensual dances for 30 years. He is an outstandingly musical creative force.' *Evening Standard*

'[Alston] turns the stage into an expanse on which music and movement meet for a rewarding, refreshing, uplifting ride' *Newsday*

'His bodies sing and his movement takes on the language of music' *Dance Now*

Richard Alston, artistic director of The Place, is internationally recognised as one of the most inspiring and influential choreographers in British dance. Perhaps more than any other choreographer, Richard is known for his instinctive musicality, taking inspiration for his

work directly from the music he uses, to use the music as a point of departure for the choreography.

Born in Sussex in 1948, Richard was educated at Eton where he discovered his passion for music in the school gramophone library, listening to Bach and Billie Holliday, or blasting Wagner's *Ring* at the cows grazing outside. He then studied fine art and theatre design at Croydon College of Art in 1965, before becoming one of the very first students at the newly established London Contemporary Dance School in 1968.

It was at this point that he started to choreograph, as he studied under the groundbreaking teaching of Robert Cohan and the leadership of Robin Howard, who first brought contemporary dance to the UK from America in the late 1950s.

He went on to choreograph for The Place's resident company London Contemporary Dance Theatre, before forming the UK's first independent dance company, Strider, in 1972. In 1975 he left for New York to study at the Merce Cunningham Dance Studio and on his return two years later he worked throughout the UK and Europe as an independent choreographer and teacher. It was, ironically, working with Cunningham – known as the man who completely divorced dance from music – which brought Richard back to his musical instincts. Returning from New York he made a solo about what he'd missed from England while he'd been away – he illustrated his solo with slides of Hawksmoor churches, and set them to Purcell's harpsichord music.

In 1980 he was appointed resident choreographer with Ballet Rambert, becoming the company's artistic director from 1986–1992. During his time there he created 25 works for Rambert besides being commissioned to create works for the Royal Danish Ballet (1982) and the Royal Ballet (1983); he also made *Soda Lake* (1981) and *Dutiful Ducks* (1982), two solo works for Michael Clark. He returned to Rambert in 2001, creating *Unrest* to help celebrate Rambert's 75th anniversary.

In 1992 Richard was invited to create a full evening of his own work for the Ballet Atlantique based in La Rochelle, France. He made another full evening for London Contemporary Dance Theatre at the 1994 Aldeburgh Festival and it was therefore a logical step to go on to form his own company, which he did when he took up the post of artistic director of The Place.

The Richard Alston Dance Company was launched at The Place in November 1994, and Richard has made over 30 works for the company. The company tours the UK annually and regularly performs at Sadler's Wells Theatre in London. It had its New York debut at the Joyce Theater in the spring of 2004, and regularly returns to the USA. Richard was made an honorary Doctor of Philosophy (in Dance) at Surrey University in 1992 and in 2003 received an honorary MA from University College Chichester. In 1995 he was named Chevalier dans l'Ordre des Arts et des Lettres in recognition of his work in France. In January 2001 he was awarded the CBE in the New Year Honours list.

In recent years, Richard has created commissions for The Barbican, Ballet Theatre Munich and Ballet Black, and earlier this year his *Carmen* for Scottish Ballet received rave reviews. Following performances at Sadler's Wells in October 2008 marking his 60th birthday and 40 years working as a choreographer, the *New York Times* called Richard 'the finest choreographer the British modern-dance scene has ever known.'

The above illustrations relate to the recurring concern that the field does not appear to value or provide real mechanisms for supporting 'elderly states-people' and this appears to affect the field's ability to advocate for dance and achieve more impact. In the US there is a long-established tradition of transfer across from the field into higher education institutions and although there are several high profile examples of this in England – Professor Chris

Bannerman at Middlesex University and Professor Emilyn Claid at Dartington to name two – this is something that could be maximised by the field.

The challenge is to:

'...build on the developments of 80 years of dance in the UK without losing sight of the work of the founders...' (Workforce survey)

and to

'.. retain the skills of mature artists that have over the years received substantial investment.' (Workforce survey)

'Some of our country's finest artists, having contributed over 20 years to the cultural growth of this country are struggling to make ends meet. How often I find myself and other artists like me at meetings sharing knowledge and advice for free in order to develop dance/art provision with representatives of organisations who are paid to be there – but who couldn't do their jobs without the artists being there.' (Workforce survey)

'How can we better support mature practitioners; document and archive practice, allow people (artists) to have longer careers, and create a broader range of practice'(Workforce survey)

'To bring respect and recognition to those that have provided a legacy of dance facilitation and creative practice'(Workforce survey)

'Dancers over the age of 40 are considered past it, but they have a wealth of knowledge and expertise that they can share and mentor new practitioners. I am fortunate to have had a full career in contemporary and African dance for over 25 years, including teaching in higher education, further education and schools, as a performer ,independent dance producer and dance project manager, I have managed a dance organisation and served as Chair for over five years. I currently coach, mentor and choreograph for dance graduates/practitioners while working as a qualified dance teacher in a high school. I feel that more of this work is needed. Many of these practitioners are struggling to make a living out of dance and will in time disappear into education.' (Workforce survey)

The challenge must also be to simultaneously find ways to support experienced practitioners whilst also providing support for artists at key stages of development. One respondent noted that there is a *'...tendency to fast-track promising dance makers who have little experience – despite their potential they are often set them up to fail at a level they are not ready for'*.

And another noted that it is critical to:

'...develop a sustainable environment to support/ nurture established dancers/ artists/ teachers as well as upcoming dancers/artists'

In the same way we must become more astute in spotting potential leaders within the sector and finding ways to support their development. The Clore Leadership Programme and the Cultural Leadership programme have supported dancers and dance projects and there are some significant success stories. When Kenneth Tharp was appointed as chief executive of The Place in 2007, the press release demonstrated the progression from dancer to leader well:

'Kenneth Tharp is one of the outstanding dance artists of his generation. Having trained at The Place's London Contemporary Dance School, he performed with London Contemporary Dance Theatre from 1981–1994. He has since worked as a dancer, choreographer, director and teacher. He gave his farewell performance as a dancer at The Place in 2005. He currently works with The Royal Ballet School, Millennium Dance 2000, and is completing a Fellowship on the Clore Leadership Programme. He also serves on the boards of the Royal Opera House and Phoenix Dance Theatre. In 2003, he was awarded an OBE in recognition of his services to dance.'

There are other examples:

Toby Norman Wright

Toby trained at The Royal Ballet School for eight years and graduated into Birmingham Royal Ballet (BRB) where he danced as a soloist, taught and choreographed for 12 years. During this time he continued to explore other cultural dance and movement forms and went on to graduate from Birmingham University with an MA, which focused on dance as a cultural product. After various arts management courses and placements, he joined Arts Council England as a dance officer. He went on to teach and lecture at Birmingham, Wolverhampton and Coventry Universities, and led several dance projects for organisations such as The Prince's Trust.

He completed a specialist dance fellowship on The Clore Leadership Programme and graduated from Common Purpose, a cross-sectoral leadership programme. He is a fellow of the Royal Society of Arts and is a board member of Dancefest. He recently took up an appointment as youth dance strategy manager for the West Midlands region, based at DanceXchange.

At a smaller level, there are examples of organisations that are using their boards as a means of cultivating and growing the leaders of the future. The Foundation for Community Dance has sought to develop succession strategies for its board of trustees through recruiting less experienced trustees and using the more experienced trustees to support them.

Dance leadership operates at a number of different levels and these are all significantly different. For example, the:

- artist as leader of a producing and touring company
- leadership role of a chief executive within a dance business
- leadership role played by practitioners working in participatory settings to facilitate the development of others
- leadership role played by those leading the national strategic agencies in developing dance
- leadership roles played by policy makers and public funders in creating a context for dance
- leadership roles played by consultants working within the field

Dance has many leaders and they range across the above levels and many more besides but the gaps appear to emerge when we try to name key leaders and influencers. Is this because dance is not as well established as other artforms or is it something more fundamental to the nature of the field? There appears to be greater levels of debate within other sectors with music being particularly active in generating thinking about what constitutes good leadership and it is perhaps time that we in the dance field began to address this.

Leadership is different to management and there are currently no specific higher education dance management programmes in the UK. Progression into dance management therefore happens as a result of a passion for the artform or as a means of transitioning a career in dance.

Joe Bates

Joe trained in dance at Liverpool Institute for Performing Arts and then at London Contemporary Dance School. After a career as a dancer he went onto study for an MA in Arts Management at City University, London. He then worked as a freelance arts manager for a range of dance and theatre companies and artists. In 2008 he joined forces with fellow independent manager Claire Morton to establish Morton Bates Arts Services. Based in London the company offers a range of services to arts organisations, companies and individual artists. They combine their breadth of knowledge and skills so as to appropriately facilitate artistic development and provide tailor-made support, which is bespoke to meet client's individual needs. Their work fulfils a range of roles from project management, tour coordination and tour booking to marketing, PR and consultancy.

Current clients and projects include: New Art Club, Mapdance - The postgraduate company from the University of Chichester, Niki McCretton, State of Flux/Heather Heddington, Claire Cunningham/Jose Agudo, Jeanefer Jean-Charles/Lads and Dads Move!, Made by Katie Green, Yael Flexer/Nic Sandlland - Dance & Digital Works, Richard Alston Dance Company.

Joe has previously worked with Lost Dog, Laila Diallo, as an associate manager with Gwen Van Spijk at CUE for Ricochet Dance Productions/Move-me.com, Darkin Ensemble, Wired Aerial Theatre and Dance United

Joe currently sits on the executive committee of the Independent Dance Managers Network.

The lack of value placed on the importance of dance management and independent producing was a recurrent theme in the workforce survey and the following quotes demonstrate this:

'Career development and sustainability for managers and producer is a critical challenge we face, particularly independents; distribution, especially small-scale touring; mid-career artist sustainability, transition etc...'

'Financially valuing the workforce particularly those in permanent full time roles. Consistency across the sector ... The real risk of poorly paid dance management is lack of appeal/incentive to young professionals and lack of retention.'

'We are losing mature artists who move on for more secure, better paid work in other sectors.'

There are some interesting examples of more mature artists who have sustained careers and provided significant leadership but this is not without difficulties as the following two illustrations highlight

Gill Clarke

Gill reflects on her long career in dance: 'I feel lucky and unusual to still be working within dance'. She says many of her colleagues reach a certain stage in their career and have to narrow down their freelance and artistic dance work to find something more secure. 'It's a shame when these people move outside dance, the sector loses out on that expertise.' Speculating on why her career has been long, she suggests this is to do with not having a family to support and keeping her outgoings low. As a dance artist, she performed for a significant period with respected middle-scale companies but always alongside other freelance work. She also chose to engage in the dance sector on a voluntary basis and developed strong networks. This enabled her to explore her range of interests, including political, advocacy, educational and curatorial activity around dance practice, bringing about career expansion in other areas. A bit of a workaholic, she recognises the way she now works, and has chosen to work through her career, is not viable or realistic for everybody.

Her annual earnings vary greatly, but she manages to balance more lucrative work consulting or teaching masterclasses overseas with lesser paid and voluntary work, and sustains a living like many freelance arts practitioners by working on several projects concurrently and beyond regular hours

She comments on how the dance economy has grown over the course of her career, and the positives and negatives for dance artists. Opportunities for dance professionals now extend across higher education, further education, health, young people and special needs; many dancers work concurrently in the health and leisure economies, training in pilates, massage, etc. Dancers can bring their movement knowledge to these and they can provide some regular income. The expanded economy for dance will hopefully mean that careers can be sustained for longer.

The shift in the economy has greatly impacted on how artists work; she observes that artists used to be able to attend morning classes regularly. With more dance-related paying jobs comes a restriction in the time people can give to developing their own practice (on which these other jobs rely). Previously, it was perhaps easier for a dance career to remain a principal focus, even if poorly paid and with bouts of unemployment. These days there are

many for whom their practice is still their major priority, but they can't give it most of their time. They work on their art in a more fragmentary way, because of financial necessity. Gill feels it's important to embrace all these different patterns of practice as valid for artists.

Gill agrees interest in contemporary dance has grown, seen in increased programming, audiences, and cross-artform and sector working. 'Dance artists work more across other artforms (theatre, opera, visual arts), in advertising – the world has woken up to the value of expertise in the moving body.' She celebrates the various media and disciplines in and with which dance now works and the growth in the range of people involved in making work; professional and non-professional, young and old, able-bodied and disabled. 'All this is expanding the reach of dance. It has become increasingly connected with the world, existing less in its ivory tower.'

"Choreographic practice has developed, with dancers seen as creative collaborators. Despite the growth of the form, the profile of dancers and independent artists remains remarkably low. The skills of these artists are not valued in the economy or reflected in their pay. Gill sees this workforce as the life-blood of the contemporary dance sector. They are the dancers in companies; the people who do outreach, develop audiences; the teachers in companies; they shape the next generation through higher and further education and develop the generation after that through working with young people.

This shows an undervaluing of artistry and sustained artistic practice, essential to the evolution of the form. In 1995, a review of the independent dance sector looked at the shockingly small amounts dancers earned in a year. This would still be shocking and where it is not is because dancers are working across other sectors. There is a vastly improved infrastructure and working conditions for artists and dance benefits from more graduates. We continue to invest in young people through Centres for Advanced Training and YDE. We are giving the implicit message that there is a sustainable career to be had in this field – we need to address that."

Charlotte Vincent

Charlotte has been based in Sheffield for the last 15 years. For her, being based outside London as an emerging artist was incredibly valuable. 'As a growing artist you can do your own thing and you're not trying to match the critical mass that exists in London. You find your own artistic voice.' She observes that in London it can feel like a lot of the people cutting their teeth are all making similar types of work and sharing the same practitioners.

She was able to grow at her own pace, through a nine-year partnership with Yorkshire Dance and fed by a local network of peers including Forced Entertainment and Dance Works; this slow, sustained growth is the way to a solid career; she observed that many young artists are fast-tracked, which can work against them.

For emerging artists, Charlotte argues, there needs to be an emphasis on the work – rather than rushing into setting up and managing a company. She feels strongly about our responsibility to encourage graduates to engage with their practice. 'A sustainable career can only happen if you've got good ideas. A company should come second to the work.' She suggests that making 2-3 pieces that show you are serious about what you're doing. 'At that stage it's good to get a financial boost, and a network of partnerships that support you.'

Being based in the regions is a great way to test your work with an audience. 'You are not preaching to the converted'. If people laugh in Scunthorpe where she wants them to laugh and cry in Rotherham where that's the intention, she knows it works.

While the regions are a great place to begin your career, Charlotte suggests you can reach a point where you need a different level of support and stimulation. 'Because there is no critical mass, anything that is generated is generally generated by you – often you can't slot into an administration. Nothing will happen unless you make it happen and therefore things are less fluid than they are in London.'

At this stage in her career she has considered moving south for a more mature cultural landscape. 'It can be exhausting if you are not part of a fully fledged dance ecology – or if you are the mainstay of support for that ecology.' She feels the need to see a lot more mature work, while she is making her own. Touring makes it difficult to see shows.

She is passionate about working with mature artists – her peers, and observes that artists who are still in the dance world at this stage of their careers are in the south; perhaps because there is more opportunity to sustain themselves there. She observes that as artistic voices get more mature their aesthetic choices mature. 'You can't rely on what you know. You're taking a craft and adapting it to what is now more suitable for the body and what the weight of your mind is carrying.' Acknowledging the importance of mature practice and how it shifts the aesthetic is crucial for Charlotte. 'Without it we are left with a naïve dance landscape.'

12. Key Findings

The dance ecology is best understood as being concerned with the professional and social interaction of the people who work together to make dance possible. The dance ecology is complex. Careers in dance are multifaceted, with individuals engaging in 'multiple job holding' and often working across sectors within the field. This makes it challenging to quantify the workforce accurately.

- the workforce is larger than previously estimated. Including people engaged in a voluntary capacity brings estimates nearer to 40,000 in total. Those who teach make up the largest group within the workforce
- the workforce needs to be equipped with teaching, entrepreneurial and management skills alongside performance and choreographic skills
- the number of students on higher education programmes has increased by 97 per cent over the last five years. The major focus for these courses is performance. In 2006/07 there were 3,645 dance undergraduates and postgraduates. The number of students in further education and accredited vocational dance/musical theatre training was 6,237; a total of 10,000 are in training in any one year
- the workforce is slowly increasing its diversity, reflecting an artform interpreted through many different styles and genres, beginning to be reflective of a multicultural society. It is also diverse in relation to gender and ability and dance has led the way in integrated practice and disability work.
- the field is small yet complex. It is comprised of both subsidised and commercial organisations that work across other cultural fields such as theatre and music, computer games generation and broadcast and film. As a result many individuals

within it work across the field in multiple roles. The workforce is responding to new developments and crossing over into more commercial areas of work at a significant level.

- existing workforce development interventions may not be generating a workforce fit for purpose. There are significant skills gaps and distribution issues, suggesting underemployment in the context of the overall dance marketplace
- there is evidence to suggest that some people develop careers in dance across a lifetime. There are a wide range of transitions taking place across the workforce, with performers developing new skills such as teaching skills and management to cope with the end of a performing career.
- the field has many outstanding leaders who should be recognised, valued and celebrated. Initiatives should be developed to identify and develop the leaders of the future
- almost half (49 per cent) of the workforce is concentrated in the south of England. This has an impact on competition and creates skills shortages elsewhere
- the workforce is highly educated but poorly paid; 62 per cent hold degrees. Of those who make a living through dance 38 per cent earned £5,000–£20,000 in 2008/09. Almost a quarter (23 per cent) earned under £5,000 from dance
- the low levels of pay affect the sustainability of careers, leadership within the sector and the ability of potential key champions to emerge
- workforce development should take into account the diversity of the field and adopt a more holistic approach to solutions that are not sector-specific but field-specific.

Thus, whilst dance may be growing in popularity, the workforce remains unevenly distributed and underpaid. Capacity is stretched in some areas and there is underemployment of others. There are key skills gaps in relation to market needs that could be met with a workforce better fit for purpose and thus generate more sustainable careers in dance. The challenges here are for the funding system and the field itself but also crucially for those responsible for the planning of initial training.

The notion of the definition of the dance field in England may need to expand to encompass a more holistic view of the overall ecology, reflective of its diversity, which must place greater

value on workforce development, recognise the interdependence of different processes within the field and work collectively to address the issues it faces with courage, confidence and a greater sense of self.

References:

- Arts Council of England (2000) *Towards 2010: New times, new challenges for the arts*. London: Arts Council of England
- Arts Council England, (2007) *Where to Next?*, London, Arts Council of England
- Bates, J (2008) 'An investigation into the effectiveness of UK dance training in preparing students for a career in dance' Unpublished dissertation. London: City University
- Becker, HS (1984) *Art Worlds*. Berkeley: University of California Press
- Birch, E, Jackson,C and Towse R (1998) *Fitness for Purpose Report: dance, drama and stage management training: an examination of industry needs and the relationship with the current provision of training*. London: Arts Council of England.
- Bourdieu, P (1994) *The Field of Cultural Production* Cambridge: Polity Press
- Brinson, P (1991) *Dance as Education: Towards a National Dance Culture*. London: Falmer Press
- Burns, S (2001) 'Dancing with Figures: Changing Patterns in the Funding of Dance in the UK 1987–1997' in *Trends and Strategies in the Arts and Cultural Industries* ed.Janssen, Halbertsma, Idjens and Ernst. Rotterdam: Erasmus University
- Burns, S (2007) *Mapping Dance: Entrepreneurship and professional practice in dance higher education*, Lancaster: Palatine, www.palatine.ac.uk/files/723.pdf
- Carruthers J (2009) 'Invisible Imports' – *Arts Industry*, March 2009
- Clarke, G and Gibson, R (1998) *Independent dance review report* London: Arts Council of England
- Cross, S (2009) 'Dance by Degrees Part 1', *Dancing Times*, March
- Cunningham, C (2006) Dance UK mentoring programme. *Dance UK News*. Issue 63 Winter, pp.24-25. London: Dance UK
- Dance UK (2003) *Research into payscales in dance*. London: Dance UK / Foundation for Community Dance
- Devlin, G (1989) *Stepping Forward: Some suggestions for the development of dance in England during the 1990s*. London: Arts Council of Great Britain
- Di Maggio P, Powell, WW (eds) (1991) *The New Institutionalism in Organisational Analysis* Chicago: University of Chicago Press
- Di Maggio, P and Powell WW (1983) 'The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality in Organisational Fields', *American Sociological Review* 1993 vol.48,pp 147–6
- Jeffri, J (2005) 'After the ball is over: Career transition for dancers around the world' *International Journal of Cultural Policy*. Vol. 11, No. 3 Oxford: Routledge
- Handy, C (1989) *The Age of Unreason*. London: Business Books Limited

- Hansen, RS (2009) *Quintessential Careers: Portfolio Careers: Creating a Career of multiple part time jobs*. (online) Available from http://www.quntcareers.com/portfolio_careers.html (accessed 17 March 2009)
- Hawley, A (1968) Human Ecology. In *International Encyclopedia of the Social Sciences* ed. David L. Sills, 328–37. New York: Macmillan
- Hesmondhalgh, D (2002) *The Cultural Industries* London: Sage
- House of Commons Culture, Media and Sport Committee (2004) *Arts Development: Dance* (HC 587-1) London: The Stationery Office Limited
- MacGillivray, J (2006) Dance UK mentoring programme. *Dance UK News*. Issue 62 Autumn 2006 p.16. London: Dance UK
- Myerscough, J (1988) *The economic Importance of the arts in Britain*. London: Policy Studies Institute
- O'Brien, J and Feist, A (1995) *Employment in the arts and cultural industries: an analysis of the 1991 Census*. London: Arts Council of England
- O'Brien, J and Feist, A (1997) *Employment in the arts and cultural industries: an analysis of the Labour Force Survey and other sources*. London: Arts Council of England
- Pfeffer, J and Salancik G R (2003) *The External Control of Organisations: A Resource Dependence Perspective*. California: Stanford Business
- Ryan, B (1992) *Making Capital from Culture*. Berlin and New York: Walter de Gruyter
- Siddall, J (2001) *21st century dance: present position, future vision*. London: Arts Council of England
- Towse, R (1996) *The economics of artists' labour markets*. London: Arts Council of England

PART SIX: Technology

1.Introduction

Digitisation can benefit the arts in three main areas: the work that is made, the way work is distributed and reaches audiences and the way we do our work and network. There is broad consensus among artists that the areas of new technology that are the most relevant to their work at the time of writing this document are:

- web-based activity including – websites, Web 2.0 and emerging Web 3.0 applications, social networks, e-discussion forums, and virtual publication and distribution
- live and virtual interactive environments including telematics
- developments in 3D
- developments in broadcasting such as BBC-i player and pay-per-view
- software such as Isadora and other specialist packages that have been developed by dance artists, often in collaboration with digital technology specialists
- mobile phone technologies
- gaming technologies with creative potential such as Second Life and Nintendo Wii.

It is important to be aware that technology is evolving so quickly and what seems a new and important initiative one day becomes outdated or is superseded by something else. Keeping up with developments requires time, dedication and resources.

Digitisation and the wider use of technologies to increase competitiveness across the UK are of major concern to government. Other parts of the world, particularly the USA and Asia, are moving forward very quickly and it is important for the UK to invest and maintain its position. The UK is known as an innovator in new technologies, but mass development of product is often carried out in other parts of the world, leaving the UK without the economic investment following on from the invention.

2. Planning for new technology development

The DCMS and BERR in January 2009 produced an *Interim Report on Digital Britain*⁷⁰ This report outlined five objectives for government towards developing their ambitions for a competitive Britain. These were:

⁷⁰ Department for Culture, Media and Sport and Department for Business, Enterprise and Regulatory Reform (2009) *Digital Britain: Interim Report* http://www.culture.gov.uk/images/publications/digital_britain_interimreportjan09.pdf

- upgrading and modernising our digital networks – wired, wireless and broadcast – so that Britain has an infrastructure that enables it to remain globally competitive in the digital world
- a dynamic investment climate for UK digital content, applications and services, that makes the UK an attractive place for both domestic and inward investment in our digital economy
- UK content for UK users: content of quality and scale that serves the interests, experiences and needs of all UK citizens; in particular impartial news, comment and analysis
- fairness and access for all: universal availability coupled with the skills and digital literacy to enable near-universal participation in the digital economy and digital society, and
- developing the infrastructure, skills and take-up to enable the widespread online delivery of public services and business interface with government.

Delivery on this document is seen to be urgent to ensure the UK builds on its strengths in the digital field and ensures it remains at the forefront of competitiveness in the future. Arts Council England and many arts organisations have begun to examine how the digital revolution can be used to best effect artistically and organisationally as part of this government initiative.

‘One of the most exciting things about the digital world is how individuals and organisations now have both the technology and the know-how to make and distribute their own content. How can we encourage this, improve its quality and help its dissemination?’

(Peter Bazalgette 2008 ⁷¹)

In order to examine its own digital priority the Arts Council England set up a Digital Opportunities Programme⁷² in 2008. A summary of the findings is set out below.

The programme aims were to examine how Arts Council England could have:

- more people accessing and engaging with Arts Council England funded work
- innovative new forms of practice contributing to Arts Council England’s mission
- the arts embedded within the new public service broadcasting ecology
- a three-year programme of R&D underpinning a new strategic role for Arts Council England

⁷¹ Source; Arts Council England (2008) *Digital Opportunities Programme*: a quote from Peter Bazalgette, a British media expert who helped create the independent TV production sector in the UK and went on to be the leading creative figure in the global TV company, Endemol.

⁷² Arts Council England (2008) *The Digital Opportunities Programme* (unpublished report)

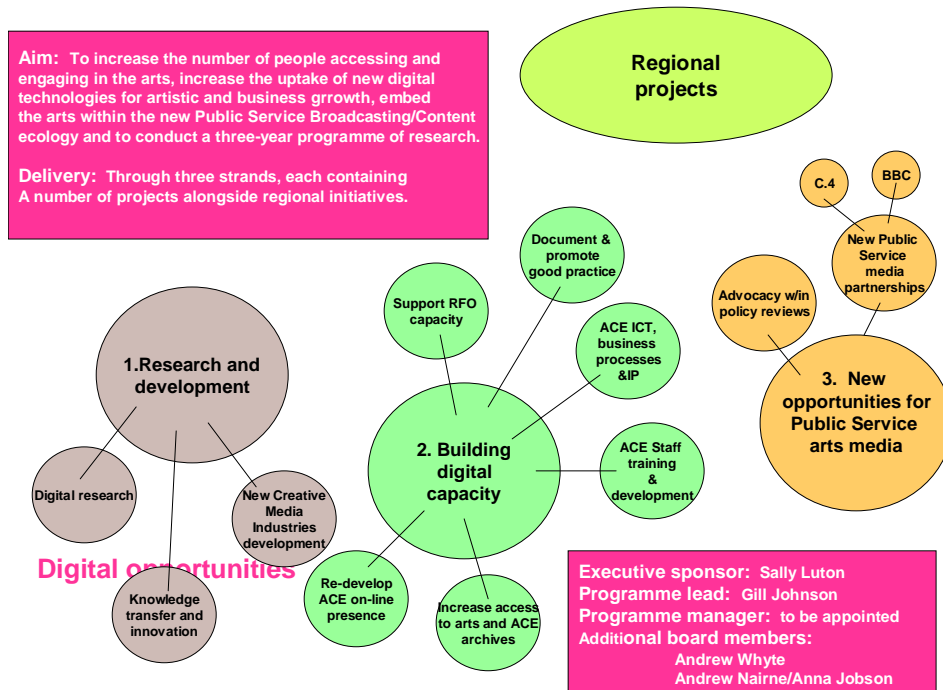


Figure 13: A model for Arts Council England engagement with digital technology

Source: Arts Council England internal report

'The proper artistic response to digital technology is to embrace it as a new window on everything that is eternally human, and to use it with passion, wisdom, fearlessness and joy.'

Ralph Lombreglia, MIT⁷³.

The programme suggests that deliverables by regularly funded organisations could be the development of a digital strategy, an integrated digital development set out in business plans, targets for increasing audience numbers, targets for increasing engagement with work via digital technology; deliverables that will enable regularly funded organisations to make world-class digital arts, indicating what success will look like.

Four key milestones for Arts Council England are proposed:

⁷³ Source: Arts Council England's 2008 unpublished report *Digital Opportunities Programme* contains a quote from Ralph Lombreglia, an American short story writer, multimedia producer and consultant. He teaches at the Massachusetts Institute of Technology

⁵ AmbTion is a change programme for the arts and cultural sector – helping organisations achieve their 21st century sustainability ambitions through implementing integrated IT and digital developments: online at www.getambition.com/content/view

- successful regional roll out of AmbITion⁷⁴ roadshows (April 2009)
- launch of a redeveloped Arts Council England website (Summer 2009)
- new Channel 4iP national and regional partnerships established (October 08)
- Ofcom/Arts digital content audit undertaken (November 08)

Whilst Arts Council England are developing their response to the digital revolution, many arts organisations and artists are experimenting with digital content, e-marketing, engaging audiences through second life performances and establishing social networking sites.

3. Dance artists' engagement in new technology

As artists and other creatives begin to experiment with other practitioners in making art then the problem of whose art it is becomes an important debate. There are issues of context, control and copyright in the unregulated environment of the internet. Handling the issues of intellectual property are challenging as many artists enter this world seeing it as a creative collaboration opportunity. They fail to have a hard-headed approach and awareness of what impact the outcome might have upon their intellectual property. This may mean they lose out from the financial opportunities that may come from collaborations of this kind. Arts Council England and others should be advising artists on what they need to take into account when a product has several authors.

The artists engaged in global collaboration see a range of benefits for themselves through this work, which include the opportunities to work across international boundaries and have a dialogue that has a strong international focus. This is in contrast to many written publications, which are national or local but failing to take into account the influence and opinion of the international artistic community. In addition many issues are often discussed in online debates, as is the curation of digital work, which draws attention to the interdisciplinary and durational nature of much digital work.

However, relatively few artists are making work specifically for web-based distribution. Some are quite resistant to this idea because of what they see as the limitation of two dimensions and/or the small screen. But it is concerns about budget as well as expertise and ownership and copyright that may be inhibiting engagement with this area.

There are an increasing number of publications addressing the impact and opportunities of digitisation, for example, Charles Leadbeater, who has produced other publications and papers that have influenced arts thinking, published a book *We-think*⁷⁵ in March (2009) It is

⁷⁴ http://www.getambition.com/?option=com_content&task=view&id=9&Itemid=16

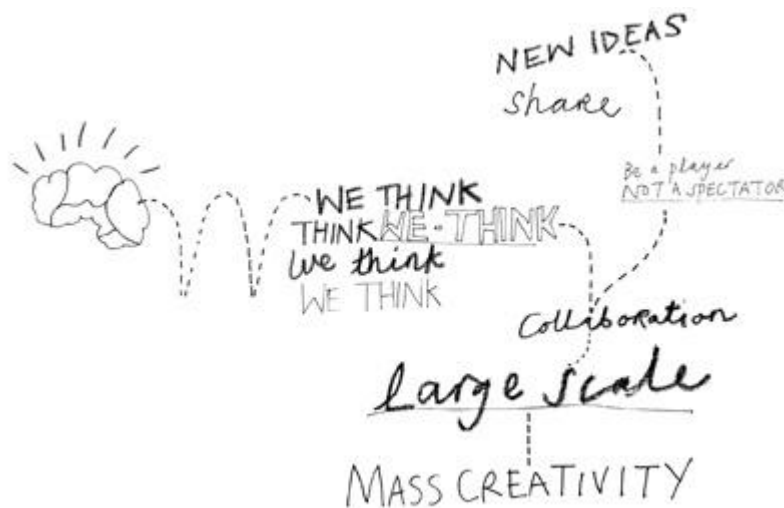
⁷⁵ Leadbeater, C (2009) *We-think*, www.wethinkthebook.net/home.aspx

an exploration of what digitisation will mean for our culture, the way we work, government, science and business. He makes a strong statement about the democratisation of culture.

'Today's generation are not content to remain spectators, they are tomorrow's players.'

Charles Leadbeater (2009)

We-think: what's it about?



'More people than ever can participate in culture, contributing their ideas, views, information. The web allows them not just to publish, but to share and connect, to collaborate and when the conditions are right, to create, together, at a scale. That is why the web is a platform for mass creativity and innovation.'

The issues and successes of dance in the digital field

The issues set out below were tested with members of the dance profession on three occasions during the research. The discussions confirmed that digital activity covered three areas: making work, distributing that work and engaging audiences, and building networks.

- Data collection and consistent data sets, or repositories of data, appear not to be benefiting from the potential of digitisation.
- Arts Council England's enthusiasm and support for screen-based dance in the late 1990s and early 2000s made a significant impact on the sector, but there has been no equivalent championing of digitally-based work.
- Dance appears to be lagging behind other areas in its use of new technology, where the growth in other arts is marked.
- There is little evidence of the use of social networking and the influence this might have on dance creation.

- Broadcasting and narrow-casting inroads are being made with more work being commissioned, which creates both new means of distribution and new audiences
- Pockets of expertise in the use of new technology exist, but they are isolated.
- The development of the 'prosumer'⁷⁶ has led to more dance on YouTube, mobile phone programmes etc.
- Technology can inform the process of making work.
- Technology changes the notion of authorship and ownership of work.

The dance profession has been active in this field for some time, creatively using some of the older technologies and approaching new ones with energy. Filming and broadcasting of dance being one of its major successes. Ballet has been particularly well represented on television and is now outstripped by the *Strictly Come Dancing* phenomenon.

Dance's successes

- Dance pioneered innovative filming of works in the late 1980s, influencing the filming of all arts through the work of Colin Nears and Bob Lockyer.
- Dance is a popular part of mainstream television offer – *Strictly Come Dancing*, *X Factor*, *Dancing on Ice*.
- Documentaries have been made of some of our living choreographers e.g. Wayne McGregor's *Infra* with the Royal Ballet and Akram Khan and Juliette Binoche's *in: i*.
- Dance TV is being developed by Birmingham DanceXchange – broadband TV station covering all forms of dance.
- Global digital dance online competition is being launched by Sadler's Wells.
- Animation using Motion Capture is starting to be developed – e.g. full-length feature film of ENB's *The Nutcracker*.
- Some dance agencies are specialising in digital e.g. Capture and Dance Digital.
- Many venues now show excerpts from their forthcoming programme on their websites as a marketing tool.
- Many venues now use online booking tools.
- Live streaming of work into cinemas is being developed, notably Opera and Ballet through the Metropolitan Opera and Royal Opera House.
- Forward Motion – produced by South East Dance with support from Arts Council England and the British Council is a collection of dance films made available for international distribution.
- Live performance includes film and video across small, medium and large scales.
- Most organisations have email, digitised management systems and their websites.

⁷⁶ Prosumers/ building communities/ social networking/ upload/ download tools - Web 2

The two illustrations set out below are projects about to be developed and delivered:

Dance TV – DanceXchange and Maverick Television

Dance TV is a new cultural and commercial web service driven by two successful Birmingham based companies – DanceXchange and Maverick Television. Dance TV is a fully integrated video and social networking service. Applying each company’s dance and digital media credentials, this will be a smart and participative platform that fills a growing gap in the market. It will serve users of all ages and of all levels of engagement: dance professionals, teachers, amateur dancers and anyone who simply enjoys dance.

Dance is a 21st-century global phenomenon with a broad base of users, participants and audiences, engaging for entertainment, enjoyment and information. Dance communities across the globe want more dance and they want it when and where they are. This means 24/7 personalised content delivered using state-of-the-art social networking, marketing and broadband technologies.

The total package will:

- showcase new and existing dance content
- promote and connect with live events and performances
- enable sharing and commenting through social networking tools
- provide access to a new and evolving digital dance archive
- profile the work of artists and companies
- open up new ways to engage people in healthy dance activity

At the time of writing this report this idea is still in development.

Sadler’s Wells

On Monday 2 March 2009 the UK’s leading dance house Sadler’s Wells went truly global, launching an international online dance contest. Marking the start of a four-year worldwide competition that offers an annual winner a cash prize and the chance to perform at the UK’s leading dance house, Sadler’s Wells is calling all dancers and choreographers aged over 18 to take part.

The web-based competition, which uses YouTube to host the entries, went live on Monday 2 March via www.globaldancecontest.com. Seeking the next generation of dance talent, the winner will perform in front of a potential audience of 1800 people on the main stage at *Sadler’s Wells Sampled*, the theatre’s acclaimed dance showcase weekend, featuring international stars, taking place annually in January. The contest builds up to a final showcase of each year’s winner in 2012.

4. Dance in digital form

A report commissioned by Arts Council England’s dance department looked at a snapshot of the digital capacity in dance in 2008⁷⁷. The next section of this report draws heavily upon the findings of this research.

⁷⁷ Gibson R and Porter L (2008) *Digital capacity in dance; snap-shot survey* London: Arts Council England

The report points out that a number of choreographers and companies fully engage with digital technology creatively and/or organisationally, but there are a large number who do not. This varies from some interest but little experience, through to those for whom it is still unexplored territory and they have either the time or resources to explore the possibilities.

Those with experience have been working for many years in the field, pre-dating digitisation, using the existing technologies of the time such as interactive video – and for whom the palate of available tools has expanded as technologies have developed.

The website Digital Potential - www.artswebtraining.com run by Pilot Theatre, offers a guide to the technologies currently available. The appendices found in the Digital Capacity report provides a set of definitions, a range of websites and reading for those who wish to take their practice further.

The report on digital capacity in dance indicates a high degree of consensus on the issues and themes by those consulted for the report. It states that most artists do not view themselves as 'technologists', but have used technology to create work as part of their ongoing creative exploration and/or because they are interested in the human condition and see our relationship with developing technologies as part of the 21st century human experience. For a small minority 'digital dance' is seen as a specific genre.

At the same time, the increasing ubiquity and affordability of digital technologies means that anyone can create content and publish dance online. This is demonstrated by the YouTube hit, Matt Harding's *Dance Around the World Part 2*. See:

[www.metacafe.com/watch/183556/where the hell is matt dance around the world part 2/](http://www.metacafe.com/watch/183556/where_the_hell_is_matt_dance_around_the_world_part_2/)

The authors of the report see this growing phenomenon raising interesting questions of how to define an artist in a world of increased democratisation and personalisation. Who is best placed to make judgements of quality, with exponential increases in the number and diversity of arbiters of taste? When anyone can be an originator of content, will it become more difficult for professional artists to sustain income streams from the creation of work? Democratisation was highlighted in *Whose art is it anyway?*, by John Knell (2007)⁷⁸ It is an issue that will continue to present challenges to Arts Council England and the wider dance sector in the context of the digital revolution.

⁷⁸ Knell, J (2007) *Whose Art is it Anyway?* [a report to Arts Council England on democratisation of the arts] London: Arts Council England

Whilst marketing is embracing technology, the field is changing quickly and requires continued development of knowledge and expertise. Technology staff, in-house, is a luxury for hard-pressed organisations and even the larger organisations find it difficult to staff and often have to raise funds to afford new technology developments, by which time the world may have moved on.

These issues were highlighted in the technology presentations during the series of Dance Conversations organised by Arts Council England dance department in 2008, where the Tate and Marcus Romer of Pilot Theatre highlighted the need to be regularly reviewing the situation and ensuring staff were appropriately trained to manage the new technology.

There are examples of good partnerships with higher education in developing work, such as the Royal Liverpool Philharmonic working with a postgraduate student from Bangor University providing on-site expertise, which has moved their virtual work forward more quickly, so that they were able to broadcast in 'second life' a concert by the orchestra. The report encourages dance companies to make these alliances. AmbITion, a project funded through the Arts Council England Grants for the arts Organisational Development Thrive Programme, is also providing support through its road-shows and website to Arts Council England, regularly funded organisations and others.

Many independent artists, some of whom also hold academic posts, have been drawn to the academic environment, in part because it offers them the space and facilities to develop their digitally-based work.

The digital capacity report authors Rachel Gibson and Lis Porter clearly identify the need for a leadership role within digital dance. Arts Council England should embrace this in order to consolidate current activity, advocate for better understanding and wider use of digital applications to the dance sector and monitor the impact of digitisation. The authors list the areas where they feel Arts Council England should have influence to assist the dance sector's development:

- creative uses
- partnerships and brokerage
- impact monitoring
- developing support networks
- awareness-raising

Some of the main points highlighted by the authors of the digital dance report under the headings above include the topics set out below:

Creative uses

Working in the virtual environment is the choice of only a few dance artists, but for those who are involved, it enables them to internationalise their work and create new relationships. It takes the debate about the work into an international context through online debates and the curation of work. This draws attention to the interdisciplinary and durational nature of much digital work, which can be developed over long periods of time, in multiple locations and through periods of intensive collaboration.

The downside of this cyber-world is that access to live events such as film screenings, are limited as organisations want premieres. The making of work does not sit comfortably with traditional choreographic models. The issues of content, control and copyright are a challenge, as are the costs of equipment and the need for support for the making process.

The outcomes of digital processes do not fit easily into the touring model, as the results are often interactive, durational installations rather than 'pieces', which often need to be shown over an extended period of time in a space with very specific technical requirements. Consequently it is often difficult to find either performing arts or gallery spaces with the technical or scheduling capacity to present this kind of work

Web and DVD-based resources can support longer-term relationships between companies' education programmes and schools. Random Dance is developing its web-presence as a multi-faceted resource for anyone seeking to engage with aspects of the company's work. The company highlights the importance of digitised resources as a way of sustaining relationships with schools engaged in Random education programmes.

The Wayne McGregor and Random Dance⁷⁹ website shows high-quality excerpts from a number of works by the choreographer. The design of the site gives a very strong feel about the company's commitment to working with technology.

Wayne McGregor | Random Dance

Founded in 1992, Random Dance became the instrument upon which McGregor evolved his drastically fast and articulate choreographic style. The company became a byword for its radical approach to new technology – incorporating animation, digital film, 3D-architecture, electronic sound and virtual dancers into the live choreography. In *Nemesis* (2002), dancers duelled with prosthetic steel arm extensions to a soundtrack incorporating mobile phone conversations; in *Ataxia* (2004), McGregor's fellowship with the experimental psychology department of Cambridge University fuelled the choreography; in *Amu* (2005), live heart surgery fed in to the creative process; and in *Entity* (2008), choreographic agents are imagined to a soundscape created by Coldplay collaborator Jon Hopkins and Joby Talbot (Chroma).

Wayne McGregor | Random Dance is the resident company of Sadler's Wells, London.
www.randomdance.org

⁷⁹ www.randomdance.org

Research

The importance of a relationship with higher education comes out strongly in the report. The facilities and in-kind support often available to artists provides a useful experimentation and creative output as well as giving access to higher education funding for research. Arts funding on the other hand was supporting the public showing of the work. There was a distinction made by the artists between ongoing research, which is academically valid, and processes that lead to work for public showing.

The following is an illustration of work supported between two universities – Chichester and Brisbane. It demonstrates the potential and also the complexity of such collaborations highlighted above in the section on Creative issues.

***global drifts* – the digital making process**

global drifts was a distributed digital choreographic event by Sarah Rubidge and Hellen Sky, with Seunghye Kim, Hyojung Seo, and Stan Wijnans.

global drifts was made over a two-year period between 2004 and 2006. It was supported by the University of Chichester (in the form of a research fellowship for Sarah Rubidge and use of facilities) and Queensland University of Technology in Brisbane. The creative process comprised blocks of five or six weeks with the collaborators working together at Chichester and Queensland, interspersed with extended time apart, but in contact via phone/web during which time systems and ideas were developed. The lengthy timeframe and combination of live and remote working are typical of the making process for interactive live/virtual work.

global drifts comprised three 'choreographic' events, *global drifts* (Brisbane), a durational digital performance event; *global drifts* (London), a live video-capture installation linked to the Brisbane event via the internet, and *global drifts* (Seoul), an interactive installation linked to Brisbane and London via the internet. *global drifts* (Brisbane) was a durational event, which was interwoven with a multi-sited site-specific performance event entitled *accented body* (dir. Cheryl Stock). *global drifts* was created using Isadora, Max/MSP and Jitter.

Source – Gibson R and Porter L (2008)

Marketing and communications

There is a move by arts organisations to use the web beyond putting their publicity material and a booking facility online, to developing a far greater interactive presence. However this is always modified by the critical mass of web and digital technology users. Marketing staff are aware of the potential power of social networking and are now exploiting this widespread and easily accessible phenomenon.

There are some good examples: Random and the Royal Opera House (ROH) are developing their online presence in an holistic way, as an interactive resource to communicate about their entire output to a range of communities of interest, including research, education, social

network users and to generate dialogue about and feedback on their work. For the ROH their Facebook site represents a very different demographic to the traditional ROH Friends. The existence of this new group of customers is challenging ROH to programme differently to meet the expectations of this user group.

It is important for organisations to monitor the impact of developing web-based technology on attendees, both live and virtual and to track the extent to which new approaches are having a positive impact on dance engagement.

Sadler's Wells' experience is that their web-based marketing is limited by lack of usable video material from companies and particularly new work, where no video material has been recorded. Even videos of the creative making process can be helpful in selling a show. Some choreographers are reluctant about using excerpts from their work for marketing purposes – but evidence shows that gains in audiences are such that it would be useful to encourage more companies to make material available.

Touring companies often do not have the resources to provide venues with the material needed to effectively sell shows – this is a longstanding issue, not a specifically technological one. But increasing use of video adds to a gap between what venues need and what companies offer. Increasingly we are seeing venues using more web-based marketing approaches to providing a 'taster' of a production and a resulting increase in audiences.

There is reference earlier in the section to the impact of social networking sites, such as Facebook, where it is clear there are increasing audiences wanting to know about dance, dance companies and their work, amongst other things. The Dance Mapping Facebook page has gathered 445 friends since it went live in December 2008 and was used to encourage people to complete the online surveys. Other material has subsequently been posted keeping 'friends' up-to-date with material.

YouTube provides some interesting facts and figures when one is looking at impact and reach of sites presenting dance. Audiences are global and what becomes successful is often unexpected and quirky. The *Evolution of Dance* on YouTube had 116 million hits by the 25th March 2009. A search on YouTube was carried out on the evening of the 13th March 2009. The search looked at the number of videos for each genre on this date and the number of views for the highest rated video. This was not a comprehensive search, but there was consistency in the search language for each genre of dance

Dance genre	Number of videos	Number of views
Morris dance	6,530	88,324
Contemporary dance	28,600	236,807
Ballet dance	53,200	3,629,409
Ballroom dance	61,100	16,104
Hip hop dance	203,000	48,466,000
Salsa dance	115,000	739,195
Total	467,430	53,175,839

Table 63: YouTube Statistics for dance genres

Note: When Barack Obama appeared on the *Ellen* TV show in the United States, where he danced on camera, the site received 6,814,579 hits.

Bill Elms the marketing manager for Merseyside Dance Initiative's LEAP 2009 Dance Festival in Liverpool used Facebook extensively to promote the shows. In an interview with the consultants in June 2009 he stated:

'... I would say that we have had more people join the groups than before and more people reacting to the groups. I think what is great about keeping abreast of social networking sites is that you can make the events cool, especially with dance students of a certain age, there was a great take-up of tickets within Liverpool from a very young audience. I always think that Facebook is a great addition to your marketing and PR campaign, but should never replace any part of it, it's a great promotional tool, but only for confirming something that people may already be aware of, or if it's from a reliable source.'

Distribution

In the digital age definitions of distribution extend beyond the traditional live 'making and touring model' and are including: live performative telematic – work that takes place in several venues simultaneously with audiences and performers linked via telecom technologies and the web; tailored viewing through i-player type systems and mobile phone technology which offer increased opportunities for niche marketing; in the future Dance TV will provide a specialist digital channel; YouTube, as seen above, for informal showings and 'second life' as a making and showing environment.

Increased presence through these mechanisms and others, yet to be defined, indicates that the market for dance is likely to grow significantly. The dance sector must become accustomed to valuing its audiences, regardless of their route to engagement in the work.

Cinema through digital and film agencies are also seeing the value of the catalogue of works created for film. Opera is already being presented in cinemas and the back catalogue of dance, plus the potential of live streaming, of work, opens up new opportunities to increase audiences.

As already stated this area of dance is populated by a small number of companies and individuals. Promoters, on the whole, are either not interested in this form of showing, (in some cases they consider it to be too risky for audiences) or do not have sufficiently sophisticated IT systems. International counterparts are much further ahead, particularly in Germany, the Netherlands and Australia.

Dance is in a strong position, because of its immediacy and strong visual impact, to develop content in this medium. This might be individual artists making work for independent web-based distribution or developing partnerships such as between universities or Dance TV looking at work for niche markets. The challenge in all of this is to create financially viable packages for whatever opportunities arise for dance in the diversification of broadcast outlets

Research initiatives are important. Two examples are South East Dance's pay per view and commercial partnerships research, and Sadler's Wells' commissioning of eight dance artists, currently being screened on the venue's Polyvision, with the intention of distributing to other outlets, such as dance film festivals and big screens. Success in these areas could mean significant audiences for small-scale and experimental work.

An illustration is set out below of artists taking the initiative, outside current structures. This example has been drawn (and updated) from the report on digital capacity in dance.. The range of programmes of work and the international dimension of their distribution is a lesson for others.

Shiftwork – virtual distribution

Shiftwork was founded in Cambridge in 1999 by dancer and choreographer Chirstinn Whyte and photographer and digital artist Jake Messenger.

Shiftwork is an artist-led organisation committed to developing original and innovative work which crosses the boundaries between visual art, digital technology and dance.

Work has been created operating independently of traditional production, distribution and funding contexts. The Shiftwork website has been active since 1999, and is an entirely independent entity, without the marketing capacity of organisations such as londondance.com or Sadler's Wells. However, entirely without publicity, in 2008 the site averaged 320 hits per month, with a high proportion of visits exceeding the 30 minutes and one-hour duration mark.

The pattern of global traffic is particularly concentrated on the UK, US, Canada, Australia, Germany and Norway, and on individual pieces which have received extensive festival exposure, such as *Trace*, *Splice*, *Flicker* and *Text Field*, which average 20 viewings per month. The list of works presented shown on their website is impressive..

www.shiftwork.org.uk

Support networks

As digital knowledge becomes more widespread and technology more affordable, its use will become a part of the way all artists and organisations work. However, in the short to medium term, lack of access to facilities and lack of knowledge/confidence about usage are barriers to progress. Many artists working in the field feel isolated and dislocated from other dance sectors depending on virtual networks, blogs, etc.

This could be seen as a strength as these artists value their independence and are comfortable exchanging ideas in virtual environments – the medium being appropriate to the ideas. At the same time the informality of interaction and the small size of the sector mean that a good deal remains invisible to the ‘mainstream’ of dance.

Some dance agencies such as South East Dance, DanceXchange and the re-launched Essex Dance, as a national expert in digital dance, is a possible way of ending the artists isolation by mainstreaming the activity and providing necessary training to develop this area of dance.

An agency-based network could be complemented and extended through work with the higher education sector if ways can be found to open up the expertise and physical resources that exist within a number of key higher education establishments. Institutions at the forefront of development in dance/performing arts and digital technology include the universities of Bedfordshire, Chichester, Smart Lab at the University of East London, Leeds, Salford, Newcastle, and Brunel. These universities are fairly evenly distributed across England and, have indicated a willingness to find ways to share their knowledge and resources with the dance sector.

Dance development and advocacy

As many of the artists in the digital field are well-established, a good deal of discussion in ‘live literature’ spaces is high-level, drawing on long careers in dance. These offer a rich resource for ongoing dialogue, generally on dance development and particularly digital dance.

Dance's central preoccupation with the human physical presence in space and time gives a set of naturally shared cross-disciplinary common concerns. This created a strand of activity, based on mutual interest between dance artists and practitioners in a range of other disciplines including philosophy, cognitive science, geography, software development, archaeology, architecture. Examples of current developments in this field include the following.

- Use of analytical software to map and illustrate processes of dance making, and the trajectory of specific pieces of work, providing new ways of describing and recording dance. The example below is drawn from the digital capacity in dance report.

Scott deLahunta – *Capturing intention*

Documentation, analysis and notation research based on the work of Emio Greco PC

The Notation Research Project, and ongoing initiative by Emio Greco PC since 2004, has reached a major milestone with the completion of its second phase. The outcomes of this phase of research, based on the Double Skin/Double Mind workshop, are available now in the book *Capturing intention*, which contains a film documentary and an interactive DCD-ROM. Inside the reader will find materials from a multi-disciplinary research team, comprising experts in notation systems, cinematography, computer-based gesture analysis, interactive media design, cognition research and cultural studies.

Whilst the notation system was developed in the first instance as a mechanism for enabling choreographer Emio Greco to reflect on and better understand his creative processes, Scott deLahunta is beginning to explore ways in which it might also be used as a tool for giving audiences (virtual and live) fresh insights into the way dance is made and structured.

- Blogging and 'twittering' are measures of reach/engagement and are increasingly common-place for artists to share ideas/develop dialogues – e.g. the dancetech website and e-list: www.dance-tech.net/
- Online debate highlights the need for intelligently constructed archives across the dance field to share work and 'live literature' dialogues, which are rich in content, but difficult to access retrospectively. Currently e-lists and single-portal sites hold archives that can be accessed online, but are difficult to navigate. Intelligently constructed, searchable archives could provide a rich resource – for choreographers, researchers, educationalists and the interested public. Possible exemplar archives include Siobhan Davies' work and the Collaborative Research and Development

paper on the PRISM project, which outlines the project's aims to find solutions to the managing of online resources and sharing of digital content.

The future

It is difficult to predict what future technological developments might be or how they might impact on practice. Many published reports on digital technology focus on the applications for audiences rather than the creative process for artists. Upcoming developments that were identified as having creative or communication potential included:

- Web 3.0's potential to search meaning and intention as well as key words
- developing Wii technology creatively
- increased use of Second Life as virtual process and presentation space
- integration of technologies – TV/internet/mobile phone makes personally tailored viewing increasingly possible. As people become accustomed to trawling for content rather than watching scheduled analogue programming, the potential market for niche product such as screen/web-based dance will grow.

4. Key findings

Digitisation can benefit the arts in three main areas: the way work is made, the way it is distributed and reaches audiences, and the way dance operates and networks. Technology evolves quickly. Keeping up requires time, dedication and resources. Dance has great potential to both contribute to and capitalise on the development of new technologies.

- forty-five per cent of the workforce engages with film, television, digital production, webcasting, and music video. A small specialist group of artists are already world leaders in this field
- dance has the opportunity, with its direct visual impact, to be innovative and cutting edge on the web. Training and support are needed
- the ability to network internationally and create work with partners through technology is an exciting opportunity, expanding reach and impact nationally and internationally. Partnerships with higher education institutions are a useful way of encouraging developments in these areas
- partnerships with regional development agencies and regional screen agencies could be developed to support dance businesses working across regions
- companies need support to enable them to make high-quality material for

marketing and distribution, building new audiences and virtual collaborations

- technology can democratise dance and the arts; with audiences, producers and creators creating work together
- dance needs leadership in this area to provide a national overview and a better sense of development opportunities. The field requires advocacy, creative and business support, and clear articulation of available funding streams
- the power of broadcasting, social networking and new digital opportunities may open up new distribution mechanisms for dance and enable new audiences to engage with the form

References

Department for Culture, Media and Sport and Department for Business, Enterprise and Regulatory Reform (2009) *Digital Britain: The Interim Report* London: The Stationery Office and online at

http://www.culture.gov.uk/images/publications/digital_britain_interimreportjan09.pdf

Arts Council England (2008) *The Digital Opportunities Programme* (unpublished)

Leadbeater C (2009) *We Think*

Gibson R and Porter L (2008) *Digital Capacity in Dance: Snap-shot survey* London: Arts Council England

Knell John (2007) *Whose art is it anyway?* London: Arts Council England

PART SEVEN: Social

In December 2008, *The Guardian* carried an editorial on the value of dance that stated: ‘Dancing is affirmative, optimistic and democratic. It embodies the idea that the world can be a better and a happier place . Those are useful ideas in difficult times.’

The BBC TV programme *Strictly Come Dancing* has now been sold to 38 countries and drew a weekly audience of between 8.5–12.2 million people during the last series. Large arena tours of the format are attracting audiences of between 10–20,000 around the country and tickets are already on sale for 2010.

CCPR estimates that more than 5 million people are engaging in dance activity on a regular basis.

1. Dance as a social art form

Peter Brinson⁸⁰ stated: *‘To talk about dance is to talk about you and you and me. Dancing... is part of the history of human culture and part of the history of human communication.’*⁸¹

Dance is a social artform. The act of dancing is an innate human instinct. We ‘dance for joy’ when we are happy, we dance in clubs, at parties and at weddings. Our folk dance traditions go back to at least the 8th century, social and recreational dance forms are all around us in clubs, at ceilidhs, tea dances and barn dances, in community centres and in dance halls. We dance on our own terms and invent our own steps and choreography. This part of dance culture is of significance to this mapping research as it is indicative of a support for dance that extends beyond the theatre and into the heart of people’s lives and existence.

Participation and engagement in dance is significant. However, the majority of this activity relates to the social and recreational forms of dancing that form a part of everyday life.

In December 2008, *The Guardian* carried the following editorial acknowledging the fact that *Strictly Come Dancing* had been a catalyst for the dance field more generally:

‘Tonight marks the end of what, as the BBC itself admits, has been the most talked-about series of Strictly Come Dancing so far. Much of the talk has been, in dance terms, for strictly

⁸⁰ Brinson, Peter Neilson (1920–1995), writer and lecturer on dance

⁸¹ Brinson, P (1991) *Dance as Education: Towards a National Dance Culture*. London: Falmer Press

*the wrong reasons – the viewers' revolt against the judges on behalf of John Sergeant, followed by last week's voting shambles, when a tie between the two top couples prevented a dance-off with the third, thus setting up today's three-way contest. Strictly is a programme that divides those who consider themselves dance lovers. All the same, there can be no disputing two things about tonight's sequined melodrama. The first is that Strictly's continuing success has been a catalyst for the dance sector more generally, and especially for the other dance-themed shows, including the seasonal Nutcrackers and Swan Lakes, that traditionally take centre stage at this time of year. Dance is the Cinderella of the performing arts. But at Christmas it gets to go to the ball – and Strictly is part of that. The second truth is that Strictly has been good for dancing in general, not just for the incredible professionals in the ballet, ballroom, ethnic and contemporary dance world, but also for all those of all ages and cultures who simply enjoy the act of dancing. Strictly is certainly not trendy, but it has helped to feed a greater fashion and passion for dancing than has existed for many years. Dancing is affirmative, optimistic and democratic. It embodies the idea that the world can be a better and a happier place. Those are useful ideas in difficult times.'*⁸²

The massive popularity of *Strictly Come Dancing* since its inception in 2004 is indicative of the public enthusiasm for dance as entertainment. Not only did the series draw huge viewing audiences as shown in table 64, but tours of a live show drew huge live audiences of between 10–20,000 per show, depending on the capacity of the arena, showing that a theatrical presentation of the format also worked.

Series	Series première		Series finale	
	Date	Viewers	Date	Viewers
1	15 May 2004	4.61m	3 July 2004	9.28m
2	23 October 2004	6.54m	11 December 2004	11.60m
3	15 October 2005	7.23m	17 December 2005	10.55m
4	7 October 2006	9.23m	23 December 2006	12.11m
5	6 October 2007	7.68m	22 December 2007	12.09m
6	20 September 2008	8.48m	20 December 2008	12.21m

Table 64: Viewing figures for *Strictly Come Dancing*

Source: BARB Viewing Figures

⁸²: *The Guardian* (2008) Editorial Saturday 20 December

Social dance does go on trends and there will always be a 'latest dance phenomena' but in itself this is indicative of a passion for the form – whether it be Riverdance, Dirty Dancing or Carlos Acosta.

2. Big Dance

When The Big Dance was launched in 2006 as a celebration of dance in all its styles and forms, aiming to get as many people dancing as possible, the public response was impressive.

'Big Dance has captured the public imagination through national campaigns run in 2006 and 2008. Our ambition was to encourage more people to take part in, watch and enjoy the great dance opportunities that exist across England. It offered the chance to: be part of exciting mass participation events, such as breaking dance world records; be thrilled by inspirational performances by artists such as Hofesh Shechter; learn and perform choreography created by professional dance artists, regardless of dance experience (online and in class rooms). More than anything Big Dance was about creating as many opportunities as possible for the public to be involved in and inspired by dance.' (Big Dance Evaluation report 2008)

Big Dance is a project that was initially developed by the Mayor's Office at the Greater London Authority in partnership with Arts Council England. The first Big Dance in 2006 featured the 90-minute BBC1 TV programme *Dancing in the Streets*. A new world record – The Big Dance – was set when 752 dancers in Trafalgar Square performed 44 different dance styles simultaneously to one music track. The styles included ballet, tap, belly dancing, salsa, street, folk and flamenco, synchronised swimmers and bhangra. Events took place around the country as well as in London.

Big Dance 2008 took place between 5–13 July and there were 500 events across the country with 250 of them taking place outside London. In summary, 500,000 people are estimated to have taken part with the event. 2,500 signed up to participate in the choreographic project and 21,906 people engaged with the Big Dance Arts Council England commissions online or as an audience member. In total it is estimated that at least 4,568,000 people (including media exposure, events participation, website visits) came into contact with Big Dance 2008. There were 16,048 online viewings and media coverage of more than £500,000 was generated for dance. Again, dance world records were broken including the biggest remote dance class on 12 July and the biggest Bollywood dance class with 278 participants and the largest number of street dance moves in one minute.

But what the event highlighted was the breadth of genre and styles of dance that people wanted to participate in.

'From ballroom to breakdance, hornpipe to hip hop and square dance to salsa, dance events took over England's streets, parks and cultural venues. Big Dance offered the chance to watch professional work, participate in workshops and mass events, as well as learn choreography devised by professional dance artists. Multiple world records were broken including the biggest salsa dance (in Gateshead) and the biggest horn-pipe dance (in Hartlepool). Rise and Shine, the world's biggest simultaneous dance event, saw over 25,000 Liverpool primary school children tune into BBC Radio Merseyside to perform a dance sequence together.....Swiss company Öff Öff drew a large crowd with their mysterious structure in the South East's Woking Park. Locals were invited to bring their picnics at dusk and enjoy a spectacular aerial performance. Seven fearless, climbing and abseiling dancers negotiated a 17-metre tower with spinning wings. Using gravity and momentum, the piece combined dance, aerial acrobatics and theatre..... Silent discos took place in busy public spaces, stopping shoppers and visitors in their tracks, and getting many to join in (Briggate in Leeds and Durham). The Big Bollywood and Bhangra Bash in the Derby's Westfield shopping centre was a lively mixture of performances and public workshops The Tacchi Morris Art Centre hosted a day of sharing work and workshops for older people's dance groups in the South West' (Big Dance Evaluation)

Legacy Trust UK has now awarded London £2.89 million for a Big Dance programme across London through to 2012. There will be major celebrations in 2010 (3–11 July) and 2012, similar in format to previous Big Dance events in offering an open invitation to everyone to encounter and participate in unexpected collaborations in unusual places. In between, there will be a continuing programme of development activity decided in collaboration with the programme board, which brings together Arts Council England, London councils, the Mayor of London's office, Museums, Libraries, Archives London, the regional health authority, and Sport England London. Five sub-regional hubs will ensure that every London borough is connected to the programme through a key dance organisation.

As part of the Cultural Olympiad programme, the West Midlands People Dancing programme will see £3.36 million invested in dance or dance-related activity in the following areas: dance at a grassroots level, community dance across the region on a flexible portable dance stage, dance leadership, site-specific dance participation, marketing dance opportunity in the region, and creating a portal for information on all aspects of dance and recorded dance experiences.

3. Dance in popular culture

Within popular culture, dance is linked closely with making and participating in popular music. Kate Prince, of Zoo Nation does a lot of pop choreography and says that she started dancing at six: *'I was obsessed with Janet Jackson, I copied everything she did.'* This is not unusual. Many dance trends have been set off by powerful pop choreography – Madonna's Vogue, Michael Jackson's MoonWalk – or through the influence of popular films. *Saturday Night Fever* is the most obvious example of this but other films like *Dirty Dancing*, *Step Up*, *Save the Last Dance* and recently *Make it Happen* where burlesque and hip hop meet are also examples of popular films that have had an impact on dance styles and techniques. Similarly the influence of Fosse on recent Beyoncé choreography points to the porous nature of the crossover.

The BBC's use of dance as an ident/ pre-programme leader is also testament to the perceived broad appeal of dance. This featured many diverse styles including Bollywood, capoeira, tango and salsa.

A glance at YouTube demonstrates the intensity of this connection where the video *Evolution of Dance*⁸³ has had more than 115 million hits and is argued to be one of the most popular YouTube videos. The recent T-Mobile adverts show that dance and dancing can capture popular imagination in a truly significant way with 7 million views on YouTube.⁸⁴

The issue is how does this popularity within a social context translate into theatre dance? There is an aesthetic dimension to this that we will consider in Part Eight but there is also an issue around audiences for theatre dance performance. Does the popularity of dance attract audiences to performance? Sadler's Wells recent presentation of Hofesh Shechter at the Roundhouse, appears to have done just this according to Luke Jennings in *The Observer* (8th March 2009):

'Most of the Roundhouse's auditorium is standing-room only. The sight-lines from the circle are pretty dreadful, with columns in the way, and if you don't make an early break for a position by the stage, preferably pint in hand, you miss out. Lee Curran's switchback lighting score goes to hell under these conditions, but in compensation you've got 17 of Europe's best dancers right on top of you, and a live band thundering Shechter's score overhead like a shore-break at Waimea Bay. The pieces have no stated subject but their content - flickering snatches of combat, prayer and ritual set against a howling existential void - bypass the need

⁸³ <http://www.youtube.com/watch?v=dMH0bHeiRNq> - viewings as of 9th March 2009.

⁸⁴ http://www.youtube.com/watch?v=VQ3d3KigPQM&feature=channel_page

for explanation. This, surely, is the future. Dance that travels light, moves fast and knows that "interesting" is not enough.'

Theatre dance and popular forms are growing closer. On April 15th in *The Guardian*, Bidisha wrote:

'The reign of contemporary dance has come about in a pleasingly grassroots way. It's not as though some elite's patronage of classical ballet has trickled down to an endorsement of "street" moves. Rather, the ubiquity of dance in music videos, the compatibility of dance and film, and the crossover of people like Rafael Bonachella who worked on Kylie's Showgirl tour, have piqued young people's interest. They're surrounded by varied styles, from Karole Armitage's slick preening for Madonna's Vogue to the thrilling energy of Hihat, who has worked with Missy Elliot and is one of Step Up's choreographers. This has been bolstered by the annual Dance Umbrella events, the Rambert Dance Company's showcases at Sadler's Wells, London, and the charismatic dancer Sylvie Guillem's Darcy Bussell-like entry into mainstream consciousness.'

4. Dance, health and social inclusion

'Music, poetry, dance, drama and the visual arts have always been important to our mental and physical wellbeing, and collective participation and engagement in the arts is a fundamental element of any civilised society. As E M Forster put it: "Art is the one orderly product that our middling race has produced...it is the best evidence we can have of our dignity".' (Alan Johnson, Minister for Health, 16th September 2006)

In 2006 Arts Council England published *Dance and health – the benefits for people of all ages*. In the foreword to the report, Caroline Flint MP, Minister for Public Health and David Lammy, Minister for Culture, stated:

'In this country an increasing number of people lead sedentary lifestyles and rates of obesity are rising. The need to improve levels of physical activity and develop healthier lifestyles has never been more pressing. The Government has provided leadership and guidance on making healthier choices in the documents Choosing Health: Making Healthier Choices Easier and Choosing Activity: A Physical Activity Plan, but if people are to make positive decisions about improving their health and well-being, they need to be able to choose from a range of suitable options.

Dance can have a powerful effect on people's lives and we want to see the physical, emotional, mental and social benefits of dance extended to as many people as possible.

Efforts to improve health and well-being need to reach everyone in our society. Anyone can dance and enjoy dancing – young or old, disabled or non-disabled. The vibrant range of styles drawn from different cultures gives dance an impressive reach in our multicultural society. Dance also has a long history of successfully working with hard to reach groups and building a sense of social cohesion within communities.'

Dance makes an enormous contribution to our physical, social and creative health and well-being but as stated above it is also increasingly recognised as making a significant contribution to building social cohesion within communities because of its socially interactive nature as an artform. This instrumental deployment of dance has created greater employment opportunity for dance professionals, as we saw in Part Five, but has also led to a growth in financial resources for the form along with a growing perception of its value.

A recent study commissioned by the Department of Health and the Department for Culture, Media and Sport, *Mental Health, social inclusion and arts: developing the evidence base*, has shown that participation in the arts leads to significant improvements in health, and that it can also boost self-esteem, and reduce feelings of isolation and exclusion. The research found that, *'participatory arts and mental health activity is evidently a vibrant strand within the wider English mental health economy. Projects were offering an impressive variety of arts activities to almost 4,000 people with mental health needs each week.'*

Projects up and down the country that involve partnerships between arts and health professionals are demonstrating real benefits – improving patient self-esteem, helping people make connections and engendering a sense of community.

Dance plays an important part in this range of initiatives. As the Arts Council England report on dance and health stated:

'Anyone can enjoy dancing regardless of their age or background, if they are disabled or non-disabled, whether or not they have danced before, and whatever their shape and size. Dance can be done as part of a group or practised alone and can happen in a variety of places – including social, education, community, arts and health settings. At its simplest, dance involves moving rhythmically to music. Anyone can do this with benefits to their physical health.

It has particular appeal to a number of groups that may not readily engage with traditional sports – young women, older people and culturally diverse groups, for example. Dance can also provide a good way of introducing people to other forms of physical activity.'

Dance brings a range of well articulated benefits: physical and mental, personal and social and educational. The creative and collaborative nature of dance leads to these benefits:

- Physical and mental:
 - healthier heart and lungs
 - stronger muscles
 - stronger bones and reduced risk of osteoporosis
 - better coordination, agility and flexibility
 - improved balance and enhanced spatial awareness
 - increased physical confidence
 - improved mental functioning
 - increased energy expenditure can help counteract unwanted weight gain

- Personal and social:
 - improved general and psychological well-being
 - greater self-confidence and self-esteem
 - increased trust
 - better social skills
 - reduced social isolation and exclusion.

Dance has also been found to be powerful in changing attitudes to a range of health-related issues, including teenage pregnancy, and drug and alcohol abuse.

Community dance has been at the forefront of recognising the well-being and health benefits of participating in dance and movement, and FCD point out that practitioners are working across the health sector in five key ways:

- managing illness: supporting people who are ill and seeking to get better
- care: supporting people who are getting better or who need extra help to manage an ongoing condition
- health education: offering programmes, insights and information to support people to make healthy choices about the way they live
- community development: initiatives that connect people across communities to develop positive social networks and regeneration
- new ways to live: work that guides people to new ways of viewing themselves and their health

There have been key initiatives looking at the way that dance contributes positively to specific health agendas set by the National Health Service, prevention of falls in the elderly, tackling obesity, reducing the incidence of heart conditions and strokes, dealing with depression.

Working in partnership with health professionals, community dance has contributed to a wider

understanding of holistic approaches to health care as it appears to work holistically, physically, intellectually, emotionally with the individual, the group and socially.

(<http://www.communitydance.org.uk/metadot/index.pl?iid=17849&isa=Category>)

A Google search carried out on May 28th 2009 revealed 152 million links to 'dance and health' including health guidance notes as well as companies, projects and research. For example, NetDoctor suggests that *'Whether you're pirouetting in pointe shoes or strutting your stuff at the disco, dancing is one of the most enjoyable ways to work out. There are dance classes for all ages and abilities, so don't be intimidated if you've not taken a class before. All types of dancing will help weight loss and improve fitness, but the different styles offer different benefits such as better flexibility or strength.'* The website points to eight styles of dance that can help including pole dance, salsa, tap, ballroom, ballet, street and line dancing.

In February 2009, the Department of Health published *Be Active, Be Healthy*:

'Be Active, Be Healthy establishes a new framework for the delivery of physical activity alongside sport for the period leading up to the London 2012 Olympic Games, Paralympic Games and beyond. Programmes outlined in the plan will contribute to Government's ambition of getting 2 million more people active by 2012 and have been designed to leave a lasting legacy from the Games.'

Be active, be healthy also sets out new ideas for local authorities and primary care trusts to help determine and respond to the needs of their local populations, providing and encouraging more physical activity, which will benefit individuals and communities, as well as delivering overall cost savings. To achieve our ambitions for a healthier, fitter nation we will need a world-class delivery infrastructure for physical activity. Much is already in place. We will resource those elements of the existing delivery network that can contribute to the wider delivery of physical activity and remain fully aligned with the delivery of sport.'

(http://www.dh.gov.uk/en/Publicationsandstatistics/Publications/PublicationsPolicyAndGuidance/DH_094358)

This plan recognises that there are a growing number of projects across the country that draw upon the important benefits of dance for health. Government would like to build on this to reach out to groups who favour dance activity, and who otherwise would not be active. The recognition of the unique contribution that dance can make in this field is significant:

'In recognising the unique contribution that dance can make to health and well-being, the Department of Health will establish a working group to identify what role dance can play at national, regional and local level with an initial focus upon older adults.'

NRG Youth Dance and Health Project

The **NRG** dance programme was developed in response to the healthy-living agenda and the need for increased physical activity levels of the young generation in particular. It aimed to promote dance as a fun, physical and creative activity, placing a strong emphasis on the health benefits of dance and inspiring young people to exercise.

Led by local dance practitioners, it combined fun, physical dance activity with creative tasks around health and science-based topics such as how the body works, the impact of exercise on the body and food as an energy source.

The project also had a strong research element, led by the Dance Science Department of Laban, which measured the physiological impact and benefits of participation as well as changes in young people's motivation and wellbeing.

The programme was delivered as part of the PE, dance, science or PSHE curriculum and took place during school hours. It was aimed at years 7 to 9.

A CD-Rom teaching resource based on the project has been produced. *NRG: Be healthy through dance* is a programme of creative dance ideas with a health focus, aimed at those working with young people. It includes practical ideas for warm-up activities and sequences designed to raise the heart rate. It also has creative tasks focused around the workings of the body and healthy lifestyles.

NRG was funded by the Joint Investment Fund for the Arts – a partnership between local authorities across Hampshire, Southampton, Portsmouth and the Isle of Wight and Arts Council England, South East.

http://www.hampshiredance.org.uk/edu/edu_nrg.htm

This increasing emphasis on the important role of dance in health and social inclusion contexts also links to the need to ensure access to provision is available to all regardless of social class. An important article by Patricia Sanderson (Sanderson, 2008), presented the results of an empirical research study focused on the relationship between social class and young people's perceptions of dance within the context of recent British government initiatives promoting social and educational inclusion through the arts. A nationwide representative sample of 1298 11–16-year-old boys and girls were included in the study and the research showed that attitudes to aspects of dance varied with social class. A major implication of the research is that dance and the arts should be more widely available in schools so that *all* children and young people can have access to aesthetic experiences that have the potential to improve quality of life. Sanderson concludes that the current limited provision within the National Curriculum may be contributing to the social and educational exclusion of some pupils.

Further developments relating to well being and linked to the criminal justice system can be highlighted through the powerful work of Dance United.

Dance United : The Academy

The Academy is a dance-based alternative education programme developed from methods used to educate and train professional contemporary dance artists. The Academy process is a physically, mentally, and artistically challenging experience for young people who have failed to achieve in more conventional educational settings and who may be offenders or at serious risk of offending. The Academy is not simply about helping young people to avoid re-offending; it is about helping them to discover their real potential and their innate capacity to succeed.

As with any client group – adults, young people, offenders or professional artists – Dance United's approach focuses on dance of the highest artistic standard. With dance itself firmly at the core, The Academy approach can facilitate profound changes in participants' personal and social well-being, simply by raising their beliefs in what they are capable of achieving. The concept of allowing contemporary dance training to provide the dominant narrative for the programme permeates every aspect of the work. Young people are treated as young professional dancers.

The current action research work is delivered in a dedicated dance studio space in the centre of Bradford and this professional environment supports the narrative in every way. As importantly, The Academy dance team is made up of a cadre of skilled and experienced professional dance artists and teachers working alongside the dedicated team of trained support workers seconded from Bradford Youth Offending Team (YOT) and other contributing agencies.

Where do the young dancers come from?

Dance United never auditions participants and is committed to working with all of those referred to its programmes. The referrals to The Academy are made by a range of agencies, the main one being our principal and highly valued partners, Bradford Youth Offending Team (YOT) and Nacro, who refer young people on intensive surveillance and supervision programmes (ISSP) or other community orders. Other contributing agencies include Leeds Youth Offending Service, Calderdale YOT and a number of pupil referral and school inclusion units. The Academy is rapidly becoming a viable 'hub' for West Yorkshire and Dance United is in discussions with a number of new partners, including Bradford College and HMYOI Wetherby. There is scope for The Academy blueprint to be rolled out elsewhere in the country.

What do the young dancers do?

The Academy works with a cohort of up to 15 young people at any one time, 25 hours each week, for a period of 12 weeks. Each 12-week cycle begins with an intensive, three-week performance project, at the end of which the production is presented in professionally-staged performances, either in The Academy studio theatre, or a local or regional theatre venue. From the fourth week the programme expands into a more developed programme of activity that incorporates wider educational outcomes within the dance curriculum.

The Academy curriculum is enriched with other dance and dance-related forms including jazz, African dance, capoeira, circus skills, choreography and more. The programme also includes the expertise of visiting artists such as photographers, filmmakers and musicians, who enrich the programme with their own arts-led teaching.

The Academy programme is very disciplined, just as any professional training programme. For example, fundamental ground-rules include the requirement to dance in bare feet, without jewellery, hats or any other such personal artefacts. On a personal level this removes anything a dancer might have a tendency to 'hide behind', and puts everyone on a level playing field.

What can they achieve?

In terms of educational qualifications, young people successfully completing The Academy curriculum will achieve a Level 1 qualification, Certificate in Practical Performance Skills (Dance), which is fully accredited by Trinity College, London. The qualification does not require a classroom setting, yet includes basic literacy and numeracy skills. It is a 'stealth' curriculum delivered within and through the narrative of contemporary dance training.

Each individual builds their own portfolio and gains module credits as they progress through the programme. All participants may also work towards a Young Peoples' Arts Award at Bronze level.

The Academy, with its partners, is committed to finding routes back into education and employment for its participants. The Academy sets out to help young people acquire the kinds of transferable skills that will help them engage with the world of work. However, those young people who wish to continue to develop their dance training and their links with Dance United are offered the opportunity to join the weekly youth dance group or the emergent graduate performing dance company.

All graduates are offered regular contact and tutorials with Academy staff with the aim of supporting the young people in their 'next steps' following completion of the programme – whichever path they may choose to follow. A few have already taken key steps on the ladder to successful professional careers as dancers by entering into further education and professional dance training.

Source: <http://www.dance-united.com/work.html>

5. Attendance, participation and engagement

The existing literature on attendance and participation is diverse. This section summarises some of the key findings in pre-existing research. Several key documents were identified and studied to provide an overview of what we currently know about dance audiences.

These were:

Arts Council England (2004) *Arts in England: attendance, participation and attitudes*

Arts Council England (2007) *Informing change: Taking part in the arts: Survey findings from the first 12 months.*

Arts Council England (2008) *From indifference to enthusiasm: Patterns of arts attendance in England*

Audiences Central (2006) *Audiences for Dance: West Midlands Regional Research Report*

DeDa (2007) *East Midlands Dance Audience Development Action Plan*

Audiences London (2006) *Contemporary Dance in London: Key Audience Indicators and Trends*

Arts in England: attendance, participation and attitudes presented the findings of a survey carried out by the social survey division of the Office of National Statistics. It involved 6025 people aged 16 and over and surveyed attendance, attitudes and participation. Across two surveys carried out in 2001 and then again in 2003, the pattern for dance attendances over the previous 12 months appeared to remain stable with 12% of the sample attending dance events

	2001: % attending	2003: % attending
All types of dance	12	13
Contemporary dance	3	4
Ballet	2	2
Other	7	7

Table 65: The Arts in England: Dance attendances 2001–2003

Attendance at dance was noted as being significantly lower and less frequent than at music events. 69% of the ballet audience and 62% of the contemporary dance audience attended one performance. 21% of the contemporary dance audience were found to be more frequent attenders.

In participation terms of those questioned, 10% of respondents danced for fitness. But, only 1% participated in ballet and 6% in other dance forms.

Taking part is a population survey. The survey collects data about engagement and non-engagement in culture, leisure and sport.

In 2006/07, the second year of the survey, 24,174 interviews were conducted with adults aged 16 and over. The summary report presents selected findings from each cultural and sporting sector in turn, including the overall engagement rate, variations by population sub-groups and reasons for non-engagement. It then looks at other factors including volunteering and internet use. Overall, adult engagement with culture and sport remained broadly consistent between 2005/06 and 2006/07.

The **Taking Part** survey data identified attendance and frequency of attendance at arts events over a 12-month period. In relation to dance, events were categorised as:

- ballet
- contemporary dance
- African, South Asian or Chinese dance

The survey found that attendance at dance events has decreased slightly over the two-year period. 3.9% of the population attended ballet in 2005/06 and this declined to 3.5% in 2006/07. Contemporary dance attracted 2.2%, declining to 2% of the adult population.

The Taking Part research differs slightly from the earlier Arts Council England attendances research but highlights similarly low patterns of attendance at dance performances.

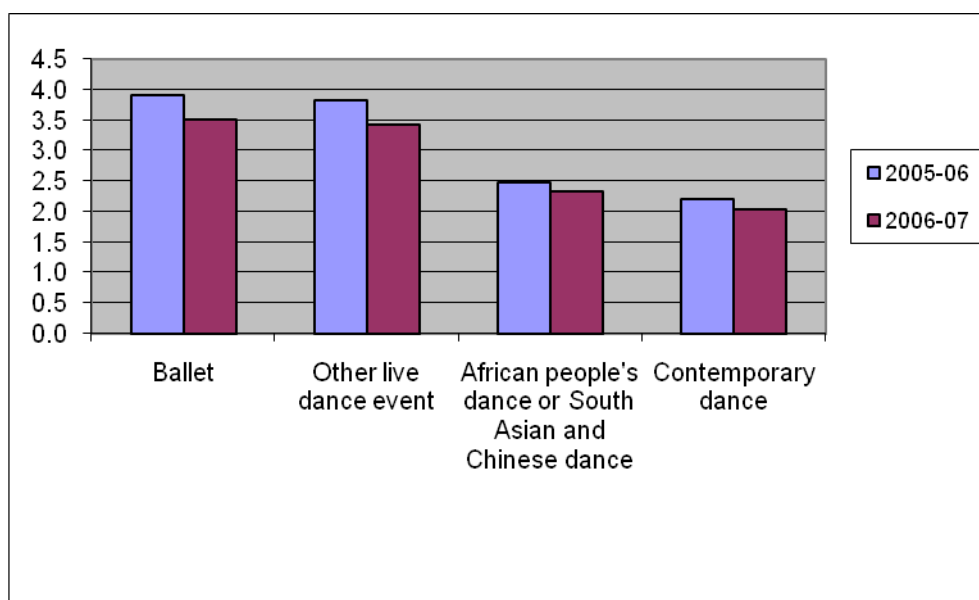


Figure 14: Attendance at dance events

Source: Taking Part Survey

In comparison with other arts events, dance events are among the most poorly attended events surveyed in Taking Part, alongside opera (4% attended at least once in the past 12 months) and video/electronic art events (4%).

Participation was analysed in two categories, ballet and other dance – excluding dance for fitness.

A comparison of the 2005/06 and 2006/07 data showed that there were statistically significant year-on-year increases in participation in two arts activities, the largest of which was dance (not for fitness, excluding ballet) where participation increased to 9.2% of the adult population.

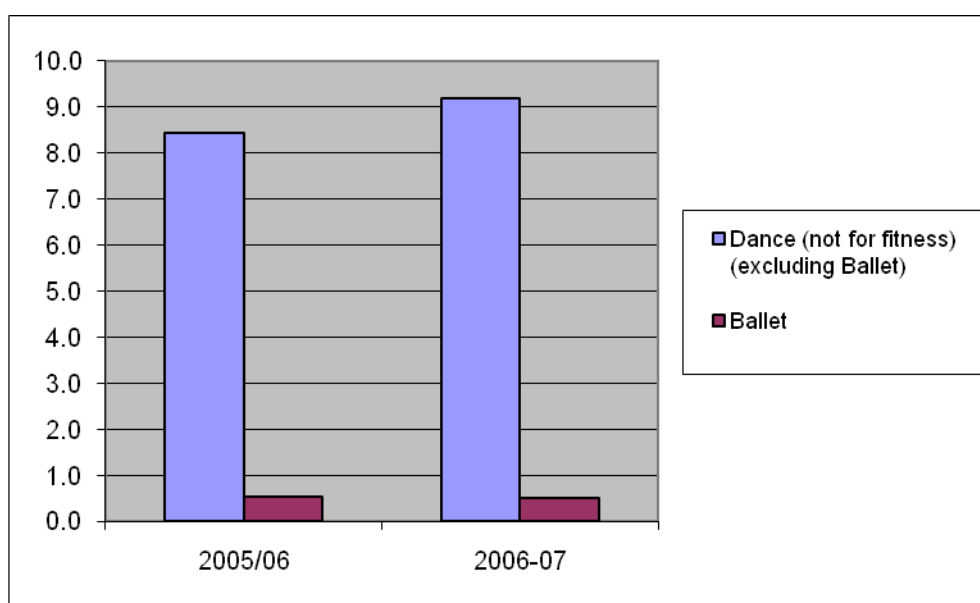


Figure 15: Participation in dance activities

Source: Taking Part

In summary, the Taking Part research concludes that:

- attendance at all dance events is relatively low
- most of those who attend dance events do so relatively infrequently
- participation rates are increasing– with 9.2% of the population taking part in dance activity at least once a year.

Interestingly, Taking Part found that there is an overlap between audiences for the different types of dance. Around a third of those who had attended contemporary dance had also attended ballet in the past 12 months⁸⁵. But, taking this into account, the research concluded that 7% of English adults have attended at least one of these types of dance events in the past 12 months, while 9% have participated in at least one dance activity. The combined reach of dance through either attendance or participation is therefore 14%, around 1:7 people.⁸⁶

Taking Part also asked those respondents who have attended or participated in dance, their motivations for engaging, and those who have not engaged, why they have not done so. The reasons that people cite are, however, very general – for example the most commonly cited reason for participating is ‘enjoyment’, while the most commonly cited barriers to engagement

⁸⁵ See *Exploring audience overlap*, Taking Part briefing No. 3, www.artscouncil.org.uk/takingpart.

⁸⁶ This assumes that those who participate in dance activity do not also attend performances so is a dubious figure.

are 'lack of interest' and 'lack of time'. The research uses multivariate analysis to approach this in a more sophisticated way by considering which socio-demographic factors correlate with higher or lower rates of attendance and participation. This provides a better insight into the barriers that are related to people's upbringing and social circumstances.

'For dance we have found that even when holding all other factors constant the following factors have a significant association with an individual's likelihood of attending and/or participating in dance.'

(Informing change: Taking Part in the arts: survey findings from the first 12 months, [2007])

Education

People whose highest educational qualification is GCSEs or below are significantly less likely to have attended ballet, contemporary dance and African/Asian dance than those with higher educational qualifications. However, education does not have a consistent impact on the likelihood of participation in dance activities.

Social status

The higher one's social status⁸⁷, the more likely one is to attend ballet and contemporary dance events, as well as to participate in "other dance" activities. One's social status has no significant effect, however, on one's likelihood of attending African/Asian dance events or participating in ballet.

Gender

Gender has a consistent impact on the likelihood of engaging with dance: even when holding other things constant, women are significantly more likely than men to have attended all types of dance events and participated in all dance activities surveyed in Taking Part.

Ethnicity

Even when holding all other factors constant, white adults are significantly more likely to have attended ballet than those who are Black or Asian. An opposite pattern can be observed, however, in the case of the other dance events and activities: those from Black ethnic backgrounds are significantly more likely to attend African/Asian dance events and to participate in "other dance" activities than those who are white.

Age

Ballet attendance is associated with a clear age pattern: those aged over 40 are significantly more likely to attend, with the highest likelihood being observed among those aged 60–69. In the case of contemporary dance and African/Asian dance events, those aged 50–59 have the highest likelihood of attending. The age pattern is the opposite for active participation: younger adults aged 16–29 are more

⁸⁷ Social class, measured by NS-SEC (National Statistics Socio-Economic Classification) groups together people who are involved in similar employment relations. Thus employers, self-employed workers and employees are distinguished and, among the latter, those who have typically salaried conditions of employment are distinguished from those who typically work for wages. NS-SEC is directly predictive of a range of individuals' economic life-chances, such as their risk of job loss and of unemployment and their future income prospects. In contrast, the status scale, while also based on occupation, brings together individuals who are likely to engage with each other in more intimate forms of social interaction – in particular, close friendship – and thus to treat each other as status equals, and in turn to share in a common life-style.

likely to have participated in “other dance” activities than those aged over 40. Age appears to have no impact on one’s probability of having done ballet, but the lack of significant results may be due to the small sample size of ballet participants.

Health

Those who define their level of health as bad or very bad are significantly less likely to have actively taken part in “other dance” activities and to have attended ballet, as compared with those in good health.

Region

Even when all other demographic factors are held constant, those living in London are significantly more likely to have attended ballet and contemporary dance events than those living in other English regions. For African/Asian dance the pattern is less consistent, however, with only those living in the North West or the West Midlands being less likely to have attended than those living in London. There are no significant regional differences in dance participation rates when other factors have been taken into account.

Children in the family

Other things being equal, having children aged 5–10 is associated with a higher probability of attending African/Asian dance events and ballet, and of participating in ballet.’

SOURCE: Informing change: Taking Part in the arts: survey findings from the first 12 months, (2007)

Taking Part suggests that the following factors appeared not to impact significantly on attendance and participation:

- social class (NS-SEC)
- disability status
- area type (urban/rural areas)
- tenure (social rental/private rental/owner-occupier)

Also levels of personal income appear to have no significant impact on probability of engaging with dance events and activities. The only exception is ballet attendance: those on higher incomes are significantly more likely to go to the ballet than those on lower incomes.

These findings present important challenges, opportunities and further questions.

From the headline attendance data considered above it is possible to conclude that **at present the vast majority of adults in England have no encounters with the professional performing dance sector; and those few who do attend tend to do so**

relatively infrequently.⁸⁸ Also, those taking part in dance activities represent a small minority.

Heather Maitland's research for Dance Touring Partnership stated:

'6% of participants in the Target Group Index research for 2003/4 say they attend contemporary dance "these days". This compares to 25% who say they attend plays, 7% ballet and 39% any performance in a theatre.'

She concluded that, the potential audience for a dance event is around 6% of the adult population within a 30-minute drive.

Furthermore, the multivariate analysis used in the Taking Part research tells us that **there are many persisting socio-demographic inequalities in the levels of engagement with dance**. This is particularly true in the case of attendance at contemporary dance and ballet. Attendance at these events is low and the attending minority are typically white, well-educated Londoners of high social status; and in the case of ballet also on a high income. Conversely, those who display numerous markers of social disadvantage are significantly less likely to attend: those with a low educational level, low status, minority ethnic background, low income and poor health. Those in poor health are also less likely to be active participants in dance activities.

It seems, therefore, that there are a number of barriers preventing people from attending dance events or participating in dance activities. Some of these appear to be primarily practical in nature, such as poor health and fewer arts opportunities outside London. Others, however, appear to be more attitudinal in nature. For example, the persisting low levels of ballet and contemporary dance attendance among those of lower social status, lower educational level and non-white ethnic background suggests that these types of dance events are not seen to be relevant or accessible to a majority of the population.

6. Audience research

In order to mine the above snapshot more deeply, it was decided to examine specific studies of audiences that had been carried out in the West Midlands, East Midlands, North West and London. This allowed extrapolation in more detail on the dance audience.

⁸⁸ This is borne out by Heather Maitland's research for Dance Touring Partnership: 17% of TGI respondents who said they attend contemporary dance say they go more than once a year compared to 40% of play attenders. 57% said they attended less often than once a year. The average frequency of attendance per year at contemporary dance is between 1.2 and 1.6 visits

In the **West Midlands**, Audiences Central carried out a study in 2006 that sought to analyse the provision of dance and dance audiences in the West Midlands region⁸⁹. The project followed on from previous work conducted by Audiences Central called *Destination Dance*. The work sought to provide solid intelligence upon which to base future investment, programming and marketing of dance. Trends were evaluated between 2002/03 and 2005/06 and data was gathered from 14 organisations that included venues and companies.

The research concludes:

- there has been an overall increase in dance performances of 24%
- there has been a 46.6% overall increase in the number of available seats largely accounted for by the increase in the number of performances at Birmingham Hippodrome
- the number of seats sold increased by 12.7%
- average capacity grew from 65.5% to 66.2%
- there was evidence of crossover between dance and other artforms but little evidence of crossover between venues

In the **East Midlands**, DeDa carried out research aiming to obtain an overview of the current audience for dance in the East Midlands. The research was carried out in three phases: Phase One analysed 31 reports on research into dance audiences carried out since 1995, Phase Two analysed ticket buyers for 76 dance events at 13 different venues in 2007 and Phase Three analysed the purchasing patterns of ticket buyers at a sample of venues.

The Phase One research is a valuable trawl through a wide range of audience research in dance both within the UK and internationally. It concluded:

- the potential audience for a contemporary dance event is 6% of the adult population, for a ballet event it is 8% based on previous research
- dance attendees generally don't move around venues
- dance audiences are similar to audiences for other artforms at the same venue
- around 2 in 3 attendees are female
- there is a strong link between attendance at contemporary dance and educational attainment. audiences are twice as likely to be studying
- contemporary dance attendees are twice as likely to be from professional and managerial social grades
- one in five ticket buyers purchase for more than one event a year
- there does not appear to be a link between volume of dance programming and frequency of attendance: 'Programming more dance does not increase frequency but does lead to an increase in the overall number of people attending.'

⁸⁹ Audiences Central (2006) *Audiences for Dance: West Midlands Regional Research Project*

- getting first time attendees to return is a major challenge as between a third and half only attend once
- over 50% of ticket buyers for dance attend non dance events at the venue: 'in effect dance is competing against every other event on offer, whatever the artform'
- barriers to attendance include negative pre-conceptions of dance, aversion to risk and feeling intimidated by the environment and the audience.

The Phase Two research then focussed on 14,445 ticket buyers for 76 dance events at 13 venues. It sought to identify and compare the catchment for dance of each venue and identify the audience crossover for dance between different venues programming dance in the East Midlands.

Amongst the many findings, the following conclusions appear significant and add to our understanding of the dance audience:

- there is relatively little crossover with only 153 ticket buyers buying tickets for dance at more than one venue
- catchment areas range from 15–30 minute drive times but the research highlighted what the researchers called a 'psychological catchment' where ticket buyers appear to prefer one town or city to another that may be a similar distance. Geographic reach varied greatly from a threshold of 34% demonstrating wide reach to one venue with 100% threshold showing an entirely local audience.
- few ticket buyers are only interested in dance. The majority of attendees also attend other artforms and 'make their choices on the base of appeal rather than artform'.
- lack of competition for a small specialist dance audience between venues means that collaborative venue effort could work as a strategy in the East Midlands.

Audiences **London** carried out research in 2006 mining patron data across five venues using a methodology based on the Snapshot London data sharing initiative.⁹⁰ The research is not in the public domain and is therefore quoted in generic terms. The work sought to create a baseline against which audience trends and profiles could be monitored over time, inform dance programming and support organisations to develop dance audiences more effectively. The research relied heavily (over 50%) on data from one venue, however much of the analysis is based on comparative analyses. 183,000 booking households were involved over 371 events, 1678 performances and 780,000 tickets.

Key findings:

- 85% of bookers booked at only one venue so 15% crossover
- 70% of bookers booked for only one event at any venue

⁹⁰ Audiences London (2006) *Contemporary Dance in London: Key Audience Indicators and Trends*.

- 4% of London households attended dance at one of the participating venues spending £14 million on tickets. This low penetration does not compare well with other artforms
- 47% of total ticket income came from people who booked only once
- 33% of the audience only booked for contemporary dance, with 22% also booking ballet. The highest crossover with other artforms was with theatre with 40% also booking theatre.
- each venue appears to attract a discrete audience both in catchment and lifestyle and behaviour. The research therefore concluded that presentation of work in each venue is likely to attract a larger overall audience
- no significant seasonal differences were noted
- analysis of audiences for different productions revealed some marked differences in behaviour and profile.

From the above review of all of this research, it is possible to extrapolate some key trends and issues that should now inform future planning and development.

Practical and attitudinal barriers to engagement

Some 6% of the population appears to be attending dance events. The Taking Part survey along with the earlier Arts Council England research on attendances and participation highlighted some serious issues around engagement with dance and this suggests that there is a need for the sector to consider a range of different strategies to overcome both the practical and attitudinal barriers to engagement with dance.

Crossover/dynamics of a shared market place

The market for dance therefore remains relatively small. The fact that much of the research indicates that there is little crossover between venues seems to suggest that less competitive and more collaborative approaches to programming would assist audience development for dance across venues. This approach was borne out by the London Escalator project where audiences were progressively increased across three venues of different scales.

Increased provision

There is strong evidence that provision is increasing. But there is also some evidence that increased provision, whilst increasing overall audience numbers, may not increase frequency of attendance. The research seems to suggest that more analysis of where provision should be best placed is required. It would seem that increasing provision in venues with local thresholds may not increase attendances whilst increasing provision with larger catchment thresholds will.

'Shelf life'

Many productions have a short shelf life but as the existing research suggests that word of mouth is important in informing attendance choices, there is a clear argument for approaches to programming that create longer shelf life for work and encourage a more collaborative approach across venues or opportunities for remounts and development of work across different scales and sizes of venues to allow for 'escalation' and audience growth.

Brand loyalty

As an increasingly brand-loyal society, there is a question of 'whose brand? This is key for the dance sector. Is the brand the venue or the touring company? Low retention rates suggest that companies do not have their own audience. The evidence is that choices are made on the programme and the venue rather than the company and this is borne out by the lack of crossover between venues.

Cultural tourists

The research appears to suggest that there is significant room for improvement in the ways in which dance captures a share of the cultural tourism market. The overseas market scarcely features in the current dance market. Visibility in incoming markets is crucial and again a more coordinated approach across venues may be a way forward.

Audience profile: Urban intelligence and symbols of success

Mosaic profiling is a method of segmenting the population into different lifestyle types and groups defined by the postcode. Each segment is described in depth detailing financial circumstances, consumer and leisure habits, values and motivations. Dance appears to attract audiences from the mosaic profiling segments symbols of success and urban intelligence.

The Audiences London research highlighted the following:

	Description	UK	Audiences London contemporary dance audience
Urban intelligence	Mostly contains young and well educated people who are open to new ideas and influences. Young and single and few encumbered with children, they tend to be avid explorers of new ideas and fashions, cosmopolitan in their tastes and liberal in social attitudes. Eager media consumers, they like to be treated as individuals and value authenticity	7.19%	32.2%
Symbols of success	People whose lives are successful by whatever yardsticks society commonly uses to measure success. These are people who have rewarding careers rather than jobs, who live in sought after locations, drive expensive cars and who indulge in exotic leisure pursuits.	9.6%	32.9%

Table 66: Mosaic profiling and relevance for dance

There are major implications of this analysis in relation to pricing resistance, specific programming and target marketing as well as in relation to potential donor development for dance.

7. Developing audiences and attendance

The above picture of audiences and attendances has been emerging over the years and there are many initiatives that have been taken within the dance field to address the issues outlined in the research.

Recent research carried out for the National Dance Coordinating Committee is beginning to highlight some interesting data on attendances and crossover for large-scale dance performances and whilst this research is not complete, some interim conclusions are worth noting and this research could have great significance to future planning and touring patterns across England.

1. Incorporation of latest data supplies will provide extensive coverage of large-scale dance performances in 2003–2008.
2. Crossover rates between theatres are 8–9%, although this is likely to rise with the addition of new data.
3. Catchments vary significantly by theatre and the 50-mile ‘spheres of influence’ limit appears generous.
4. Some areas of the country are distant from existing theatres in sample and may represent untapped potential.

5. There are some demographic differences between audiences for different categories; further analysis may expose more.
6. The key remaining challenge is to better understand the interaction of the same show in the same region.

Furthermore recent TMA (Theatrical management Association) data highlights a significant audience for dance and musical theatre within the commercial sector:

Type of work	No of perfs	Paid Attendance	Ticket sales values	AV ticket offer price	AV ticket yield	% tickets sold	% ticket value achieved
Modern drama	4084	964,081	£14,000,066	£16.47	£14.52	53	46
Comedy	1269	379,796	£5,537,180	£20.96	£14.58	48	34
Modern musical	1690	1,164,128	£26,243,365	£24.31	£22.54	62	57
Traditional musical	312	173,233	£3,628,331	£22.76	£20.94	56	52
Revue/ variety/ one person	382	168,408	£2,865,230	£16.93	£17.01	66	67
Opera/operaetta	355	177,565	£4,180,497	£25.75	£23.54	59	54
Dance	790	474,441	£9,176,479	£21.36	£19.34	56	51
Children/family	5270	2,101,803	£27,579,981	£15.14	£13.12	66	57
Classical play	1805	806,897	£14,039,445	£19.02	£17.40	64	59
Thriller	546	197,295	£3,042,697	£17.14	£15.42	46	41
Not classified above	572	209,092	£3,299,610	£16.98	£15.79	62	58
Totals	17075	6,816,676	£113,592,863	£18.81	£16.66	60	53

Table 67: TMA audience data by genre for a period of 52 weeks 2008⁹¹
 Source: TMA

It is also worth mentioning some recent initiatives as evidence that the field is seeking to address the challenges and is, in doing so, is building audiences for dance.

- At Sadler's Wells the multibuy scheme introduced in 2003 gives a 20% discount when attenders book more than one show at the same time. This has had a huge impact on attendance. In 2007–08 51,666 multibuy tickets were sold, an increase from the 2003–04 first year figure of 9481. In the first 6 months of 2008–09 45,925 multibuy tickets were sold indicating the scheme is rapidly growing in popularity and encouraging more frequent attendance.
- Between March 2008 and 2009 Sadler's Wells saw its highest audience attendance rates, with audiences of over 500,000 – an increase of 56% over the past six years.

⁹¹ This table deals with the year of 52 weeks up until 13th December 2008 (as many Pantomimes were about to start)

- Dance Touring Partnerships's own research at 10 middle-scale venues demonstrated that from 200/01 to 2007/8 audiences on the middle scale have increased by 52%, whilst the number of performances had increased by 28%.

The following illustration is of a project currently under development that illustrates a collaborative approach to creating innovative work in partnership that will build audiences and particularly target children and young people.

VARMINTS

East London Dance, Sadler's Wells, Stratford Circus, Templar Publishing and Boy Blue Entertainment

Having identified a shortage of high quality, innovative dance theatre which is tailor-made for children and young people, East London Dance, Sadler's Wells and Stratford Circus have formed a new, dynamic producing partnership. The partnership is seeking to create an exemplary piece of live dance theatre which breaks new ground.

Kenrick Sandy and Mikey J Asante of Boy Blue Entertainment have been commissioned to create a hip hop dance theatre work, for children aged 8 to 12 years, based on the book *Varmints*; Templar Publishing, written by Helen Ward and illustrated by Marc Craste, to set a new benchmark in work for children and young people. Boy Blue Entertainment are entering new territory in the UK, successfully taking hip hop into theatre. Ultimately, it is hoped that this commission will create new avenues for engaging children and young people in literature, dance and theatre.

It is hoped that the live dance theatre piece will tour easily to small to mid scale (150 -500 seat venues). The three commissioning organisations have a strong track record in nurturing, producing and programming exciting new work. **Sadler's Wells** is a beacon for the UK programming national and international dance, **East London Dance** has been a pioneer of dance development throughout East London for over 20 years developing creativity and innovation and promoting access and excellence for all (a regional dance agency with a 20 year history of developing diverse work for diverse audiences). **Stratford Circus** is an innovative arts venue situated in the heart of Stratford east London with a successful year-round programme for children and families, titled *Stratford Circlets*.

The producing partnership is specifically seeking to create the space, time and environment for the artists to fully develop and mature their ideas whilst enabling them to realise the ambition to match the artistry and collaboration achieved in the book. The lead collaborators Kenrick and Mikey J will go to Cove Park in Scotland with dramaturg Carrie Cracknell and Producer Emma Gladstone to fully explore their ideas.

It is hoped that a 15 minute excerpt created which can be showcased at British Dance Edition in early 2010. This will provide a springboard for a potential UK-wide festival tour with further scope for international profile across the sectors of dance, theatre and literature as well as being part of a global stage in London's cultural Olympiad.

8. Venue survey

The venue survey revealed some important issues that bear out some of the preceding research:

- 31% of the venues in the sample had a dedicated dance programmer and this clearly has an impact on confidence and expertise within venues when programming dance and developing audiences.
- 21% of the sample were members of Dance Consortium, 15% of Dance Touring Partnership and 49% indicated that they worked in partnership with their local/regional dance agency in programming dance. This indicates the critical role played by the consortia along with the importance of the agency network in developing audiences and performance opportunities.
- 37% of the sample indicated that dance was programmed more than 10 times a year with 8 venues indicating that dance comprised between 75–100% of their overall programme. These responses are summarised in Figure 16.

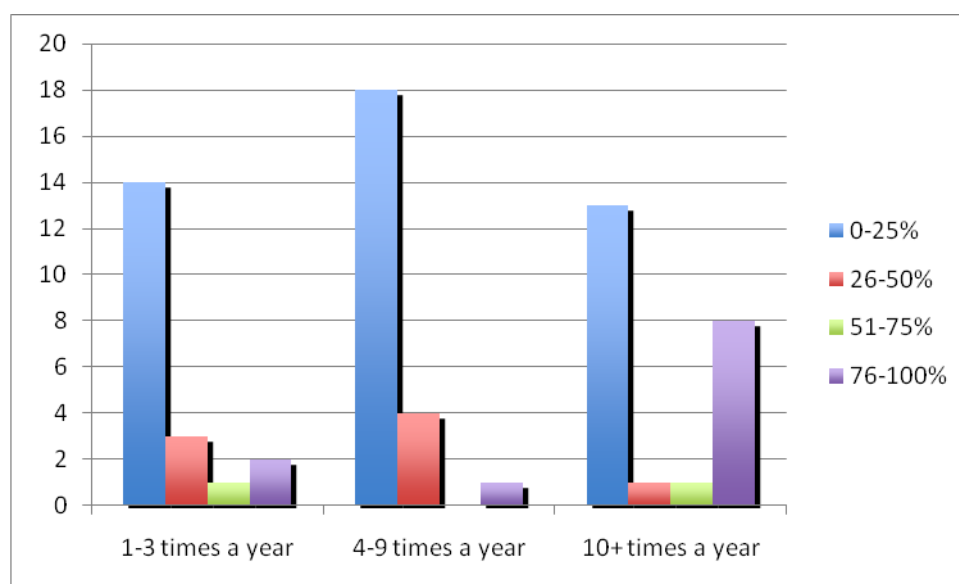


Figure 16: Regularity of dance programming

Source: Venue survey

- 88% of venues used word of mouth as a key marketing tool, but if this is considered in the context of single-night performances and the lack of regularity in programming, it is clear that the efficacy will be limited.
- Venues appear to be using new technology to attract new audiences with 94% using websites, 78% using e marketing tools and 40% using social networking.

- Overall attendance patterns were low but are growing. In 2005/06 venues in the sample indicated that 52% of capacity had been sold, in 2006/07 53% and in 2007/08 55%.

Some of the comments from venues were also illuminating, with concern about how to grow and sustain audiences, the cost of touring dance, the lack of expertise in venues, a lack of work at the small scale and the potential to link participation with attendance in more meaningful ways. The following quotes are drawn from responses to Question 8 of the Venue survey:

'...there is a need to raise the profile of dance and to encourage those venues who are committed to developing this area of work by opportunities for joint commissioning and working with leading choreographers to inspire new dance-makers for this important area of work.'

'There seems to be a gradual but evident dearth of quality contemporary dance for the small scale. Although I welcome the new direction of dance theatre, especially for venues with a theatre audience as it introduces them to the exciting possibilities of dance without being too weird and wonderful, I worry about the real contemporary dance pieces not being made for the small scale as audiences are more reluctant to take a chance on abstract work and venues can no longer afford to take risks and be adventurous. Small venues need more help from dance agencies or Arts Council England financially so they can put adventurous work into their programme.'

'For Arts Council England to continue to develop the regularly funded organisations portfolio of clients to give venues and audiences the breadth of dance they want, perhaps by reducing the number of tours and touring dates required from each company. To find ways to engage audiences through using the high-quality footage that dance companies often have available, and which sells their work more effectively than traditional print mediums. To ensure companies are well-equipped to tour on the middle and large scale, without necessarily having to fund them to have permanent marketing, education and technical staff. To allow companies room to take risk and fail, without having to tour work which is less successful.'

'I think there are big opportunities with the national support for dance activity through youth and community dance. Significant parts of our audience are already young people and this should continue to increase. We need to work hard (as we already do) to link participation with seeing professional performance, and to help demystify dance to attenders. It is still a challenge to cover costs! - - but often the most interesting performances we receive. '

9. National rural touring schemes

As part of the Dance Mapping research the National Rural Touring Network carried out a dance survey and the data collated was useful in informing understanding of this specialist area.

31 touring schemes responded to the questionnaire (86% of the membership) of these 74% promoted dance in 2006/07 and 71% in 2007/08.

24 different companies worked with schemes in 2006/7 and 23 different companies worked with schemes in 2007/8. Promoters booked an average of 2.4 companies each and an average of average 6.8 performances. Average fees paid to companies were £593 in 2006/07 and £627 in 2007/08.

However, the issues being faced in this sector appear to reflect those experienced elsewhere. The range and quality of available work does not appear to be adequate to support demand and there is a lack of work in the small scale that will appeal to 'mainstream audiences'.

10. Amateur and voluntary sector

Much participation in dance is taking place within the voluntary and amateur sector.

Research commissioned by DCMS and published as *Our Creative Talent* is helpful in allowing us to examine the nature of this participation.

Definition of Amateur and Voluntary Sector

The DCMS study focuses on participation in formally organised voluntary and amateur arts groups governed or organised by those also participating in the activities, which members attend for reasons such as self-improvement, social networking or leisure, but primarily not for payment.

'Adult arts learning that does not lead to external accreditation, undertaken for personal development, cultural enrichment, intellectual or creative stimulation and enjoyment'. The sector plays an important role in sustaining cultural traditions and developing new artistic practice.

The bigger picture - key facts:

- the voluntary sector accounts for almost one-fifth of all arts participation in England
- there are approximately 49,140 groups with 5.9 million members. In addition 3.5 million people volunteer as extras or helpers – a total of 9.4 million people taking part

- 3.5 million women and 2.4 million men take part. 1.8 million aged between 45 and 64 compared to 506,700 aged between 16 and 24
- the sector has an income of £543m a year and expenditure of £406 million.
- income is generated through ticket sales, subscriptions, programmes, local sponsorship and other fundraising
- in 2006/07 there were 710,000 performances or exhibitions attracting 159 million attendances
- 564,000 people have management roles in these groups; 147,000 on a paid basis, planning and developing creative activity; the DCMS report concludes that engaging and meeting the needs of members is complex and challenging
- the sector is embedded in the grass roots of local communities and has a complex impact on developing vibrant and inclusive communities; they are well placed to engage new audiences and participants in the arts
- local authority arts officers can play a crucial role in developing capacity but their engagement is often reactive and ad hoc; the introduction of local data collection on levels of arts engagement will enable comparisons to be made between local authorities.
- appreciation of the artform is the main motivation for participation in a group; they strive for the highest standards and take pride in the quality of their work.
- 97,100 members are from a black or minority ethnic background; 154,000 members of voluntary and amateur arts groups consider themselves to have a disability.
- groups spend £125 million employing professional artists, £67 million on venue hire for performance and £26 million for rehearsals and meetings.

Table 68 shows the number of voluntary and amateur dance groups in England by region and the number of participants within these groups.

Region	Number of groups	
East	450	12,000
East Midlands	280	15,000
London	490	12,000
North East	140	2,000
North West	320	15,000
South East	550	43,000
South West	240	6,000
West Midlands	250	8,000
Yorkshire	310	16,000
England total	3040	128,000

Table 68: Dance groups and membership by Arts Council region

As a percentage of the total number of groups, dance accounts for 6% and for the number of members 2.2%. The largest number of groups can be found in the South East excluding London with the largest number of members. The North East has the least number of groups and the smallest membership

Region	Multi-arts groups	Multi-artform members
East	2,940	135,000
East Midlands	2,080	159,000
London	2,740	299,000
North East	1,208	154,000
North West	2,740	231,000
South East	4,440	542,000
South West	3,950	587,000
West Midlands	2,110	125,000
Yorkshire	1,880	107,000
England total	24,088	2,339,000

Table 69: Multi-arts groups and membership by Arts Council region⁹²

The total number of multi-arts groups is 49% of the total and the number of members account for 39.6% of the total membership. The South East has the largest number of multi-arts groups, but the South West has the largest membership.

⁹² These may include dance activity either as a single activity within a broader programme or as part of another programme.

People and groups

Key points

- there is a desire by people to participate in a particular artform or creative practice
- word of mouth is the primary tool to attract new members
- membership is based on a sustainable core
- majority of people involved are employed, diversity is dependent upon the area
- gender balance approximately 60/40 female/male split
- some groups, particularly performing arts, audition

Socio-economic status	Dance	Multiarts
Full-time student	51%	27%
Not employed	2%	5%
Employed inc self-employed	37%	39%
Retired	11%	29%

Table 70: Socio-economic status of members

Dance attracted the highest number of students across all artforms and the lowest in terms of retired people.

Income for dance groups was primarily raised through membership fee (33%) and ticket income (32%) with sponsorship from local business/sponsorship or donations, which are higher than in other artforms (21%). Local authority grants were low (3%), Trust and foundations (7%), Arts Council England funding (0%) and lottery funding (7%). The group's own fundraising, plus donations, amounted to 17% of income.

Expenditure on premises and equipment hire, including transport, amounted to over 50% of expenditure. Hiring rehearsal space was 30%, which was more expensive than all other areas other than visual arts. 19% of expenditure is on hiring professional artists. Average turnover for dance groups was at the lower end of all groups amounting to £2,300 alongside literature and visual arts. The highest turnover was £27,200 for festivals.

29% of groups meet weekly for around 2-3 hours; this is not specified by artform in the report. The report states that many groups in the performing arts employ artistic directors. It makes no specific reference to dance, but states that in all these areas the groups tend to retain the artistic control ensuring those they employ remain true to the values of the group. Dance is

the least likely of all artforms to use an arts centre. Schools and church halls seem to be the most commonly used venues.

Infrastructure and support

Key points

- Voluntary arts groups are self-sufficient and entrepreneurial but do need access to relevant support advice and information.
- The sector receives informal support from friends, family and the local community, highlighting the value placed on voluntary arts activity.
- Sharing the output of their creativity is important to most organisations who place a high value on the support of their audience,
- Groups tap into a broad network of support organisations, including local authority arts officers, artform umbrella and membership bodies and organisations at a regional and sub-regional level established to support arts activity.
- The voluntary arts sector is often overlooked in community or local arts development strategies and the contribution they make to community and artistic development.
- Networking amongst groups is poor as they are often in competition for funds and audiences. This applies to other voluntary and professional arts organisations.
- There are links with the professional sector, with many groups employing professional artists.
- Many of the groups have high levels of management expertise and do not need handholding, but specialist advice and up to date information is still important and valuable to them.

Informal support

There are 128,000 members of dance groups and it is estimated a further 12,000 people give extra help giving a total engagement in dance of 140,000. This is at the lower end of the scale with only literature lower. The figures for multi-arts is a membership of 2,339,000 with helpers and volunteers amounting to 1,692,000 giving a total engagement of 4,031,000

Informal support is defined as advice or administrative assistance, donations particularly from local business, goodwill from local figures and the community in general, ICT or the internet, premises/rent discount, other discounts, free publicity and word of mouth communication, support from skilled practitioners, teachers, technicians etc, family and friends providing transport, helping sell tickets and boosting audience numbers.

52% of informal support for dance comes from other informal support and goodwill, with publicity at 12% the only other significant figure. 10% is attached to discounted rentals on venues. This is shown to be one of the highest areas of expenditure at 30% of total expenditure.

Audiences

The 3,040 dance groups carry out 57,000 performances and reach an audience in the region of 10,906,000. This makes the average attendance per performance 190. Whilst the total audience figure is high, with multi-arts music and theatre higher, the attendance is average. Multi-arts figures show 24,330 groups, putting on 353,000 performances or exhibitions, with a total audience of 79,789,000, leading to an average attendance of 230.

For many dance groups audiences are important as it allows groups to demonstrate their creative talent. This is common to all areas of the performing arts.

Formal support infrastructures

There is a wide range of formal support agencies providing advice information and other support across the arts and 67% of groups surveyed had links with national umbrella bodies. Dance, along with media, demonstrated the most linkages, with 90% of groups associated with some form of organisation.

Progression from amateur to professional dancers

Whilst fewer dance groups (16%) have seen members become professional dancers, the numbers from these groups is higher than other artforms at (9%) compared to 3% in theatre although 52% of theatre groups see participants moving to professional status. This may relate to the numbers of young people involved in dance groups (as shown above) using these groups as preparation for a career in dance.

Employing professionals

Many arts groups hire professionals to contribute to their group either on an ad hoc basis or regularly. In dance less than 1% of groups report using a professional artist. It is important to recognise here the distinction between a voluntary group and a community dance group, where the fees for the artists may already be paid through public funding streams.

The report recognises **that the relationship between the amateur and professional sectors is crucial and that this relationship is changing particularly through new technology. Further work is needed to understand this interrelationship for dance.**

Impact

Key messages

- There is evidence of significant demand for access to arts and culture across the population.
- The voluntary sector will continue to be sustained by the time and financial commitment of its members.
- Participation in arts and voluntary arts has a significant social impact on its members – social inclusion, social capital and empowerment.
- Voluntary arts has deep and fundamental impact on developing vibrant and inclusive communities.
- The sector has a high artistic and creative value sustaining cultural traditions and new artistic practice.
- Voluntary group participation can lead to members taking up a professional career.
- The impact of new technology on amateur participation is significant, as technology enables people to become producers and distribute work through on line networks.

Creative adult learning

There are 4,560 adult community learning (ACL) providers across further education, private classes and public community education. Of the 3,800 courses available, two-thirds are in crafts and visual arts. Dance and music are the next highest. Less than 10% of courses are in northern England. The table below shows the spread of courses by region for dance.

Region	Number of dance courses available
East	300
East Midlands	200
London	1,400
North East	200
North West	100
South East	700
South West	200
West Midlands	200
Yorkshire and Humber	300
Region Unknown	200
Total	3,800

Table 71: Dance courses available by Arts Council region

There are 3,800 adult dance courses available across England constituting 11% of all courses offered.

After London and the South East, Yorkshire and Humber offers the most dance learning opportunities with 7% of all courses. The North East has the fewest courses with only 4% of the total.

The majority of dance courses available, after 'other dance courses' and those that were uncategorised (which make up 49% and 19% respectively of all courses), are in folk dancing, which constitute 15% of dance courses across England. Ballroom dancing classes make up 13% of courses, followed by ballet with 5%.

Availability differs across regions. In Yorkshire and Humber folk dancing classes constitute 22% of those available in dance. The East has the largest proportion of ballroom dancing courses (23% of learning opportunities). The highest proportion of ballet courses is in London with 8% of learning opportunities.

The highest percentage of dance courses (47%) run for 4–12 weeks. Again this varies by region; in the South East 72% of courses run for this period. The North East and Yorkshire and Humber have a substantial number of courses of varying duration, (48% and 47% respectively). Across England relatively few dance courses run for between one day and one week (2%) or between one week and one month (3%)

11. Youth dance

The youth dance sector can be defined as dance activity that takes place with young people in out-of-school settings and within the informal sector. It does not cover the private sector dancing schools.

Definition of Youth Dance

YDE defines the sector as follows:

Youth dance activity is usually professionally led, but can be run by skilled volunteers or as peer led groups. Youth dance activity tends to be in receipt of public funding or supported by publicly funded organisations such as schools, dance agencies and companies, youth and community departments, sports and leisure centres or local authorities' arts programmes. If based within a school it is usually open to young people from other schools.

A **Youth Dance Group** is a group of young people that meet on a regular basis to create work for performance. The groups may be open access or selected by geographic location, age, ability etc.

Youth Dance classes/courses are drop-in, termly or vacation classes and courses in dance/movement genres or choreography. They may be offered as open access or at different levels for particular age groups, genders, abilities etc.

Whilst YDE now has a brief to work in schools as a result of the Tony Hall review, this section of the report continues to refer to the informal sector where dance takes place in out-of-school settings.

Data on this sector is readily available and up to date as a result of the recent work carried out by Youth Dance England. The Next Steps/Dance Links project was an extensive national development project that took place over two years (January 2006–March 2008) working across the nine English regions. The project was a £1.3 million investment in the area of dance work. It involved a multi-tiered approach to development at a national level with major national programmes and projects seeking to support and lead the sector, running alongside the appointment of nine agencies to manage nine regional projects with a set of prescribed outputs. The model was an experimental one and highly unique, premised on the notion of simultaneous regional and national development that would collectively raise the bar for this burgeoning area of dance practice.

Following from this project and the Tony Hall review, in March 2008, government announced the allocation of £5.8 million from both the departments for Culture, Media and Sport and for Children, Schools and Families and also from Arts Council England for youth dance development. It is expected that this will lever at least a further £1.5 million of investment from other sources. Central to the announcement was an increased role for Youth Dance England – which is charged to develop a national dance strategy across both school and youth dance sectors. The new investment was meant to boost dance opportunities for young people and support young people to develop their interest and skill in dance to whatever level they wish. The programme is steered by a programme board.

The evaluation of the initial project was extensive and provided data on the youth dance sector that is up to date and illuminating.⁹³ By the end of the project YDE were aware of 849 youth groups working across the country. These 849 established youth groups are working outside of formal educational contexts. Some may be based in schools and supported by them, but they are open to young people from outside the school community.

These groups are supported by organisations that included dance organisations, arts organisations, local authorities, charities/trusts, dance companies, venues, national dance agencies and schools and colleges providing out-of-school activity.

YDE was able to use this data to calculate the number of young people they knew were taking part in youth dance activity, on a weekly basis, using knowledge of the average size of groups and classes taking place.⁹⁴ At the end of the project YDE concluded that that 454,503 young people were dancing on a weekly basis within this expanding network and this does not include those that dance regularly within the private dance sector.

This network is supported by 1832 dance practitioners who work with young people as leaders, teachers and choreographers. YDE measured the networks throughout England that connect these practitioners and found that at the end of year two 119 networks were known and used by the regional coordinators. These networks enabled young people and dance practitioners to take part in 432 regional events by the end of year two.

This data creates a picture of a growing sector that is a significant part of the progression continuum for young people developing careers in dance. It is also a significant source of employment and income for dance artists and practitioners who are engaging with it. The table highlights that an estimated total of 454,503 young people are dancing per week within the informal sector.

⁹³ Burns 2008

⁹⁴ In order to do this, YDE had to estimate the average numbers in each class as well as the average numbers in a youth group. The figure that Alun Bond identified from his extensive audit of youth dance in the West Midlands region: 21 was used. In relation to organisations a differentiation was made in each region between companies and dance agencies and other providers and estimated an average provision that was then multiplied by the same sum of 21 to provide an estimated number of young people participating weekly in the provision.

	GROUPS	ORGANISATIONS	PRACTITIONERS
South East	137	72	123
South West	59	98	79
East	19	263	138
London	106	304	772
North West	81	140	90
East Midlands	145	326	267
West Midlands	160	336	200
Yorkshire	88	314	81
North East	56	189	82
	851	2042	1832

Table 72: Total number of young people dancing per week.⁹⁵

12. Folk dance

The English Folk Dance and Song Society has represented the folk dance world for many years. It was not the scope of this mapping research to map the field specifically but we did seek to gather data through the workforce survey on those engaging with these genres. Much of the data on amateur and voluntary participation will relate to this area of dance.

Recent developments have included a programme called StepBack, which seeks to create greater dialogue between traditional folk dance forms and other dance forms currently practiced in the UK:

The **StepBack project** supports inclusion of English traditional performing arts in higher education and its use by professional creative artists. It seeks to ensure that the traditions are available and understood as source material to inform both education and creativity amongst arts professionals. StepBack takes as its premise that the living tradition of performing arts is a genetic pool of material, style and vocabulary, and that its diversity is best preserved in the community.

The English traditions have not evolved in isolation, and the process of interaction and exchange with other cultural sources continues through direct exchange and osmosis within the evolving and diverse community in England. Nevertheless, EFDSS consider that it should provide an essential part of course material to students in England studying any of the

⁹⁵ Burns S (2008) *Creating Greater Opportunity for Young People to Dance: An Evaluation of the Next Steps and Dance Links Projects*, Youth Dance England

performing arts.

To this end we establish a two-way exchange between the community and professionals, and seek ways to learn how better to teach the traditions so that they may be used creatively as an element inspiring and informing new work and artistic practice, without becoming a pastiche.

Similarly English traditions are deserving of academic study and research. With a century of collection in the field they provide a unique insight into the issues surrounding collection of ethnic traditions, and the weakness inherent in treating material resulting from field research as fixed and immutable. StepBack supports artists directly through involvement in creative projects, and welcomes enquiries.

StepBack was created by the Broken Ankles Dance Company, and run directly by them from 1997 to 2004. When the company retired the project was transferred to SEFAN to ensure material and expertise were not lost.

http://www.sefan.org.uk/STEPBACK/StepBack_Home.html

The recent emergence of the extreme Morris film *Morris: A life with bells on*,⁹⁶ a documentary-style comedy following the fortunes of a group of dancers, has generated intense excitement on the internet and on a regional tour of town and village halls in the south-west, where it is set. The *Daily Telegraph* reported: ‘... Yet with big studios more reluctant to take financial risks during the recession, it has failed to obtain a widespread distribution deal. However, its website is attracting 100,000 visits every week and the producers are having to employ assistants to deal with a “deluge” of emails from Morris fans demanding to know where they can watch it. A petition drawn up demanding a mainstream release has attracted 3,000 signatures.’

13. Central Council for Physical Recreation (CCPR)

According to the CCPR, dance is a popular activity for five million participants, or 10 per cent of the UK population.

Table 73 presents a summary of membership of CCPR movement and dance clubs and individuals.

⁹⁶ For more information on *Morris: A life with bells on*, visit www.morrismovie.com

Name of National Governing Body	Clubs	Individuals
Association for Physical Education	0	2200
British Association of Teachers of Dancing	0	3500
British Cheerleading Association	391	14373
British Dance Council	16	0
British Gymnastics	1156	134624
College of Chinese Physical Culture	51	550
Dalcroze Society	0	110
English Amateur Dancesport	325	3171
Extend Exercise Training Ltd	0	1342
Fitness League (The)	364	10000
International Dance Teachers Association	2095	6767
Keep Fit Association	0	7215
Margaret Morris Movement	35	344
Medau Society	0	979
Northern Counties Dance Teachers Association Ltd	0	535
Society for International Folk Dancing	74	458
United Kingdom Cheerleading Association	683	18457
	5190	204625

Table 73: CCPR movement and dance clubs and individual members

14. Private dance schools

This section of the report also must recognise the significant scale of the private dance sector. The Council for Dance Education and Training estimates that there are 16,500 registered dance teachers and a further 7,941 teachers in training. If each of these registered teachers are teaching 46 young people a week (a conservative estimate by CDET on the basis of an email sample to several registered schools) there are in excess of 750,000 young people dancing each week in this sector alone.

15. Key Findings

Dance is a social artform. The act of dancing is an innate human instinct. English folk dance traditions go back to at least the 8th century, and dance is all around us in clubs, on the street, at ceilidhs, tea dances and barn dances. It is important to acknowledge that social dancing is being diversified through a fast-changing demographic. The impact of these population shifts on our dance culture has yet to be fully analysed, but we know that forms

such as bhangra, Chinese traditional dance and hip hop are becoming more and more prevalent across communities in England.

‘Dancing’ – Participation

- people dance for fun, recreation, social reasons and for health. As a social activity it is as popular as ever and participation is increasing
- the amateur and voluntary sectors account for a fifth of all arts participation in England – there are over 3,000 dance groups engaging 140,000 people. More than one in 10 (11 per cent) of all classes offered in creative adult learning – there are 3,800 across England – are in dance
- the range of dance forms, styles and genres is enormous and growing as new forms emerge
- dance is important in education, health, social cohesion and regeneration. Where dance is used instrumentally, for example in health settings, there is strong evidence that impact is achieved
- dance within popular culture continues to grow and capture the imagination of a younger generation
- going to see dance is also often a social activity; very few people watch dance on their own. The value of dance should be articulated in a more inclusive way to encompass both the value of dancing and the value of dance as an art

‘Dancing as an art’ – audiences

- audiences for dance are small in some parts of the country, but they are growing. Growth is evident for contemporary dance, as well as more popular forms such as ballroom and hip hop. The core ballet repertoire continues to play to large audiences
- the popularity of TV’s *Strictly Come Dancing* demonstrates a major audience for more popular programming, such as ballroom and Latin
- there is evidence to support strategies that would develop audiences through collaborative programming and marketing, to effect better distribution
- new strategic networks are increasing engagement with dance, for example Dance Consortium on the large scale and Dance Touring Partnership on the middle scale. NDN (National Dance Network) is developing a small scale network, with venues across the UK

- evidence suggests that audience loyalty usually sits with venues or producers as opposed to touring companies or individual choreographers

The dance field must begin to see itself in a more holistic way. There is a connection between Morris dance and contemporary dance, a connection between pop videos and theatre dance and a connection between parkour⁹⁷ and contact improvisation. The age-old question of whether art influences society or whether it reflects it back occurs as we consider the relationship between social dance and theatre forms. How do we acknowledge and develop this for the benefit of the whole field?

References

Aplin, Beth and Maitland Heather (2007) *Research into Audiences for Dance: Summary report* (unpublished)

Arts Council England, (2006) *Dance and Health: The benefits for people of all ages*, London: Arts Council England

Arts Council England (2004) *Arts in England: attendance, participation and attitudes* London: Arts Council England

Arts Council England (2007) *Informing change: Taking Part in the arts: survey findings from the first 12 months*. London: Arts Council England

Arts Council England (2008) *Big Dance Evaluation*, Arts Council, London

Arts Council England (2008) *From indifference to enthusiasm: Patterns of arts attendance in England* London: Arts Council England

Audiences Central (2006) *Audiences for Dance: West Midlands Regional Research Report*

Audiences London (2006) *Contemporary Dance in London: Key Audience Indicators and Trends* (unpublished)

BARB Figures: <http://www.barb.co.uk/report/index>

Brinson, P (1991) *Dance as Education: Towards a National Dance Culture*. London: Falmer Press

⁹⁷ **Parkour** (sometimes also abbreviated to **PK**) or **l'art du déplacement** (English: *the art of movement*) is an activity with the aim of moving from one point to another as efficiently and quickly as possible, using principally the abilities of the human body. It is meant to help one overcome obstacles, which can be anything in the surrounding environment — from branches and rocks to rails and concrete walls — and can be practised in both rural and urban areas.

Burns S (2008) *Creating greater opportunity for young people to dance: An evaluation of the impact of the next steps and dance links projects*, Youth Dance England
CCPR Membership Figures, provided by CCPR

Department of Health, (2009) *Be Active, Be Healthy* London: COI for the Department of Health

DeDa (2007) *East Midlands Dance Audience Development Action Plan*

Department for Children, Schools and Families and Department for Culture, Media and Sport (2008) *Government Response to Tony Hall's Dance Review*, London: DCSF
<http://www.culture.gov.uk/images/publications/FinalGovtResponse.pdf>

Department for Culture, Media and Sport (2008) *Our Creative Talent: the voluntary and amateur arts in England*, London: DCMS

The Guardian (2008) Editorial 20 December

Jennings, L (2009) 'Review of Hofesh Shechter' *The Observer* (8 March)

Maitland Heather (2008) Unpublished research for Dance Touring Partnership

Sanderson P (2008), 'The arts, social inclusion and social class: the case of dance' *British Educational Research Journal* Vol 34, 4, August (467–490)

Secker, J, Hacking, S, Spandler H, Kent, L, Shenton, J (2006) *Mental Health, social inclusion and arts: developing the evidence base* The Anglia Ruskin/UCLAN Research team for Department for Culture, Media and Sport and Department of Health

PART EIGHT: Aesthetic

I am not blind to the beauty of the body. I have watched film – because my wife made me watch film, wishing me to see what she had seen in the flesh – of Nureyev dancing with Fonteyn. I know sublimity when it's before me. But they shake my soul to its foundations not because they are athletes but because their bodies strive to express what their hearts feel and what their minds almost dare not think. Love, of course, will always make a difference. But so will any narrative when the emotions convey it to the body. In itself the body is nothing: it is what the body serves that makes it noble.

Howard Jacobson Sat 30th August 2008

1. Introduction

This section of the Dance Mapping research is not a critique of the dance aesthetic, but looks at the issues around the understanding and development of the aesthetic, where the gaps are and where the challenges might come from. The research refers to one aesthetic, but underlying this is the UK's increasingly diverse culture and that the dance aesthetic is informed and altered by this plurality of styles histories and cultures. Increased international touring has opened up ideas and new ways of thinking about dance. This can help to break down barriers and create greater intercultural understanding. This import and export of work can have both positive and negative consequences as an international aesthetic may dampen rather than expand ideas and innovation. There is a general recognition that dance in the UK has a broad aesthetic, but some genres are prioritised over others by funders. This is reflected in comments made by practitioners in the workforce survey and from face to face conversations.

There are two kinds of dance threading their way through this report which it is important to recognise. There is dance which is theatre; it focuses upon the artist, the artistic imperative in making work, on the performance and touring of this work and the response of markets and audiences. Then there is dancing, no less creative, but people dancing using all kinds of forms from traditional and folk dance, ballroom dance, clubbing with all of its styles and contemporary and creative dance. The list is extensive and these styles of dancing often reflect our society.

2. Talking about dance

When asked the question 'do we talk enough about dance?' the answer is often no! Artists often have little time or opportunity to do this. The pressures of rehearsing and touring work often militate against their engagement in any debate; the boards of dance organisations often fail to deal with it, being more concerned about the financial state of a company and the number of touring dates. Outside London distance affects casual gatherings of artists. In fact the dance profession and particularly those organisations funded through the public purse, rarely meet to talk about such important issues. Unlike theatre, where debate takes place annually through such meetings of the profession as those led by TMA (Theatre Managers Association) or Equity or other bodies, dance has no such forum of its own. (A recent TMA conference did run a session on dance touring.) Dance UK runs the Independent Dance Artists Network, chaired by Gill Clarke. This network may offer an opportunity to develop greater debate amongst artists about their work and the future of dance in the UK. The network aims to:

- empower artists through direct communication and sharing of ideas/services/skills with other artists
- minimise feelings of geographical and artistic isolation
- offer artists equal access to information
- give artists a stronger voice in national and strategic debate.

Unlike the visual arts, there is little intellectual underpinning to the work. The visual arts sector will talk articulately about different styles of painting routed, not only in past work, but also in contemporary practice. Their catalogues demonstrate a high level of intellectual rigour being applied to the analysis and interpretation of curated exhibitions. Where is this similar practice in dance?

A respondent to the workforce survey made this comment:

'I think that dance needs to be taken as seriously as the visual arts and to be approached with the same level of rigorous examination and debate. I also think we need to keep promoting dance as a live art – one which offers insight into the human condition – dance really does have great potential as a live art – the moving body is a live phenomenon'.

One notable example of debate has been led by DanceEast holding their fourth Rural Retreat in January 2008 for emerging leaders in dance.

Dance East

'With this Rural Retreat 2008, **DanceEast** has produced the first intensive programme for future dance leaders currently working in the dance profession who aspire to be future leaders.27 participants, representing 12 countries, were chosen to reflect a wide cross-section of men and women of varying cultures, ages, backgrounds and experience in order to facilitate lively debate and maximum input. They included dancers, choreographers and producers plus some very recently appointed artistic directors from as far afield as Australia, China, North America and across Europe. As well as hearing the inside story from highly experienced artistic directors Frank Andersen (Royal Danish Ballet) and Reid Anderson (Stuttgart Ballet), the retreat participants were addressed by Alistair Spalding, artistic director and CEO of Sadler's Wells, Zöe van Zwanenberg, chief executive of the Scottish Leadership Foundation and Graham Taylor OBE, former England football manager'.

'The intensive four-day think tank also included inspirational and provocative talks in break-out groups and with Rural Retreat facilitators Sue Hoyle and Christopher Bannerman. Royal Ballet principal dancer Tamara Rojo, summed up the weekend: "The artform of dance is not lost and is not adrift. There is vision, there are the people to take it forward, and there are the minds to challenge it, make it relevant to society and to the audiences of this new century. During these four days I had the privilege to share a common passion and see into the future and rejoice in what is coming and the artists that are going to take us there". Oregon Ballet Theatre's Christopher Stowell added: "Not only has the retreat made clear the importance of community and connection within our world, it has also provided us all with access to our generation's most exciting voices".'

The urgent need for reflection on practice came from a number of the respondents to the workforce survey, where there is a general feeling of isolation and a lack of connectivity between different genres of dance. There were over 668 responses to the open question about the state of dance today; some of those comments concerned with the issue of debate are shown below:

'There aren't enough platforms to have the choreographers, the producers, the dancers together; the infrastructure for our dance sector, objectives, politics, are not transparent; very limited dance managers and producers; the dance training is weak; we do not have enough adequate professionals; too few experimental venues; the interactive/technology sector in dance is very limited; there aren't enough laboratory work initiatives'.

'Our isolation drove us into artistic collaborations with other artists artforms and drove us to become film makers, composers and go beyond the boundaries of dance. Where and what is the pioneering quality of dance that I'm talking of? I believe it lies in our every interaction with another human being – every moment could be such a pioneering exploration into the unknown. But in the growth of our UK dance industry into what it is today I believe we have lost sight of this pioneering quality. I'm not the only one – many dance producers/audiences in the UK often ask – why is dance in Europe more interesting? OK, the climate has changed and we fought for it, we felt this new profession of ours was a good thing and there should be more of it. But our proviso was that care and attention should be given to every interaction,

and that worn out ways of doing things should be continually refreshed and reinvented so that people could have quality. In dance in particular we had to take a hard look at what had been passed to us and ask was it fit for purpose. But in the rush for growth what happened? I believe that the problematic of dance in the UK – is that we are disempowering our pioneers and our most creative dance makers. Regardless of how much experience we have, whether we are young, old or middle-aged, such creative qualities require the right climate. In dance we seem to have lost something. The bigger we are, the more we seem to run the risk of “art for everyone could become too much for anyone”.’

(Respondents to the workforce survey)

Arts Council England has from time to time organised debates such as the recent Dance Conversations in 2008⁹⁸. These took place in London, Derby and Newcastle-upon-Tyne. They were well attended, with over 200 delegates. The agenda was driven by Arts Council England and proved to be useful for those attending. There were discussions on excellence and engagement, countdown to 2012, digital opportunities for dance and of course the opportunity to network. The first session was a provocation, the second a briefing and the third awareness-raising, where someone from another arts sector spoke about their approach to using new technology. Whilst these are extremely useful in keeping the dance funded sector up-to-date, they only scratched the surface of the bigger issues of the art itself, or the wider issues for the dance field. Some of the points raised on the issue of excellence are referred to later in this section.

British Dance Edition (BDE) is one of the events when the dance profession does gather together. This is a biannual dance showcase and festival of contemporary dance. It is primarily for the profession and national and international promoters. BDE has programmed a number of debates about dance since it began in the late 1990s. The focus of these sessions has frequently been towards the promoter and not the choreographer. Thirty-four companies were involved in BDE 2008, but there was limited opportunity for them to discuss the future of the profession.

Dance criticism is a relatively new field, ballet has been reported on for some time, but in the late 1980s it was necessary to encourage a new generation of dance critics with an understanding of contemporary, new and post-modern dance. Dance criticism is mainly focussed in the broadsheets. This is of a high level, but there are too few critics and most focus on the work performed in London. Only popular dance or dancing will be reported in the red tops, particularly when there is controversy such as John Sergeant in *Strictly Come Dancing*, where column inches were consumed by opinion and discussion of whose aesthetic.

⁹⁸ www.artscouncil.org.uk/danceconversations

The recent production by Hofesh Shechter at the Roundhouse appears to challenge opinion, according to Luke Jennings in *The Observer* (8th March 2009):

'Taut, nervy and pared to the bone (that self-important title excepted), this was an event that will be remembered as a template for new dance. The old-school cultural crocodiles were there, swapping theory, but so was a thrusting crowd of twenty-somethings for whom this was simply London's hottest and most exciting ticket. Most of the Roundhouse's auditorium is standing-room only. The sight-lines from the circle are pretty dreadful, with columns in the way, and if you don't make an early break for a position by the stage, preferably pint in hand, you miss out.'

3. Excellence in dance

A debate on excellence in the publicly funded arts sector became a major focus for the DCMS in 2007. It was to be a move away from the instrumental use of dance and was originally raised in a paper by the then Secretary of State, Tessa Jowell. James Purnell, the next Secretary of State continued this shift of emphasis by government. Sir Brian McMaster was invited, by him to consider how public subsidy can best support 'excellence' in the arts. At the same time the Arts Council England conducted an extensive inquiry on public value and the arts in England⁹⁹. The results showed that there is a desire by the public for a 'focus on the quality of artistic experience' and a recognition that public funding should prioritise innovation. This has since been reinforced by other work carried out by Arts Council England.

In January 2008 The McMaster review was published.¹⁰⁰ The review, whilst not directed to dance, has implications for the funded dance sector. McMaster was asked to consider:

- how the system of public sector support for the arts can encourage excellence, risk-taking and innovation
- how artistic excellence can encourage wider and deeper engagement with the arts by audiences
- how to establish a light touch and non-bureaucratic method to judge the quality of the arts in the future

This was a wide-ranging report, taking evidence from practitioners across the country. The report was founded on the belief that excellent culture goes to the root of living and is therefore relevant to everyone. He states that:

⁹⁹ Arts Council England (2008) *What people want from the arts*

¹⁰⁰ Sir Brian McMaster (2008) *Supporting Excellence in the Arts - from measurement to judgement*, published by DCMS

'Excellent culture takes and combines complex meanings, gives us new insights and new understandings of the world around us and is relevant to every single one of us. It is why culture is so important to societies that flourish. If culture is excellent it can help us make sense of our place in the world, ask questions we would not otherwise have asked, understand the answers in ways we couldn't otherwise have understood and appreciate things we have never before experienced.' McMaster defines excellence in culture as that which *'... occurs when an experience affects and changes an individual. An excellent cultural experience goes to the root of living'*.

In his recommendations McMaster suggests better use of peer review, focussing on objective judgements on excellence, innovation and risk-taking and new systems of assessment to ensure organisations are developing and delivering excellence in their work. He also believes that there must be greater diversity in the work and that this will make it relevant to the 21st century. He felt that internationalism was also essential to achieve and maintain what he describes as our 'world-class status'.

The report continues with ideas for the involvement of artists on boards and a senior group advising on recruitment. McMaster talks about the importance of cultural education, audience engagement and touring excellent work. He believes financial stability is vital in supporting risk and innovation and goes so far as to suggest at least ten organisations being given 10-year funding for this purpose. The aspect of the report of most interest to this section of the research is that which helps organisations deliver world class art. McMaster states that, *'above all else I want to see every funding body and every cultural organisation, every artist and every practitioner given the chance to fulfil their potential. I want to see them striving to be as creatively ambitious as they can and being absolutely confident in their ability to change people's lives'*.

The Arts Council England Dance Conversations referred to above provided a useful forum for sharing the thinking behind the McMaster report. Alistair Spalding of Sadler's Wells and Stella Hall from Culture 10, Newcastle-upon-Tyne, both spoke at separate conversations about excellence.

Alistair Spalding spoke of Sadler's Wells' own conversations with leading artists; these are broadcast on screens in the theatre's circulation spaces and on the website and the Sadler's Wells player. He spoke eloquently about an interview with Bill Forsythe, the American choreographer. He said that Bill spoke about perfection rather than excellence, acknowledging how much of himself goes into the making of a work seeking that perfection. He felt many great artists did this and quoted Pina Bausch who puts herself completely into her work. She manages a large repertoire as well as creating fresh, new work.

Stella Hall talked about the qualities of excellence which included; rising above the ordinary, tenacity, flexibility, wide-ranging experiences, trying new things, fearlessness, openness to

failure, good models of feedback that inspire you to go further and try again, identifying weakness and building on failure. She felt that excellence was not unplanned and that it was important to risk failure and then move on.

The DCMS and Arts Council England have taken the McMaster report seriously and are looking at how the UK can foster an infrastructure of world-class arts. There are many views as to how organisations might get there, but less clarity about how you know when you have arrived. However, it may include peer review, touring demand, particularly by international promoters and audience response.

This discussion of 'world class' should be debated by the dance profession to avoid imposition by funders of particular notions of aesthetic and quality. How does the profession build world class dance for the future and what models should we adopt to ensure they are sustainable for the future?

The Arts Council England published its measures for quality applied to all arts some time ago. It says:

*'Our approach is to consider three dimensions of artistic work':*¹⁰¹

- idea – the concept or artistic impetus behind the work
- practice – the effectiveness of how the work is put into practice and the impact it has on those experiencing it
- development – the contribution the work makes to the development of the artist, the artform and the arts more widely

'This approach gives us a framework for describing artistic quality and we use it, described in different ways, when assessing regularly funded organisations and all applications for Grants for the Arts'. Arts Council England (2006)

4. Making funding and support work more effectively

During this research it has been difficult to engage opinion about the bigger issues for dance with groups of practitioners. This has in part been due to timescale and resources. From individual discussions with artists, agencies, venues and the feedback from the workforce and venue surveys, there are issues about how funding works to support the development of dance in the publicly funded sector. There are also issues about and how the dance field can speak with a common voice about different aspects of dance and dancing. It was felt that there was a tendency to look down on popular dance forms, such as theatre dance and

¹⁰¹ Arts Council England 2006 – *Information sheet - Assessing Artistic Quality*

Strictly Come Dancing that are popular with audiences, but not seen to be connected to the contemporary genre. Populist programming in contemporary repertoire, such as *Rooster* performed by Rambert Dance, is seen by the company as problematic in planning repertoire. This is because it is so popular with audiences and there is always a desire to see the work, but it is not appropriate within particular repertoires and dancers tire of performing the piece.

This wide range of dance product available across the dance field for both attendance and participation is dynamic. There is a great deal of participation work in dance covering a range of genres, but the view of those consulted and the evidence in the Arts Council England funding portfolio is that the funding system predominantly funds western contemporary dance and ballet. This limits the range of product available to venues, programmers and audiences.

Many feel that the growth of neo-classical or contemporary/classical work has come to provide a bridge between the classical and contemporary genres. Leading choreographers have made work for both, notably most recently Wayne McGregor making work for the Royal Ballet as their choreographer in residence and companies such as Rambert, drawing on elements of the traditional, classical discipline and contemporary dance. Dance artists now move between companies, with a consequent increase in crossover work on a variety of scales. This crossover of choreographers and dancers impacts upon the perceived aesthetic of dance, and challenges audience perceptions of both genres of dance. The audience for this work needs more research.

Crossover is not limited to ballet and contemporary forms; choreographers are working between the diverse contemporary dance styles, including South Asian and African and Caribbean dance. This has the effect of creating varied choreography within the traditional repertory programme of the companies and offers high-quality choreographic opportunities for the dancers. The downside of this is that contemporary companies begin to look very similar in their programme. Choreographers are perhaps over-stretching themselves working with so many companies and the companies themselves can often lose their distinctive style with mixed bills such as these. This is noticeable when watching companies at BDE. Promoters mentioned this in their feedback on the event and are particularly challenging about the quality of British dance.

Within their own companies choreographers may also feel pressured to create work each year. The lack of a repertoire in companies means there is always pressure to create new work to tour, keeping successful work to tour further and generate more money for the company, as well as providing opportunities for more people to see successful work. Choreographers are not limiting themselves to the stage, but are working in broadcasting, creating dance videos for music artists, creating adverts and involving themselves in the creation of dance through and with new technology.

Contemporary dance is strong in cross-art collaboration particularly with contemporary music and visual art, but do we share a language that can articulate this and ensure crossover of audiences and interest as well as artistic endeavour? The artist-led model for contemporary dance, initiated by Arts Council England in the mid 1990s, has survived and in itself has enabled choreographers to develop their own work and that of their companies.

The artist-led model is unique to dance, where buildings, unlike theatre, are not a constraint. It has however a number of consequences. The lack of a building infrastructure has meant that dance has been seen to need less funding; the companies are required to tour and are unable to build a strong, loyal audience base; they are subject to the programming priorities of each venue; dance marketing requires good knowledge and skills of the product; dance is an expensive product to tour. There is a lack of ongoing relationships and partnerships with venues, creating work on site, linked to audiences for that venue.

Issues that have arisen through feedback include a perceived blockage in the system for new, emerging choreographers who feel they have little opportunity to get on to the funding ladder. Some give up and move to other arts or become administrators, if they stay in the arts. Venues are concerned about the poor quality of some productions. They don't get the kind of work they want and they feel that there is a shortage of rehearsal time, little critique of new work coming on tour and a lack of clarity about the work by those trying to sell the show. This means that venues expose their audiences to less than the best and therefore have to work hard to rebuild audience confidence. One respondent to the workforce survey said that:

'Continued creativity, with lack of funding for development periods is reducing the quality of work created. Creating a full-length show in six weeks for a cast of 20+ dancers means the product quality is devalued and takes another six months of touring to get to a well developed performance state'.

The desire by the funding system for new product from each funding round often means work is not developed or toured to its full potential. There is a lack of ability to be able to revise work to tour again or to build a repertoire for extended touring with successful shows. Venues on the whole feel that they do not want a company each year with new work, but wish to extend their programming to other companies and so once every 18 months to two years would be more appropriate. This provides the companies and venues with problems of audience development and brand loyalty. More dialogue with promoters, even collaborations, would help to build work that has relevance to venues and audiences. There is a critical discourse to be held between the venue and the audience with the choreographer. The venues importantly must also have a role to play in the aesthetic of dance and through dialogue continue to take measured risk to ensure the artform remains vibrant and dynamic.

The survey of venues received 61 responses from a mixed group of venues (see analysis in Part Four – Economy).

Some of the comments concerning the work are set out below:

- *‘There is a need to raise the profile of dance and dance theatre for children and family audiences, and to encourage those venues who are committed to developing this area of work by opportunities for joint commissioning and working with leading choreographers to inspire new dance-makers for this important area of work.’*
- *‘Arts Council England should continue developing the regularly funded organisations’ portfolio to give venues and audiences the breadth of dance they want, perhaps by reducing the number of tours and touring dates required from each company.’*
- *‘Find ways to engage audiences through using the high-quality video footage that dance companies often have available, and which sells their work more effectively than traditional print mediums.’*
- *‘Ensure companies are well-equipped to tour on the middle and large scale, without necessarily having to fund them to have permanent marketing, education and technical staff.’*
- *‘Allow companies room to take risk and fail, without having to tour work which is less successful.’*
- *‘Focus on dance quality rather than technical innovation and spectacle, which is making dance increasingly unaffordable outside major city venues. Learn to dance again without talking and/or audio-visual support!.’*
- *‘Embrace full range of dance styles rather than elitist focus on the most “cutting edge” contemporary work.’*
- *‘Regional companies are being funded for social/political reasons and not because there is proven demand from venues for their work; sometimes the work we would most like to present can't get funding.’*
- *‘There is a lack of small-scale quality dance work.’*

- *'Give subsidy to the venues to commission and develop the work with the artists they want their audiences to see and not to companies to sustain administrative structures and then hawk work about that nobody wants.'*
- *'Dance company fees are greater than those of theatre companies, they need an extra day in the theatre, fewer people come to see them and ticket yields are lower as the audience is predominantly student. Perhaps better touring subsidy to fewer companies in order to minimise financial risk/impact to venues.'*
- *'Many companies have good education programmes, but few have audience development strategies aimed at adult ticket buyers who are (a) self-determining in what they buy for, (b) generally more affluent and pay full ticket prices and (c) are more powerful advocates/opinion-formers amongst their peers.'*
- *'Most young people coming to see dance are brought through school/college and are not necessarily converted into 'avids'. There are some fantastic theatre/contemporary performance, audience development (not education) models at regional venues – possibly transfer some of these to dance.'*
- *'Artistic leadership in dance is impoverished: with some notable exceptions (principally choreographer-led companies) the level of dramaturgical or curatorial expertise is woefully inadequate and audiences are presented with incoherent programmes.'*
(Respondents to venues survey)

The larger companies have strong brands and on the whole a committed audience, this particularly applies to the ballet companies and Rambert, although, changes in artistic leadership has an impact on the company, as well as touring with new repertoire. For the middle and small-scale companies the audiences on the whole remain venue loyal.

There are some big issues highlighted in the unedited comments above, as well as issues of branding, which should be debated between venues and companies to improve work that tours – artistically and administratively to increase reach and impact.

In the comments from venues, 42.4% of them worked with dance agencies. This relationship was not referred to in later comments and perhaps needs to be explored more fully in the audit of dance agencies. One example of a partnership that is working towards being a world-class centre for dance is the relationship between Birmingham Hippodrome Theatre,

Birmingham Royal Ballet and DanceXchange. An illustration of this partnership is set out below.

Birmingham Hippodrome Theatre, Birmingham Royal Ballet (BRB) and DanceXchange

The three organisations share a building refurbished with lottery funds – and together they form the largest dance partnership in Britain. The aim is for each of them to become more than the sum of their parts through collaboration. Each organisation has its own space, but all have access to other spaces within the building, such as meeting rooms and studios. The Hippodrome theatre, one of the UK's busiest and most well attended theatres (with paid attendance at over 500,000, a third of those tickets are sold for dance and over half if you include dance-centric musicals such as *West Side Story*), is committed to presenting high-quality dance of all kinds. It has a major commitment to BRB as its resident ballet company with its own orchestra. It aspires to an intensity of dance giving audiences regular opportunities to engage with the best work from the UK and internationally.

BRB enjoys having its base in Birmingham. The company feels grounded and has the opportunity to link to the city and its people through innovative education and learning opportunities and reaching out to new audiences through its repertoire.

Based within Birmingham Hippodrome, DanceXchange has some of the best dance facilities in Britain today, with three studios and The Patrick Centre, a 206-seat studio theatre. The Patrick Centre was the first dedicated dance space outside London and is a valuable resource for artists in the research, development and creation of new work. DanceXchange presents a diverse programme of dance; runs an extensive open-access dance class programme; creates a wide range of education, access and inclusion projects; and manages a professional touring company, Bare Bones. DanceXchange also works with several nationally significant dance programmes and partnerships:

- The DCSF Music and Dance Scheme to deliver the Centre for Advanced Training for South Asian and Contemporary Dance, aimed at young people with exceptional talent and potential in dance. The contemporary strand is for young people in the West Midlands; the South Asian strand is unique in the UK and attracts students from across the country.
- Youth Dance England to deliver a joined-up region-wide strategy for youth dance in the West Midlands, through a network of partner organisations with Youth Dance posts, based in each of the six sub-regions of the West Midlands.
- Telford Culture Zone and the Arts Council England Find Your Talent pathfinder scheme to deliver high-quality dance activity as part of the cultural offer for all young people aged 0-19 in Telford

DanceXchange, with its partners, is working towards a major year for dance in 2010. In particular, three significant festivals of dance are to be hosted in Birmingham:

- British Dance Edition 2010 (BDE), the UK dance industry's leading showcase of the best British dance – 3–6 February 2010
- International Dance Festival Birmingham 2010 (IDFB), in partnership with Birmingham Hippodrome, bringing the best international work to Birmingham and highlighting Birmingham as an international cultural destination – w/c 19th April 2010 for four weeks

- *U.Dance* the National Youth Dance Festival, in partnership with Youth Dance England – 3rd and 4th July 2010

In partnership with Maverick TV, DanceXchange is also leading on the development of Dance TV, a unique, fully integrated video and social networking service taking dance into the digital arena, presenting real potential to make a substantial and meaningful contribution to the UK dance sector.

Each organisation is linked to national and international networks, for example BRB works with the National Dance Co-ordinating Committee for Ballet touring, the Hippodrome is part of the Dance Consortium for large-scale touring, and DanceXchange is part of the National Network of Dance Agencies (NDN). Each is therefore able to influence externally as well as share and develop new ideas with each other. International Dance Festival Birmingham is one example of how this collaborative approach can work effectively; the inaugural festival took place in 2008, and further festivals are being planned for 2010 and 2012.

The range of activity in the Hippodrome complex brings people of all ages through the building from training initiatives like the Centre for Advanced Training run by DanceXchange, to Elmhurst Ballet School through BRB. The use by all of them of one box office means clever cross marketing. The centre has great plans to expand and make the building more people-friendly. The potential to build something quite unique from their different areas of focus and expertise does mean they could become one of the leading dance centres in the world.

5. Working with dance agencies

The growth and development of dance agencies; strategic, national, regional and local has evolved over the last 15 years. There are now a significant number operating at different scales, some funded by Arts Council England, others by local authorities; some with a national remit and others very local. This Dance Mapping research does not propose to replicate the outcomes of the Arts Council England dance agency audit, but to point out some of the issues that have come out of the research. The Association of National Dance Agencies (ANDA) which has now, with a wider membership, become the National Dance Network (NDN) has established a new mission and objectives shown below. This is currently under review as the organisation refines its role within the national picture.

NDN's mission: the strategic development of professional contemporary dance in the UK, within an international context.

NDN responsibilities:

- artistic direction and management of British Dance Editions
- working towards better co-ordination of touring at different scales
- developing commissioning partnerships
- identifying gaps in provision that affect the development of professional dance in the UK and seek to improve the situation

- working in consultation, at an international level, to advocate for the work of British artists and create international exchange
- development of the professional development website, currently entitled nationaldance.com

The impact of ANDA and now NDN's commissioning of BDE, in different parts of the UK, has certainly increased opportunities for UK companies to tour internationally and for choreographers to get commissions from companies overseas. The number of international booked performances for companies appearing in BDE in 2008 was reported as 121 for 2008/9. This has grown from a total of 86 from the two previous BDEs in 2004 and 2006. This increase in earning capacity and the ability to see other international companies can only benefit the bottom line as well as the artistic exposure for successful companies.

There is a critical need for the dance agencies to be pro-active in supporting new and emerging work across England. Their creative relationship with venues and the development of collaborations and new commissions is also crucial. Such creative relationships could lead to more sustainable dance provision across the country. The way funding is distributed by Arts Council England, particularly schemes such as Grants for the arts, without a dialogue with the relevant agency, who might be nurturing new work, does mitigate against a coherent programme of development. Whilst it is acknowledged that not all artists want to work or can work through a dance agency, there should be an understanding of the intentions behind the artistic development programme of the agencies, as well as an overview of the delivery of a national dance strategy.

The Place¹⁰² in London has been a world leader in supporting new work and providing platforms for new and emerging work. An illustration of their programme is below.

The Place

The Place's artist development works together with the Robin Howard Dance Theatre to support professional development for independent professional dance artists. They run a number of professional development projects and programmes, most notably:

Open programmes

Choreodrome – a biannual research and development project for choreographers to explore new ideas and try things out in a nurtured spaces

The Place Prize – the largest and most prestigious choreography competition in Europe which occurs in the years that Choreodrome does not.

¹⁰² The Place is part of the London Contemporary Dance Trust, which also includes the London School of Contemporary Dance, The Robin Howard Theatre and the Richard Alston Dance Company.

Resolution! – a season in the Robin Howard Dance Theatre that stretches over two months and acts as a platform for new and emerging choreographers. Open application for performances in January and February each year.

Launch – a day of networking and seminars for recent dance graduates and final year dance students with speakers talking on subjects including 'Teaching and facilitating from classes to workshops' and 'The commercial sector – stage, screen and beyond'.

Invited projects

The Work Place – a group of carefully selected choreographers who have an established history working with The Place. It works along similar lines to a theatrical agency in that they signpost prospective work opportunities in the direction of these artists and advise prospective employers about which artist would be most suitable for the opportunity.

The Place also provides audition and job listings and other opportunities for dancers and choreographers. There are factsheets and information on topics including *Legal Structures*, *Choreographic Platforms in the UK*, European contacts, and a dancer's survival guide to New York City. Individuals can engage with The Place at any point in their careers and it is happy to provide advice. professional class runs each weekday mornings for professional level dancers.

www.theplace.org.uk

The number of dance agencies which are now actively programming spaces is increasing. At one time it was only The Place, but now there is Dance City, Birmingham DanceXchange in the Patrick Centre, Swindon Dance, South West Dance, Dance East's 200-seat performance venue, which will come on stream in the autumn. This starts to put in place a network of dance houses, albeit at the small scale, but it does begin to provide a committed network of performance spaces for touring small-scale work. It also provides greater opportunity for platforms of new and emerging work for local companies. The larger regions identified in the Arts Council England restructuring document could provide an opportunity for larger regional gatherings with performance, debate and collaboration at the heart of the programme.

Whilst encouraging more experimental and new work, agencies must be mindful of ensuring there is diversity in the product, this includes ethnicity, disability, genres, age. Some dancers particularly in South Asian dance, when responding to the workforce survey, were nervous about the current financial climate and felt that their work would be the first to not be programmed.

The agencies and all Arts Council England funded venues have a responsibility to ensure that diversity is addressed in their programming. Dance agencies also need to be offering creation spaces for artists to experiment and take risk. All of these roles, which could be delivered by dance agencies, need resourcing. There is evidence from the surveys that agencies are struggling to find sufficient funds to deliver all that is expected of them or what they feel is

right to do. Some have prioritised those areas of work where money is attached such as CATS and Youth Dance. This does cause some deviation from core business – the development of the artists and the art, whilst being important in their own right, valuable funds that should be focussed towards arts development, are used to match-fund other initiatives. This needs to be addressed in the outcomes of the dance agency audit.

There needs to be more work done to build a small-scale network of venues other than those managed by the dance agencies to increase reach and audiences. Alongside this must be a commitment to increase the provision of high quality small-scale touring work. This was identified as a gap in a number of discussions as well as through the venues survey

The large- and medium-scale venues committed to presenting dance feel that there is more that could be done by companies to build a stronger relationship with them and this includes ballet as well as contemporary companies. It is now more common for venues to have artists in residence as well as dance agencies. This could alleviate the problem of rehearsal spaces and creates an opportunity for work to be created with an audience in mind.

6. Key Findings

This section does not offer a critique of the aesthetic but looks at the issues around the understanding and development of the aesthetic, where the gaps are and where the challenges might come from. The research refers to one aesthetic, but underlying this is the UK's increasingly diverse culture.

- the dance aesthetic in this country is informed by the plurality of styles, histories and cultures that exist in the UK, as well as increased international touring by our leading artists
- we appear to have reached a moment in time where a level of homogenisation is evident. This has had an impact on the dance aesthetic within some of our subsidised touring companies
- there is a need for wider debate around dance aesthetics and different genres of dance in order to further develop excellence, innovation and diversity through bringing together choreographers, producers and dancers to reflect on their practice
- we need to better understand what venues and audiences want as well as the ambitions of artists

- dance artists need more time for both creation and research and development. There should be opportunities for new choreographers to experiment in safe environments, be mentored by more experienced choreographers and get feedback about their work from their peers and audiences
- venues need help to understand the breadth and diversity of dance, and support to build audiences throughout the season, rather than through one-off events that are hard to sell
- companies need access to better information about venues and promoters interested in promoting dance, and their target audiences
- working in physical, creative and business contexts simultaneously is highly challenging for independent dance artists without company structures to support them
- the outcomes of the dance agency audit should address the core business of dance agencies and fund the strands of work to an appropriate level to ensure they deliver the highest quality.

References

- Archer J (2009) *Joining the dots: an audit of Arts Council England funded dance agency provision* Arts Council England (forthcoming)
- Arts Council England (2008) *What people want from the arts* London: Arts Council England
- McMaster, B (2008) *McMaster Review – Supporting Excellence in the Arts – from measurement to judgement* London: DCMS
- Devlin G (1989), *Stepping Forward: Some suggestions for the development of dance in England during the 1990s*. London: Arts Council of Great Britain
- Devlin G (1999) *A review of the national dance agencies* London: Arts Council England
- Devlin G (2005). *A review of the national strategic agencies* London: Arts Council England
- Venner K (1990) *A feasibility study into regional dance agencies* Arts Council England

PART NINE: Conclusion

Introduction

The Dance Mapping research has been undertaken at a critical stage for dance in England. Although commissioned by Arts Council England, it has been developed from the onset in collaboration with the dance field and was informed throughout by a steering group of leading dance figures. The research is therefore for the field not only about it.

Maps can take many forms. There are hand drawn maps that guide people to a friend's home, there are Ordnance Survey maps based on hard data and analysis and there are digital maps contained within GPS navigation systems. Whatever their form, maps serve a fundamental purpose of orientation and direction and without direction we get lost.

In a memorable conversation between Alice and the Cheshire Cat in *Alice in Wonderland*, she asks him for directions: He first asks her where she is headed, to which Alice replies that she doesn't care where. The cat responds: 'Then it doesn't matter which way you go...' Alice responds '... so long as I get SOMEWHERE'. 'Oh, you're sure to do that' he said, 'if you only walk long enough'.

This research may help the dance field to achieve a greater consensus on where it is heading and more clarity on the direction it should take. Without it, dance would get **somewhere** but how much better it could now be if our **direction is purposeful, shared and coherent**.

So, where are we now?

Dance is in a good place. Perception of the field is changing and there is considerable growth in provision. The field has grown exponentially over the last 40 years and is now no longer the 'cinderella' artform but one that is recognised as having a major impact on health and well being, on social cohesion and cultural diversity. It is an artform that many participate in and the social act of dancing is fundamental to our humanity. The field is professionalising rapidly and the workforce is expanding to meet the demands of the market

Dance in England is a world leader in many areas including participatory dance, community and youth dance. Government is supportive of the extrinsic value of dance and recognises the need to also support its intrinsic value. Our production and touring companies are touring more and gaining international profile. New business models are emerging and the field is engaging in more and more collaborative work across the profit-making and non-profit sectors.

But there are some tensions and contradictions within all of this. The mapping research has highlighted that:

- supply is not meeting demand and the workforce is not currently fit for purpose
- the distribution of the workforce is unevenly distributed geographically
- public investment is concentrated in certain areas whilst further investment is needed in others
- there is a lack of investment from the private sector into dance
- local authorities, whilst supportive of dance, are not equal partners to the dance economy and need to be engaged
- whilst there may be evidence of new business models, the old business models are perpetuating and may no longer be appropriate. there is a homogeneity within the field that may be both good and bad
- the classical and contemporary dance sectors are heavily dependent on resources from Arts Council England and are therefore vulnerable to political shifts
- the field appears to lack the confidence to speak with one voice
- the market for dance performance is relatively small and audiences are hard to build as a result of established touring patterns that rely largely on single nights
- work is created in a vacuum from the venues that receive the work and there is potential for far greater collaboration between venues, producers, artists and producing and touring companies
- new work has little longevity and there is scope for remounts and more repertory based touring that creates longer shelf life and more exploitation of the capital created
- as technology develops the dance field has great potential to exploit digital media but requires support to do so
- although dance is perceived as being outside the creative industries the field is comprised of a large multi-skilled workforce operating as small creative businesses and the challenge is to find ways of supporting the business development, pay and conditions and business models of these individuals.

We have sought to tabulate some of these tensions and contradictions:

Huge workforce in training	Yet, dance has been argued as a shortage profession
Economy is mixed with large dependency on public funding in some sectors	Yet, hip hop has grown almost exclusively outside the arts funding system
Dance is perceived by government as having both intrinsic and extrinsic value	Yet, local authorities appear not to be equal partners in the development of the dance ecology
Production and touring companies are touring more internationally and more international work is touring in to England	Yet, we need to ensure the balance is right for the overall economy
There are skills shortages in key areas	Yet, the workforce survey highlighted low earnings and many concerns over sustaining careers in dance
There is a lack of exploitation of intellectual property generated by artists	Yet, new technology is creating a democratisation within the arts and is generating more content and providing a means of exploiting the content generated
There is a perceived lack of leadership within the sector and a perception that we lack key figure heads	Yet, dance 'leadership' in community dance is perceived as a world leader and there are a growing group of mature professionals that feel lack of recognition
There is great plurality in the dance aesthetic	Yet, the focus of much debate still hinges around breaking down perceptions of contemporary dance
Perceived shortage of small-scale work	Yet, Arts Council England funds 22 small-scale regularly funded organisations and there were 168 applications to be considered for inclusion in BDE 2008
Dance is an artform that requires particular physical requirements including spaces, dance floors etc	Yet, the building infrastructure appears not to address this and dance is appearing more and more in non arts spaces particularly outdoor and shopping malls
Homogeneity in field is evidenced in business models with strong evidence of isomorphism	Yet, economic and political shifts require more entrepreneurial business models and no one size can fit all. Funders continue to impose external requirements that will continue to create isomorphism (e.g. digital work)
Audiences for contemporary dance and ballet relatively low	Yet, audiences for Matthew Bourne, Strictly Come Dancing and Riverdance, West End, Havana Rakatan are large
Little interaction between social and theatre dance	Yet, there are huge numbers dancing and strong social dance traditions
Marketing has traditionally focused on the company name	Yet, there is evidence to prove that audiences are not company loyal but venue loyal and respond to the concept of a show and the benefits the experience offers suggesting a shift in marketing approaches would be more effective.
Dance is perceived as being outside the creative industries	Yet, there is a large multi-skilled workforce operating small creative businesses and a large commercial sector generating significant revenue.

Table 74: Tensions and contradictions in the dance field

There are also some key issues emerging from the research relating to isolation – both in genre terms where some feel marginalised from other genres – and in relation to the workforce where pioneers feel left behind within a growing infrastructure that has moved on and within which they have no real place.

This is in direct contradiction to the notion of interconnectedness within the workforce. The workforce is not operating in isolation from one another, but people are crossing from one area of work to another both in skills and in sectors. An individual may be teaching, choreographing and managing and is likely to be working in more than one style or genre of dance. Similarly, the workforce are crossing over between commercial and non-profit sectors and this impacts on business models as well as the overall economy and appears to be having an impact on product too. This interconnectedness is reflected in distribution as venues don't differentiate between commercial and subsidised product selecting in relation to quality and the appropriateness of programme rather than the economic model.

So, where do we want to be?

A vision for dance in the year 2020 must be one of a confident field with a workforce that is fit for purpose. The workforce will be better distributed and so will the work ensuring that engagement and participation is possible no matter where you are in England. We see a field that is informed and guided by a holistic understanding and approach of what we mean by dance.

We see ongoing development and active support for the development of new business models. We see greater partnership working between agencies, touring and production companies and venues dependent on collaborative structures, strategic alliances, co productions and networked business models.

What will help us to get there?

There are many audiences for this research and making the narrative available will hopefully open up important dialogues between the different segments of the field.

For example,

- We need strong dialogue between the field and the trainers and educators to ensure that we are training the workforce of the future and that it is fit for purpose.
- We need stronger dialogue between funders at a national, regional and local level and this needs to encompass potential funding partners in the social enterprise sectors of the economy as well as commercial for profit organisations and investors.

For Arts Council England, it is clear that dance is a success story. The potential for dance to meet Arts Council England outcomes is rich but the field remains under resourced and lacks a building based infrastructure that will facilitate its growth. There is a need for the Arts Strategy

to take this on board and consider how the overall portfolio can support the development of the artform. Furthermore, there is a need to consider the overall portfolio and the balance of provision currently being funded in order to ensure that the portfolio reflects the inclusivity of the field and does not perpetuate a cultural hegemony that precludes the above holistic approach.

There is also a need to make a robust and confident case for dance. The Arts Council has already taken a lead on this by commissioning this research. The research has engaged the field and will hopefully inform the field in moving forward.

However, the difficulties with data-gathering during the research must be addressed as we move forward, to ensure that Arts Council England annual data-gathering processes are viewed not only as external monitoring but as a useful exercise leading to better shared understanding and benchmarking. A '**new deal for data**' would see the development of consistent data sets that are shared and readily available in order to allow the dance field to make a more robust case for dance.

The development of a central repository of data on dance would be a significant step for the field and would allow the sharing of learning and non business sensitive data. The technology available would allow for upload and download access to data and research within a searchable database. Such a resource would be of immense value and would allow access to information and ensure we weren't constantly reinventing the wheel.

This research has also highlighted the need for further more detailed research in several key areas:

- There is a need to explore further the issues around training and professional development
- There is a need to examine the physical infrastructure more closely along with the potential for partnerships between venues and producing and touring companies to create a framework for enhancing distribution
- There is a need to further mine the area of creative industries to explore business models and understand the dynamic more deeply.

In summary, the dance field will need courage, resources, significant changes and confidence that the form is not fragile but needs strategic support that is long term, joined-up and brave.

The dance field needs to adopt a holistic view that recognises that dance is not just taking place within the subsidised/ non-profit sector funded by Arts Council England but that it is all around us. There is a mixed ecology of different styles and genres and a mixed ecology of different engagements with the artform. It is possible that key stakeholders are unintentionally

creating a landscape that limits the expression and development of dance by constraining the debate to what is funded rather than the larger context and bigger map of the field. Nothing exists in isolation. Theatre dance is in dialogue with the society that creates it and we need to recognise that our discourse must widen to reflect this

The field needs to speak with one voice – encompassing ‘dance’ and ‘dancing’. It needs to tear down false perceptions of hierarchy whether in styles and genres or in roles within the creative dance process and needs to be brave enough to challenge old models and ways of thinking and the hegemony of contemporary dance.

The field needs more joined-up investment between sectors, funders and those being funded as, if venues and production and touring companies worked more closely together significant changes in the touring ecology and economy would be possible. There must be more open dialogue about new ways of working to open up new business models and generate more sustainable companies, artists, agencies, promoters and most importantly, audiences.

We can do this together.

The Organisation of the Dance Field in England

Susanne Burns

Principal Lecturer

Director of Centre for Cultural Leadership

Liverpool John Moores University

Freelance Consultant

Biography

Susanne Burns has worked in dance in England for over 25 years both as a funder, in senior leadership roles and as a trainer. She currently directs the Centre for Cultural Leadership at LJMU as well as working as a freelance consultant within the cultural sector.

Abstract

The dance field in England has witnessed an unprecedented growth in scale and ambition since the end of the 1960's. However, this growth has not been systematically mapped or tracked to date and nor has dance been examined as an organizational field.

This paper draws on recent research mapping dance in England to outline the structure of the field. It identifies the segments and processes that comprise the field and allow the production of dance to be organised. It raises significant questions about the dance field in relation to processes and structures and proposes a model for understanding both the workforce and the organisation of the field.

Keywords

Dance, Field, Workforce, Ecology, Resource Dependency

Introduction

Dance has consistently been called 'the Cinderella artform' in England, despite its huge popularity as a social form. This is perhaps attributable to the fact that it was not until 1979 that dance was established as an independent art form by the major funding body, Arts Council England.

However, the dance field has witnessed an unprecedented growth in scale and ambition since the end of the 1960's. In 1991 Brinson wrote: "*Within the last twenty five years the profession has extended in so many directions it has transformed the character of national dance culture.*" This growth is evident across the subsidised and commercial sectors as well as in participation and engagement. There has been an exponential growth in vocational training provision for the profession, as well as Higher Education training to support the growth of the field. Growth is matched in voluntary and amateur engagement as well as in youth dance. We can track the emergence of new projects, companies, audiences and there is evidence of significantly higher public investment in the field in a variety of different contexts. However, this growth has not been systematically mapped or tracked to date and nor has dance been examined as an organizational field.

In early 2008, Arts Council England (ACE) commissioned a major dance mapping research project that sought to rectify this position. The research aimed to identify what we knew about the dance field in England, its economy, ecology and environment, how it has grown and developed and how it can be benchmarked against other organisational fields. It was not genre or context specific, but instead it sought to create a picture, a 'map', of the dance field and its various segments and processes. The research was intended to inform future decision making

and strategy for ACE but also sought to inform the dance field in England. By pulling together existing research and generating new research it was hoped that it would help the field make a better case for dance. The work was completed in March 2009.

This paper draws on this research to outline the structure of the field. It seeks to identify the processes and segments that comprise it and allow the production of dance to be organised. It proposes a model for understanding the workforce and raises significant questions about the field in relation to processes and structures.

Methodology

The mapping research aimed to:

- Generate a clear picture of ACE investment in dance across the nine English regions over the period 2004 – 2008.
- Identify the impact of this on participation and engagement
- Identify the impact of this on other investment
- Identify trends in the dance ecology, economy and environment
- Identify and understand the dynamic of the dance field and the various parts of it.

This paper is primarily concerned with the final two aims but will refer to data gathered in support of the other three aims in order to draw conclusions.

The methodology used a variety of qualitative and quantitative methods. The overall work was divided into two major phases:

- The first phase sought to use secondary data to identify what was currently known about the field. An extensive cross-disciplinary review of the literature drew together existing research that had previously remained disconnected and highlighted significant gaps and flaws in the data available to support the dance field. It generated data on audiences, companies, touring patterns, venues, agencies, the dance workforce, education and training, funding and income generation, participation and voluntary activity. On the basis of this knowledge, phase two was refined.
- The second phase generated new qualitative and quantitative data through national surveys of the dance workforce, venues and companies. This surveys probed areas illuminated in the first phase as critical to our understanding of the field. In this phase structured interviews, focus groups and case studies were also used to provide further qualitative data to assist with the analysis.

Specifically, this paper draws on the phase one research for context and models and then on the major workforce survey carried out during the second phase that sought to identify the roles, processes and functions played by individuals working within the field. This was an on line 'snowball' survey circulated through the network of major agencies working in the dance field. It sought to examine the following:

- Types of work engaged in within the field
- Employment status
- Earnings
- Membership of Professional Bodies
- Geographical Location
- Primary dance form/ genre
- Education and Training

The Structure of the Dance Field in England

Whilst the history of dance in England is a long one, it is only in the last 40 years that dance has featured within the funding system as an independent art form. This coincided with the development of contemporary dance theatre and education from the late 1960's and into the 1970's. As the art form diversified beyond ballet, new dance forms emerged and diversity began to evolve within the theatre aesthetic with the emergence of South Asian dance proponents and African dance companies. The funding system responded with significant increases in support for dance companies and artists and developed new infrastructural organisations that provided support for the growing field.¹

Siddall (2001) points out that in 1969/70 the Arts Council supported seven dance organisations, but by 1998/99 this number had grown to 74 and encompassed “*a far wider range of artistic visions, purposes and ways of working.*”

By 2008, after a review of the overall portfolio and a culling of some organisations, ACE confirmed it would fund 73 Regularly Funded Organisations (RFOs) over the period 2008-2011. 36 of these are Producing and Touring Companies and 37 are agencies.

In phase one of the research we defined the different types of organisations across the field which fulfil a diverse range of functions. Some sit within the ACE funding portfolio and some outside of it. These are important to define at the onset for the sake of clarity and context.

<p>Dance Agencies</p>	<p>Since the late 1980's dance in England has been supported by a network of organisations whose purposes include:</p> <ul style="list-style-type: none"> • opportunities for engagement with dance • information • resources • safe-houses for dance artist • the provision of dance classes and education programmes • infrastructure development, training and professional development • dance production, touring and the presentation of performance independently and with partners. <p>These operate at a regional and a sub regional level. For example, in the South West, Dance South West works with other regional agencies to create a regional network and infrastructure. The network of agencies was initiated by the funding system to provide a national building based infrastructure for dance.</p>
<p>Production and Touring Companies</p>	<p>There are four major ballet companies in England – English National Ballet, Royal Ballet, Birmingham Royal Ballet and Northern Ballet Theatre. The other companies are often artist-led, create work unique to the company and normally, tour this work to venues in England and internationally. These companies will usually</p>

¹ It is important to note that the funding portfolios has never embraced folk and social dance forms to any significant extent.

	have an education and outreach programme as a part of their activities. It is important to distinguish between them in terms of the scale of the venues for which they produce and subsequently tour work, small (up to 250 seats) middle (250 – 800 seats) and large (800+ seats)
National Strategic Agencies	The primary purpose of these organisations is to represent the membership of a particular sector within the dance field. They tend to provide services to their members, information and advocacy for the specific sector and will often have an educational remit. They include the Foundation for Community Dance, Dance UK, National Dance Teachers Association, Council for Dance Education and Training, Exceptionally, Youth Dance England was established with a specific sector focus and originated through government departments, in response to policy development for young people rather than through a membership group.
Venues	There are few dance specific venues in England – The Place, Laban and Sadlers Wells Theatre in London and small studio venues attached to several of the agencies – for example, Dance East and Dance City, Newcastle. There are a small number of venues for whom dance is a significant part of their programme. Large scale commercially run venues throughout the country present the work of the major touring companies: BRB, ENB and NBT along with touring West End productions.
Private Dance Schools	There is a thriving network of private dancing schools throughout the country that offer regular teaching to young people leading towards the examinations of the leading awarding bodies, the Royal Academy of Dance, British Ballet Organisation, International Society of Teachers of Dance and International Dance Teachers Association. Across the awarding bodies there are in excess of 15,000 registered teachers across England
Educational Institutions	Schools, colleges and Universities across the country offer education and training in dance at all levels. From primary education through to postgraduate provision there are a plethora of formal dance education opportunities.

**Table One:
Types of Organisations Operating within the Dance Field in England**

These organisations operate within an environment which is changing rapidly. It is arguable that, within the context of a recession, the rate of demographic, economic, technological and political change is greater than ever before and like any art form, dance must respond to these trends and shifts if it is to move forward with confidence and strength. Dance is in a dialogue with its environment. As Robert Hewison noted in his preface to the ACE 2000 report on future trends (ACE, 2000): *“The arts are not merely reflective of social developments: they interact with them, and may even deliberately run counter to them.”*

The Dance Field

Dance in England can therefore best be understood by considering the aggregate of organisations within it – its architecture. The notion of an organisational field is useful in this context.

*“By organisational field we mean those organisations that, in the aggregate, constitute a recognised area of institutional life: key suppliers, resources and product consumers, regulatory agencies and other organisations that produce similar services or products.”*²

In understanding any one individual organisation within a field, it is crucial to understand how it relates to other social actors in its environment. (Pfeffer and Salancik 2003) Using this approach a field can be viewed as a network of organisations in constant struggles for autonomy and discretion, dealing with constraint and external control. Given the above dependency of key sectors of the dance field in England on public funding, this perspective termed the “resource dependence perspective”, is potentially critical in understanding the dance environment, the ecology and resulting economy.

Pfeffer and Salancik examine the phenomena of “externally controlled organisations” those that are dependent on their environments:

*“To survive organisations require resources. Typically acquiring resources means the organisation must interact with others who control those resources. In that sense organisations depend on their environments. Because the organisation does not control the resources it needs, resource acquisition may be problematic and uncertain. Others who control resources may be undependable, particularly when resources are scarce.”*³

This perspective is an important one as it highlights the fragility and the uncertainty that the field experiences as a result of its external dependency. Political change and resulting policy shifts render resource dependent organisations vulnerable.

In phase one of the research we noted that many of our dance companies and agencies ‘look’ similar and operate with a similar business model. Within an organisational field there is strong evidence to suggest that a process of homogenisation occurs:

*“Once disparate organisations in the same line of business are structured into an actual field (as we argue, by competition, the state or the professions), powerful forces emerge that lead them to become more similar to one another.”*⁴

Di Maggio and Powell suggest several factors that create this homogenisation and call the concept isomorphism. Isomorphism is a constraining process that forces one unit in a population to resemble other units that face the same set of environmental conditions. (Hawley 1968) Institutional isomorphism occurs when organisations compete not just for resources and customers, but for political power and legitimacy. It is evident that the dance field competes not only for resources but also for legitimacy given its relatively short history as an independent art form within the funding system and therefore it would seem that processes of isomorphism are occurring forcing organisations to become more like one another.

² Di Maggio and Powell, 1991 p 64

³ Pfeffer and Salancik 2003 p 258

⁴ Di Maggio and Powell 1991 p 65

Di Maggio and Powell suggest that isomorphism occurs through three mechanisms and these can be related to the dance field in a wide range of different ways providing a potential explanation for some of the trends we identified throughout phase one of the mapping research:

	DEFINITION	EXAMPLES IN DANCE
Co-ercive isomorphism	Results from both formal and informal pressures on organisations by other organisations upon which they are dependent. Organisations respond to external pressure in order to maintain their resource base.	ACE established a network of dance agencies in the late 1980's that were required to fulfil a series of similar functions. (Devlin1999) ACE requires annual touring from the production companies it funds but also seeks evidence of innovation leading to the generation of new work on an annual basis.
Mimetic isomorphism	Results from imitation and standard responses to uncertainty. An organisation models itself on other organisations deemed to be successful.	The predominance of artist led production and touring companies (eg Hofesh Schechter Dance Company, Michael Clark and Dancers, Shobaba Jeyasingh Dance Company) has influenced the dance field since the early 1980's. The agency network operate similar programmes and operational strategies throughout England.
Normative isomorphism	Results primarily from professionalization whether through formal education and training or through professional networks that span across organisations and across which new ideas may spread rapidly. A pool of almost interchangeable individuals emerges and staff may be filtered as they are hired from within the same industry.	The recent emergence of professionalization programmes in leadership (The Clore Fellowship, Cultural Leadership Programme) the development of regulatory frameworks for teachers (Dance Training and Accreditation Project, FCD's Professional Framework and the National College for Community Dance) are both evidence of increasing professionalization. There is evidence of a small pool of people working in the dance field who move from one job to another.

**Table Two:
Isomorphism within the Dance Field in England**

Economic Models and Cultural Production

The notion of there being two principal economic imperatives within the cultural field is a long standing one. The subsidised / 'not for profit' and commercial sectors may differ in their cultural imperative. The former is thought to deal in the curation and production of work that

will break even and generate social and artistic capital, whilst commercial producers will be primarily working to generate profit for investors, whilst simultaneously remaining concerned with the artistic bottom line. There is strong evidence that these perceptions are no longer distinct and that a blurring of boundaries is occurring at an organisational level as well as within the workforce who are increasingly working across the boundaries.

It is evident that, together, the commercial and subsidised sectors enable the dance field to deliver the various functions required to create, distribute and enable consumption of dance. During phase one of the research we defined these functions as six interlinked processes without which the field could not produce and present work to audiences:

	Workforce development	Research and Development	Production	Distribution	Consumption	Evaluation
Subsidised/ Social/ Cultural bottom line – not for profit	Public Education and Training including schools/ HEIs/ Centres for Advanced Training (CATS) and the National Agencies Informal Education and Training Community and Youth Dance	Independent Choreographers Dance Agencies Writers and academics Policy makers	Producing and Touring companies Producers	Managers Marketers Tour Bookers Agencies Press and PR	Venues Broadcast and media	Evaluators, reviewers and assessors. Research and data collation Archiving and preservation
Commercial/ economic bottom line – for profit	Private Dancing Schools and Examining bodies Vocational Schools	Producers Choreographers Media Broadcasters and Designers	Production Companies Producers	Managers Marketers Tour Bookers Agencies Press and PR	Venues Broadcast and media Film Music Computer games Fashion	Evaluators Research and data collation Archiving and preservation

**Table Three:
Dance Field: Stages of Cultural Production**

This model suggests a complex ecology of interdependence. Venues depend on the producing and touring companies to create the work that they wish to programme for audiences. The entire field is dependent on those training the workforce to provide high quality and relevant training and to ensure that supply meets demand and those responsible for distribution depend on those producing work to create product that is marketable.

However as we have seen, the economics of the sector are characterised by a large degree of resource dependency and therefore this complex set of interdependencies ultimately rests on the flow of resources. Where this breaks down problems occur. This is evident particularly in the area of production where artists and companies are developing work for distribution often working for little or no payment using a hidden economy of support in kind and reliance on other forms of support such as earnings from outside of dance or support from families.

We found that the pattern of production on the field is skewed towards the producers rather than the distributors and audiences. Funding is primarily provided to the Agencies and the Production and Touring companies. The production companies create work with public subsidy or private investment and then seek to find venues interested in presenting the work to audiences. Distributors have to match and sell the work to the venues. Venues are therefore selecting work to present from a pool of what is available and this does not always meet the needs of their audiences. Work is being produced in isolation and without a clear view of what venues require because of the fact that the production companies are not generally based in venues. A theatre director will know what her audiences want, but the Artistic Director of a dance company makes the work they want to make in isolation from a locality or a known audience. Touring patterns are of annual tours for the major production companies with new work, but the few venues presenting dance on a regular basis cannot sustain this. There is little evidence of audiences being loyal to a particular choreographer or company, instead they appear to select on the basis of the content. There is also evidence that there is not enough available work of high enough quality in the small scale and too much available work in the middle scale.

These structural consequences of patterns of investment in the field are perpetuated by the isomorphism identified earlier in the paper. Unsuccessful models can become the norm. However, successful models may also be mimicked and there is strong evidence of new business models beginning to emerge within the field that are challenging this pattern.

Greater entrepreneurialism within companies, a growing internationalism in touring patterns and a growth in collaborative production and artist's residencies, new distribution mechanisms and a growth in independent producers working in the field are some of the identifiable trends. Social enterprise models are also emerging with young companies setting out to operate a business model that is based on contracting and service provision to other public sectors such as health, education and business.

The Dance Workforce

This pattern of production and set of processes are supported and made possible by a diverse workforce of skilled practitioners whose collaborative effort generates the product.

Dance deals in the generation of intellectual property through original choreography that is then performed by dancers in live, filmed and broadcast contexts. The performance is the result of many other processes that are essential to making it possible, including management, technical support and training and education.

This means that the dance world of work is complex. A career in dance can be multi-faceted and unpredictable. This is not a new phenomenon and has been noted in many dance and performing arts research documents over the past twenty years (Devlin 1989; Clarke & Gibson 1998; Siddall 2001; Burns 2007). It is an aggregation of many smaller micro-worlds or sub-communities, a social network emerging from the cooperation of these micro worlds all with greater or lesser knowledge of the entire network.

These sub-communities are perhaps best viewed as *art worlds* a socio-economic network. Becker (1984) argues that a specific art world comprises all the people whose activities are necessary for the production of the characteristic works that the world would define as art. His theoretical approach therefore begins with a broad definition of art as the collective activities constituting the production processes of art, and not then, the end product alone:

“All art works involve the cooperation of everyone whose activity has anything to do with the end result. That includes the people who make materials, instruments, and tools; the people who create the financial arrangements that make the work possible; the people who see to

distributing the works that are made; the people who produced the tradition of forms, genres, and styles the artist works with and against; and the audience. For symphonic music, the list of cooperating people might include composers, players, conductors, instrument makers and repairers, copyists, managers and fundraisers, designers of symphony halls, music publishers, booking agents, and audiences of various kinds.”

“The artist thus works in the centre of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others a cooperative link exists”⁵

It is therefore possible to understand the dance field using methodology drawn from sociology, where the focus is on the social interaction of the people who work together to make the production of dance possible. Thus, the dance workforce comprises all dance practitioners contributing to the various stages of dance production outlined in Table Three.

It is notoriously difficult to measure employment within the cultural and creative industries. This is because of the fragmentation of work within the overall field where individuals often hold down more than one job, what Towse (1996) called ‘multiple job holding’, work across sectors and work on short term contracts. As Myerscough (1988) noted, “The difficulties of measuring irregular and part time work and self employment, which characterise many sectors of the arts, are virtually insurmountable.”

Many dance workers operate what have been termed as ‘portfolio careers’, defined as ‘no longer having one job, one employer, but multiple jobs and employers within one or more professions’ (Hansen, 2009) and comes from the concept of displaying a ‘portfolio’ as ‘a collection of different items, but a collection which has a theme to it’ (Handy, 1989). This idea of having a portfolio career is symptomatic of the working life of a dancer. (Clarke and Gibson 1998)

The implications of this are that we cannot assume that one individual would fulfil one role and this therefore makes any attempt to quantify the dance workforce in a precise way difficult if not impossible.

CMSC (2004) reported that the dance sector currently employs approximately 30,000 people including performers, teachers, support workers and administrators. Burns (2007) explored this figure further in an attempt to identify the numbers engaged in different areas of work:

		Source
Total employed in the dance sector	30,000	Dance UK
Total performers	2,500	Equity Members’ Survey/ ACE annual returns for Regularly Funded Organisations
Total teachers	22,500	Foundation for Community Dance/ Dance Awarding Bodies/ HE statistics/ Estimates of specialist dance teachers in schools.
Total ‘supporting’ dance: management, choreology, notation, therapy, history/archive, etc.	5,000	Assumption that the remainder are engaged in other activity to workforce development or production.

**Table Four:
The Dance Workforce: Estimate of Scale**

⁵ Becker p 25

The estimated low number of performers and choreographers within the workforce raises some interesting issues. There is a persisting perceived primacy of the artist within the field and this represents a hierarchy that resonates with Bourdieu's theory (1994) that authority within a given field is inherent in recognition. It is arguable that within the dance field the choreographer and the performing dancer attain recognition whilst the teacher, manager, choreologist and physiotherapist rarely attain the same level of recognition. And yet, without them the processes outlined earlier within this paper would not be possible. There is a need within the dance field to adopt a wider notion of working in dance.

Furthermore, this data raises issues around training for dance, which is currently primarily focussed on the training of dancers and choreographers rather than managers, teachers and educators. (Burns 2007, Bates 2008, Cross 2009) In 2007/08 we estimated that more than 6,000 people were training on dance programmes within the Further and Higher Education system and within vocational dance schools. With less than 2,500 performers engaged at any one time this is somewhat worrying and indicates an over-supply of labour into the field whilst also suggesting there may be an under supply of high quality teachers in the key area of workforce development. We found a widespread perception that the dance workforce is not fit for purpose and found a significant number of initiatives currently underway led by the field itself to address this issue. These include major strategic interventions by Youth Dance England, the Dance Training and Accreditation project and the National College of Community Dance being developed by the Foundation for Community Dance.

The Dance Workforce Survey 2009

The Dance Workforce Survey was carried out between December 2008 and January 2009 using an on line survey circulated through the national agencies to their members and through all the production and touring companies to their workforce.⁶ This meant that we had the potential to reach those working at all stages of production. It also meant that we reached those working within the field who may not be paid for their work, for example, those leading amateur dance activity. This was a category of activity within the field that we were keen to begin to measure and capture.

The workforce survey revealed the following headline findings and the findings raise some critical issues for the field:

Demographic:

- The workforce is concentrated in the South of England with 25% claiming London as their home region and a further 24% the South East. This compares with only 9% in the North West and 3% in the North East.
- The workforce is predominantly aged 25 – 35 (36%) with 13% being aged 20 – 26 and 27% aged between 36-50. and 24% aged 51 and over.
- The workforce is larger than estimated if we encompass those engaged in a voluntary capacity – we can estimate that it is nearer 40,000 in total.
- The wide age range of the sample seems to indicate that the workforce develops careers in dance across a lifetime. When we mined a sample of surveys it appears that there are a wide range of transitions taking place across the workforce with

⁶ There were 808 responses to the survey in total.

performers developing new skills in management to cope with the end of a performing career, developing teaching skills and moving into linked areas.

- The distribution of the workforce is skewed to the South of England (49%) and this has an impact on competition and creates skills shortages elsewhere. If the workforce is predominantly located in the South East, there is inevitably going to be greater competition for work in that region even given that the majority of the performing companies are based in the South East and therefore there is greater demand for performers. On the other hand there are inevitably key skills gaps in other geographical areas where there is market demand. For example, the agencies work throughout England and there is an even spread of youth and community dance and schools provision around the country.

Professional Roles within the Dance Field:

- Of the sample 38% claimed to spend some working time in management, 42% spent time choreographing and 38% performing as a dancer. 36% taught in schools, 28% in HE or FE and 24% in the private sector. 20% spent time producing and 8% in dance therapy.
- The workforce is engaging in multiple job holding and multi sector working to a significant extent and this requires a wide range of skills beyond performing and choreography including teaching and management
- 37% of our sample were members of Dance UK and 33% of the Foundation for Community Dance, 14% were members of National Dance Teachers Association and 9% of the English Folk Dance and Song Society. 8% were members of Equity and 14% of the four awarding bodies.

Earnings:

- Of the sample, 22% did not earn a living through dance and can therefore be assumed to be amateur dancers working in folk, social and dance related exercise.
- Of those that did earn a living exclusively through dance 35% claimed to be self employed and 41% were employed. A further 2% were active retired.
- Of those earning a living through dance 23% earned less than £5,000 in 2008/09 with 38% earning between £5,000 and £20,000. Only 13% of the sample earned more than £30,000 from dance.

Training:

- 62% had degrees (46% degrees in dance). 13% had qualifications from the Awarding Bodies and 16% had FE qualifications.
- The workforce is therefore highly educated yet poorly paid from work in dance and many are supplementing income from dance from work in other sectors of the economy. The low earnings threshold raises questions around a hidden economy in the field and how individuals are sustaining a living through dance.

Cross Sector Working:

- 45% of the sample said that they engaged with film, television, digital production, web casting and music video. Of those who answered this question 62% engaged with film and 27% with TV. 15% were working in music video
- The workforce is responding to new developments and crossing over into more commercial areas of work at a significant level.

Conclusion

The research found that:

- Organisations within the field are surprisingly homogenous.
- The field is suffering from significant resource dependency on public sector funding
- As a result, there are structural consequences and this is affecting the economy, distribution and consumption.
- Differentials in patterns of investment across different segments of the industry are impacting on the effectiveness of the whole ecology.
- The workforce is diverse but there are significant skills gaps and distribution issues that suggest that there is underemployment and yet also gaps in key skills required within the market place.

The field is small yet complex, it is comprised of both subsidised and commercial organisations that work across other cultural fields such as theatre and music, computer games generation and broadcast and film. As a result the workforce is diverse and many individuals within it work across the field in multiple roles. The workforce remains underpaid and is skewed with capacity stretched in some areas and underemployment in others. There are key skills gaps in relation to market needs that must be met with a workforce better fit for purpose and this would generate more sustainable careers in dance.

The workforce survey highlighted the predominance of what could be called a hybrid professional. There is a potential tension here within a homogenised structural organisational field as these hybrid professionals develop entrepreneurial skills and new business models to enable them to sustain careers we can see challenges to the existing organisational models and working structures.

We asked a final question in the survey about the key challenges facing the field. Using keyword mining we were able to identify the three most recurrent themes as training and professional development, funding and pay and conditions. The workforce is facing challenges to develop new skills, new working methods and new income streams in order to sustain lifelong careers in dance. This poses some interesting further research questions that will need to be mined in the years to come. Will the increasingly hybrid workforce change the structuration of the field challenging its historical patterns of cultural production and its economic base?

Such issues are critical to the dance field as it moves forward from its current position of strength. No longer an art form on the fringe, dance is recognised by government as having both intrinsic and extrinsic value and is a popular art form in engagement terms. The challenges here are for the funding system, the field itself, but also, crucially, for those responsible for the planning of initial training.

The notion of the definition of the dance field in England may need to expand to encompass a more holistic view of the overall ecology which must place greater value on workforce development, recognise the interdependence of different processes within the field and work collectively to address the issues it faces with courage, confidence and a greater understanding of the overall dynamic of a career in dance.

Acknowledgements

The production of this paper would not have been possible without the work of my co researcher on the Dance Mapping research for Arts Council England, Sue Harrison. I am indebted to her for her wisdom and critical appraisal of my conclusions. I am also indebted to my colleague, Kerry Wilson, of LJMU for her timely observations on the research.

References

- Arts Council England. 2000 *Towards 2010: New Times, New Challenges for the Arts*. London: Arts Council
- Bates, J. 2008 An investigation into the effectiveness of UK dance training in preparing students for a career in dance. Unpublished dissertation. London: City University
- Becker, HS. 1984. *Art Worlds*. Berkeley: University of California Press.
- Birch, E, Jackson, C and Towse R. 1998. *Fitness for Purpose Report: dance, drama and stage management training: an examination of industry needs and the relationship with the current provision of training*. London:Arts Council England.
- Bourdieu, P. 1994 *The Field of Cultural Production* Cambridge: Polity Press.
- Brinson, P. 1991. *Dance as Education: Towards a National Dance Culture*. London: Falmer Press.
- Burns, S. 2001. 'Dancing with Figures: Changing Patterns in the Funding of Dance in the UK 1987 – 1997' in Trends and Strategies in the Arts and Cultural Industries ed.Janssen, Halbertsma, Idjens and Ernst. Rotterdam: Erasmus University.
- Burns, S. 2007. *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*, Lancaster: Palatine.
- Clarke, G and Gibson,R. 1998 *Independent Dance Review Report* .London: Arts Council England
- Cross, S. 2009 *Dance by Degrees Part 1*, Dancing Times, March 2009
- Devlin, G. 1989. Stepping Forward: Some suggestions for the development of dance in England during the 1990's. London: Arts Council
- DiMaggio, P and Powell WW. 1983 'The Iron Cage Revisited: Institutional Isomorphism and Collective Rationality in Organisational Fields', *American Sociological Review* 1993 vol.48,pp 147 -60
- Handy, C. 1989 *The Age of Unreason*. London: Business Books Limited.
- Hansen, RS 2007 *Quintessential Careers: Portfolio Careers: Creating a Career of multiple part time jobs*. (online) Available from http://www.quntcareers.com/portfolio_careers.html (accessed 17 March 2009)
- Hawley, A. 1968. Human Ecology. In *International Encyclopedia of the Social Sciences* ed. David L. Sills, 328 -37. New York: Macmillan.
- Hesmondhalgh, D. 2002 *The Cultural Industries* London: Sage.
- House of Commons Culture, Media and Sport Committee. 2004. *Arts Development: Dance*
- Myerscough, J. 1988.*The economic Importance of the Arts in Britain*. London: Policy Studies Institute
- Pfeffer, J and Salancik GR. 2003 *The External Control of Organisations: A Resource Dependence Perspective*. California: Stanford Business.
- Powell, WW and Di Maggio P (ed) 1991 *The New Institutionalism in Organisational Analysis* Chicago: University of Chicago Press.
- Ryan, B. 1992 *Making Capital from Culture*. Berlin and New York: Walter de Gruyter

Siddall, J. 2001 *21st Century Dance*. London: Arts Council
Towse, R. 1996. *The Economics of Artists Labour Markets*. London: Arts Council of England

**DANCE TRAINING AND ACCREDITATION
PROJECT:**

RESEARCH PHASE

REPORT

January 2008

Susanne Burns

We have made every effort to ensure the accuracy of the information contained within this report. We invited factual corrections relating to the research as presented in the final draft in January 2008 and incorporated changes prior to releasing this final report in April 2008.

“A nondescript teacher gives a child the chance to hear applause for the first time at the local church hall. A good teacher gives a child the ability to hear music with its whole body and to give it visible form.”

Pam Brown(1993)
Dance Quotations, Exley

Acknowledgements

The author would like to acknowledge the support of Claire Cowles for her ongoing administrative support as well as her research skill, the Advisory Group, all the people who gave so generously of their time to take part in the consultation and Nike, Arts and Business and Youth Dance England for having the vision to fund the DTAP programme.

Abstract

This report is based on the research phase of the Dance Training and Accreditation Project (DTAP) that took place over a six month period between April and September 2007. The project arose from increasing concerns regarding the increasing number of dance artists/professionals teaching dance to young people without appropriate or nationally recognised teaching qualifications.

Part 1 of the report outlines the background, brief and methodology

Part 2 seeks to set the context for the research within the dance sector and the marketplace and outlines the overall regulatory framework for qualifications and accreditation.

Part 3 outlines the research findings.

Part 4 seeks to draw conclusions from this research.

CONTENTS

PART ONE: INTRODUCTION

- | | | |
|----|-----------------------------------|---|
| 1. | Introduction | 5 |
| 2. | Background, Brief and Methodology | 7 |

PART TWO: CONTEXT

- | | | |
|----|---|----|
| 3. | The Dance World of Work | 12 |
| 4. | The Market Place | 16 |
| 5. | The Regulatory Framework, Accreditation and the National Qualifications Framework | 26 |

PART THREE: THE RESEARCH FINDINGS

- | | | |
|-----|--|----|
| 6. | Audit | 32 |
| 7. | Current Provision for Dance Practitioners in Training to Teach | 40 |
| 8. | Models from other Sectors | 51 |
| 9. | The Gaps in Current Provision | 61 |
| 10. | The Barriers | 68 |

PART FOUR: CONCLUSIONS AND RECOMMENDATIONS

- | | | |
|-----|-------------|----|
| 11. | Conclusions | 72 |
|-----|-------------|----|

Appendices

1. Definitions and Acronyms
2. Project Partners
3. Project Brief
4. Meg Hillier Briefing Paper
5. List of those consulted
6. Proceedings of Launch Seminar
7. Table of NQF/FHEQ levels

1. INTRODUCTION

1.1. The Dance Training and Accreditation Project (DTAP) is being driven by a powerful partnership of dance agencies committed to ensuring quality dance teaching is available for all:

- Council for Dance Education and Training
- Dance UK
- Foundation for Community Dance
- Laban
- National Dance Teachers Association
- Youth Dance England

The partnership is potent comprising the key agencies concerned with the delivery of dance to young people. The partners shared an increasing concern about the lack of recognised qualifications at an appropriate level that equip dance professionals / dance artists for the nature and range of work that they are undertaking with young people.

This shared agenda and the concerns of these agencies reflect a fundamental and deeply held belief that **the quality of dance provision for young people rests on the quality of the dance teachers and practitioners delivering this provision.**

1.2. Dance is a very attractive and fashionable activity for young people. They engage with dance for different reasons: to socialise and have fun, to celebrate their culture and heritage, to be recognised as part of a community, to get fit, to learn and become more skilled in dance and to train for a dance career. Their participation in dance takes place in a vast range of ways through private dance sector dance schools, youth services and local authority managed provision, dance agencies and centres, community dance provision. The dance styles and genres that may be enjoyed by young people are equally diverse, including ballet, tap, ballroom, hip hop and urban forms, contemporary, South Asian and African dance forms. However, what is indisputable is that however they engage and in whatever genre or style, **young people deserve the highest possible standards of dance teaching.**

1.3. The current situation relating to training and accreditation to teach dance is complex. There are some 4000 plus¹ dance qualifications in this country, some of which do include teaching, but which are usually very specific to certain dance styles or learning contexts. For the purposes of this project we have a narrow focus. The remit and scope of the research carried out as part of the DTAP focussed on the **training and accreditation needs of dance professionals *without* formal teaching qualifications who work with young people in and/ or outside of school.**

1.4. Opportunities for young people to engage with dance have increased considerably over recent years across the private and public sectors and correspondingly this has generated greater opportunities for dance artists to work both within and outside of schools. Dance work with young people takes place within a complex set of contexts. As contemporary dance has become more established in the UK with the development of degree courses, opportunities to train in dance forms other than ballet have grown. This development alongside the increasing opportunities to train in ballroom and other established forms has increased the number of dance

¹ Source NDTA.

artists / practitioners working across a portfolio of dance activities that often includes teaching. With the growth of such forms as street dance there are also increasing numbers of self-taught dancers teaching young people. Within peer led youth dance groups, young people are also leading activity with their peers.

- 1.5. This means that there is increasing demand from those employing dance artists/practitioners to know that the people they employ are competent teachers and that the young people will be safe and well taught. In early 2007 Meg Hillier MP raised the issue in Parliament and the dance profession grouped together to prepare a briefing paper for her. This is contained within Appendix Four. The lack of a nationally recognised regulatory body that oversees dance teaching qualifications² relating to those who teach dance to young people in different settings and contexts is a major issue for the dance sector and this is a consideration within this report.³
- 1.6. The stated aims of the DTAP are:
- To lead a research project that would identify the appropriate accreditation structure that would provide a national benchmark for dance teachers to work with young people across diverse dance styles and cultural traditions.
 - To work with government departments, agencies and initiatives; Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, The Training and Development Agency for Schools (TDA), Creative Partnerships, PE and School Sport Club Links, Youth Sports Trust.
 - To work with other agencies to develop a flexible qualification that would sit within the national qualifications framework.
 - To develop training models that would complement existing specialist dance qualifications, be affordable, accessible to current and future dance practitioners and provide the necessary rigorous and practical skills required.
 - To implement, as appropriate, pilot training programmes at Laban, with other training providers and in other geographical locations.
 - To disseminate findings nationally of the accreditation and training programme
- 1.7. The informal dance sector is represented by a wide range of bodies and agencies and as such is not cohesive or speaking with one voice. By its nature, it is informal and largely unregulated. The partnership that underpins the DTAP therefore has the potential to have significant impact on the provision of youth dance nationally.
- 1.8. A basic premise of the DTAP work has been that, without a nationally recognised and accredited model and the training that would be required as part of this accreditation, it is possible that the sector will be unable to meet the increasing demand for youth dance activities at the level of entitlement and quality that young people deserve.

² Except for Qualified Teacher Status (QTS) which is regulated by the TDA.

³ It is important to note that there are two agencies that approve national standards for teachers, TDA and SVUK and in addition the CDET accredits dance teaching qualifications but there is a limited system of mutual recognition or policy of transfer, which can only contribute to labour market shortages.

2. BACKGROUND, BRIEF AND METHODOLOGY

2.1 Project

The DTAP is a major strategic initiative aiming to bring together the key national organisations in the youth and education dance sector, to overcome a significant barrier to increased access and participation in dance for young people.

“For a number of years, a major issue for the increase of dance participation across the youth dance and education sector has been the lack of well-trained and accredited dance teachers. This has long been recognised, and was identified at the Department for Culture Media and Sports (DCMS) Dance Health Seminar held at Laban in December 2004, as key to the success of future development.

A shortage of appropriately trained dance teachers is holding back the development of youth dance...

Kiki Gale, Director, East London Dance

However, up to now, no one dance agency or government department has initiated the necessary project to establish a national, co-ordinated training and accreditation programme, to sit within the National Qualifications Framework for dance professionals working with young people both in and outside of schools.”⁴

2.2. In early 2007, with the support of Nike, Arts and Business and Youth Dance England, Laban initiated this national project to investigate and develop appropriate training and accreditation models for dance teachers to work with young people across diverse dance styles and cultural traditions within informal educational settings.

2.3. The project was mapped in three phases:

Stage 1: Agreement between key agencies of rationale and project outline

This initial phase was completed in December 2006. It drew together the following national organisations to form an Advisory Group who agreed the project aims and delivery model:

- Council for Dance Education and Training
- Dance UK
- Foundation for Community Dance
- Laban
- National Dance Teachers Association
- Youth Dance England

⁴ DTAP Outline – Appendix 3

Stage 2: Research and consultation

The research phase of the project began in early 2007 and aimed to map current provision and identify gaps.

It sought to:

Audit existing accreditation, training and professional development schemes nationally that are aiming to provide youth dance practitioners with a qualification

Consult with key partners, youth dance agencies and providers including individual practitioners across the sector to identify gaps and analyse effectiveness of the current system

Investigate and identify existing accreditation models either from dance or other fields such as sport or other art forms, which could provide an appropriate training and accreditation model

Produce a database that reflects what is currently available and at what level on the National Qualifications Framework

Prepare a report and recommendations that can be disseminated nationally and form the basis for the final stage of the project.

Stage 3: Development of accreditation framework and training models

This phase will start in 2008.

The report will provide the information needed to work with dance, arts, community and education agencies (including HEIs), to develop appropriate training and accreditation models. An essential part of this phase of the project will be working with government agencies such as Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, The Training and Development Agency for Schools (TDA) and the Qualifications and Curriculum Authority to ensure that any proposals are fit for purpose and financially viable.

- 2.4. This report seeks to outline the findings of the research phase of DTAP, Stage 2, which began in April 2007.

2.5. A UK perspective

It was decided at the onset of the research that the audit and research should include provision in England, Scotland, Wales and Northern Ireland. With the exception of YDE, the partners' work covers the four countries. Whilst there are significant differences between practices across the countries, the workforce is mobile and, given the lack of vocational dance training in Wales, Scotland and Northern Ireland, it is common for students to train in England prior to returning back to their home country for employment. It was therefore felt likely that there would be similar needs for training and accreditation. A UK wide solution would ensure portability and transferability for both employers and practitioners.

2.6. Brief and Methodology

The consultant was appointed to research, write and present a report that would identify existing accreditation, training and professional development schemes nationally that are concerned to provide youth dance practitioners with training and/or a teaching qualification. In addition, there was a requirement to present recommendations for future action including appropriate accreditation models that could provide a national benchmark for dance teachers who work with young people across diverse dance styles and cultural traditions

The detail of the research brief was as follows:

Audit existing accreditation, training and professional development schemes nationally that are aiming to provide youth dance practitioners with training and/or a qualification

Consult with key partners, youth dance agencies and providers including individual practitioners across the sector to identify gaps and analyse failures of the current system

Investigate and identify existing accreditation models either from dance or other fields such as sport or other art forms, that could provide appropriate training and accreditation models

Produce a database that reflects what is currently available and at what level on the National Qualifications Framework

Prepare a report and recommendations that can be disseminated nationally and form the basis for the next stage of the project.

Contribute as necessary to reports to funders and their evaluation processes

Present at seminars and conferences as appropriate, during the course of the consultancy

Attend DTAP Advisory Group meetings as required

- 2.7. The research was carried out between April and September 2007 and was led by Susanne Burns and supported by Claire Cowles, Research Assistant. The research was managed by Veronica Jobbins, Head of Professional and Community Development at Laban, and steered by an Advisory Group comprising representatives of Council for Dance Education and Training, Dance UK, Foundation for Community Dance, Laban, National Dance Teachers Association and Youth Dance England.
- 2.8. The Methodology was designed to create two principal outputs to the project, a report and a database. The approach combined qualitative and quantitative data gathering.

2.9. Audit

From April to September 2007 we carried out an audit of existing accreditation, training provision, awarding bodies and professional development models and schemes. This was begun with desk research, followed by extensive data gathering using email and telephone in order to build our knowledge of existing provision. A benefit of the process was that the researcher was able to talk to providers and this also elicited views on needs and gaps in provision. We were able to follow this up in the consultation stage of the work.

We used the initial survey carried out by FCD on CPD provision as a starting point so as not to bombard practitioners and providers with further questionnaires and then designed a basic Filemaker Pro database to collate all information.

Whilst the brief required us to audit accredited provision, it became apparent early in the process that much of the training provision available for practitioners was not accredited. We therefore included these courses in order to obtain a better overall picture. Added to this we included some models from outside of dance.

The audit has therefore resulted in a **database** of current provision containing 144 records. Of these 50 records are the result of primary contact.

A second part of the audit, carried out simultaneously, consisted of identifying the key markets for practitioners to work with young people. We felt that we needed to understand more about the growth in the market and the implications of this growth for the profession in order to better understand the context. This information is contained in Chapter 4.

2.10. Consultation

From May to September 2007, alongside the audit, we carried out consultation with key agencies and individuals in the form of face to face interviews or telephone conversations. In total 48 meetings/ conversations took place and a full list of those consulted is contained in Appendix 5.

A one day advocacy event was held at Laban on June 7th 2007 to consult and inform sector representatives, including major government departments about the project, and feed in to the research phase. Invitations were mailed to 150 people and 45 people attended the seminar. The proceedings and delegate list are contained in Appendix 6.

A second level of consultation comprised four regional focus groups convened to discuss gaps in provision and identify potential barriers to training in order to enable us to assess the market needs more accurately. In total 125 people were invited to attend and 26 people attended.

The work meant that many people heard about the research and sought to contribute. The Regional Coordinators working for YDE on the Next Steps/ Dance Links project circulated information to their e bulletins and this resulted in a further 10 email submissions from individuals wishing to contribute to the research.

The report therefore reflects the views of over 129 people consulted through the above mechanisms.

The consultations focussed on three key questions and a series of sub questions:

What are the gaps in current training and accreditation provision for practitioners teaching dance to young people?

- What are the key competencies being sought by employers and how do practitioners demonstrate that they have them?
- What are the training needs?
- What is missing?
- What are the gaps for practitioners?
- What are the gaps from the perspective of employers?

What are the barriers to the provision of such training and accreditation?

- How can we make sure training is accessible to practitioners? Physical/geographical and cost issues? What do they need? What would enable practitioners to participate?
- What are the barriers to a nationally recognised system?
- Why isn't there already a system in place?

How do we tackle the problem of filling these gaps?

- How can we operate such provision in practice?
- Who could own it?
- How could we ensure buy in from employers, practitioners and providers?
- Who could accredit such a system?
- Who could oversee the process?
- What do we need to do to make it happen?
- Who needs to be involved?
- How could we move forward?

This work assisted in defining the need and provided us with a **body of evidence to support the need**. It also enabled us to identify the barriers we needed to overcome in reaching solutions to the problems. This is reported in Chapter 10.

- 2.11. Drawing on all this evidence, it was possible to identify gaps and needs and move towards the development of a series of conclusions that may lead to solutions for the sector.
- 2.12. A draft report was produced and presented to the Advisory Group in November 2007. This has been refined and will now form the basis of a presentation to stakeholders at a dissemination event in February 2008.

3. THE DANCE WORLD OF WORK

- 3.1. In order to contextualise this research it is important to preface the report with a brief outline of the nature of the dance world of work. This section draws on research carried out by the consultant and commissioned by Palatine⁵, the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy, in 2006.
- 3.2. The dance world shares many characteristics with other sectors of the creative industries:
- The sector is highly fluid characterised by rapid change.
 - It comprises a small number of large enterprises and a large number of small enterprises and predominantly comprises self employed individuals.⁶
 - Permanent employment is declining and self employment and flexible employment is increasing, with multiple job holding and portfolio careers becoming a norm.⁷
 - The sector exists in a state of uncertainty and complexity and therefore constant evolution and adaptation is required of its workforce, who need to be multi skilled with transferable skills, capable of managing portfolio working as well as able to carry out more than one role.

This means that individuals who wish to pursue careers in these labour markets must be entrepreneurial and innovative. They have to create new styles of work, explore new ways of working that give them access to future employment opportunities or resources, diversify by finding new employment areas. This has been called 'career resilience'⁸

- 3.3. The report published by Palatine *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*⁹ sought to quantify the nature of the dance world of work. The research found that there was no robust up to date data on the numbers of people working within the profession. The most recent study to estimate dancer's employment, Jackson et al (1994), estimated that, in 1993, the numbers employed in dance performance at any one time was about 1,000 – 1,500 with a total workforce including teachers of dance of about 20,000 – 25,000.
- 3.4. The research therefore used a range of diverse sources in order to extrapolate more up to date data and reported that:

"Dance UK currently suggests on its web site that the sector employs a total of 30,000 people¹⁰. However, the numbers actually engaged as dancers appear to be relatively similar to those noted by Jackson et al. In the 52 small/ medium scale companies listed by the British Council Directory there are approximately 700 dancers. According to the recent Equity membership survey, 2,500 members described themselves as dancers. The major companies: Royal Ballet, English National Ballet, Birmingham Royal Ballet, Northern Ballet Theatre, Scottish Ballet

⁵ PALATINE is the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy.

⁶ Davies and Lindley (2003) found that 39% of those employed in cultural occupations as a main job are self employed. This compares with 12% of those in non cultural employment.

⁷ Heeley and Pickard (2002)

⁸ Waterman, Waterman and Collard (1994)

⁹ Burns S, *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*, Palatine 2007

¹⁰ <http://www.danceuk.org/metadot/index.pl?id=22529&isa=Category&op=show>

and Rambert will employ approximately 300 dancers at any one time. 600 are estimated to be employed in commercial theatre productions. ¹¹

3.5. The research summarised this in the following table:

		SOURCE
TOTAL EMPLOYED IN DANCE SECTOR	30,000	Dance UK
TOTAL PERFORMERS	2,500	Equity Members Survey
TOTAL TEACHERS	22,500	75% of total/ Of which FCD estimate 4,500 are engaged in community dance
TOTAL 'SUPPORTING' DANCE – Management, choreology, notation, therapy, history/archive etc	5,000	Assume that remainder are engaged in this sector

Table One: Employment in Dance Related Work

3.6. It is evident that, despite the primacy often designated to the performer and choreographer, they make up a very small proportion of the dance labour market. The market demand appears to be for dance practitioners who can teach, facilitate dance work in community contexts and manage and produce the work:

“When most people think of careers in dance, two possibilities immediately spring to mind: dancing professionally and teaching. These are undoubtedly the mainstays of the dance world and yet, dance related work extends beyond them, encompassing a range of interests and skills. The largest group employed in the dance world (estimated at around 75%) is teachers of dance.¹² There are also a myriad of people supporting dance including those managing, presenting and organising it, those offering dance therapy, journalists and critics.¹³”

3.7. The research found that HE had a key role to play in addressing the needs of this market place. The research showed that there has been a 43% increase in overall student numbers/ 51% in full time undergraduates since 2002/03 and this signifies an unprecedented expansion in HE dance provision.

	ALL	FT UGs	FT PGs	PT UGs	PT PGs	MALE	FEMALE
O2/O3	1850	1540	80	110	115	325	1520
O3/O4	2115	1790	85	115	125	290	1825
O4/O5	2640	2335	90	95	115	340	2300
% increase	43	51	10	-14	0		

Table Two: Student Numbers¹⁴

¹¹ Burns 2007 p11

¹² One of the major successes of the dance sector has been the massive expansion of the community dance movement over the last 30 years. The sector has grown enormously and continues to expand and diversify. In turn, this has stimulated a considerable amount of activity in creating employment structures and opportunities. The Foundation for Community Dance has 1472 members: 1189 individuals and 283 organisations that represent some 4,500 professionals working within community dance.

¹³ Burns 2007 p 12

¹⁴ Source: <http://www.hesa.ac.uk/holisdocs/pubinfo/student/subject>

When these numbers are compared with the size and scale of the sector it is apparent that the number of graduates from the 2004/05 cohort almost matched the total number of dancers in performance work at any one given time.

"This suggests that HE must address the demand side of the equation in curricula if these graduates are to be employable."¹⁵

- 3.8. Burns found that there was a view within the profession that the HE sector is not sending graduates out into the world of work equipped for employment within it.

'The profession is picking up the gaps in initial training. The HE sector must rise to the challenge and take a lead on the needs of portfolio dancers for a broader skills base.'

'There is a long gap between graduation and employability.'

'HEIs are not responding to the needs of the sector and are not producing people we want to employ so we have to grow our own'¹⁶

The research found that knowledge of the sector and career opportunities within it need to be reflected in the content of HE provision in order to ensure employability for graduates and ensure that workforce supply meets the demands of the market place. The research found that the sector was developing its own Continuing Professional Development opportunities for graduates in order to plug the current gaps. Examples include the Dance Leaders awards accredited through the Open College Network and Youth Dance England and NDTA's training programme, *Making Links*, targeted at dance practitioners wishing to work in schools.

- 3.9. It seems that the UK dance sector is at a very significant point in its history. Indeed it is often argued that dance as a profession has come of age.

"Dance in Britain is a success story. Ten years of Government investment in the dance sector has resulted in dance being more popular than ever before. Arts Council figures show dance is the fastest growing art form, both in terms of audiences and participants. This is the result of several factors:

- *A series of new purpose built dance spaces such as Sadler's Wells, Dance City in Newcastle and the Stirling Prize winning Laban. Better facilities have strengthened British professional dancers and companies, attracted top international companies to perform in Britain and lead to rapidly expanding dance audiences, many of whom are inspired to participate in dance.*
- *Investment in the dance sector has led to dance companies, theatres, the national and regional dance agencies, and new organisations such as Youth Dance England expanding education work with local and often disenfranchised communities.*
- *The huge popularity of television programmes such as Strictly Come Dancing, which is regularly watched by over*

¹⁵ Burns 2007 p 16

¹⁶ Quoted in Burns 2007

ten million people has lead to an explosion in ballroom dancing attendance.

- *In youth culture street dance has become central to the lifestyle and identity of many young people, particularly young men. This is reflected in wide use of street dance by advertising and the music industry and thousands of young people are forming their own dance groups and classes.*
- *There is a dance form for every age and ability to enjoy. Dance in Britain reflects our rich and diverse society and covers a huge range of aesthetics and techniques, from break-dancing to Bharata Natyam, ballet to flamenco, ceroc to salsa, contemporary to African.*¹⁷

3.10. The DTAP project is potentially taking place at a significant time in the development of the UK dance infrastructure. It is therefore critical that the project carries both the dance profession and the HE sector upon whom the development of our future workforce largely depends. Thus, whilst emergent training and accreditation models must be developed to address the needs of existing dance professionals working with young people they must also take into account existing and planned undergraduate dance provision that will continue to feed new professionals into the world of work. In addition there is a need to consider the needs of the dance professionals who do not enter the profession from HE but are self and peer taught. **The workforce is diverse and emergent training and accreditation models must address this diversity.**

¹⁷ Briefing Paper for Meg Hillier MP – See Appendix 4

4. THE MARKET PLACE

“In recent years there has been an increased understanding and support for dance to be recognised as an accessible and creative activity both in schools and in the community. Many current initiatives and opportunities now exist for young people to experience dance through:

- **the expansion of youth dance through the work of Youth Dance England**
- **the Government’s health agenda**
- **the growing number of specialist sports and arts schools**
- **initiatives such as Creative Partnerships, Artsmark and Extended Schools**
- **the imperative to meet government targets for high quality PE and community sport**
- **the increasing number of schools and colleges offering GCE and GCSE Dance, AS/A Level, BTEC, GNVQ and the new Diploma courses that need specialist dance teacher input”¹⁸**

4.1. As stated earlier, young people engage with dance in a number of different ways. Much of this activity happens within the formal schools sector but there is a vast and diverse range of activity within the informal sector. Recent years have seen an unprecedented growth in dance activity in both formal and informal settings and this has created demand for a workforce capable of delivering the provision. Dance professionals are engaging in a wide range of portfolio work that has changed over recent years as these new opportunities have emerged. It is worth examining some of these in more detail.

4.2. Youth Dance Sector

The youth dance sector is growing rapidly. YDE is approaching the end of a two year development project, Next Steps, funded through the DCMS and ACE which has enabled us to obtain a better picture of the scale and reach of youth dance practice across England.

The sector was measured at the onset of the project in January 2006 and then figures were revisited at the end of Year One. This demonstrated that the sector is significantly larger than known at the onset of the project. The network of Regional Coordinators in the nine regions highlighted and identified provision that, prior to the onset of Next Steps, was not previously networked or connected.

Interim findings at the end of year one showed a sector comprising 727 youth dance groups working outside of formal educational contexts. Some may be based in schools and supported by them but they are open to young people from outside of the school community.

From our knowledge of the average size of groups and classes taking place we can say that in excess of 256,284 young people are dancing regularly within this expanding network and this doesn't include those that dance regularly within the private dance sector.

¹⁸ DTAP Outline – Appendix 3

These groups are supported by 1,616 organisations and agencies including schools and colleges, dance centres, arts organizations, local authorities and venues. They are led by 844 dance practitioners who work with young people as leaders, teachers and choreographers.

This research is believed to be an underestimation of the scale of the work and final findings will be published in March 2008.

- 4.3. In this burgeoning dance sector, provision is largely unregulated. There is considerable evidence to demonstrate that the demand for well trained dance practitioners able to enthuse young people out of school, to work with those at risk of offending, or those with physical or learning difficulties is growing. Those engaging dance practitioners seek recommendations from agencies or experienced dance professionals who are having to make recommendations on the basis of their own knowledge of individual professionals in the absence of any other benchmarks. In other words the sector is currently regulating itself.

I often get asked to recommend practitioners to out of school providers but am reluctant to do so as there is no real quality assurance and I don't feel that I can only recommend the ones that I have seen teach. There is a need for a benchmark that would allow me to signpost employers to qualified and experienced practitioners.

YDE Regional Coordinator in Focus Group

- 4.4. Research by the nine YDE Regional Coordinators (RCs) in 2006 highlighted the following CPD needs:

- Linking school based activity to community activity and the professional world
- Creative Refreshment and skills sharing– choreography/ styles
- Boys dance
- Dance leadership
- Creative training
- Training for working with targeted groups
- Health issues
- Presentation and Production skills
- PGCE teaching qualification
- Knowledge of national curriculum
- Child protection and other practical issues
- Enhanced dialogues between teachers and artists

The sector therefore appears to recognise the need for CPD in relation to skills in teaching and learning and facilitation.

As part of the YDE Next Steps project, the Regional Coordinators are preparing regional development plans for their region. Not surprisingly, workforce development is at the heart of these plans. YDE recognizes that there is immense scope to achieve strategic interventions through Next Steps and Dance Links with the development of a series of national pilots developed in partnership with other agencies, dance providers, Regional Coordinators and HE institutions and this work began in 2007.

YDE's investment in the DTAP project reflects the organisation's prioritisation of this area of development.

4.5. Government Health Agenda and PE, School Sport and Club Links (PESSCL)

The national strategy for PE, School Sport and Club Links (PESSCL) was launched in 2002 with a commitment of £978m from Government between 2003/04 and 2007/08 to deliver it.

The overall aim of PESSCL is to enhance the take-up of sporting opportunities by 5-16 year olds. There are nine interlinked work strands within the strategy including the development of Specialist Sports Colleges and School Sport Partnerships (SSPs), groups of schools working together to develop PE and sport opportunities for all young people.

A typical partnership consists of:

- A Partnership Development Manager (PDM);
- Up to eight School Sport Co-coordinators (SSCOs);
- 45 Primary and Special School Link Teachers (PLTs).

A PDM is a full-time role usually based within a Sports College. They manage the SSP and develop strategic links with key partners in sport and the wider community.

An SSCo is based in a secondary school and concentrates on improving school sport opportunities, including out of hours school learning, intra and inter-school competition and club links, across a family of schools.

PLTs are based in primary and special schools and aim to improve the quantity and quality of PE and sport in their own schools.¹⁹

4.6. In December 2004, the then Prime Minister announced a new ambition to offer all children at least five hours of sport every week – at least two hours curriculum PE and an additional two to three hours beyond the school day. This ambition was restated by the new Prime Minister, Gordon Brown, in July 2007. The Youth Sport Trust plays a central role in supporting the Department for Children, Schools and Families (DCSF) and the Department for Culture, Media and Sport (DCMS) in the delivery of the PESSCL strategy.²⁰

4.7. These developments have created pressure for specialist input to support both the curriculum and out of school provision. Dance is extremely popular within the PESSCL programmes – second only in popularity to football.

In recognition of this, Dance Links was developed as a dance specific project within the Club Links strand of the PESSCL strategy. Its aim is to help improve links between School Sport Partnerships (SSPs) and dance providers. The Department for Culture, Media and Sport (DCMS) Sports and Arts Division has developed the plan, working with Arts Council of England (ACE) and Youth Dance England (YDE).

Dance Links aims over a two year period to significantly increase the number of young people participating in Dance beyond school, and to enhance the choice and

¹⁹ Source: <http://www.teachernet.gov.uk/teachingandlearning/subjects/pe/>

²⁰ It is important to note that after the completion of the research, in February 2008 an additional 5 hours a week of cultural entitlement was announced by government and this only adds to the growth in the potential market for the dance practitioners skills.

quality of their experience in order to increase the likelihood of their maintaining life-long participation in dance. The project aims to increase the number of schools linking with outside of school providers from 32% to 40% from 2006-2008.

- 4.8. PESSCL survey data produced by Youth Sport Trust in 2006²¹ showed that 96.3% of the schools across the School Sports Partnerships (SSPs) currently provide dance during the academic year. There is little differentiation in provision across the government regions, with the exception of London.

	Government region									Total
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside	
Dance not provided (% of schools)	2.4	3.2	6.0	3.6	3.8	3.7	3.4	3.5	3.4	3.7
Dance provided (% of schools)	97.6	96.8	94.0	96.4	96.2	96.3	96.6	96.5	96.6	96.3

Table Three: PESSCL Data 2006: Dance Provision

40% of schools within the SSPs currently have links to clubs offering dance. Club links are more varied across the regions with the lowest number being in the East Midlands and the highest in the North East.

	Government region									Total
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside	
No Dance club links (% of schools)	70.7	58.7	58.1	45.4	54.6	64.8	62.8	62.3	58.1	59.9
Dance club links (% of schools)	29.3	41.3	41.9	54.6	45.4	35.2	37.2	37.7	41.9	40.1

Table Four: PESSCL Data 2006: Dance Club Links

The majority of the partnership development plans contain dance as a key plank and this means that there is a massive market for appropriately qualified and experienced practitioners to support the programmes.

However, there is considerable anecdotal evidence to show that the lack of benchmarks and accredited provision inhibits the ongoing development of this work and means that employers are contracting the same practitioners on a regular basis as a means of ensuring that standards are maintained. This is clearly an issue in a growth area where we can predict further growth and demand in coming years.

²¹ PESSCL Survey 2006: Data provided by Youth Sports Trust

I desperately need to find good dancers to support my primary schools and yet it is hard to know what qualifications they have so I end up using the same few people over and over again.

PDM in Focus Group

4.9. Specialist Schools and Academies

By 2008, Government aim that all English secondary schools will be Specialist Schools or Academies. This creates an increasingly specialist system where schools focus on a curriculum area to raise attainment. Schools self select the specialism within which they will work based on a detailed audit of the school and community and then submit a four year plan to the DFES for assessment and validation.

To date there are 2693 schools designated as specialist:

Arts	439
Business and Enterprise	233
City Technology College	2
Combined	93
Engineering	54
Humanities	92
Languages	222
Maths and Computing	249
Music	22
Science	296
Special Educational Needs	41
Technology	585
	2693

Table Five: Specialist Schools²²

Schools opting to specialise in the arts can decide to be a performing, visual or media arts college by selecting from a menu of subjects.

PERFORMING ARTS	VISUAL ARTS	MEDIA ARTS
Music	Art and Design	Media Studies
Dance	Graphic Design, Textiles, 3D design	ICT
Drama	Print Making	English
Expressive Arts		Art and Design
Performing Arts		Film, Photography
Associated Sound and Lighting Technology		

Table Six: Arts Options for Specialist Schools²³

²² W. Richard Jones: The Changing Face of Education in England and the Possibilities for Dance, Animated, Summer 2007

²³ As above

- 4.10. In addition, there are 402 specialist Sports Colleges and dance is a key strand of provision within the PE curriculum.
- 4.11. Many of these specialist schools are seeking to appoint dance specialist teachers and this is proving hard to do as there are relatively few dance specialists with QTS. This means that the non-specialist PE teacher often engages a dance professional. In many cases this is to work alongside the teacher but, in some cases, it appears from the research that they work alone.

I do a lot of work in a Specialist Sports College locally where I teach the class alone. As an experienced practitioner with 12 years of experience, I feel confident about this but worry that with less experienced practitioners, they are very vulnerable and the young people may not be getting the best deal.

Dance Practitioner in Focus Group

- 4.12. This expansion and increasing specialisation appears to have led to a major growth in the popularity of dance in the curriculum that can be evidenced in the numbers of students taking public examinations.

GCSE					A level			
	Total	Increase	Total Increase			Total	Increase	Total Increase
2001	7003				2001	844		
2002	8266	18%			2002	975	15.5%	
2003	10260	24.1%			2003	1202	23.2%	
2004	13574	32.3%			2004	1338	11.3%	
2005	15730	15.9%			2005	1513	13.1%	
2006	17135	8.9%	144.7%		2006	1725	14%	104%

Table Seven: Exam Entries²⁴

In 2006, 313 Arts Colleges entered 5,757 students and 207 Sports Colleges entered 3,275 students. 555 other schools entered 6,835 students.

- 4.13. This growth in popularity for dance has created a huge 'market' for the skills of the dance artist/ practitioner. There are two principal reasons for this:
- ❑ The lack of dance specialists with QTS available to carry out the work
 - ❑ The positioning of dance within PE departments where teachers are not dance specialists

4.14. Planning, Preparation and Assessment (PPA) Time

A further significant government strategic intervention appears to have further affected the growing market for the dance professional's skills.

²⁴ W.Richard Jones, Summer 2007

In 2005, Government introduced changes that would allow teachers to spend 10% of their working week on planning, preparation and assessment. The aim was to enable them to plan lessons better and be more focused on the needs of every child. In primary schools, where teachers usually stay with their class throughout the day, PPA time has created great opportunities for curriculum enrichment through the use of outside specialists such as sports coaches, music tutors and dance specialists. However, this has brought problems in its wake.

The changes were a major shift in working practice and were introduced despite resistance from many quarters including the teaching unions who warned that the financial burden would be too much for some schools, and that without proper funding, the agreement would be unsustainable. The National Union of Teachers feared schools would use non-qualified staff to take classes.

Only those professionals who have achieved QTS are technically allowed to teach in state schools as a permanent member of staff. However, other professionals may be invited to teach classes or workshops as a guest, providing a teacher is present. Dance Professionals are therefore being engaged to teach classes and, although this technically requires the supervision of a qualified teacher, it is often not possible to do this within school budgets. The differential cost in engaging a coach and a supply teacher appears to affect decision making. During the course of the research, we heard many anecdotal examples of Dance Professionals teaching double classes so a class teacher can be present or of teaching classes with no support.

Whilst it is possible to assess the qualification levels of sports coaches, it is not so simple in dance where there is no clear recognisable accreditation system. So, how does the head teacher know that the dance professional is appropriately qualified and experienced?

We will not supply artists to work in schools to cover PPA time unless there is also a teacher in the room with them.

This often means we turn down valuable work for our freelance artists.

Dance agency representative in interview

I simply cannot meet the need for specialist dance input created through PPA time. I would love to enrich the pupil's curriculum with specialist input but can't find suitably qualified specialist dance practitioners. There are good artists that would meet my needs but they don't have the requisite qualifications for me to allow them to teach a class alone and I can't afford to have them as well as a class teacher allocated.

Primary Headteacher in email

4.15. Creative Partnerships

Creative Partnerships is the Government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the DfES and DCMS. It aims to develop:

- the creativity of young people, raising their aspirations and achievements
- the skills of teachers and their ability to work with creative practitioners
- schools' approaches to culture, creativity and partnership working; and
- the skills, capacity and sustainability of the creative industries

In its original manifestation, Creative Partnerships focused on the most deprived communities in England.

“The programme achieves its aims by nurturing the creativity of learners and educators, and developing creative approaches to teaching all aspects of the curriculum. Creative Partnerships enables head teachers to realise their personal vision for a school, freeing them up to innovate and succeed. It encourages an approach designed around the needs of the individual school with learning tailored to the needs and aspirations of each child. Creative Partnerships enables schools to work with creative practitioners to develop a broad, balanced and relevant curriculum. It does so by supporting a range of creative practitioners to work in partnership with schools in long term sustained relationships.²⁵”

Creative Partnerships currently operates in 36 areas in England and is working intensively with around 1,100 schools. It has delivered projects to young people or continuing professional development (CPD) to teachers in a further 1,500 schools and disseminated best practice to a further 7,000, so that over one third of schools in England have had some contact with the programme. Creative Partnerships has worked with 550,000 young people and 50,000 teachers, provided training to over 32,000 teachers and creative practitioners, and has employed over 4,500 creative practitioners and cultural organisations.

- 4.16. An independent study by the Burns Owens Partnership, noted that Creative Partnerships is having a significant impact on the development of individual creative practitioners:

‘Creative Partnerships has nurtured a pool of practitioners and creative agents that are highly skilled, with a strong understanding of the education market. Creative Partnerships has provided these practitioners and agents with unique CPD opportunities that will not only support engagement with the education market, but are highly transferable across public and commercial sectors’²⁶

- 4.17. There is no doubt that the programme has created enhanced opportunities for artists to work with young people in both formal and informal school settings. But, this has created the need for training to meet the needs of practitioners for skills development. For example, Creative Partnerships Merseyside developed an accredited programme for Advanced Skills Creatives in partnership with LJMU that is felt to be a model worth rolling out nationally by the Creative Partnerships team.
- 4.18. Currently, Creative Partnerships are examining CPD needs at a national level prior to the changes that will take place with the programme in April 2008. It is likely that the programme will expand as it becomes independent of ACE and that more schools will engage with the activity. This in turn will create a need for more qualified professionals.

4.19. The Market: Supply and Demand

These initiatives collectively demonstrate **a growing market for dance professional input both within the formal curriculum and informal out of school programmes.**

²⁵ <http://www.creative-partnerships.com/aboutcp/>

²⁶ Burns Owen Partnership, p29 para 6.1

While some maintained schools may have a dance teacher with qualified teacher status (QTS), many do not. Because of the above initiatives, schools want, and often *need*, to use dance practitioners, who are not trained school teachers, to enrich and extend the school curriculum through artist in residence projects, running dance clubs and covering PPA time. But, along with community and youth agencies, schools appear to be struggling to find appropriately experienced dance practitioners with the necessary skills and qualifications to teach.

- 4.20 In some regions, the appointment of 'Community Dance Coaches' provides a means of employing and retaining the services of a Dance Professional. For example, in Bradford, North Lincolnshire and Dorset we came across posts that had been created in partnership with sport agencies. However, during the course of the research, we found resistance to the term 'coach' from many dance professionals who see the process of coaching as being very different to what they do as dance artists. Coaching is viewed as a process of skills development through drills whereas dance requires greater creativity. Furthermore, the rates of pay offered to 'coaches', reflect a largely amateur profession and are substantially less than the usual hourly rates earned by a dance professional.
- 4.21. It is also unfortunate that this unprecedented growth in dance provision is occurring at a time when formal training for specialist dance teachers is being cut. The places for Initial Teacher Training (ITT) in dance grew in 2004/05 and 2005/06 but have since been cut.²⁷

ITT PLACES				
	Dance		PE	
03/04	37		1469	
04/05	70		1412	
05/06	82		1377	
06/07	72		1243	
07/08	61	+24	1114	-355

Table Eight : ITT Places

There are currently four main providers of PGCE programmes that allow dance specialists to gain QTS:

	2007/08 Allocations
Royal Academy of Dance	21
University of Exeter	10
De Montfort University/ University of Bedfordshire	10
University of Brighton	14

Table Nine: PGCE Providers

In addition, there are providers of PGCE programmes in performing arts(eg Liverpool Hope University) or PE with Dance (eg Liverpool John Moores University). The Open University distance learning PGCE includes music but not dance. However, overall, there is a view that there are not enough specialist dance teachers being trained to QTS level.

- 4.22. This skills shortage combines with the growth in provision outlined above to create greater reliance on visiting dance professionals, who, as we have seen, are often

²⁷ Source: TDA web site

dance graduates, working as freelance practitioners but possessing no formal teaching qualifications. There is **a mismatch between supply and demand**. Whilst the remit of the DTAP research was to examine the needs of the informal sector, it appears that the boundaries between the formal and informal sectors are becoming increasingly blurred. The same dance professionals are engaged to work in both formal curriculum and in out of school programmes.

- 4.23. As we have seen in Chapter 3, there is an extremely large pool of potential dance professionals who need this employment. Dance graduates with a degree or equivalent, professional dancers or those with a less formal dance background such as street dance practitioners. The question is **do they currently have the appropriate skills and if so, how does the employer know that they have them?**
- 4.24. There is a need for strategic intervention that will enable this large pool of dance artists and practitioners to gain the skills and confidence to engage in this work and for employers to obtain clarity on the necessary skills and qualifications to deliver dance effectively, safely and in line with current child protection requirements and with transparency about quality assurance and benchmarking.

There is an irony here in that those who are qualified to teach dance in schools are qualified as teachers but often lack the specialist dance knowledge of choreography and technique and those that have those skills are not qualified to teach it! We need to find a creative way to close this gap and meet the need for high quality dance experiences for young people in formal and informal settings.

Dance Consultant in interview

5. THE REGULATORY FRAMEWORK, ACCREDITATION AND THE NATIONAL QUALIFICATIONS FRAMEWORK

5.1. Regulatory Framework for Teaching and Learning

Whilst in the informal sector there is currently no regulatory framework governing those who teach, in the formal sector the regulation is complex.

In the formal schools sector, applicants for teaching posts in all maintained (state) and direct grant schools must hold Qualified Teacher Status (QTS). This means completing a programme of initial teacher training (ITT). This is normally a Bachelor of Education degree, but can be a Bachelor of the Arts (BA) or Bachelor of Science (BSc) degree with QTS or a post graduate course, normally a Post Graduate Certificate of Education (PGCE).

5.2. QTS standards are split into three main categories:

- **Professional values and practice**
Outline the attitudes and commitment expected of anyone qualifying to be a teacher - eg treating pupils and students consistently; communicating sensitively and effectively with parents and carers.
- **Knowledge and understanding**
Require newly qualified teachers to be confident and authoritative in the subjects they teach, and to have a clear understanding of how all pupils should progress and what teachers should expect them to achieve.
- **Teaching**
Relate to the skills involved in actually delivering lessons - eg planning, monitoring, assessment and class management. They are underpinned by the values and knowledge covered in the first two sections.

There are many different routes to obtaining QTS:

Programme Type	Course type	Abbreviation
Undergraduate	<u>Bachelor of education</u>	BEd
	<u>Bachelor of arts/science with qualified teacher status</u>	BA/BSc with QTS
	<u>Postgraduate Certificate of Education</u>	PGCE
Postgraduate	<u>Teach First</u>	Teach First
	<u>School centred initial teacher training</u>	SCITT
Employment based	<u>Graduate Teacher Programme</u>	GTP
	<u>Registered Teacher Programme</u>	RTP
Assessment only routes	<u>Qualified teacher status only</u>	QTS
Overseas trained teachers	<u>Overseas trained teacher programme</u>	OTTP

Table Ten : Routes to QTS²⁸

²⁸ <http://www.tda.gov.uk>

- 5.3 The Training and Development Agency for Schools (TDA) is an executive non-departmental public body of the Department for Children, Schools and Families (DCSF). It also has a close working relationship with the Department for Innovation, Universities and Skills (DIUS).²⁹ The principal aim of the TDA is to secure an effective school workforce that improves children's life chances.
- 5.4 Lifelong Learning UK (LLUK) is the sector skills council responsible for the professional development of all those working in community learning and development, further education, higher education, libraries, archives and information services and work based learning. This covers the teacher workforce in further education, adult and community learning/ personal and community development and learning, offender learning and work based learning.
- 5.5 In the Further Education and adult education sector, recent reforms have taken place to regulate teaching. The 2006 White Paper *'Further Education: Raising Skills, Improving Life Chances'* set out the Government's commitment to have a well qualified and professional workforce across colleges and Learning Skills Council (LSC) funded providers. Major reforms came into force on 1st September 2007 including:
- New Initial Teacher Training (ITT) pathways and qualifications leading to Associate Teacher, Learning and Skills (ATLS) status and Qualified Teacher, Learning and Skills (QTLS) status (including specialist routes for Skills for Life)
 - A requirement for all teachers, tutors, trainers and lecturers to fulfil at least 30 hours of continuing professional development each year, with reduced amounts for part-time teachers
 - A requirement for all teachers, trainers, tutors and lecturers to be registered with the Institute for Learning (IfL), their professional body
 - A new leadership qualification (Principals' Qualifying Programme) for all new college principals.³⁰
- 5.6 Working closely with Standards Verification UK, a wholly owned subsidiary of LLUK, which verifies initial teacher training, and the Institute for Learning (IfL) which awards qualified teacher learning and skills status (QTLS), LLUK has developed a new framework for qualifications to teach in the sector.

To become an FE teacher in England and Wales you need:

- a relevant academic, trade or professional qualification, or experience in the subject you want to teach
- teaching qualifications which are recognised by Lifelong Learning UK (LLUK).

- 5.7 Three new qualifications were made available from September 2007.

The first is the **Level 3 or 4 Award in Preparing to Teach** in the Lifelong Learning Sector. This is a short introductory course which you will need to do before you can qualify as an associate or full teacher.

The **Level 3 or 4 Certificate in Teaching** in the Lifelong Learning Sector will qualify you as an associate teacher.³¹ As an associate teacher your work will focus on at least one of the following methods:

²⁹ These two new departments were formed from the Department for Education and Skills (DFES) on 28 June 2007.

³⁰ <http://www.lifelonglearninguk.org/>

³¹ "associate teaching role" means a teaching role that carries significantly less than the full range of teaching responsibilities ordinarily carried out in a full teaching role (whether on a full-time, part-time, fractional, fixed term,

- using packs or pre-prepared materials, with little involvement in designing curriculum and materials
- teaching on a one-to-one basis
- teaching one particular level, subject or type of learner, rather than a full range
- teaching short courses

The **Level 5 Diploma in Teaching** in the Lifelong Learning Sector is the minimum qualification you will need as a full teacher³². It will also lead to QTLS status (Qualified Teacher, Learning and Skills). As a full teacher your work will involve:

- using teaching materials you have designed and evaluated
- teaching a range of levels, subjects and learner types
- teaching programmes of varying lengths.

The Level 5 Diploma is roughly equivalent to the present PGCE/Cert Ed in Further Education. Many universities and colleges will carry on using these titles for the new qualifications, although they will reference these qualifications against the Level 5 Diploma.

During the course of the research, we found only one specialist dance provider for these qualifications, Kensington and Chelsea College. However, this may have been due to the relatively recent introduction of the new qualifications and it is possible that there may already be more providers.

- 5.8. In addition to these changes, *Further Education: Raising Skills, Improving Life Chances* (DfES 2006) set out proposals to improve professional development for the Further Education (FE) sector, including the intention to introduce new regulatory requirements on CPD in September 2007.

The regulations will require:

- All fulltime FE college teachers to undertake at least 30 hours of Continuing Professional Development (CPD) per academic year, with reduced amounts for part time teachers, calculated on a pro-rata basis with a minimum underpinning amount of 6 hours
- All FE college teachers to maintain a portfolio of their CPD activities
- All FE college teachers to be professionally registered.

*Equipping Our Teachers for the Future*³³ stated that each teacher will need to renew their licence on a regular basis by completing an annual tariff of appropriate CPD. From September 2007 all teachers will be required to demonstrate evidence of post-qualification professional development in order to remain in good standing. This will be supported by the Institute for Learning's national model and guidance. For those teachers still completing Initial Teacher Training programmes, their teacher training will count towards the CPD requirement.

temporary or agency basis) and does not require the teacher to demonstrate an extensive range of knowledge, understanding and application of curriculum development, curriculum innovation or curriculum delivery strategies;

³² "full teaching role" means a teaching role that carries the full range of teaching responsibilities (whether on a full-time, part-time, fractional, fixed term, temporary or agency basis) and requires the teacher to demonstrate an extensive range of knowledge, understanding and application of curriculum development, curriculum innovation or curriculum delivery strategies;

³³ <http://www.dfes.gov.uk/furthereducation/uploads/documents/equippingourteachersforthefuture-115-161.pdf>

- 5.9. At Higher Education level, regulation is currently less formal. Generic Postgraduate qualifications, with titles such as Postgraduate Certificate in Learning and Teaching (Higher Education) are available. These are sometimes compulsory for new staff on permanent contracts and can be obtained alongside lecturing work. The courses are accredited by the Higher Education Academy, and lead to Registered Practitioner status on successful completion. Individual recognition is available through the Higher Education Academy alongside the Professional Standards Framework.
- 5.10. In its totality, this regulatory framework is complex and for the dance professional wishing to engage full time in formal education, it provides a wide range of routes to qualifications. However, as we have seen, for many dance professionals, teaching is only part of their working portfolio and to qualify to teach may not be the most appropriate option. What is clear is that **any solution to the accreditation needs of these practitioners must be developed to be equivalent to the above professional qualifications if it is to have any credibility.**

5.11. National Qualifications Framework (NQF)

The National Qualifications Framework (NQF) lists all the qualifications that are accredited, or recognised, by the three regulatory authorities for England, Wales and Northern Ireland concerned with examinations and curriculum matters.³⁴

The three regulatory authorities, designated by Parliament to establish national standards for qualifications and ensure consistent compliance with them, are:

- The Qualifications and Curriculum Authority (QCA) for England.³⁵
- The Qualifications, Curriculum and Assessment Authority for Wales – Awdurdod Cymwsterau, Cwricwlwm Ac Asesu Cymru (ACCAC).
- Council for the Curriculum, Examinations and Assessment (CCEA) for Northern Ireland.

The QCA, ACCAC and CCEA recognise a range of awarding bodies to deliver a wide spread of qualifications. Once a qualification is accredited or recognised by QCA, ACCAC or CCEA, it is included in the National Qualifications Framework.

- 5.12. These qualifications are linked to a mix of academic, vocational and performance or competence related courses. They range across A levels, advanced extension awards (AEAs), basic skills, entry level qualifications, general certificates of education (GCSEs), general national vocational qualifications (GNVQs), key skills, modern apprenticeships, national vocational qualifications (NVQs) and vocational qualifications (VQs), graded music and dance exam qualifications offered by such awarding bodies for dance as RAD, ISTD, BBO, BTDA, ABRSM and Trinity Guildhall and the private sector teaching qualifications.

5.13. NQF levels

The Framework sets out the different levels at which these qualifications are recognised and a map is contained in Appendix 7. There are nine levels of qualification from entry level, recognising basic knowledge and skills, up to level 8, which recognises leading experts and practitioners in a particular field of study at higher education level.

³⁴ http://www.qca.org.uk/qca_5967.aspx

³⁵ On 26th September 2007, the Secretary for State for Children, Schools and Families announced plans for reforming the regulation of qualifications and tests in England by setting up an independent regulator separate from the QCA.

Qualifications at the same level are broadly comparable in terms of general level of outcome, but may not have the same purpose, content or outcomes. There are also broad descriptions of learning outcomes at each level (called 'level descriptors'), which represent a common standard met by all the qualifications at that level.

There are also 'level indicators', which describe in general the learning and achievement that happens at each level and show how the skills and knowledge relate to job roles.

Again, it seems obvious that **any solution to the accreditation needs of dance practitioners must be developed to align with the NQF if it is to have any credibility.**

5.14. Framework for Higher Education Qualifications (FHEQ)

The Framework for Higher Education Qualifications (FHEQ) is run by the Quality Assurance Agency (QAA), the body responsible for safeguarding the standards of higher education qualifications. The framework (FHEQ) identifies achievements represented by higher education qualifications and is designed to ensure a consistent use of qualification titles and thus to give public confidence in academic standards. The framework has five levels, three at undergraduate level and two at postgraduate level. The FHEQ lists degrees, diplomas, certificates and other academic awards (other than honorary degrees and higher doctorates) granted by a university or college through its degree awarding powers.

The NQF links with, and make comparisons possible between FHEQ but whilst qualifications within the NQF framework may be delivered at an equivalent level to one of the higher education levels, the award may or may not be equivalent to a degree, masters or doctorate.

5.15. Awarding bodies & accreditation

In considering this overall framework, there are some key definitions that need to inform potential solutions to the DTAP agenda.

- An **awarding body** is an organisation or consortium recognised by the regulatory bodies (QCA, ACCAC and CCEA) for the purpose of awarding accredited qualifications.
- **Accreditation** is the process by which the regulatory bodies confirm that a qualification, proposed by an awarding body, conforms to their relevant accreditation criteria.

5.16. Qualifications Credit Framework (QCF)

In November 2005, ministers agreed the establishment of a Programme Board to oversee vocational qualifications reform by bringing together key strands of work across the UK.

Framework development forms a key strand within the Vocational Qualification Reform Programme. The overall aim of this strand is to develop a jointly regulated credit and qualifications framework for England, Wales and Northern Ireland.

Over the next two years there is agreement across the three regulators in England, Wales and Northern Ireland to test and trial the mechanisms and processes needed to revise the current National Qualifications Framework and provide advice and recommendations to ministers with a view to establishing and enabling a regulated credit and qualifications framework.

The proposed QCF will be a unit-based qualification framework underpinned by a system of credit accumulation and transfer. Designed to recognise a wider range of learner achievements than the National Qualifications Framework (NQF), it will be:

- more responsive to employer and learner needs
- demand- and market-led
- simple, flexible and with currency for learners
- underpinned by a credit system that recognises achievement of units and qualifications.

- 5.17. Overall, this regulatory framework ensures that a wide variety of high quality and relevant qualifications are available to learners through a range of awarding bodies, and that these qualifications are reliable and robust indicators of an individual's level of attainment in the sector or subject concerned. **It is clear that within the DTAP project any model that may be developed must link to this regulatory framework if it is to have any national credibility.**

6. AUDIT AND DATABASE

- 6.1. The audit was carried out between May and September 2007. Initial desk research and access to the FCD on line CPD survey allowed us to create a long list of potential contacts and training programmes that we subsequently investigated. A database was created using the Filemaker Pro package as this provided a versatile and flexible programme compatible with the other programmes. Our intention from the onset was to create a database that would have a longer life than the DTAP project.
- 6.2. The research took approximately 160 hours of desk research including web investigation, email enquiries and telephone conversations. The quality and amount of information contained in each record varies:
- 50 are drawn from a primary source with full details included
 - 69 from secondary sources (online or printed)
 - 23 are retained on the database as records either because we are awaiting information on a course or the provider is expected to run a course in the future.
- 6.3. The principal aim of the database is to list **existing accreditation, training and professional development programmes across the UK that offer training to dance professionals who wish to teach**. This means that we have included programmes that lead to the award of a qualification but have also listed less formal programmes such as mentoring and apprenticeship schemes. We have recorded a small number of courses that are not dance specific but which may meet the needs of dance practitioners such as the Sports Leaders UK awards or the Arts Awards.
- 6.4. The database records courses and other training provision, so where there may be many providers who run one course the database will only record the course once. For instance, ISTD's 'Foundation in Dance Instruction' is recorded once, yet there are over 100 approved ISTD Centres across the UK.
- 6.5. The database fields include the following categories:

Accreditation: using this field we are able to search to show the percentage of courses that are accredited and thus identify those that are not accredited.

NQF level: this allows us to identify how many courses are available at each level

QTS: allows us to identify how many courses result in a participant being qualified to teach in a formal setting

Teaching Skills: this allows us to identify whether a course covers teaching skills in its content

Safe Practice: this indicates if health and safety, child protection, risk assessment etc. is included in course content.

Region: this identifies where provision is across the UK regions.

Course Format: this gives an indication of the delivery methods employed within the course and allows us to identify full time and part time provision.

Target Audience: this allows us to identify who the courses have been created for.

6.6. The Records:

The database contains **144** records of provision.

121 records are of courses. **26** of which are courses offered across different centres.

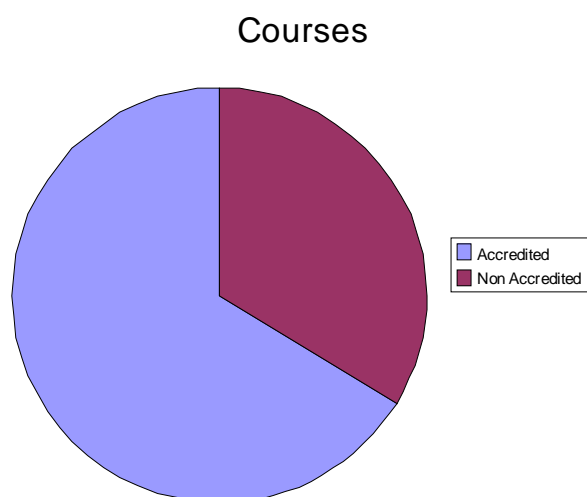
Of the remaining 23 records, 15 are providers who currently do not have a relevant course but have had one in the past or expect to in the future. 8 records are of providers that we are awaiting information from and as a consequence haven't enough information to include a course.

6.7. Accreditation

84 of the 121 courses were accredited.

43 of these were accredited by HEIs.

41 by other awarding bodies



Further analysis of the data shows that 16 of the 41 courses accredited by other awarding bodies are done so by the main Dance Awarding Bodies.

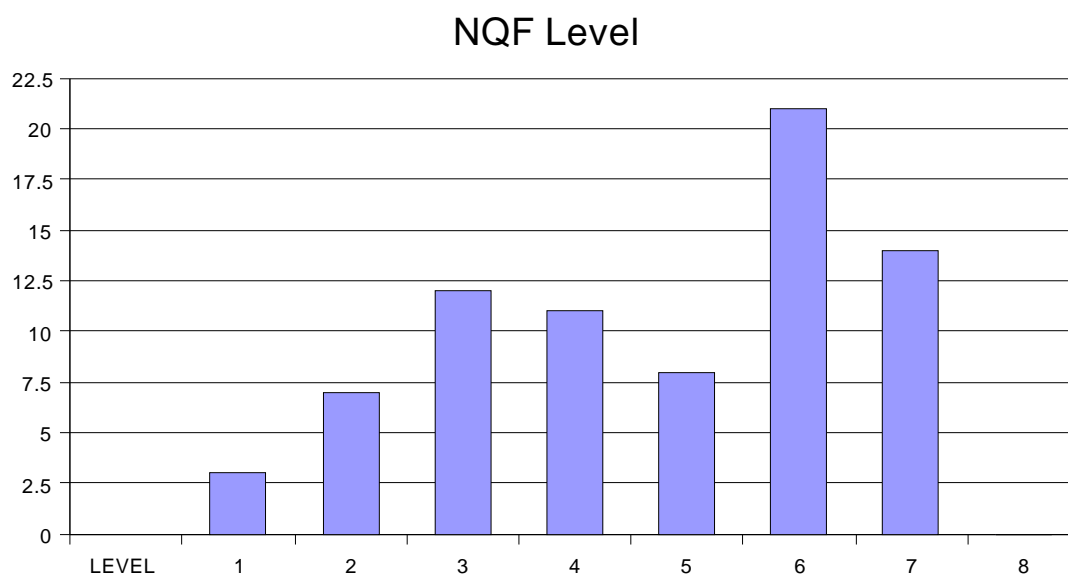
This reveals a very small number of other awarding bodies that are engaging in the accreditation of dance awards. Of these, Trinity London and the Open College Network offer the most awards.

Awarding Body	Number
BBO	3
RAD	6 ³⁶
ISTD	4
BDTA	3
Trinity London	6
Open College Network	6
YMCA	1
City and Guilds	4
Sports Leaders UK	4
ABC	2
Open University	2
	41

Table Eleven: Awarding Bodies

6.8. NQF Level

The numbers of accredited courses at each NQF level are reflected in the graph below:



The fact that the majority of these appear to be at graduate and postgraduate level is reflective of the number of courses awarded by HEIs and the Dance Awarding Bodies.

The other awards sit at a lower level on the NQF. For example, the Trinity London Arts Awards (3) are at level 1,2 and 3.

6.9. QTS Provision

Seven courses led to Qualified Teaching Status for graduates and all of these courses were run by HEIs.

³⁶ The RAD also offer 3 programmes validated by the University of Surrey and is a UK accredited provider of ITT able to confer QTS.

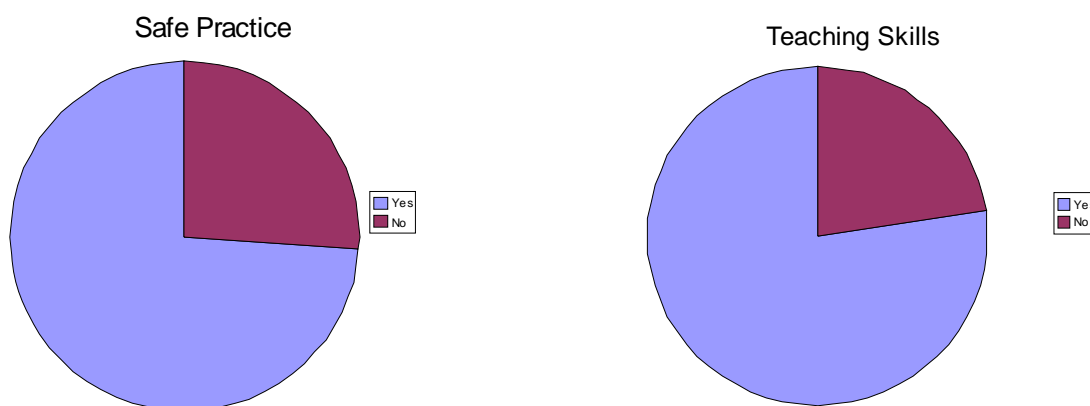
In addition we found three QTLS awards including one delivered by the BBO, the Level 5 Certificate in Teaching in Further Education Stage 3 (Dance). This is accredited by QCA and validated by Trinity and is recognised by SVUK as a route to QTLS in the maintained sector. (This qualification has become the Diploma in Teaching in the Lifelong Learning Sector (Dance) in 2008). In this way it differs from ISTD or BDTA the other awarding bodies recognised by QCA for teaching qualifications outside higher education.

6.10. Course Content

Out of the 121 courses recorded we tried to identify detail on the content and focus of the training.

Whilst it was not possible to breakdown content of all courses within the remit of the research, we did ask respondents specifically about **Safe Practice** and **Teaching Skills**.

74% of the courses recorded include safe practice
78% include teaching skills in their content



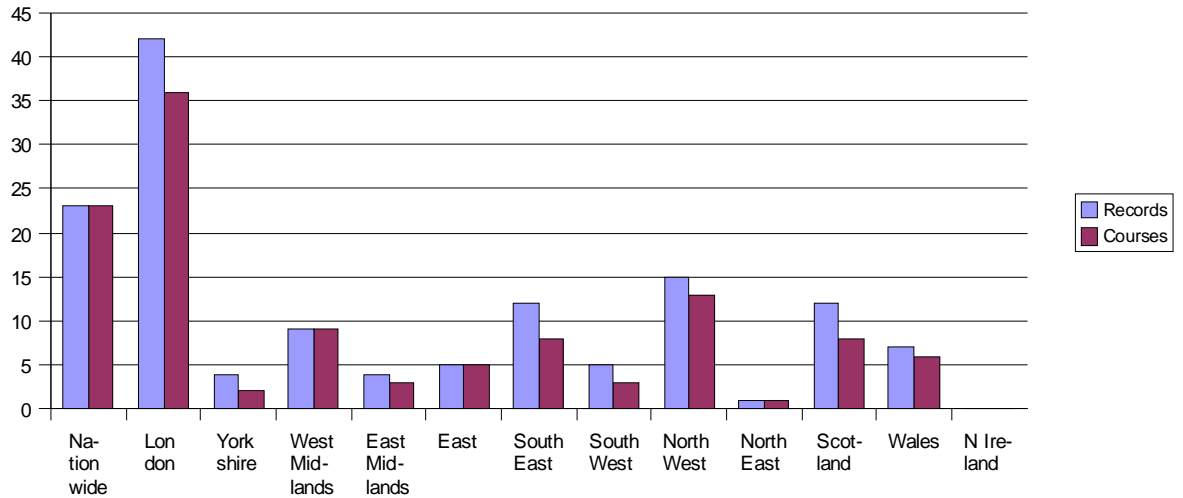
It is important to note that within the research remit, we were not able to determine the quality and level of the teaching, only whether the provider claimed to include it.

6.11. Geographical Spread

In order to be able to identify whether there are clear differences in training provision across UK regions, each record shows the region in which the course is available, these regions are the same nine regions for Youth Dance England, plus Scotland, Wales and Northern Ireland. Where a course is taught across the UK, it is noted as 'Nationwide'.

There are 23 'national' courses including the Arts Awards, Sports Leaders Awards and Open University courses.

The graph shows both the number of records from each region, and from those records how many are courses.



As would be expected, the largest percentage of courses (35%) are offered in London whereas we identified only one course in the North East .

If we relate this back to Chapter 4 where the market for the work is analysed it is of great concern that regions where there are high numbers of schools with dance links appear to not be offering training to support this demand. For example, in the North East, 54.4% of schools have dance links and yet we only found one course training dance practitioners to teach.

The following table compares provision against links.

	Government region								
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside
No of courses	3	5	36	1	12	7	3	8	2
Dance club links (% of schools)	29.3	41.3	41.9	54.6	45.4	35.2	37.2	37.7	41.9

Table Twelve: Dance Links and Regional Course Provision

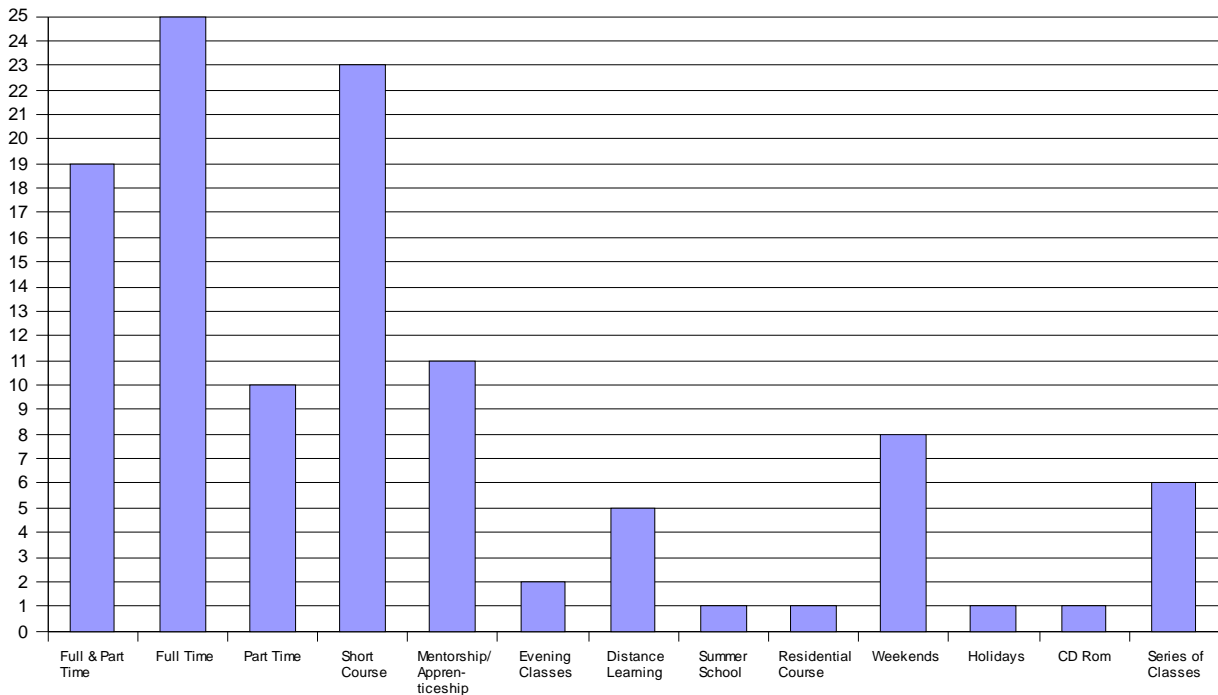
This highlights a major gap in provision and one that is potentially creating a geographical lottery for practitioners.

6.12. Course Format

We sought to identify the range of delivery methods used in the courses recorded. Many courses use more than one delivery method.

- Most courses are offered in a full time mode
- But there are a significant number of courses that are taught both as full time and part time. The majority of these courses are run by HEIs or the dance organisations such as BBO or RAD.
- A high number of courses are taught as short courses, the majority of which are not accredited.

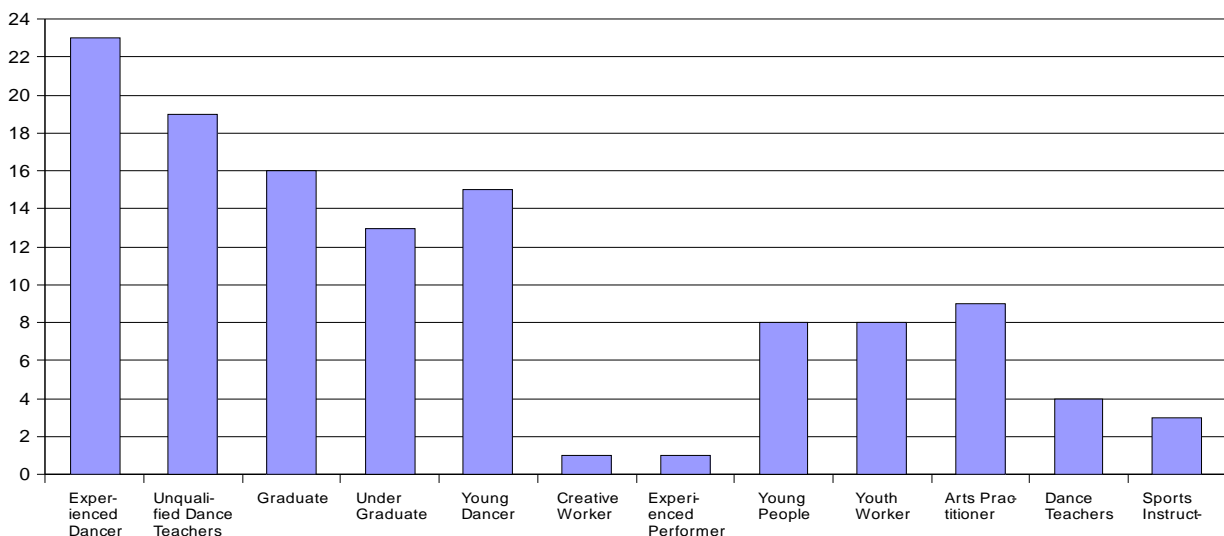
- Apprenticeships and weekend courses are also common, again with few being accredited. Apprenticeships and weekend courses that are accredited are almost entirely the non dance specific courses, such as the Arts Awards or City and Guilds qualifications to teach exercise.



6.13. Target Audience

We sought to identify the target market for the programmes currently being provided and this was largely self defining. It highlighted that the majority of provision was being offered and targeted at experienced graduates. 19 programmes were targeted at unqualified dance teachers. Of these, 7 were unaccredited. The others were accredited by HEIs (6), OCN (3) and Dance Awarding Bodies (3).

Target Audience



6.14. As stated above, the method we used to gather data meant that respondents often engaged in dialogue on the project in the course of the conversations. There was a huge interest in the project. Every organisation, university, dance company, dance agency or Local Authority contacted has given freely of time and information. Several themes emerged throughout these conversations:

- A general observation is that there is a **confusing range of provision** that does not signpost Dance Practitioners to training and accreditation opportunities and does not assist employers in understanding the experience and skills of practitioner
- A recurring theme was the perceived need for **regional fora**. However, this was always qualified by issues surrounding **leadership**. For example, in West Lothian we were told that there is a forum that includes representatives of many of the key organisations in Scotland but as yet, this has not resulted in pilot schemes or strategies for training provision as no one organisation has taken a lead.
- In other art forms the same issues appear to be being faced and initiatives such as Music Leader are seeking to address the issues through the development of a **Code of Practice** and a qualification development plan. We found examples within dance where local agencies are developing codes of practice to regulate their freelancers. SAMPAD stated that they struggle to find lead artists for projects who are able to plan, develop, lead and manage a whole project so they are creating a code of practice that will give freelancers an overview of what is expected of them.

6.15. We can conclude several key things from the audit:

- It is clear that existing training provision for work in the informal dance sector is generally **not accredited**. The common reason provided by agencies and organisations for not acquiring accreditation for their courses is the cost, lack of resources and amount of paper work required to undertake the process. For example, Swindon Dance's programme, Stepping Up, is probably a level 2/3 course that as yet hasn't been accredited because they are cautious about the work it will need.
- The Dance Awarding Bodies accredit their own teachers. These qualifications are recognised by the QCA and are included in the National Framework.
- There is evidence of training being developed to meet the needs of specific dance styles. For example, the Hilal Dance Licence is not accredited but is recognised within its own field.
- Regionally specific providers develop their training in **relation to the particular needs of their geographical area**. This may mean that programmes will not always cover all areas of dance teaching. For example, Rubicon in South Wales puts a strong emphasis on discipline in their apprenticeships as young people in the local areas need strong discipline in order to get the most out of a class.
- Training courses that are run by regional agencies often develop **networks** for dancers that help them to go on to find work. The Flying Start programme run by Birmingham City Council is a good example of this.
- We found many evolving initiatives that suggest that agencies are seeking to find **local solutions** to problems. For example, Surrey County Council are setting up a Community Dance Academy and Bigfoot Theatre Company are seeking to develop a qualification for their practitioners.
- We found that there are few **awarding bodies** external to HEIs and the Dance Awarding Bodies that offer accredited awards.

- **Undergraduate dance degrees** appear to have widely differential levels of curriculum content covering teaching, community facilitation and learning. This reflects the findings of the Palatine research.
- We found a wide range of **work based learning (WBL)** initiatives including mentoring and apprenticeships. Unfortunately this provision appears to provide limited placements each year and does not result in any certification or formal proof of what has been learnt. For example, Gloucestershire Dance have a placement this year who has had to drop out of college to do the year but will then have to pick up formal education again to get a qualification.
- Some **distance learning resources** are available. However, providers stated that without being married to on-site training it is difficult to gauge what has been learnt and what standard a participant is reaching. An example is YDance who use CD Roms as part of their Inset training.

7. CURRENT PROVISION FOR DANCE PRACTITIONERS IN TRAINING TO TEACH DANCE

“There are many ways to become a dance teacher. Some people go on to teach after having had a successful career as a performer; while others see teaching dance as their primary vocation and therefore wish to train quite specifically as a teacher from the outset.

Teachers working in the private sector are usually self-employed, based at leisure centres, or own small local dance schools. Private dance teachers usually hold qualifications from one or more Dance Awarding Bodies. These offer a range of examinations for children and young people as well as teacher training programmes which lead to teaching qualifications. Only teachers registered with the relevant awarding body may enter children and students for examinations. “

CDET website

7.1. From the audit, we are able to conclude that:

- In the private sector, there are formal dance teaching qualifications in existence through the Dance Awarding Bodies and Dance Teaching Societies such as the Imperial Society of Teachers of Dancing (ISTD), British Ballet Organisation (BBO), British Teachers Dance Association (BTDA) and the Royal Academy of Dance (RAD).
- Teachers within dance forms such as Contemporary, South Asian Dance and Street Dance are largely unregulated as no formal specialist dance accreditation exists.³⁷
- In the formal education sector, there are ITT courses available to train specialist dance teachers but little provision to train dance practitioners to meet the growing needs of the sector for specialist input.

7.2. It is important to look more closely at this provision and we probed this through our interviews, focus groups and primary data gathering

7.3. Dance Awarding Bodies/ Dance Teaching Societies³⁸

Dance Awarding Bodies and Dance Teaching Societies are primarily examining institutions offering graded and vocational graded qualifications in dance to young people. Societies offer those students who have successfully taken examinations the possibility of taking a teaching qualification. Dance teachers holding a teaching qualification from an awarding body or teaching society may enter students for the examinations of that body.

³⁷ However, it should be noted that ISTD offers QCA accredited training in a number of genres.

³⁸ The information contained in 7.3 and in Table Thirteen has been provided by CDET

Each Dance Awarding Body has its own procedure for qualifying its teachers. Teachers of these Societies registered by CDET are required to uphold its Code of Practice to retain registration or, in the case of the RAD, the 'Code of Conduct and Professional Practice for Teachers registered with the Royal Academy of Dance'.

CDET Accreditation. 1	Society Registration	Society Awards	NQF	HEQF	University Validation	Initial Teacher Training Accreditation
			8	Masters		
NA	RAD RT ²		7		PGCE: Dance Teaching	Qualified Teacher Status ⁴ (QTS)
NA	RAD RT	Licentiate of the RAD ³	6	Degree	BA in Ballet Education BA in Dance Education	
NA	RAD RT		5	Diploma of Higher Education	DHE: Dance Education	
Yes	BBO RTS or Affiliate Teacher	Diploma in Teaching in the Lifelong Learning Sector ⁵	5			
Yes	BBO RTS or Student Teacher	Diploma in Dance Teaching	4	Certificate of Higher Education		
Yes	BTDA RT	Diploma in Dance Teaching	4			
Yes	BTDA RT	Certificate in Dance Teaching	4			
Yes	ISTD RTS ⁶	Certificate in Dance Education	4			
	RAD RT	Certificate in Ballet Teaching Studies	4			CHE: Dance Education
Yes		BTDA Dance Teaching Assistant	3			
Yes	BBO Student Teacher	Certificate in an Introduction to Dance Teaching	3			
Yes	BTDA	Certificate for Dance Teaching Assistant	3			
Yes	ISTD RTS	Foundation in Dance Instruction	3			

**Table Thirteen:
Private Sector Dance Teaching Qualifications and Awards on or aligned with the
National Qualifications Framework**

Footnotes

- 1 CDET accreditation is of qualifications delivered by teachers registered with the four Registered Awarding Bodies
- 2 RAD Registered Teacher Status is written into its Royal Charter CDET accreditation is therefore not applicable
- 3 All RAD Professional Awards are aligned with level descriptors for the HEQF
- 4 The RAD is an Initial Teacher Training Accredited Provider and as such confers Qualified Teacher Status to graduates who meet the QTS Standards.
- 5 Awaiting validation by Trinity College London and endorsement by Standards Verification UK (SVUK). Anticipated to carry Qualified Teacher Learning and Skills (QTLS) as from September 2008.
- 6 ISTD qualifications not aligned with the NQF are as follows - Student Teacher, Associate (RTS), Associate Diploma (RTS), Licentiate (RTS) and Fellowship (RTS). These qualifications are recognised by the ISTD for its teachers worldwide.

7.4. Council for Dance Education and Training

CDET approves the teachers registration schemes of three of the four (see table above) Dance Awarding Bodies contained in the table above. The management, administrative procedures and examination syllabuses of these societies have been inspected and approved by the Council. In each of these cases, the teaching syllabuses of the registered awarding bodies are also accredited by the Qualifications and Curriculum Authority (QCA):

Teachers registered with at least one of the four awarding bodies are listed in CDET's **UK Directory of Registered Dance Teachers**.

The Council also has ten Corporate Members, dance teaching societies that meet the Council's initial criteria for membership but which have not, as yet, moved to full registration:

- Association of American Dancing (AAD)
- British Association of Teachers of Dancing (BATD)
- International Dance Teachers' Association (IDTA)
- National Association of Teachers of Dancing (NATD)
- Professional Teachers of Dancing (PTD)
- Russian Ballet Society (RBS)
- Scottish Dance Teachers Alliance (SDTA)
- Spanish Dance Society (SDS)
- The United Kingdom Alliance of Professional Teachers of Dancing and Kindred Arts (UKA)
- United Teachers of Dance (UTD)

CDET maintains a database of dance teachers who are members of at least one of the Council's Corporate Member Societies.

Together these directories make up the most comprehensive listing of registered dance teachers in the country. Although the directories do not currently cover all dance genres offered by all awarding bodies they provide a primary reference for students, parents, carers, primary and secondary schools looking for locally based, qualified dance teachers.

There is no equivalent to this system in the informal sector.

7.5. QTS / Graduate Training Programme

As stated earlier, applicants for teaching posts in all maintained (state) and direct grant schools must hold Qualified Teacher Status (QTS), which is awarded by the Department for Children, Schools and Families. This is normally a Bachelor of Education degree, but can be a Bachelor of the Arts (BA) or Bachelor of Science (BSc) degree with QTS or a post graduate course, normally a Post Graduate Certificate of Education with QTS (PGCE).

The research identified that there are currently three institutions offering an undergraduate degree in dance education: Bath Spa University College, the Royal Academy of Dance and University College Chichester.

At postgraduate level it is possible to study for a PGCE in primary teaching. An undergraduate degree is usually the minimum pre-requisite for a PGCE in primary teaching.

Training to teach at secondary level requires a degree in the chosen teaching subject. There are four institutions currently offering PGCE programmes in secondary dance teaching, University of Brighton, Royal Academy of Dance, University of Exeter and De Montfort University.

- 7.6. During the research we found that there is an alternative approach to QTS that is of interest. The University of Gloucester offer a QTS only programme that is portfolio and evidence based and allows those with significant experience in teaching to qualify without needing to undertake any additional training.

However, it is not available in dance but only in subject shortage areas including:

- Primary education
- Mathematics
- Modern languages
- Religious education
- Science
- Art and design
- Geography
- History
- Physical education.

QTS Only: University of Gloucestershire³⁹

"If you already have a degree and substantial experience of working in a UK school as an instructor or unqualified teacher, or as a teacher in an independent school or further education institution, you may be able to qualify without undergoing any further teacher training.

The QTS only option, or 'assessment only' as it's known, offers you the chance to demonstrate that you meet the standards required to achieve by compiling and submitting a portfolio of evidence of your abilities as a classroom teacher. Also featuring a day-long assessment visit to your school, the assessment only process can take up to a year to complete, starting and finishing at any time. The University of Gloucestershire administers this process for England, the scheme is not available in Wales. It is available to teachers of a range of subjects and age groups."

³⁹ <http://www.tda.gov.uk/Recruit/thetrainingprocess/typesofcourse/qts.aspx>

This programme may provide a useful model for the development of an award for dance professionals.

- 7.7. The graduate training programme (GTP) is also an interesting model and one that appears to be proving useful to employers and dance graduates wishing to train to teach.⁴⁰

'The graduate teacher programme (GTP) is a programme of on-the-job training allowing graduates to qualify as a teacher while they work. It is targeted at mature people who want to change to a teaching career but need to continue earning while they train.'

In order to take part in a GTP, the applicant can respond to an advertisement, apply direct to a GTP provider who will find a school, or the applicant will need to find a job in a school to support them through the programme. The student will be employed as an unqualified teacher and paid an unqualified or qualified teacher's salary (anywhere from £14,040 depending on responsibilities, experience and location). The TDA may pay the school up to £13,500 to help meet your employment costs as well as a training grant of up to £6,270 depending on the teaching subject and length of programme. There is also a self-funded option available, by which the school will meet the costs of the GTP.

Once on the programme training will be tailored to individual needs and lead to qualified teacher status (QTS). GTP can take from from three months to one school year full time, depending on previous teaching experience.'

- 7.8. In addition, alternative approaches to QTS are currently being explored by AfPE, Sports Leaders, Fitness Industries Association and Sports Coach UK. AfPE are seeking to develop a system of regional hubs to facilitate this process and this has buy in from the National Governing Bodies in sport and interested HE partners. As dance is viewed as being part of the remit of AfPE there is real potential for the dance sector in maximising the opportunities for collaboration with this initiative in relation to the QTS route.

7.9. Higher Education

The CV of the graduate might look good with support and mentoring but we don't have the capacity within our organisation to do it and this means we are potentially losing a whole new generation of potentially talented teachers.

Dance Company Education Officer in Interview

In HE dance programmes, the Palatine research found a differential level of curriculum content covering teaching and learning strategies. Despite the fact that the dance world of work, as outlined in Chapter 3, requires a major supply of teachers and community dance practitioners there are few programmes that focus on developing the skills and competencies associated with this work.

⁴⁰<http://www.tda.gov.uk/Recruit/thetrainingprocess/typesofcourse/employmentbased/gtp.aspx?keywords=graduate+training+programme>

**I came out with dance knowledge but no teaching knowledge.
Dance Practitioner in Focus Group**

Graduates come out with no communication skills, no teaching skills and then hit the market place and sink or swim. We are not training graduates for the reality of work in the profession and the portfolio nature of their likely career.

Director of Dance Agency

- 7.10. There are several postgraduate programmes provided within the HE sector that aim to plug this gap but places are limited and dance professionals may not want to commit to further intensive training after completing their first degree, if teaching work is only a part of their portfolio.

Laban offer a one year full time **Postgraduate Certificate: Dance in Community**. This is also available part time.

Students study compulsory core modules:

"...crucial to the training of community dance artists, are based around issues in community dance practice:

*Contemporary technique
Choreography
Choreological Studies
Community Practice
Dance Teaching and Education*

You will also undertake an independent investigation in an aspect of community dance.

Electives, which you will study together with students from the Dance Studies Programme, offer you the opportunity to explore specialist areas of interest and to develop your knowledge and understanding of what dance can offer.⁴¹

Qualifications and registration offered by the Royal Academy of Dance

The Royal Academy of Dance is a "competent authority" under Directive 2005/36/EC. It confers teacher registration at Registered and Licensed Teacher status as a Royal Chartered Body under Article 3 (2) of the Directive. CDET accreditation therefore is unnecessary.

RAD is an Accredited Provider of Initial Teacher Training able to confer Qualified Teacher Status to graduates who meet the QTS Standards and Requirements. It offers a range of university-validated teacher education and training degrees, diplomas and certificates, and professional awards under its Royal Charter. These qualifications are on or aligned with the Higher Education Qualifications Framework and are subject to higher education quality assurance procedures.

PGCE: Dance Teaching with Qualified Teacher Status (PGCE, QTS)

BA in Dance Education with eligibility for RAD/RTS; RAD/LTS;

BA in Ballet Education with eligibility for RAD/RTS; RAD/LTS;

Diploma of Higher Education: Dance Education with eligibility for RAD/RTS;

Certificate of Higher Education: Dance Education with eligibility for RAD/RTS;

Certificate of Ballet Teaching Studies with eligibility for RAD/RTS

⁴¹ <http://www.laban.org/php/news.php?id=32>

In addition the Royal Academy of Dance is an Awarding Body for Examinations. Its graded and vocational graded examinations have been accredited by QCA. As an Awarding Body in this capacity the RAD is accredited by CDET.

7.11. Dance Agencies Provision

As a result of this perception that graduates require further training to teach, it appears that regional dance agencies are developing programmes that meet the specific needs of the dance professionals in their region. As demonstrated through the audit, this provision is characterised by short courses that are often work based, flexible and geographically accessible.

Examples include:

- Swindon Dance
- East London Dance
- Hampshire Dance
- Cheshire Dance
- Dance Xchange

We have highlighted some of these below and it is noticeable that accreditation is not common across these programmes. From the research, we found that agencies have found accreditation mechanisms onerous and highly bureaucratic and have thus developed programmes independently.

SWINDON DANCE

Stepping Up - Dance Leadership Training

Designed for young people aged 16-25 years, recent dance graduates, freelance artists and community dance leaders wanting to develop their teaching skills, confidence and knowledge of leading dance with young people in a range of settings and styles.

Formal training includes dance leadership training over a 4-day period.

The course runs in September each year and covers community dance (philosophy into practice), safe and effective teaching (practical tips and advice), working creatively with young people and emergency first aid.

Informal training includes work placements arranged with schools + colleges, one-to-one advice sessions, mentoring + observation

The course is not accredited.

EAST LONDON DANCE
Community Dance Practitioner

Community Dance Practitioner is presented as a partnership between NewVic and East London Dance and is delivered at Stratford Circus, East London's centre for the performing arts. As a result of this partnership participants are able to access the services and provision available at both NewVic and Stratford Circus.

The programme is aimed at people working within a community context such as schools, youth clubs, community centres, centres for people with disabilities, homes for the elderly, family service units, well women's clinics, etc. The programme should also appeal to teachers as enablers', coaches, tutors, demonstrators, artists, practitioners and professionals who wish to acquire confidence in working in a dance context.

The Community Dance Practitioner is designed to offer opportunities to gain practical skills-based training in delivering dance in the community, creatively engage with dance, understand dance in relation to community contexts, health, and learning, recognize the importance of good practice in dance leading

The programme is delivered in ten-week blocks each term, over a total of three terms. 30 weeks and is accredited by the Open College Network at Level 3.

HAMPSHIRE DANCE
Community Dance Leaders Course

HD's highly successful Community Dance Leaders course was initially developed and run as a pilot through the Joint Investment Fund for the Arts in the SHIPS region. East London Dance were consulted in the devising of the course content. The course has been delivered again in 2007 with the support of Creative Partnerships - Southampton and Isle of Wight.

The course aims to give an all round understanding of dance in the community and the skills that are required to deliver in this setting. It is full of both relevant and useful information embedded within both practical and theoretical sessions. The course includes units on how to prepare and manage a community project, inspiring creative learning and how to incorporate safe practice, integrated learning, equal opportunities and child protection policies into your work. The whole course will provide a great opportunity to network and learn from other dance leaders, to share good practice and identify what is happening across Hampshire and the South East.

It is targeted at third year dance degree students and recent graduates who have experience in dance but less experience in delivering sessions in the community. This course will also be relevant to those wishing to increase their theoretical knowledge within this field or for those making a transition within the dance world from dancer to community dance practitioner.

It is a 5 day course and is not currently accredited.

- 7.12. We also found several examples of Local Authorities that had developed programmes to meet the needs of freelance practitioners working in their areas. The Birmingham Flying Start programme and the Dudley Traineeships that also include attendance on an Open College accredited community dance course were mentioned a lot during the research as highly effective models.

**Dudley Performing Arts
Community Dance Practitioners Course**

The course equips leaders and teachers with essential knowledge and skills to lead dance in the community.

Areas covered anatomy, warm up and cool down, teaching different age groups, planning around themes and looking into styles and technique.

Participants work both in community settings and schools. There is a lot of practical work involved in the course supported by a series of classes.

Accredited by Open College Network at Level 3

**Birmingham City Council
Flying Start**

The course covers everything needed to know about workshop delivery and professional development as a freelancer.... lesson plans, budgeting, health and safety, child protection, disability awareness, working with people with challenging behaviour, different teaching and learning styles, differentiation, funding sources, monitoring and evaluation, documentation, professionalism, vision and mission statements, personal development plans, SWOTs, marketing and promotion, networking, what to charge, contracts etc. Each artist also does 15 days work placements with an arts organisation working with a mentor artist on workshop delivery in schools and in the community.

The course is free for participants living in Birmingham or Solihull. It runs on a part-time basis and generally lasts about 5 months.

There are three units to complete in Planning and Preparing Arts Based Learning Programmes, Delivering Arts Based Learning Programmes and Developing Professional Practice in the Arts and Cultural Industries.

Not accredited and no longer continuing due to funding.

7.13. We also found during the research that many dance agencies operate common processes for the selection of artists to teach as part of their programmes.

- They observe the artists teach and make decisions on the basis of this
- They offer feedback and support to those with potential and seek to provide CPD opportunities for those that need it.

In some cases, there is a growing formalisation of what they are looking for when observing teaching and this is a clear indication that within the sector there is a firm grasp of what constitutes a good teacher.

This has been taken to a more structured level by Irie! Dance Theatre who have developed a system of internal training and development for freelance artists that work with the company that actually differentiates between three different levels of experience and skill and remunerates artists accordingly. Artists shadow an existing tutor and are assessed working with a group and offered feedback and further support to develop skills. The levels are

- Level 1: Shadow
- Level 2: Can teach alone
- Level 3: Advanced Practitioner

IRIE! has a long standing partnership with City and Islington College and would like to secure accreditation for this work.

- 7.14. We also found many examples of apprenticeship programmes and mentoring schemes that appear to be developing local workforce solutions in a particular geographical area.

Rubicon

Apprenticeship Scheme

Rubicon take 2-3 people onto the scheme each year. Since 1995 they have trained 25 apprentices. The age range is very different on this course. It is typically community workers, social workers, youth workers, who have an interest in dance that attend. Their dance experience is from little to degree level.

There is a heavy focus on class management. They will be given opportunity to shadow professionals from doctors to head teachers to learn from their experience. They are also taught dance. They have 25 teaching sessions a week. During the year they will lead on 280 sessions and shadow 650 sessions.

There is no formal assessment although each participant has 2 hours of one on one time with the course leader. Sometimes students will take longer than one year and if necessary they will go for longer, until they reach a high standard.

The programme is not accredited.

- 7.15. There are also indications that the sector is seeking to develop the skills of its trainers. For example, Cheshire Dance Workshop has run an annual professional development programme for teaching dance, entitled **bloom**, for 6 years.

Cheshire Dance is committed to training and retaining creative teaching talent in the UK dance sector. A culture of learning is now so embedded in the organisation's wider teaching programme that all opportunities for learning and sharing are exploited to the full. In this time the company has trained more than 500 dance artists and other professionals working in a community contexts including teachers, youth, care, health and voluntary workers. A key strand of **bloom** to date, based on a strong call from practitioners within the sector, has been on the creative and artistic development of teaching practice. Opportunities for learning range from apprenticeships and fellowships, from accredited to non-accredited pathways (Cheshire Dance is an Approved OCN Training Centre), from loosely focused outcomes surrounding creativity in teaching to outcomes tightly focused on our duty of care to groups, from on-the-job to off-the-job training, from information and news distribution to individual one-on-one surgeries, from immediate problem-solving to long term career progression. Recently Cheshire Dance led a **creative leadership research project**, inviting 5 of the most experienced community dance practitioners in the country to come together to explore and identify what makes a creative leader in dance in the 21st Century. This research will continue to influence both the content of the **bloom** programme itself as well as Cheshire Dance's entire teaching programme.

The programme includes a huge range of delivery models including train the trainers; 'fresh' a 6 day residential non-accredited retreat in rural Cheshire focusing artistic, creative and personal reflection; an accredited (OCN) dance leaders in the community course; confidence' a school sport partnership project involving all primary & special school teachers across a district in non-accredited INSET training and whole school teaching observation; apprenticeships; and duty of care training days.

7.16. What is therefore apparent is that, in contrast to the private sector where there is clear regulation of provision, in the informal sector dance agencies are developing training in response to identified needs at a local level. This provision is valued by practitioners and appears to meet local needs but it is not usually accredited and therefore largely unregulated. The reasons cited for not having obtained accreditation are twofold:

- Agencies have found it difficult to find awarding bodies
- There is a perception that accreditation is overly bureaucratic and resource intensive and therefore not viable for overstretched organisations.

However, of the organisations cited above, **all indicated a wish to have accreditation for their programmes.**

8. MODELS FROM OTHER SECTORS

- 8.1 A key area of the research was to explore models from other sectors in order to ascertain whether there were models from which we could learn. We identified a wide range of provision that allowed us to develop some comparative information and perhaps more importantly, to highlight potential areas for future collaboration.
- 8.2 One thing that was apparent from this work was that, within different sectors, training and accreditation were closely linked to regulation. For example, within sport the National Governing Bodies play a key role in regulating coaching provision and in the Training and Development sector the Chartered Institute acts as an industry regulator. Regulation provides a transparent system of recognition and quality assurance that supports employers, recipients of the service as well as practitioners.
- 8.3. As we have seen in Chapter 7, the private dance sector is already regulating itself through the dance awarding bodies and through CDET. The sector as a whole has taken significant steps towards regulations in recent years and it continues to do so:

“Over the last decade, the dance sector, in both the private and the public sector, has organised itself to take significant steps forward to self-regulate the quality and safety of its teaching practice.”⁴²

However, as we have seen dance teaching in the informal sector remains largely unregulated. If we are to move forward there is an argument that **the informal sector should seek to develop greater regulation of practitioners teaching young people.**

- 8.4. Drawing on information from other sectors we identified examples of many different types of regulation that we felt may be of interest to the DTAP research and these can be summarised in the table below.

Different types of regulation emerged from the research:

Self Regulation:

By the Individual and by the Training Provider

External Regulation:

By the Awarding body or Professional Body

The dance examples were outlined in Chapter 7 and we will examine some of the other examples in this section of the report.

⁴² Briefing Paper for Meg Hillier MP: Dance UK – 2007: See Appendix x

	Type of Regulation	Dance Examples	Other Examples
Code of Practice	Individual - Self regulating	<ul style="list-style-type: none"> o CDET 	<ul style="list-style-type: none"> o Music Leader o REPS-
Quality Marks	Professional Body - External regulation	<ul style="list-style-type: none"> o CDET 	<ul style="list-style-type: none"> o SVUK o AfPE PDB kite marking processes for providers
Registration	Professional Body - External regulation	<ul style="list-style-type: none"> o CDET o Professional Organisations – BBO, RAD, ISTD, BTDA, Cecchetti Society 	<ul style="list-style-type: none"> o REPS o Lifelong Learning UK – Professional Recognition o Licentiates (Trinity College)
QTS/ QLTS	Awarding Body - External regulation	<ul style="list-style-type: none"> • PGCE Secondary Dance (University of Exeter, De Montfort, Brighton and RAD) 	<ul style="list-style-type: none"> • QTS • QLTS
Accredited Awards	Awarding Body - External regulation	<ul style="list-style-type: none"> o Level 3 Community Dance Practitioner Award – Open College Network o Dance Leadership 	<ul style="list-style-type: none"> o Arts Awards (Trinity College) o Advanced Skills Creatives (LJMU/ Creative Partnerships Merseyside)
Non Accredited Awards	Provider – self regulating	<ul style="list-style-type: none"> o Rubicon Apprenticeships o Swindon Dance – Stepping Up programme o Making Links – NDTA/ YDE 	<ul style="list-style-type: none"> o Birmingham City Council – Fresh Start programme

Table Fourteen: Types of Regulation

8.5. UK Coaching Framework

With the advent of the 2012 Olympics, we are at an important time for UK sport.

“Coaching will play a key role in the period ahead, providing exciting and rewarding pathways for many young people and adults in sport, as well as the extra edge that will help our athletes get to the top of the world. **Sports coach UK** is committed to working with governing bodies and all other agencies to ensure that the necessary coaching infrastructure is in place to make this happen at all levels of our system.”⁴³

The UK Coaching Framework is the mechanism through which this infrastructure is to be developed. It aims to:

- clearly map out the key goals, structures, resources and outcomes for the UK Coaching Framework over three main phases: 2006-2008 (three years from now), 2009-2012 (seven years from now) and 2013-2016 (11 years from now)
- identify and agree the specific role to be played by **sports coach UK** as the government-designated support/technical agency for coaching
- identify and agree the optimal working arrangements between **sports coach UK** and key partners in government and governing bodies
- identify and agree the processes and procedures required in order for **sports coach UK** to provide relevant, cutting-edge services, products and systems that support the coaching process at all levels.

⁴³ <http://www.sportcoachuk.org/The+UK+Coaching+Framework/History+of+the+UK+Coaching+Framework.htm>

30 National Governing Bodies (NGBs) are involved in the development of the framework that is premised on determining equivalencies across all available awards. Currently the NGBs all have their own coaching qualifications. Mapping awards against a structure that ranges from Level 1 – 5, with a level 3 award meaning that the coach is able to operate independently will create a transparent framework across the sector.

When I take on a level 2 netball coach, I know what I am getting. I know they can work alone and will be experienced and skilled enough to deliver. Why can't dance have the equivalent?

SSCO in Email submission

This transparency is what employers consulted during the research stated that they required.

In a similar way, the comprehensive nature of the framework is something that many people cited as a good model. The key components of CPD, a qualifications framework that operates across the different sports NGBs and awards and a programme of coach development seem to offer important models for the DTAP work. The UK Coaching Framework was initiated by government and is attracting significant government investment as a result.

8.6. Register of Exercise Professionals (REPs)

The **Register of Exercise Professionals (REPs)**⁴⁴ is a system of self-regulation for all instructors, coaches, trainers and teachers involved in the exercise and fitness industry. It was set up to help safeguard and to promote the health and interests of people who are using the services of exercise and fitness instructors, teachers and trainers. Registration is available for all fitness professionals who work as, or who are involved in gym instruction, group exercise classes, circuits, keep fit, personal training, yoga, aqua, advanced instruction techniques, or working with special populations and exercise referral and physical activity programmes.

The REPs Mission Statement is:

"To ensure that all exercise professionals are suitably knowledgeable and qualified to help safeguard and to promote the health and interests of the people who use their services."

The REPs Mission Statement is achieved by:

- Raising the standards, qualifications and skills of exercise professionals throughout the UK
- Embracing all disciplines including gym instruction, group exercise, circuits, keep fit, personal training, yoga, pilates, aqua, advanced instruction techniques, working with special population groups, exercise referral patients and people involved in physical activity programmes

⁴⁴ <http://www.exerciseregister.org/>

- Establishing that registration is a pre-requisite for working in these areas
- Monitoring the performance of all exercise professionals to ensure that all members of the Register of Exercise Professionals have the skills, knowledge, experience and competencies to fulfil their role including a commitment to personal achievement through continued professional development
- Members of the Register of Exercise Professionals working to a strict Code of Ethical Practice
- Ensuring that all members of the Register are adequately insured

The Register works to represent and serve the professional interests and status of its members. The REPs creates a framework within which individual instructors can achieve the highest standards of professionalism, linked to best practice in the exercise and fitness industry. Registration is achieved and maintained through the gaining of qualifications and training which are nationally recognised and which are linked to the National Occupational Standards for exercise and fitness. The Register uses a process of self-regulation that recognises industry-based qualifications, practical competency, and requires exercise professionals to work within a Code of Ethical Practice. Members of the Register are given a card and registration certificate to prove their qualification and membership.

The criteria and structure of the Register has been designed within the context of the National Qualifications Framework and the UK National Occupational Standards. Registration allows transferability throughout the UK, across Europe and around the world.

It came about as a way to independently demonstrate that fitness professionals are competent and qualified to do their job. Registration signifies that an exercise and fitness professional has met certain standards of good practice. The REPs therefore performs the same function for exercise instructors as professional registers do for other health professional groups. This quality assurance framework published by the Department of Health (NOAF) recommends registration as a pre-requisite for exercise professionals working in referral programmes:

“The Register is a central feature of the professionalism of the industry that is essential to giving customers, users, the public and partners in the medical professions, the necessary level of confidence in the quality of services provided by fitness professionals. ”

The REPs therefore encourages a properly qualified base of exercise professionals who:

- have gained recognised and approved qualifications.
- can demonstrate competence in their working environment.
- are committed to Continuing Professional Development (CPD).
- have appropriate public liability insurance for the level at which they are working.
- demonstrate commitment to the industry Code of Ethical Practice.

This is a similar model to many other professional bodies. **It builds on experience and practical competencies and combines regulation with a transparent quality control system for employers.**

There are therefore some key lessons to be drawn for dance from the REPs and the model is one that the sector may wish to explore further:

- The REPs was developed collaboratively across an extremely diverse sector. Like dance there were many pre existing professional bodies and awarding bodies within the exercise sector, but the REPs was formed as a collaborative venture.
- It links closely to the NQF and takes existing qualifications and awards as a basis for establishing equivalencies.
- It enshrines professional standards in its membership systems and ensures that members adhere to a code of practice, commit to ongoing CPD, have appropriate insurance and perhaps most importantly are properly qualified for the work.

8.7. Music Leader

Sound Sense and Music Leader recently launched The Code of Practice for Music Practitioners⁴⁵

As in dance, the need for the Code of Practice reflected the fact that more and more contractors of music practitioners want evidence that **those they are interested in hiring (regardless of experience) are equipped with the wider knowledge and skills to deliver a professional service.**

“This Code helps to provide that evidence. Some non-music employers – such as youth offending teams or nurseries – may not know what to expect from the music practitioners they hire. This Code helps them to understand. “

The Code of Practice for music leaders has been created by and for the profession, through two main representative bodies although, the intention is that its reach will be far wider. It sets out the six key professional practice principles that all music practitioners should abide by in order to deliver safe, responsible and quality work to those who hire their services. It's therefore relevant to all kinds of people, but in particular, community musicians (those who help people of all ages make music in their communities) and MusicLeaders (anyone involved in leading music activities with young people).”

The stated purpose of the code is that it allows practitioners to assure a contractor that they are committed to enabling high quality musical experiences, because this Code shows them the way the practitioner operates. Like dancers, much of the work which music practitioners undertake depends on partnerships and the Code recognises this. In order to fulfill many of its statements the practitioner will need the cooperation of those they work with and for. The Code therefore works in a two directional way, with rights and responsibilities on both sides of the partnership. It can also be used as a basis for CPD assisting the practitioner to identify needs and gaps in their skills base.

The Code works very simply. Practitioners log on to the web site, look through the six practice principles and read through all the details. If the practitioner knows they've got a point covered, they can click its tick box. Once they're happy with the Code, they agree to it, and work with it. It is therefore self regulating. The responsibility for

⁴⁵ <http://www.musicleader.net/content.asp?CategoryID=1227>

abiding by the code rests with the practitioner. The distinction between quality assurance and commitment to quality is drawn:

"This isn't an assurance of your quality – it's an assurance of your commitment to quality. Neither MusicLeader, nor Sound Sense, nor anyone else can be held responsible for your ability to abide by the Code of Practice. If you don't live up to the code, it'll simply reflect badly on you; if you do live up to it, it'll not only reflect well on you, but you'll also help music leaders in general to get better recognition for the quality of their work."

MusicLeader is also developing a new quality standard for music leaders. This is a way of assuring purchasers or employers that those who carry the standard have fulfilled the basic criteria for operating in a professional manner and delivering good quality music activities for young people.

8.8. Childrens Workforce Development Council

The Children's Workforce Development Council is working with its partners in the Children's Workforce Network to develop an Integrated Qualifications Framework (IQF).⁴⁶ ACE and Creative Cultural Skills are partners to this network and it is likely that over the coming years the IQF will impact on the cultural sector.

The aim is to establish more comparative qualifications and to enable practitioners to move more freely between roles within the sector. Whilst, this is currently closely linked to the Early Years and Social Care reform that is currently underway, the implications for the wider children's workforce are potentially massive.

In this context it is important that any accreditation developed for the dance sector should take the evolving IQF into account and examine the relevance or otherwise of the some of the core units and competencies currently being developed.

8.9. Lifelong Learning UK: Professional Recognition

In the context of the changes in the regulation of teaching in the FE sector outlined in Chapter 5, LLUK has piloted a process called Professional Recognition. This enables competent and experienced teachers in, or joining the sector, for whom an initial teacher training qualification would be inappropriate to be recognised as a qualified member of the workforce.

The General Professional Recognition (Learning and Skills) scheme is being set up in acknowledgement of the fact that many practitioners may be in a position to demonstrate that their skills, experience and subject specialist knowledge are at a level with those practitioners who hold qualifications meeting the new requirements

A Professional Recognition – Learning and Skills (PRLS) scheme was run specifically for experienced but unqualified teachers of ESOL, Literacy and Numeracy in England and closed earlier this year. Successful applicants have been placed on a Recognition register. A replacement scheme is being developed as part of a new General Professional Recognition (Learning and Skills) scheme for England. It is being developed in line with the new requirements for SfL subject specialists and will be available from September 2007.

The new scheme will be open to:

⁴⁶ For more information: <http://www.cwdcouncil.org.uk/projects/integratedqualificationsframework.htm>

- new entrants to the learning and skills sector (and from 2009, new to post unlicensed candidates) as one route to gaining licensed status
- those part way to achieving the qualification for their role when the changes to the regulations occurred
- existing members of the workforce as a means for voluntarily seeking licensed status.

Characteristics of successful applicants to the earlier PRLS scheme included:

- appropriate subject knowledge, understanding and skills/occupational expertise
- demonstration of competence in the teaching of their area of learning
- sufficiency and currency of practice
- experience in a relevant context

Being placed on the Recognition register means that practitioners are eligible to go on to apply for the status of either Qualified Teacher Learning and Skills (QTLS) or Associate Teacher Learning and Skills (ATLS). These are the new licenses to practise and will be conferred by the Institute for Learning.

In this context, it is important to note that LLUK state that **recognition through this scheme is not the equivalent of a qualification:**

“It is a term that is understood by the DIUS and employers as indicating that a teacher has the same level of subject specialist knowledge and teaching skills as a colleague with qualifications, and as such they have the same rights to qualified status. Recognition will **not** signal an automatic right to QTLS.”

8.10. Association for Physical Education (AfPE)

The **Association for Physical Education (afPE)** is committed to being the UK representative organisation for people and agencies delivering or supporting the delivery of physical education in schools and in the wider community. This includes dance.

The purpose of AfPE is to promote and maintain high standards and safe practice in all aspects and at all levels of physical education, influencing developments in physical education at national and local levels.

“We provide quality assured services and resources, and valuable professional support for members and the teaching profession through a range of high quality CPD opportunities, regular updates, advice, insurance cover and dedicated helplines for health & safety and legal advice.”

AfPE has a **Professional Development Board for Physical Education (PDB)** The Professional Development Board (PDB) for Physical Education was established in 2000. Its goal was to ensure quality in the Continuing Professional Development (CPD) of all practitioners in Physical Education and School Sport (PESS). This was both for the benefit of young people and to raise standards in PESS.

The PDB contributes to the National Continuing Professional Development strategy for PESS through the development of high-quality learning, teaching and coaching. Through formal quality assurance the PDB will:

- Ensure that any development activities offered are of a consistently high standard;
- Ensure that those offering and leading development activities are acknowledged by the Board as appropriate providers;
- Promote the provision of a wide range and variety of appropriate CPD opportunities.

The PDB processes applications from providers for quality marking. The process is one of self-review, which is rigorous, but flexible and is designed to meet unique circumstances. The process is ongoing. The initial submission aims to establish that the provider offers high quality CPD and following this there is an annual review that will provide evidence that quality is not only being maintained but is continuously improving.

AfPE also runs PE ITTE, Physical Education Initial Teacher Training and Education, a web resources for those requiring advice and training opportunities in relation to ITT.

In addition, AfPE has worked in partnership with NDTA to develop training provision for PE Specialist teachers in dance.

8.11. Chartered Institute of Personnel and Development (CIPD)

There are many examples of professional bodies outside of the arts sector that provide regulation and development for its members. The Chartered Institute of Personnel and Development (CIPD)⁴⁷ is the professional body for those involved in the management and development of people. It has 127,000 individual members. Once again, it provides an interesting model for the dance sector.

CIPD **qualifications** are nationally recognised and are a requirement for many personnel and development roles. They have been designed to help individuals develop the skills and knowledge needed to advance professional careers. Most CIPD qualifications lead to a recognised grade of membership.

Membership is widely acknowledged to enhance career development and job prospects. It's recognised as a benchmark and is widely accepted by employers as a requirement of practice. It also allows members to use a CIPD designation after their name and this ensures transparent and easily recognisable kitemarking of the practice.

The CIPD's **Professional Standards** cover both generalist and specialist functions of people management and development. They define what a professional should be able to do, or should be able to understand, explain and critically evaluate if he or she is to operate at a support level, at a practitioner level, or at the level of an advanced practitioner. The 10 core **competencies** are embedded within these standards.

- Personal drive and effectiveness
- People management and leadership
- Business understanding
- Professional and ethical behaviour
- Added value result achievement
- Continuing learning
- Analytical, creative and intuitive thinking
- Customer Focus
- Strategic Thinking
- Communication, persuasion and interpersonal skills

⁴⁷ <http://www.cipd.co.uk>

CIPD also has a **code of professional conduct**:

“Every CIPD member irrespective of grade of membership should be concerned with the maintenance of good practice within the profession. All members must commit themselves to adhere to this code of professional conduct which sets out the standards of professional behaviour.”

This integrated model of regulation, membership and accreditation seems to provide a useful model for dance.

8.12. Arts Awards

The Arts Award⁴⁸ supports young people to develop as artists and arts leaders and leads to national qualifications at levels 1, 2 and 3. The Arts Award is a national qualification which recognises how young people aged 11-25 develop as artists and arts leaders

The award is a personal learning programme that develops and assesses both arts-related skills (arts knowledge and understanding) and transferable skills (creativity, communication, planning and review, teamwork and leadership)

The award is a QCA qualification and sits on the National Qualifications Framework at levels 1, 2 and 3. Trinity London is the Awarding Body for the Arts Awards.

The award is assessed through a portfolio of evidence created by the young person, evidence can be presented in ANY format

Advisers are key to the success of the award, as they act as catalysts, mentors and internal assessors for young people. Most advisers are already working with young people – as artists, arts teachers, youth arts facilitators or youth workers. Being an Arts Award adviser offers a useful framework for arts activities and projects with young people, as well as providing motivation and recognition for young people's achievements. Training courses are run throughout the country. One-day public training courses to run either the Bronze/Silver or Gold award are offered. If you are a Bronze/Silver adviser you can do a Gold top-up (half-day) training course. The courses cost £100 and £70 respectively. To promote good practice evidence of enhanced CRB status and experience/ qualifications is asked for before adviser status is issued. The training covers how to deliver and assess the award and involves presentation, case studies, assessment tasks and discussion. Each trainee must successfully complete the training course before becoming an official adviser. Organisations with a trained adviser can register as an Arts Award centre (at no cost) and start running the award with young people.

The adviser is the primary assessor of young people's work and their assessments are moderated by an external moderator who visits the centre.

The model is an interesting one for dance in that it appears to offer a potential model for a work based means of assessing skills and competencies. The operating model is also simple and reliant on a network of organisations and individuals at a local level. National accreditation offers credibility.

⁴⁸ <http://www.artsaward.org.uk>

8.13. Arts Mark

Although not immediately relevant to the DTAP concerns, it is worth mentioning Artsmark, a national award scheme managed by ACE that recognises schools with a high level of provision in the arts. The award scheme is open to all schools in England - primary, secondary, special schools and pupil referral units, both maintained and independent. By gaining an Artsmark, a school shows its commitment to the wider development of young people and teachers and to raising the profile of the arts in the school and local community. Artsmark awards are valid for three years.

Artsmark provides a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music. The application form for Artsmark also acts as an auditing tool, through which schools may gain an overall picture of their arts education provision.

The concern here is that both **the Arts Awards and the Arts Mark initiatives began as ACE initiatives. They cover two key players in the learning equation, the young person and the school. However, no award for practitioners has been developed to complete the triangulation.** There has been some discussion of a skills passport for practitioners but progress on this is ongoing.

- 8.14. This demonstrates that there are **a wide range of models and developments across a range of sectors that may provide potential partnerships for moving the DTAP work forward. There is a clear need to maximise limited resources and ensure that the dance sector does not attempt to reinvent the wheel.**

9. THE GAPS IN CURRENT PROVISION

- 9.1. The audit and the linked consultation allowed us to explore the gaps in provision. We were asking the following questions throughout:

What are the gaps in current training and accreditation provision for practitioners teaching dance to young people?

- What are the key competencies being sought by employers and how do practitioners demonstrate that they have them?
- What are the training needs?
- What is missing?
- What are the gaps for practitioners?
- What are the gaps from the perspective of employers?

- 9.2. The research identified gaps in both provision and in content:

Gaps in Provision:

- There is limited accredited training provision for dance professionals working with young people in the informal sector.
- There is no mechanism for practitioners to demonstrate that they have the experience and skills being sought by employers even if the individual practitioner believes that they have them.
- This creates a gap for employers in relation to quality assurance
- The research highlighted an inconsistent spread of provision across the UK and a mismatch of provision to market needs within regions.
- There are also some important gaps in relation to specific sub groups. For example, there are a significant number of young people who are developing skills as leaders within peer/ community settings but there is currently no formal accredited award for them other than the Arts Award or the Sports Leader UK award in Leading Dance. There are also some important issues that are specific to street dance as many practitioners are emerging in this field without any formal accreditation of their dance skills.

Gaps in content:

- Where training provision exists, it is often not deemed by employers to be providing training in the skills required to teach in the informal sector.
- Some existing training provision is therefore not deemed to be 'fit for purpose' by professionals. During the course of the research, it was often stated that opportunities that were offered were not appropriate to practitioners. For example, there seemed to be considerable resistance to training that related to 'coaching dance'. Practitioners seem to want opportunities that are relevant to their work, led by providers that understand this work and tailored to the specific needs of dance as a creative art form.
- The research highlighted the gaps in HE dance course content and provision. Courses are highly differentiated and whilst some may incorporate modules on teaching and facilitation, many do not. There was evidence that graduates do not feel well equipped to work within the informal sector upon graduation and that employers do not believe them to be so.
- The research allowed the identification of a preliminary list of skills and knowledge required to teach within the informal sector.

- 9.3. Dance professionals have different levels of engagement with teaching. In some cases dance practitioners do not engage with teaching at all and at the other extreme there are those who simply wish to teach.

For those that wish to teach there are opportunities to gain QTS/ QLTS and engage in full time teaching within a formal setting such as the Graduate Training Programme.

The major gaps appear to lie with the differing level of synthesis of the dance practitioner wishing to pursue a portfolio career – what could be called the ‘hybrid’ professional. It is here that the DTAP project must seek to find solutions.

Within this spectrum, the age range of dance practitioners vary dramatically, along with their qualifications base. This creates even greater complexity as any solution must meet the needs of highly experienced practitioners who need to prove they are able to deliver the work and at the other end of the spectrum young practitioners that need to develop skills in supported environments.

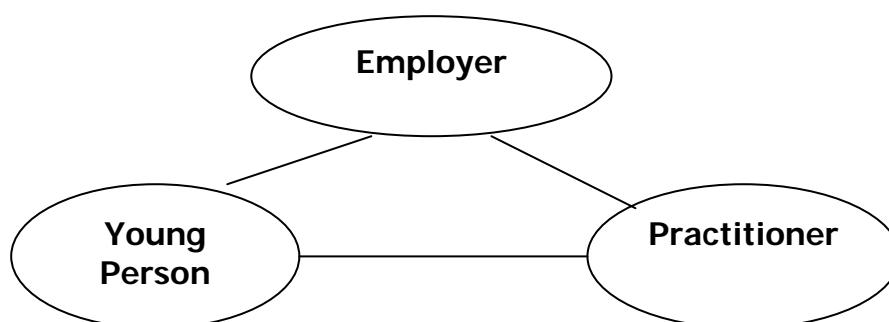
What was apparent from the research was that **there is a need to determine different pathways towards recognising potential and capacity. For experienced and skilled dance professionals we need to find a means of creating recognition for their skills. For the less experienced there is a need for training and development.**

Furthermore, there was considerable evidence in the research of different needs in different areas of the sector. In the field of urban dance for example, there are many young people emerging as teachers. It is unlikely that many of these will go on to HE for formal study. Similarly, in the youth dance sector there is considerable evidence of a growth in peer led provision with young people choosing to set up their own youth groups and developing as leaders and teachers within this context. Peer educator programmes are growing through Youth Services provision and youth leadership appears to be a growing area of development.

We are therefore not simply talking about dance graduates and cannot assume a level of educational attainment, an academic bias or a particular age range.

- 9.4. There are three key perspectives to take into account when considering what is needed:

- Employer
- Young Person
- Practitioner



A proposed model must take the needs of all three perspectives into account.

9.5. Employer

There are many different categories of employer in the informal sector:

- Youth Dance
- Criminal Justice System
- Healthcare settings
- Disability settings
- Community settings
- Dance Agencies
- Dance Companies
- Local Authority arts development teams
- Schools

Their need will vary in the detail. However, there appear to be many common threads. Employers need the following from a training and accreditation model for dance:

- A transparent and easily understood qualifications and accreditation framework
- To be secure in the knowledge that they are engaging 'fit for purpose' interventions - specialist skills input which is appropriate to context
- To be secure that they are engaging dance practitioners capable of assessing this in themselves
- A workforce that is qualified and experienced to deliver enhanced and extended curricula
- A workforce that is qualified and experienced to deliver high quality learning
- Quality Assurance
- A database/ register to search for suitably qualified and experienced practitioners

9.6. Practitioner

From the research we identified a similarly wide range of needs from practitioners. As noted above, often these needs differed according to age and experience.

In general we found that older more experienced practitioners seemed to be seeking validation and further progression, feedback and greater respect and acknowledgment of what they already know. Whereas, younger practitioners were more likely to need confidence and skills building, opportunities to gain more experience and thus become better at what they do.

It was therefore evident from the research that it will be important to differentiate between **experience and competencies**. Practitioners will vary greatly in their levels of experience. Experience must form the basis of assessment and evidence gathering must incorporate curriculum vitae, portfolio of work undertaken and references as well as the observation of practical teaching sessions.

This means that a range of awards would need to be developed at a number of different levels in order to create progression. There are models to be drawn from elsewhere in defining this, particularly those applied to coaching.

The most commonly recurring needs were as follows:

- 'Developing my own practice to be the best it can be'
- Reflection and self appraisal of practice
- Recognition of skills and experience: "Status is often only given to performance within the dance world as this is perceived as the pinnacle. I would like to see something that truly recognised and valued the other skills we have."
- Validation and respect
- Access to training at many different levels dependent on existing level of experience and skills
- Replenishment: "As the landscapes within which we work are changing so rapidly, I need replenishment and refreshment. I need to be kept abreast of new developments in key areas of policy, regulation etc"
- Formalisation and regulation
- Feedback
- A process that is not too onerous as teaching is often only a part of what they do.
- Portability and progression that ensures learning continues throughout career

It was also interesting to note that quality control is a key issue for practitioners as well as employers. Many expressed a wish to see something put in place that would ensure that 'bad practice' was weeded out within the sector as this was perceived as being damaging to the whole ecology.

I would love someone to come and see me teach, assess me and provide me with feedback.

I would love to do this. After all these years to be able to say I have this qualification and I can prove I can teach would be fantastic!

Dance Practitioners in Focus Groups

9.7. Young Person

Young people have more straightforward needs regardless of the context within which the dance experience is occurring. They need to, and have a right to have:

- The highest possible standards of dance teaching
- Safe dance experiences that ensure they are free from risk of injury
- Motivation and inspiration
- Role models

Young people should be given the very best and we need to start encouraging the people who are providing dance for them to ensure that they get it.

Dance Practitioner in Focus Group

9.8. In addition, parents need to be assured that their child is in the best possible hands and it is interesting to note that DCMS working closely with key organisations like the

NSPCC, helped establish the Child Protection in Sport Unit (CPSU)⁴⁹ in 2001 to improve child protection in sport.

The unit has already worked to:

- Put in place child protection policies in all funded sports in England
- Ensure that qualified coaches working with children in all sports National Governing Bodies have Criminal Records Bureau (CRB) checks
- Helped to institute CRB checks for all officials and coaches working with children
- Guide all organisations, in the private and public sectors, who provide activities for children

The CPSU helps sports and other organisations to:

- Recognise their responsibility to protect children and young people left in their care
- Develop strategies and standards to protect children and young people
- Identify and respond to adults who are a threat to children and young people
- Develop child protection knowledge and skills among all staff and volunteers

This means that everyone, especially parents, can check that any sports club they come into contact with is safeguarding the welfare and well-being of children and young people. The CPSU website provides a list of questions that parents can ask to ensure that the club is fit for children. In conjunction with DCSF, DCMS has also produced a guidance leaflet for parents and carers which provides advice to help them ask the right questions about important child protection measures that sports providers should have in place, *Helping keep your child safe in sport*. It is arguable that there is a need for the equivalent in dance

- 9.9. The research began to explore the actual nature of the skills required. Generic skills in teaching and learning lie at the core of the needs.

Broadly speaking, this needs to address:

- Planning
- Motivating
- Managing
- Delivering
- Evaluating

The research highlighted that, from the professionals' perspective, competency in specific dance techniques and styles must lie outwith any accreditation as aesthetic specificity would render it irrelevant to many practitioners and could potentially be too prescriptive. It was suggested that technical competence could be a matter for self reflection and the award could address this as part of the evidence.

The research suggested that if any awards are to be effective they would need to assess these skills on the basis of experience and evidence. This would allow for dance practitioners with considerable experience and skill to be assessed without the need for further training. But, at the other end of the spectrum it would provide a younger less experienced practitioner with a guide to what needs to be learnt and therefore what training would be required.

⁴⁹ <http://www.thecpsu.org.uk>

In addition to the demonstration of skills and competencies, a recurring theme during the research was that an award would also have to include the need for the candidate to demonstrate a required number of teaching practice hours and that assessment would have to be based on both a portfolio of evidence as well as practical teaching observation.

On the basis of the research carried out it is possible to define an emerging list of themes that encompass many of the skills and competencies that would need to be covered.

PLANNING AND DELIVERY of LEARNING

- Running a base line – assess starting points of groups
- Research
- Progression – developing and sustaining the work over a period of time
- Planning and preparation
- Assessment
- Learning styles
- Teaching styles and approaches
- Evaluation and Monitoring
- Knowledge of the national curriculum

MANAGING LEARNING

- Classroom Management
- Negotiation
- Communication Skills
- Motivation
- Presentation skills
- Working with different groups and adapting leadership approaches
- Flexibility
- Managing conflict
- Controlling Groups

LEGAL/ COMPLIANCE

- DDA
- Equal Opportunities
- CRB
- Child Protection
- Insurance
- Health and Safety

SAFE PRACTICE

- Risk assessment
- Studio Environment
- First Aid
- Injury Protection and Management
- Applied anatomy
- Growth
- Principles of recovery, overwork and fatigue
- Nutrition and hydration

PROFESSIONAL CONDUCT

- Self Management
- Management of Projects
- Reliability
- Self reflection
- Partnership working

- Objective setting
- Self Evaluation

APPLIED DANCE SKILLS

- Understanding own capacity as an artist
- Assessment of levels of own technical competence in relevant dance techniques and styles
- Pitching skills to appropriate contexts
- Creative development
- Selecting appropriate material
- Choreography
- Drawing out and Shaping material from participants
- Rehearsal skills
- Adjustment of content to context

This list may provide **a starting point for further development of competencies and possible awards content. It represents a 'basket' of skills and competencies that are recognised by those consulted as essential to good teaching.**

- 9.10. There is a need to further develop this. Creative Cultural Skills are currently working to develop National Occupational Standards (NOS) for the sector as a whole. However, Levels 2 and 3 are the initial focus because of Leitch, the Creative Apprenticeships and the massive proliferation of qualifications within our sectors at these levels. CCS recognize that there is some tension here, given the importance of Higher Level Skills but at present this is not their priority. This is of some concern as, without clarity on the higher level skills required of the practitioners who will be called upon to deliver initiatives at levels 2 and 3, we are in danger of **failing to develop the workforce we require**. It is therefore critical that the dance sector works with CCS over the implementation phase of the DTAP project and that NOS for the sector are developed at the higher level as a matter of some urgency.
- 9.11. A further recurring issue during the research was the issue of assessment for awards. Assessment would need to be carried out on an individual basis and would need to be affordable. The Arts Award model provides a template for a possible approach.

A driving licence is granted after an examination by an experienced examiner. This model was one that was welcomed by those consulted. During the course of the research it became apparent that there was a significant number of advanced teachers in the field, experienced professionals who would be excellent role models and training them as assessors would seem to be a logical first step. This could be done in a way that ensures regional spread and creates regional hubs of good practice around which training provision and work experience could be clustered.

A group of formally trained assessors around the country who are actively working in the informal sector also affords the opportunity of them leading projects where a 'student' could be assessed and accredited. In other words projects would become methods of delivery for informal training.

Such an approach would create a kind of pyramidal structure for provision, would have the benefit of developing capacity within the sector and would create role models. It would also have the benefit of engaging employers in the process and this will be critical.

10. THE BARRIERS

10.1 During the course of the research we probed the barriers that have prevented something being developed to date and those that would now need to be overcome in order to develop a more effective approach to training and accreditation. We asked the question:

What are the barriers to the provision of such training and accreditation?

- How can we make sure training is accessible to practitioners? Physical/geographical and cost issues? What do they need? What would enable practitioners to participate?
- What are the barriers to a nationally recognised system?
- Why isn't there already a system in place?

10.2. It would appear that the fact that we have no overarching systems in place is due to at least four key factors. These factors act as barriers to the development of a national system and would need to be addressed if we are to proceed to develop one.

- Leadership within the sector
- Diversity of Sector
- Resources
- Perception of responsibility for CPD and the need for it

10.3. Leadership within the sector

Unlike the sports sector dance has no single governing body. There are agencies at a national level as well as a regional level. In this context, it is possible that no one agency sees it as their role to lead such a development as the DTAP. The formation of the Advisory Group for the DTAP project was therefore a significant step towards achieving more cohesive leadership within the sector for such a strategic intervention and there is evidence of considerable support for this from across the sector.

The sector as a whole would need to take ownership, to want it and buy in to it. From the evidence of the research, this seems possible. The sector is ready for this development in a way it would not have been some years ago. There is a recognised need for a solution and there was no evidence of negativity or reluctance from those consulted. Instead, we found a commitment to work collectively to make something work. If the action taken as a result of this research is open and transparent and continues to engage with the dance sector through consultation and involvement, it is possible to achieve the collective and cohesive approach that will be required to effect the change needed.

Each agency has its own patch and particular remit and this often creates confusion for the external world with whom we interact. In this context, who could lead on this? Who would be able to carry the sector in its entirety?

Director in Focus Group

10.4. Diversity of Sector

Dance is a broad church. As an art form it exists in many contexts, within different cultures and in many different technical forms. In some ways, this very diversity is both a strength and a weakness.

This diversity will need to be accommodated in any solution to the problems we face. It is important that the inclusivity that the dance world has sought is maintained, that accreditation recognises the very diversity that makes the dance sector in the UK so rich and varied. Whilst the working context of ballet teachers may be different to that of dance practitioners in the urban dance field and that of South Asian dance practitioners, the common ground is **the need for professional recognition, regulation of the profession and skills development.**

We have spent so long encouraging diversity within the sector that we have created this sense of everyone being able to do it. We must now rein this in and ensure quality in what is being offered to young people.
Dance Practitioner in Focus Group

10.5. Resources

The resources of the dance sector are limited. As an art form, dance is relatively 'young' within our arts funding systems. It is often the poor relation to music and theatre. Witness the fact that Youth Music has an annual income of £10m whereas YDE currently receives £100k. Within this context, the development of a major strategic initiative that would create a cohesive training and accreditation system seems to be a distant dream.

At a regional level, agencies and providers are stretched fully to deliver ambitious programmes of work on small and often diminishing budgets. During the course of the research, many participants expressed concern at where resources would be found to support a programme of work that would achieve what the profession so desperately needs.

It is recognised that the sector has not achieved its potential, in comparison with the other performing arts, due to a lack of investment. For example, young people have access to music tuition through publicly funded music services and other music agencies – there is no equivalent provision for young people in dance. With more funds, further work on providing a cohesive and comprehensive training and accreditation system could be achieved to bring together the youth dance, with the private, leisure and education dance sectors."

Linda Jasper, Director, Youth Dance England

The development of a cohesive framework would be an expensive process.

The UK Coaching Framework was developed by sports coach UK with a significant budget. Extensive consultation, formulation of an Action Plan, further consultation and subsequent endorsement of the plan led to the creation of an action plan that will now be implemented in three phases;

- Building the Foundations: 2006- 2008 – 3 years
- Delivering the Goals: 2006 – 2012 – 7 years
- Transforming the System: 2010 – 2016 – 11 years.

The successful development of a framework for dance will require significant additional resources to be allocated to an action plan and implementation programme and this will have to be supported by the key Government departments to whom dance delivery is a key component of existing targets as well as from ACE and the sector skills council and Learning Skills Councils. Government must take responsibility for the dance sector and give it the same importance as sport if this initiative is to take root.

10.6. Perception of responsibility for CPD and the need for it

It was apparent from the research that there is a diverse range of perception of the need for CPD within the sector.

There are many reflective practitioners who are clear that the **responsibility** rests with them to ensure they are up to date and current. However, it was often noted that when the demand for the work keeps coming, they don't seek the CPD opportunities.

But there is also a sense in which this is their **right** as well as their responsibility. As freelancers many practitioners do not benefit from employer training budgets and schemes. Employers of freelancers, with several admirable exceptions don't take responsibility for their CPD needs.

It's about changing culture. Employers need to start supporting training in order to broaden the pool of practitioners we work with and at the same time, practitioners need to embrace their own responsibility to ensure they are fit for purpose when teaching.

Dance Adviser in Focus Group

10.7. As most dance practitioners are portfolio workers operating a freelance career often with a range of diverse and different employers, there are significant barriers to training and development that would need to be surmounted if they are to be able to participate.

- **Cost**

The cost of training is a major barrier for practitioners. This was evidenced through the consultation but borne out in other research into CPD needs of practitioners.

Furthermore the training budgets of employers are small and often they do not support the training and CPD needs of their freelance workforce.

However, in focus groups practitioners regularly stated that if training led to more work it would be worth it and if, without it, they lost work, they would have to do it. This creates a 'carrot and stick' dilemma.

- **Time**
As freelance practitioners, time is of the essence and finding the time to devote to CPD and training means loss of income. Several practitioners cited examples of CPD they had committed to and then dropped out at the last minute when work was offered to them for the same dates. Income generation will inevitably take priority over training in the freelance economy.
- **Access/ geography**
The issues of access and geographical location of training and CPD often combine with the above factors and mitigate against practitioners taking up opportunities. The audit has revealed an uneven range of provision across the UK and this means that often practitioners will need to travel to obtain the right training. This incurs further cost and time and therefore acts as a further barrier.

These factors seem to point to the need for training and accreditation solutions to be **flexible**, able to be done in the practitioners' own time and using portfolio and evidence based methods. The idea of credit transfer systems or points systems that would allow for existing training programmes to be aligned within a framework fits with this model and would encourage greater standardisation within regional and local provision. The idea of regional hubs was mooted in the focus groups using key regional agencies and providers as an anchor point.

11. CONCLUSIONS

- 11.1. **Young people engage with dance in a number of different ways.** Much of this activity happens within the formal schools sector but there is a vast and diverse range of activity within the informal sector. Recent years have seen an unprecedented growth in dance activity in both formal and informal settings and this has created demand for a workforce capable of delivering the provision.

Dance professionals are engaging in a wider range of portfolio work that has changed over recent years as these new opportunities have emerged.

The remit of the DTAP research was to examine the needs of the informal sector but it is apparent that the boundaries between the formal and informal sectors are becoming increasingly blurred. The same dance professionals are engaged to work in both formal curriculum, in out of school programmes and in other community settings.

It is clear from the research that there is a need for **a national benchmark for dance professionals who work with young people across diverse dance styles and cultural traditions.**

- 11.2. The **growth in popularity for dance has created a huge 'market' for the dance professional's skills** for three main reasons.

- There is a lack of QTS qualified dance specialists available to carry out the work in schools. While some maintained schools may have a dance teacher with qualified teacher status (QTS), many do not. Schools want, and often *need*, to use dance practitioners, who are not trained school teachers, to enrich and extend the school curriculum through artist in residence projects, running dance clubs and covering PPA time.
- The positioning of dance within PE departments where teachers are not dance specialists means expertise must be bought in. Dance Practitioners are being sought to complement the skills of the permanent teachers and whilst they often work in partnership with the teacher in delivery it is also evident that they often work alone.
- The growth in informal provision has led to a need for more dance professionals to support youth dance work, dance links work and cross sectoral work in many different contexts such as the criminal justice system and the health sector.

There is a **mismatch between supply and demand.**

The growth in provision has created a greater reliance on visiting dance professionals, who are often dance graduates, working as freelance practitioners but who possess no formal teaching qualifications and are therefore **unable to provide employers with clear evidence of their competency.**

As we have seen, there is an extremely large pool of potential dance professionals including dance graduates with a degree or equivalent, professional dancers or those with a less formal dance background such as street dance practitioners who need this employment. The question is whether they currently have the appropriate skills and if they do how does the employer know that they have them?

- 11.3. This market requires specific **skills** that appear to be in **short supply within the dance sector due to a lack of accredited training provision**. This problem is compounded by the fact that where skills exist, dance professionals are unable to prove they have them due to a **lack of recognised accreditation or other means of evidencing competence**.
- 11.4. There is a need for **a major strategic intervention** that will enable the large pool of dance artists and practitioners to gain the skills and confidence to engage in this work and for employers to obtain clarity on the necessary skills and qualifications to deliver dance effectively, safely and in line with current child protection requirements and with transparency about quality assurance and benchmarking.
- 11.5. From the research, it is possible to conclude that in the longer term, we need a **cohesive framework** that will:
- Enhance the quality of dance teaching for young people at all stages of their development and points of engagement with dance
 - Provide qualified dance practitioners to meet demand
 - Regulate the profession
 - Build capacity within the sector
 - And therefore lead to sustained participation in dance
- 11.6. This must meet **the needs of the three key parties, young people, the employers and the practitioners**. Drawing on the research, it is possible to establish criteria for this framework that will ensure it meets these needs.
- It must be:
- Peer led
 - Inclusive
 - Not aesthetically based/ grounded in any one dance technique
 - Developed to recognise experience and assessed on the basis of this
 - Affordable
 - Owned by profession
 - Relevant
 - Manageable and not overly bureaucratic
 - Flexible
 - Personalised
 - Fit for Purpose
- 11.7. A key area of the research was to explore **models from other sectors** in order to ascertain whether there were models from which we could learn. We identified a wide range of provision that allowed us to develop some comparative information and highlight potential areas for future collaboration. This demonstrates a wide range of models and developments across a range of sectors that may provide potential partnerships for moving the DTAP work forward. **There is a clear need to maximise limited resources and ensure that the dance sector does not attempt to reinvent the wheel.**
- 11.8. In particular we can conclude that there is mileage in working collaboratively with other arts sectors to develop solutions. There is significant evidence to show that there are common concerns in the dance sector and the music sector. This is likely to be replicated across the arts and Creative Partnerships are currently concerned with the establishment of a CPD framework. Conversations with Youth Music highlighted that there is significant potential for linkage and that **an integrated framework across the art forms may be one way forward**. This should not be ruled out but must be explored further over the coming months with ACE and with Youth Music and other agencies.

11.9. We found that within different sectors, training and accreditation were closely linked to **regulation**. For example, within sport the National Governing Bodies play a key role in regulating coaching provision and the Register of Exercise Professionals provides an interesting model of collaborative regulation across a diverse sector. In the Training and Development sector the Chartered Institute acts as an industry regulator. This highlighted issues for consideration as part of the DTAP agenda. In the formal sector dance teaching is regulated through QTS and in the informal sector the CDET registers teachers from its four Dance Awarding Bodies. There is no equivalent to this system in the rest of the informal sector.

11.10. There is a clearly recognised need to begin the process of **'regulating'** the work of dance professionals in the informal sector and this could start with the development of a **code of practice** and linked checklist of statutory requirements such as Public Liability Insurance and CRB checks.

This regulation must be peer led, neutral, not associated with any one dance form or sector and must be independent and autonomous of the existing agencies. The Register of Exercise Professionals provides a useful model. Led by a sector panel representing the diversity of the sector, a regulating body would be able to lead on the provision of the other key elements of a framework for training and accreditation. This would balance self regulation (code) with external regulation (quality marks and registration) to ensure ownership and self reflection as well as enabling the individual practitioner to take responsibility for their own practice and CPD.

The regulating body could offer individual practitioners information and resources on training and accreditation, could manage the relationships with awarding bodies and develop a database of provision as well as a register that would allow employers to access information on registered professionals within their area and with the requisite skills and experience to meet their needs. Such a body could generate income from registration.

11.11. The DTAP interventions must therefore link to the overall **regulatory framework** governing training and accreditation at a national level. This includes the NOF, the QCF, the FHEQ and QTS. The regulatory framework ensures that a wide variety of high quality and relevant qualifications are available to learners, and that these qualifications are reliable and robust indicators of an individual's level of attainment in the sector or subject concerned. It is clear that within the DTAP project any model must link to this regulatory framework. In particular, it seems clear that there is a need for any solution to the accreditation needs of dance practitioners to be deemed to be equivalent to QTS if the award is to have any credibility within the education sector.

11.12. There is a need for the development of awards and linked accreditation developed in partnership with an awarding body that will credit prior learning and experience.

This must be flexible and portable and capable of meeting the needs of practitioners at different levels of development and experience. The award must be aligned to ensure equivalency to QTS/ QLTS standards. The content of the award began to emerge from the research and it is clear that within the sector there is a growing formalisation of what dance employers are looking for when appointing teachers and this is a clear indication that within the sector there is a firm grasp of what constitutes a good teacher. Pilot work with groups of practitioners would enable us to put flesh on the content already outlined in Chapter 10.

It will require assessors able to assess individual practitioners against competencies. It would be premised on work place learning and assessment and would therefore require the cooperation of partners.

11.13. Regional hubs, consortia, informal networks and regional ambassadors would be key to the successful implementation of such a system.

11.14. Alongside this, we need to develop a system of **regulating existing training provision** against the award and against a set of clear standards and benchmarks that creates a system of quality marking for the provider.

This could be simpler and less bureaucratic than current accreditation processes and would allow regional agencies to quality mark training against elements of the awards thus ensuring that provision could continue to be developed to meet local needs but would do so against a clear set of criteria.

Quality marks would allow providers to develop qualifications, CPD programmes and resources and have them scrutinised and accredited by peers. This would provide quality assurance for trainees and would create a framework to support the further development of training provision. It would show that providers are providing quality schemes and provide assurance of quality giving credibility.

11.15. The development of this framework is not something that can happen overnight.

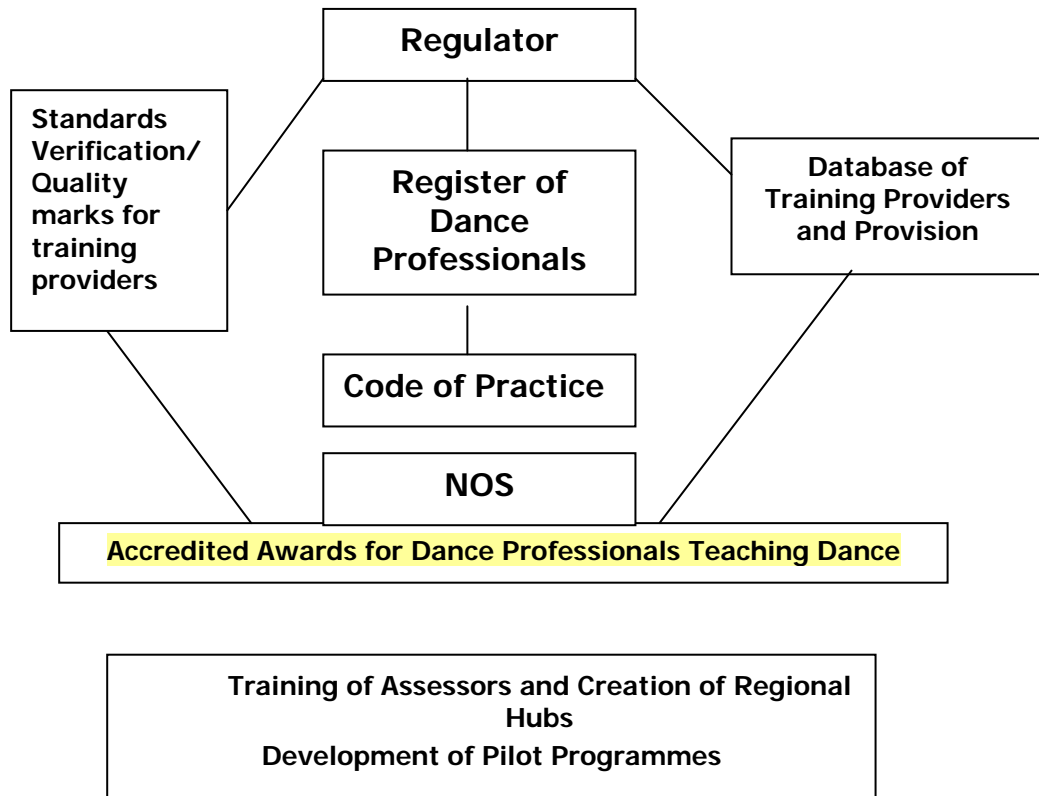
- It will require careful phasing and further consultation.
- Pilot programmes and research will need to underpin development and create a pathway to attain the outcomes over a reasonable time frame.
- It will require buy in from the sector, from government departments, from employers and from training providers.
- It will require significant funding.

11.16. The **successful development of a framework for dance will require significant additional resources to be allocated to an action plan and implementation programme and this will have to be supported by the key Government departments to whom dance delivery is a key component of existing targets as well as from ACE and the sector skills council and Learning Skills Councils.** Government must take responsibility for the dance sector and give it the same importance as sport if this initiative is to take root.

11.17. The role of **Creative Cultural Skills** in the development of this framework is potentially significant and yet it appears to be of low priority to them given their focus on level 2 and 3 awards. This is a matter for government and ACE as well as for the sector. If the Sector Skills Council is to reflect the needs of the sector, strong messages must be communicated to them about the need to focus on higher level skills and the needs of the sector's workforce for such training and accreditation.

11.18. The role of dance agencies in the development of the model requires further discussion as there is a need to explore the relationship of such a process to the membership of agencies such as FCD, NDTA and CDET. Joint approaches to registration and membership may strengthen the framework and communicate strong messages to the sector about its seriousness

11.19. The overall vision then is of **a framework that would be built from the bottom up, would build capacity within the sector, would ensure we meet the needs of the market and would denote a profession that is coming of age:**



11.20. The DTAP project is taking place at a **significant time in the development of the UK dance infrastructure**. It is therefore critical that the DTAP project carries the profession as a whole and acts as a catalyst for unity and collaboration. It is also critical that the work engages fully with the HE sector upon whom the development of our future workforce largely depends. Emergent training and accreditation models must be developed to address the needs of the existing dance professionals working with young people but must also take into account existing and planned undergraduate dance provision that will continue to feed new professionals into the world of work. There is a need to ensure that our knowledge of the sector and career opportunities within it is reflected in the content of HE provision in order to ensure employability for graduates but also to ensure that our future workforce is fit for purpose. **The solution does not lie with one agency but with the sector as a whole.**

Systems leadership

Susanne Burns

Consultant Director, Centre for Cultural Leadership, Liverpool John Moores University

Susanne Burns is a freelance management consultant with 28 years of senior management experience in the cultural sector. She recently completed the evidence based Dance Mapping research for ACE and has extensive experience of working in higher education.

ABSTRACT

This paper explores a leadership response to the current context of change and complexity through taking a systems approach. It explains systems theory and systems thinking and analyses the particularities of the cultural field and demands on cultural leaders. A case study of the Liverpool Arts and Regeneration Consortium is used to evidence a systems thinking approach in action.

Keywords: systems approach, complexity, art world

Introduction

In over our heads ... (Leicester, 2007).

The times in which we are living are unique. It is a period of unprecedented complexity and change and this is placing pressures on individuals and organisations that are potentially damaging.

Leicester (2007) states:

We are living through a time of fundamental cultural transformation. Familiar cultural and social norms are in flux. This is not only an age of change but a change of age. We are struggling to adapt fast enough. In the arts and cultural sector, as in all others, we have tried to meet the new complexities with higher skill levels and extended competencies. We have tried to tame the environment, to reassert control. The first strategy has overloaded our cultural leaders. The second is crushing their spirit. The results can be seen in evidence of burn out, anxiety disorders and stress. We are in over our heads. In order to thrive in this challenging environment we need to develop a higher tolerance for complexity, uncertainty and not knowing. This is not a skillset. It is an existential condition. It is developed through experience.

This will feel familiar to many readers. The need to reassert control and tame our environment is a constant for many practitioners facing the multitude of demands being placed on our daily life. We are also facing the need to justify the value of what we do. But how do we do this?

Leicester suggests that there is opportunity in this if we look at the problem in the right kind of way:

There is a significant opportunity here for the arts and cultural sector to take a lead. We are living in a time of cultural crisis that transcends sectors, organisations and societies. At a time like this the arts and cultural sector can provide three vital resources:

- **21st century people:** The arts are a natural medium for cultural evolution and the development of the qualities we need to thrive in the 21st century. Arts and culture are the crucible in which the consciousness of tomorrow will be formed, and always have been;
- **Creative adhocracies:** Arts and cultural organisations are promising candidates for providing settings for people to grow and develop this new consciousness, which will be in increasing demand. More so than other sectors. In fact, the very fragility of the sector at present could be turned to advantage;
- **Real cultural leadership:** In powerful times the task of leadership is to help evolve the culture. California senator John Vasconcellos says we need to be hospice workers for the dying culture and midwives for the new. This is real cultural leadership (Leicester, 2007).

Thus, we need to turn our perception of cultural leadership around and look beyond our organisations and into the wider social system. What is the role of cultural leadership in a society that is struggling cross sectorally to respond to the demands of the 21st century? Might it be possible to simultaneously strengthen our internal systems whilst assuming a strengthened leadership role within society as a whole?

A systems approach

The notion of **systems** within organisational fields is of immense pertinence to this question. **Systems theory** is an interdisciplinary field that studies the nature of complex systems in nature, society and science. More specifically, it is a framework by which one can investigate and/or describe any group of objects, individuals or organisations that work together to produce some result.

A system is best understood as a community situated within an environment. It is a dynamic and complex whole, interacting as a structured functional unit via semi-permeable membranes or boundaries. The linked notion of **systems thinking** considers how local policies, actions or changes might influence the state of the whole system. Problems are viewed as part of an overall system rather than being in isolation. It considers the context, linkages, interactions and relationships between different parts of the system and generates holistic thinking. Systems thinking attempts to illustrate that small events can cause large changes. Acknowledging that an improvement in one area of a system can affect another area of the system, it promotes organisational communication and potentially avoids the silo effect where organisations operate in a vacuum from one another. A systems approach gives primacy to interrelationships, not to the individual elements of the system. Thus, in creating dynamic interrelationships, new properties of the overall system emerge.

Cultural leaders operate within a system. Leadership does not occur in a vacuum and nor do our organisations. Art is created as a result of the complex interaction of many organisations and individuals. This means that the cultural field is complex. It is multifaceted, with a framework of interconnected employment sectors characterised by complexity, creativity and dynamism. It is a socioeconomic network. In social terms the focus is on the interaction of the people who work together to make art possible. It is an aggregation of many smaller micro-worlds or sub-communities, a social network emerging from the cooperation of these micro worlds all with greater or lesser knowledge of the entire network. These sub-communities are best viewed as 'art worlds' that involve collective activities and shared conventions:

The notion of art world is a technical way of viewing the network of people whose cooperative activity, organised by their joint knowledge of conventional means of doing things, produces the kind of art works that art world is noted for (Becker, 1984).

According to Becker, the individual 'art world' comprises all the people whose activities are necessary for the production of the characteristic works that world would define as art. He argues that we can define art by the collective activities that constitute the production of art, not by the end products (art works):

The artist...works in the center of a network of cooperating people, all of whose work is essential to the final outcome. Wherever he depends on others a cooperative link exists (Becker, 1984).

Similarly, because individuals work within organisations, this means that there is a complex network of organisations forming the 'world' or system. And this world or system connects through porous boundaries with other worlds and systems.

For example, cultural leaders are operating in a political world. Arts and culture are important to society both economically and socially, so our organisations exist within a public policy context. Within the subsidised arts and cultural sector this context is even more important, as government policy determines the resource to be made available to the sector as well as the policy frameworks within which this will be managed. For even though the arts councils operate at arm's length to government, they must work with the dynamics that drive the government of the day and must seek to influence as well as respond to government initiatives.

Levin (2005) points out that the way government works is complex but suggests that there are several key factors that must drive our understanding of how we might influence and respond. First, governments are driven by a wide range of factors and some of these are 'primary', that is, what they promised to do when elected and what they feel is desired by the electorate. It is hard to object to such factors. Second, government policy making is often incoherent as they are inevitably trying to deal with many complex issues and divergent and competing demands. These two factors bring with them two major implications for cultural leaders, one about influencing political events and the other about dealing with political decisions. One changes decisions by changing what people ask governments to do.

System leadership

The concept of 'system leadership' is one that has recently caught the educational imagination. It refers to leadership that goes beyond a single school, where leaders work directly for the success and welfare of students in other institutions as well as their own, working beyond their school borders for the benefit of the school system as a whole.

In *Systems Thinkers in Action*, Michael Fullan (2004) argued that:

... a new kind of leadership is necessary to break through the status quo. Systematic forces, sometimes called inertia, have the upper hand in preventing system shifts. Therefore, it will take powerful, proactive forces to change the existing system (to change context). This can be done directly and indirectly through systems thinking in action. These new theoreticians are leaders who work intensely in their own schools, or national agencies, and at the same time connect with and participate in the bigger picture. To change organizations and systems will require leaders to get experience in linking other parts of the system. These leaders in turn must help develop other leaders within similar characteristics (Fullan, 2004:7).

It is suggested that this concept has a great deal to offer cultural leaders in seeking to influence the whole system in order to generate more sustainable futures for our organisations and for ourselves. By becoming 'systems leaders', cultural leaders can build social capital, create strategic alliances that will strengthen organisations, build capacity and generate long lasting social change.

This is 'outward facing' leadership characterised by:

- a commitment to building lateral capacity through collaboration and networking across the system
- a willingness to engage in collective action within communities and work beyond the boundaries of the organisation
- a willingness to take on system wide leadership roles not simply those within our own organisations
- the ability to transform cultural organisations into personal and professional learning communities
- a focus on enhancing the quality of all cultural activity and engagement
- the ability to empower and develop leadership in others

The notion of working beyond your organisation's boundaries for the benefit of the whole cultural system seems to be an obvious one and there are many examples of this occurring under adversity. Two recent examples are the theatre sector joining forces to oppose Arts Council England cuts and the dance field joining together to lobby government on immigration policy. But increasingly we are seeing examples of cross organisational collaboration, driven by a shared approach to problem solving.

The following case study illustrates this well. Funded by Arts Council England's Thrive programme, the Liverpool Arts and Regeneration Consortium provides an

example of collaborative action taken by eight leading cultural organisations that is seeking to impact on the whole social system in its locality.

Case Study: Liverpool Arts and Regeneration Consortium (LARC)

Successful and sustainable regeneration must inspire, engage and involve people across the communities affected.

As LARC members, we are using arts and culture to achieve these goals and ultimately promote a culture of creativity, innovation, learning and ideas across all aspects of Liverpool life.

In doing so, we aim to create a confident, prosperous and healthy city that is equipped to meet the economic and social challenges of the future.

Eight leading arts institutions in Liverpool have established a unique, collaborative partnership to ensure that cultural organisations play a key role in the regeneration of Merseyside. The partnership, Liverpool Arts Regeneration Campaign (LARC), was originally established in 2003 as an informal grouping of CEOs working collectively to address some of the issues emerging in the lead up to European Capital of Culture 2008. It has since grown in size and strength as the opportunities for the arts, through working closely together, have grown.

LARC successfully bid to Arts Council England through the Thrive organisational development programme for a grant of £1.34 million to carry out a programme of work between 2007/10. The grant has enabled the LARC members to test new ways of working and to meet the demanding objectives they have set themselves.

LARC is a partnership of the following arts and cultural institutions: The Bluecoat, FACT, Liverpool Biennial, Liverpool Everyman and Playhouse, National Museums Liverpool, Royal Liverpool Philharmonic, Tate Liverpool and the Unity Theatre. Working with a wide range of smaller cultural organisations and other major venues in Liverpool, LARC represent a cultural infrastructure that is unequalled in any of the major English regional cities.

The partners share a fundamental belief in the power of art and culture to change lives far beyond the confines of galleries, museums, theatres and concert halls and consider that regeneration is achieved through releasing the creativity and aspirations of the people of Merseyside.

“We aim to harness the power of the arts and culture to inspire, engage and involve the people of the region, in order to create a confident, prosperous and healthy city that is open to ideas, globally connected and constantly learning. Maintaining a world class cultural sector is fundamental to this vision and to the ultimate success of Liverpool as a major international city. So too is Liverpool’s thriving cultural life, and LARC will work to ensure that this artistic vitality gains the highest possible profile both in the UK and internationally.”

The cultural sector will rise to these opportunities by taking ownership of its own future, based on a range and depth of partnerships that will enable it to grow and

flourish. If the cultural sector is strong, well networked and confident in expressing its public value, it will be in a better position to hold its own in a changing economic and political climate. LARC will build on the spirit of collaboration that has developed amongst this group of eight organisations and will work with key allies such as Liverpool City Council and other local authorities in the city region. It will also work with other cultural organisations, and with partners including regeneration agencies, health trusts, schools, colleges and universities, the housing sector, tourism organisations and other key bodies.”

Increasing the role of the cultural sector in civic leadership lies at the heart of LARC's purpose. The stated aims make this clear:

- influence policy and decision making in the Liverpool city region, in order to establish a clear understanding of the role that cultural organisations can play in social and economic renewal
- research new opportunities for regeneration through arts and culture, working in partnership with key agencies and with the community and voluntary sectors
- enable people to develop the skills needed to lead, administer and sustain the future development of the cultural sector in the Liverpool City Region
- contribute to regeneration programmes in parts of Liverpool that are still experiencing many challenges and high levels of deprivation
- work with tourism and other agencies to give both visitors and local people the best possible experience when they take part in the cultural life of the city
- strengthen the capacity of cultural organisations and gain new investment for arts and culture to deliver these aims
- become an international model for embedding the arts and cultural sectors in the heart of the regeneration of an entire city region
- achieve a significant national and international media profile for the city
- provide a major educational resource for the people of the city region

The above set of statements makes clear that the primary characteristic of LARC is a systems thinking approach to generating change and sustainability within the overall cultural infrastructure of the Merseyside region.

<http://www.larc.uk.com/>

Cultural leaders adopting this approach could become the architects who reshape the cultural landscape. Applying their professional expertise and local knowledge for the benefit of the whole community will assist in changing the context within which we operate. By connecting laterally, as well as vertically, with other organisations and agencies, by using our strengths in networks as the bedrock upon which to develop new ways of leading beyond our organisations, we can achieve whole system change that will enhance outcomes and increase our value to society as a whole.

References

Becker, H. S. 1984. *Art Worlds*. Berkeley: University of California Press .

Fullan, M. 2005. *Leadership and Sustainability: System Thinkers in Action*. London: Sage Publications.

Leicester, G. 2007. *Rising to the Occasion: cultural leadership for powerful times*. London: Mission Models Money.

Levin, B. 2005. *School Leaders Leading the System: System Leadership in Perspective*. National College for School Leadership

New Directions

**A symposium to discuss the career progression of
dancers**

Report of the Event

Monday 24th May, 2010

Southbank Centre

Dance is an art that imprints on the soul. It is with you every moment. It expresses itself in everything you do.

(Shirley Maclaine)

Contents

1. Introduction	3
2. The Dancer's Skills	6
3. The Process of Change and Development	11
4. Supporting the Process	15
5. Into the Future	19

Appendices

1. Symposium's Programme	21
2. The Partners	23
3. Speakers' Biographies	27
4. Case Studies of Dancers	
Andy Barker	36
Stephen Berkeley-White	38
Simon Cooper	40
Amy Doughty	42
Eddie Nixon	44
Fearghus O'Conchuir	46
Colin Poole	48
Jean-Marc Puissant	50
Dorcas Walters	52
5. Delegates' List	54

1. Introduction

- 1.1. The dance field is multi talented and multi skilled comprising many people with fascinating career paths. Whilst the majority of people working within the field will have started their careers as dancers, many change direction at some stage, sometimes as an active choice but, in other instances, it is enforced by physical limitation or injury. Regardless of the reason, the end of a performing career after years of training brings serious challenges. The process of transition involves a loss of identity, often likened to a bereavement and can be traumatic and stressful.
- 1.2. The application of the knowledge and skills which have been gained as a dancer to new contexts and settings seems to inform the many examples of transitions into education, leadership or other sectors. As with any change, the key to a successful transition from one career to another is preparedness for change and awareness of opportunities available. Whilst the responsibility for transition ultimately rests with the individual dancer, there is a collective responsibility within the dance field to maximise the unique expertise and fierce love of the art dancers have.
- 1.3. Dancers Career Development (DCD) has been supporting dancers in making the transition for over 30 years. DCD is unique in its mandate in offering a holistic and comprehensive range of specialist and confidential practical, psychological and financial retraining and career support services to all professional dancers in the United Kingdom. The range of services is dancer driven and tailored to the individual's needs. In 2007, a survey showed that 89% of all DCD retrained dancers are currently still working in dance.

"The starting point for the dancer facing transition has to be a holistic consideration of what is right for them. You can't prescribe the outcome as there is no one size fits all. The right direction may take some time to find and trust, encouragement and support is crucial in enabling the dancer to decide whether to stay in dance or dance related professions or to make a transition into another field of work that uses their skills."
Linda Yates, Dancer's Career Development
- 1.4. Other more recent support for training has emerged through the Clore Leadership Programme and the Paul Hamlyn Foundation whose Jane Attenborough Dance in Education Fellowships (JADE) have provided opportunities for dancers to retrain in education.
- 1.5. The Clore Leadership Programme aims to strengthen leadership across a wide range of cultural activities and offers a Fellowships and Short Courses for individual leaders. It has offered fellowships to dancers (with co-funding from DCD and the Linbury Trust) for 6 years but has also awarded general fellowships to other dance professionals. Since 2004, ten dancers have been supported with Clore Fellowships and some have made transitions to different roles within dance. Eddie Nixon was a dancer with Adventures in Motion Pictures in 2004, but is now Director of Theatre and Artist Development at The Place. Toby Norman Wright, an ex Birmingham Royal

Ballet dancer is now Regional Youth Dance Strategy Manager for the West Midlands and Kenneth Tharp is Chief Executive of The Place, London.

“Dancers have incredible and unique qualities that are valued within broader society as well as within the cultural world. The art form develops skills in teamwork and dancers are empathetic, focussed and courageous. They know how to build relationships and are flexible, lateral thinkers with humility and generosity. These are the qualities that leaders need”. Sue Hoyle, Director of the Clore Leadership Programme

- 1.6. The JADE Fellowships were awarded annually by the Paul Hamlyn Foundation to commemorate Jane Attenborough, whose distinctive contribution to dance and the arts ended tragically in the Tsunami of 2004. The Foundation have awarded five fellowships each lasting two years with the aim of enabling a dance company to provide practical assistance, mentoring and training to help a dancer coming to the end of his or her career to make a successful transition to education and community work. Three fellows have now completed their programmes and two are ongoing. The programme grew from the recognition that dancers have unique and precious experience which can be applied in different learning environments to enhance the experiences of participants and has provided long term support for five talented artists to make the transition from dancer to educator.

“Whilst our support through our Arts Open Grants scheme is very much focused on organizations, our arts special initiatives tend to support individuals. In that way, the JADE Fellowship enabled the Foundation to build on the many grants we gave to dance companies and extend our reach to related individual dancers at times of transition. Our belief in encouraging as many people as possible to experience the arts relies on powerful ambassadors that can transform lives by opening new horizons.” Regis Cochefert, Arts Programme Manager, Paul Hamlyn Foundation

- 1.7. On May 24th 2010, these three organisations collaborated on a symposium, *New Directions*, which took place at the Southbank Centre and attracted a total of 80 delegates and speakers. The symposium was organised by the partners to bring together their experience of supporting dancer transition and career progression in order to shine a light on the issues for the benefit of artists and companies and as a means of stimulating greater debate and collaboration. In his opening remarks, Sir John Tusa noted that, *“the last meeting to attempt what is happening today took place in 1989, so this is a very special event.”*

- 1.8. The Symposium was chaired by Sir John Tusa and involved a wide range of speakers in a keynote opening session and a series of four breakout groups.

Keynote Speakers were:

Kevin O'Hare, Administrative Director, Royal Ballet

Siobhan Davies, Artistic Director, Siobhan Davies Dance Company

Kenneth Tharp OBE, Chief Executive, The Place

Paul Bronkhorst, President of International Organisation for the Transition of Professional Dancers (IOTPD)

Aletta Collins, Director and Choreographer



(l-r) Kenneth Tharp, Sir John Tusa, Siobhan Davies and Aletta Collins

The themes of the breakout groups were as follows:

Breakout Group 1: The role of the company in supporting the transition process

Breakout Group 2: The wealth of transferable skills you develop as a dancer

Breakout Group 3: Moving Beyond the Role of the Dancer

Breakout Group 4: What next? Beyond Performing

- 1.9. This report seeks to outline the key issues that emerged throughout the symposium drawing out themes and recurring motifs. It also seeks to draw out significant points that may inform future provision and development for the dance field as a whole as well as for the three major organisations involved in its planning.

2. The Dancer's Skills

2.1. In opening the event, Sir John Tusa noted that the symposium had attracted a gathering with an extraordinary range of talent to discuss the career progression of dancers and the realities of their transition. This emphasis on talent became a recurring theme throughout the keynote session and there was an ongoing plea that we must not underestimate a dancer's skills and knowledge. The main strands to this debate focussed around the following key issues:

- The transferability of the dancers' skills
- Multiple intelligences
- The notion that a dancer will always be a dancer
- Confidence
- Status
- Communication
- Respect

2.2. ***“Dancers have many transferable skills that can be applied in other contexts both professionally and in daily life”***

Kevin O Hare (Royal Ballet) opened Breakout Group 2 with the contention that many dancers don't believe that their dance skills are transferrable and are often unable to relate their skills and experiences to different contexts. The need for dancers to believe in themselves, to be confident and convinced about their skills within the dance world and beyond and to translate their experience and skills to others threaded throughout the afternoon as dancers articulated their own personal experiences. One speaker referred to the **transition** process as being more accurately defined as a process of **translation**.



(l-r) Siobhan Davies, Aletta Collins and Kevin O'Hare.

Tammy Arjona (SDDC) stated that, *“At the beginning of the JADE Fellowship, I found it difficult to identify my skills, and hard to articulate them. When you are working physically, these skills become ingrained and like second nature, which means they can be challenging to pinpoint. Once working in different environments and contexts I could begin to pick apart what was particular to me, find the key things that would keep me engaged with dance and my own sense of enquiry alive in future work. Understanding our thought processes in improvising and composing movement is important and relevant and means that I am now becoming quicker at banking away thoughts and ideas that will re-emerge at a later date.”*

Kenneth Tharp (The Place) provided a personal checklist of 10 practices that he felt have informed his work both within the studio and beyond. By no means conclusive or generic, they provide food for thought for others:

- Creating conditions for learning and creativity
- Dispelling fear
- Room for failure
- Enabling ownership
- ‘Serious play’
- Making space for the unknown
- Creating shared goals
- Engaging the whole person
- Trusting instincts and being in the moment
- Curiosity

Ann Whitley reinforced this in Breakout Session 4 when she suggested the following list of transferable skills that dancers have which can support the transition process.

“In my experience, if you are working with dancers, especially freelancers, or a mixture of dancers and non-dancers, on an unusual project of some sort, the following will apply and can transfer to a new career:

- *Dancers will automatically turn up early.*
- *Dancers will have in their work bag: a notebook and pencil, alternative shoes, foods, water, analgesics, arnica and a map – minimum*
- *Stamina and courage.*
- *Physical strength, tenacity and a sensible body awareness.*
- *Dancers will look for orderliness in the face of semi-chaos.*
- *If there is an event to turn up for, dancers will arrive having taken care and dressed with style.*
- *Good lateral thinking about how to achieve a goal and how to collaborate.*
- *Dancers know how to take care of themselves and are good at looking out for colleagues in distress, etc.*
- *A sense and appreciation of quality and beauty.*
- *Appear to have confidence. Hide lack of it.*

- Ability to conceptualise.
- Good spatial awareness.
- A dancer who has been a union rep or dancers' spokesperson will find that experience useful later on in a different field."

2.3. ***"The dancer's knowledge may be different to other types of knowledge but do dancers' know what they know?"***

Siobhan Davies opened by reminding the audience of the unique nature of dance, the only art form where the artists are both the medium and the material. *"We must recognise that the choreography of dance, and its understanding, does not just play out in steps, but in a larger scale and scope."*

It is therefore important that we get away from the notion of '*seeing dancers as bodies and not people*'. Her contention was that when making work it is important to allow time for reflection, to encourage dancers to articulate ideas and reflect upon them in order to be fully engaged in the process and to increase their understanding of the value of their knowledge and abilities. Dancers, she suggested, are well-informed, self-taught and have a wealth of skills and an absolute knowledge about being human, and all that this entails. This form of intelligence needs to be recognised and valued both by dancers themselves and the field as a whole.

Kate Scanlan (Breakin' Convention and Dance 360) reinforced this notion, *"multiple intelligences and languages are received through dance"* and Scilla Dyke (Royal Academy of Dancing) posited the theory that the dancer's knowledge is located in the body and must be explored proactively to support the process of transition. *"As dancers our bodies are enscribed with our histories and enable us to articulate (physically, intellectually, verbally, emotionally) our experiences and knowledge of the world."*

2.4. ***"There is no such thing as a former dancer"***

The notion of the dancer's lifespan was challenged in this context. If a dancer's skill set is wider than their technique the dominant perception that the dancer will stop performing at a stage in their life when their technique no longer comes easily to them must be challenged. Dancers can continue to contribute to performance well into their 70s but for this to happen it was argued by a number of speakers that we need to broaden how we see dance, and allow people to extend their years in the industry. Scilla Dyke stated, *"You are still a dancer, and always will be, even after transition, and no matter what you do."*

2.5. ***'I'm only a dancer'***

Despite this general recognition that the skills of the dancer are both unique and valuable within society, it is still common for a dancer to experience a lack of confidence in their skills. Eddie Nixon (The Place) pointed out that in the theatre world dialogue is encouraged, but in dance, especially during training it is not encouraged and is even frowned upon. He compared dance and science where you

are taught that there is a 'right' or 'wrong', whereas in the other humanities more discussion and questioning is encouraged. This lack of questioning stems from a fear of failure, lack for confidence and self-criticism which is felt to be evident in a lot of dancers.

This poses a series of challenges about how we can get dancers in touch with their skills.

Various solutions were proposed throughout the afternoon:

- We can allow them to question their technique while being educated
- We can allow for more space for discussion within the studio
- We can make more opportunities to talk about choreography

2.6. ***“We’re so glad you’re working again”***

Aletta Collins challenged the dance field to develop “greater respect for difference” noting that there are perceptions that some forms of work are ‘proper’ whilst others have less value. Her own experience of working in opera informed her keynote speech:

“There’s very much a feeling in the industry about opera being a last resort, and being second-rate work for a choreographer. I have been fortunate to work in opera for many years, and think that it is fantastic work. I began directing successful films and theatre, but it wasn’t until after I directed a small dance at Somerset House, that the dance community embraced me again and said “We’re so glad you’re working again”. Part of me always thought opera wasn’t good enough, and I wondered, “Should I return to dance?” but in the end I realised that joining up experiences from different fields allowed me to grow as an artist.”



(l-r) Siobhan Davies and Aletta Collins

Dance can be disconnected from other art forms, and the very fact that it is often referred to as the 'dance world' suggests a certain insularity which was referred to as a "*culture of the other*" by one speaker. In order to support the transition process more effectively, it was argued that a broadening of mindsets would be powerful and support dancers in finding new avenues for their talents.

2.7. ***"Dancers are communicative and brilliant, but it is possible that they aren't allowed to be heard in the profession, and are unnecessarily silenced"***

There was much discussion about communication throughout the keynote sessions as well as the breakout groups and this appears to link closely to the above. A potential problem for dancers in transition can be confidence in their oral communication. The non verbal nature of dance creates a potential barrier for many dancers who feel their verbal communication skills may be lacking. It was argued that this should be developed in the studio as allowing room for discussion in the production process can promote coherent thought structures amongst dancers. *"Dancers do have the ability to communicate and project, they just need more practice to articulate ideas, an opportunity they are rarely given."*

Aletta Collins stated: *"There's still a feeling that if you as a dancer talk too much or ask too many questions you're perceived as 'difficult'. We need to make change at every level and support that change. Dancers are part of a company and not a silent service."* Another speaker reinforced this, *"As a dancer you don't often find you're involved in the company vision. Our knowledge and experience is not tapped into. The transition process needs to start within the company. Dancers need to be seen as more than just machines who execute steps."*

This seems to point to a need for dancers to be treated as individuals if they are to be afforded the opportunity to develop communication skills, confidence and a more effective understanding of their skills and experience.

To use the words of one speaker, *"We must build an environment where we respect and nurture adults."*

3. The Process of Change and Development

3.1. Throughout the afternoon many personal stories evidenced some recurrent themes about the actual process of transition:

- The process is a long one and not a simple journey and every dancer's journey will be different
- The process is more about change and development than a fixed transition from one place to another.
- Identity and 'loss'
- Responsibility

3.2. ***“Transitioning is like a relationship ending: it's not an immediate transition, you don't make the decision and then end up with a new partner the next day”***

Tammy Arjona pointed out that there is a need to take time with the transition process. *“It has been invaluable for me to have this time, and to be able, in my transition, to relax and take time to research. Anxiety is not helpful during a transition, but can easily become a problem for some. Dancers are constantly working, but in a transition, need to be able to calm down and absorb the change.”*

The need to take time with the process emerged as a common thread for many speakers and programmes like the Clore Fellowship and the JADE Fellowship were praised for the longitudinal support they offered.

Being non prescriptive about the process was also felt to be important as every individual is different and will require different interventions and solutions as their needs change. The flexibility of DCD support also appears to have supported many artists on their journeys.

It isn't immediately apparent to the dancer which path they wish to take and there appear to have been many detours for some transitioning artists where a transition into a different field has resulted over time in a return to dance. What became clear within the breakout discussions was that there was a need for the artist to be encouraged to be proactive in the transition process, to take responsibility for it and for their own journey and to view the process as an opportunity rather than a crisis.

“On the development journey, it's also important to note what's right for the dancer at a particular time, and what's right given the point you are at on your own journey.”

There is no clear path and no map for the process, rather a journey of discovery that may take longer than anticipated. *“There is no model and no 'toolbox' for transition – it is down to the individual and their needs and skillset.”*

David Nixon (Northern Ballet Theatre) called for the process to be viewed as an organic one, a natural part of a dancer's life and career rather than an approaching evil and there was much discussion surrounding the need for young dancers to be

encouraged to think widely about their career at a much earlier stage linking back to the issues around developing awareness of transferable skills.

In outlining his own personal journey Kevin O Hare (Royal Ballet) highlighted the value of taking a long term and proactive view of the process.

“I was lucky, in that I was always interested in the logistics behind what we do as dancers. I also always thought, in the back of my mind, that I would stop dancing at 35 and I started putting together workshops during my dance career, and had a taste for the other side of the curtain. But, in my early 30s I sustained an injury that had me out of commission for months and this gave me time to think about what I should do next, as I recovered. I was fortunate to do some work during this time on a placement with Rambert Dance Company which allowed me to tap into different departments and job functions and this experience provided a breadth and led to a fellowship with the RSC that gave me further experience”

Kevin’s journey also highlights the important role senior managers can take in generously offering such valuable opportunities to dancers.

The notion of a journey of translation emerged throughout the afternoon as speakers talked about the ongoing discoveries they made as they were making choices and gathering new experiences.



Siobhan Davies

3.3. ***“I finished performing last week. I feel lost, scared but open to go with what’s going to happen.”***

The end of a performing career brings an acute sense of loss and can trigger a kind of grieving process. It can be frightening and create great anxiety. Often the move away from the studio creates an identity crisis as well as culture shock. *“It’s not just losing the being on stage but you lose a sense of family, a connection.”*

This can be even more potent as it can create a sense of isolation. One speaker reflected, *“when we left the company in 1999 the attitude was that we were ‘dead’. No-one mentioned us or wanted to know. That lasted 8 years.”*

Support during this process is critical and although many speakers had benefitted from the infrastructure provided by programmes such as the Clore, JADE or DCD support, many were struggling alone with this. Again, a speaker reflected on the difficulties, *“It taught us to support ourselves. We’d have loved to have trained but didn’t have the time. When you’re at the top of your profession it’s difficult to go back to the beginning and start again.”*

There was also a sense that often transition can be viewed as a stigma. Starting to explore this earlier in the dancer’s career may help to destigmatise it and instead ensure that dancers see it as part of a longitudinal career in the field rather than the end of something.

The move from the studio can be particularly hard for some even when it has been a gradual transition. Although Kenneth Tharp’s journey was a gradual shift away from dancing, he remarked that the point when he became Chief Executive of The Place and shifted from the studio to the desk was still a dramatic transition to make. *“My transition to the role of Chief Executive at The Place was rather brutal, in the sense that it was an immediate change from working primarily in the studio to being behind a desk”*

In outlining his transition Toby Norman Wright stated: *“My transition was performing in Sleeping Beauty in June and starting at the Arts Council in August. It was a wrench and a culture shock. My intention at the time was to learn as much as I could and then go back ‘home’. I was ‘going it alone’ a bit and I remember speaking to Bruce Samson about 8 months into the change and I found this incredibly reassuring. I realised I was not going through an isolated or unusual experience, but one that is shared in many similar ways by a majority of dancers that had or were currently going through similar changes. I now believe that it’s very important for those going through transition to be able to speak to other dancers that have been through similar experiences. They don’t need to provide answers or solutions, but just be there to listen, relate and identify. I think there is a very positive energy that comes from shared experience and that it can then help individuals to arrive at their own solutions. I still miss it (dancing) from time to time but in a way that you look back at a relationship that has ended and only focus on the good bits. I now have a much better perspective of my first career and am grateful for the memories I have - and hope that I can use this and the transferable skills learnt through dancing to benefit my current work in dance.”*

However, as Sharon Watson stated, *“I lost nothing by giving up performing. When my young dancers take a curtain call that’s when I take a curtain call.”*

3.4. ***“As a dancer in transition you can’t throw all your skills away. You have to learn to change.”***

From the many personal stories emerging through the afternoon, there was an overriding positive approach to the processes of change undertaken.

Farooq Chaudhry (Akram Khan Dance Company) spoke about the decision making involved in transition and the fact that this brings with it both a ‘sacrifice’ as you are giving something up and a sense of personal responsibility for the choices you make. He underlined the fact that it is the responsibility of the individual to embark on this process and take charge of the change.

4. Supporting the Process

- 4.1. Supporting the process is of paramount importance and this needs to be a collective responsibility. Whilst, the primary responsibility rests with the individual dancer, companies have an important role to play alongside other key agencies and organisations. There was a strong feeling expressed throughout the afternoon that there needs to be a pooling of resources and experiences so all dancers can manage the process more effectively.

Key strands to the discussion included:

- The role of companies in supporting the process
- The importance of networks and dancer to dancer support
- The need for an international perspective to be adopted



Kenneth Tharp

- 4.2. ***“Companies should not try to do everything for the dancer as they need to take ownership of their own transition but they have a responsibility to support the process and create a culture where transition is seen as an opportunity.”***

There was a strong feeling that whilst companies can support the transition process, ultimately the responsibility lies with the individual. Companies can benefit from supporting transition through the retention of skills. Joce Giles (Rambert Dance Company) reflected that supporting and assisting with transition was ‘*enlightened self-interest*’ as it can keep the dancers with the company longer and help boost the company’s employment.

However, the protective environment of the company brings both positives and negatives to the process and there was some discussion of how an over protective

'maternalistic' approach can prevent the dancer from becoming independent. Thus, whilst the Company is responsible in many ways for overseeing the growth of each dancer, it is necessary to encourage a culture of independence and confidence and it is important to see dancers as individuals and focus on each need, rather than as an ensemble.

Specific examples were provided of company approaches:

- **Northern Ballet Theatre** actively try to support the move from performing full time for their dancers and hire as many alumni as they can, as well as encouraging dancers that are thinking about transition to test the waters in various roles within the Company.
- **Rambert Dance Company** offers a range of Continuing Professional Development services within the company and are trying to establish transition as an organic part of each dancer's career with the company. The opportunity to apply for a small grant has been introduced, to assist with a dancer's chosen CPD; a choreographic development programme offers opportunities to develop skills and there are mentoring schemes in place.
- **Akram Khan Dance Company** has a charity within the Company that offers dancers employed by the Company small bursaries to undertake small CPD projects, to keep them growing and developing even when not performing for the Company.

It was suggested that a Company with long-term vision and stability can have a very positive impact on a dancer's career and transition as it enables long-term planning and a safe place from which to test you.

However, Simon Lacey (New Adventures) pointed out that Commercial Companies work very differently and that this affects the way transition takes place. Dancers in the commercial sector have to consider transition sooner due to perception and age considerations and so their career end can be more brutal. New Adventures have set up internal management training programmes and workshops for their dancers

4.3. ***"I didn't talk enough to other people when I was in transition. I thought it was just me that was grieving. It's good to identify with other people and their experiences."***

There is a great fear amongst dancers approaching transition that they will be alone. This is especially true for those leaving a Company as they have previously been in such a supported, protected position. Freelance dancers come from a different place as they are required to take on much more responsibility throughout their career to secure work.

The importance of networks and support systems through this process of change was emphasised by all speakers. Whether the support had come from within the company, from DCD, from outside the world of dance or from other individuals, it was clear from the speakers that the process is a lonely one and one that requires the dancer to be open and to seek support from others.

Kate Scanlon talked about her role as mentor to Simon Cooper during his JADE Fellowship and referred to it being “*uncharted territory*” that had to be negotiated together. She also emphasised the importance of thinking beyond dance to ensure that maximum use is made of all contacts and networks because, whilst most of a dancer’s contacts are within the dance world, this can create a limited and insular network during transition.

It is therefore crucial that transition centres are independent and professional, and can help the dancer reach beyond the dance community.

4.4. ***“Dancers are not held by ‘borders’. There is a danger that those dancers working in different countries could fall through the cracks.”***

International mobility should not lead to dancers failing to obtain the support they need with the transition process. Paul Bronkhorst highlighted these issues in his keynote speech.

“Many dancers cross borders and work in different countries. As a result they don’t meet the eligibility criteria in individual countries that would allow them to tap into support. The results of the survey, Keep Moving!, initiated by the International Organisation for the Transition of Professional Dancers (IOTPD) shows that every company in Europe has dancers from several countries, a fact which models the international nature of the industry.”



(l-r) Kenneth Tharp and Paul Bronkhorst

He highlighted an example of an artist whose career was split between the UK and the Netherlands, working for 10 years between the two who failed to qualify for support in either country. The two organisations (DCD and the Dutch Retraining Programme for Professional Dancers) were able to work the programmes

together between the two countries so that he could secure support and start studying for his career change

Paul said that the International Federation of Actors (FIA) and the IOTPD will work together on an inventory of what exists in Europe. On the long run the IOTPD will work towards the establishment of an overarching transitional scheme.

Dancers who fall between the cracks as a result from their international careers is one of the main concerns of the IOTPD. The strategy to find solutions is threefold: to reinforce the links between existing transition centres, to encourage countries to set up national schemes and to create an international transition support program.

5. Into the Future

- 5.1. The symposium tackled the issues around career development in an open and overwhelmingly positive way. It encouraged debate around key questions and issues that need to be faced by the profession as a whole rather than being seen as the remit of Dancers' Career Development alone.
- 5.2. The symposium challenged some major preconceptions about transition and career development:
- It is wrong to view Dance as a brief career.
 - Transition is an opportunity rather than a crisis. It is a privilege to be able to change direction mid-career. Dancers should be encouraged to think of changing their career as a privilege and opportunity. Transition needs to seem exciting rather than scary.
 - The culture needs to shift from a perception that performing is the only way to be engaged in dance and the perception that anything else is second best must be challenged if we are to retain the very special talents and skills dancers bring to the field and to society at large.
 - The dancer is not alone.
 - The dialogue on transition and wider skills development needs to start much earlier in a dancer's career, during their training. A curiosity about what else is 'out there' needs to be maintained throughout a dancer's career
 - There is a need to challenge the confidence barriers that exist and remind dancers that what they do is specialised and complex. *"Be proud of having been a dancer and remember that no one can take that title away from you."*
 - There is no fixed route for a transition.
 - The combination of the Company and the Artist are essential to managing the change process and a change in attitude and support needs to be built within the companies.
 - There is a clear need to move into the future with a more structured European scheme that will support those artists working beyond the UK.
- 5.3. There was a general feeling that we are not doing enough **collectively** to support dancers and market their skills. We need as a field to confidently begin to articulate the fact that dance is important and equal to other art forms and that dancers have real value to society as a whole:
"We must promote dancers as fully engaged, and in a way in which they begin to value themselves. Let us do this with a perception of their knowledge and abilities."
- 5.4. The Symposium was developed by the three partners as a means of stimulating debate around the subject of career development. It is now important that the momentum created is maintained and that the profession as a whole tackles the further development of the debate collectively and with confidence.

Dance is a very communal industry – each individual’s strength adds to the strength of the group. *“Dancers are the components of the factory of dance, and taking care of the components makes for a better-working whole.”*

New Directions opened up the dialogue and brought together companies, artists and agencies engaged with the process for the first time in many years to discuss a key issue for the profession. How do we continue to grow as an art form, retaining and valuing the talent we have for the benefit of the field as a whole? There is a clear need to continue to develop networks and engage dancers in mutual support beyond the confines of individual programmes of support and this is not the responsibility of any one organisation but of the dance field as a whole.

Appendix I: Symposium's Programme

New Directions (Southbank Centre, 24 May 2010)

1.30 pm Registration

2 pm Welcome and keynote speeches

Chair: Sir John Tusa

Panel: Kevin O'Hare, Siobhan Davies, Kenneth Tharp, Aletta Collins and Paul Bronkhorst

3 pm Breakout groups

Group 1: The role of the company in supporting the transition process

This panel will address the questions of how companies can support the transition process, what is the company's responsibility for the dancer's long term career and perhaps more importantly, how can companies benefit from supporting transition and the retention of skills.

Chair: Siobhan Davies

Panel: Joce Giles, David Nixon and Farooq Chaudhry

Group 2: The wealth of transferable skills developed as a dancer

This panel will celebrate the notion of the breadth and depth of skills the dancer has developed that are able to support the process of transition and support long term career development

Chair: Kevin O'Hare

Panel: Dr. Scilla Dyke, Tammy Arjona and Kate Scanlan

Group 3: Moving beyond the role of the dancer

This panel will consider the particular challenges faced when an artist moves beyond the studio or beyond the role of a dancer in a studio context to assume different roles within it or beyond it.

Chairs: Kenneth Tharp and Aletta Collins

Panel: Michael Nunn, William Trevitt, Sharon Watson and Toby Norman-Wright

Group 4: What next? Beyond performing

This panel will consider the notion of moving beyond dance and into other areas of work. Retraining and developing new skills sets as part of long term career development may take the dancer away from dance. It involves transferable skills but also a creativity and entrepreneurship, which means thinking afresh about value systems

Chair: Paul Bronkhorst

Panel: Dr. Susan Jones, Colin Poole and Ann Whitley.

4 pm Tea

4.15 pm Plenary discussion

Chair: Sir John Tusa

The Chair of each Breakout Group will provide a brief 5 minute summary of the issues to emerge from their panel and a discussion will follow

5 pm Close

5.15 pm Reception Hosted by the Paul Hamlyn Foundation to celebrate the life of Jane Attenborough

Location: St. Paul's Roof Pavillion, Level 6, Royal Festival Hall

Appendix II: The Partners.

New Directions: A Symposium to discuss the career progression of dancers was a partnership initiative of The Clore Leadership Programme, Dancers' Career Development and Paul Hamlyn Foundation:

The Clore Leadership Programme



Dance Fellows on the Clore Leadership Programme

The Clore Leadership Programme aims to strengthen leadership across a wide range of cultural activities, including the visual and performing arts, digital media and film, heritage and museums, libraries and archives, creative industries and cultural policy. We offer Fellowships and Short Courses for individual leaders, and training for members of Boards of Directors of cultural organisations.

Each Fellow undertakes a customised programme tailored to their needs, including residential leadership courses and workshops; access to a virtual learning resource; mentoring and coaching; an extended secondment; research and study visits; attendance at the Clore annual conference and other events; advice and support from the Clore team; and networking opportunities with a peer group of future leaders, drawn from the UK and internationally.

For the last five years, the Clore Leadership Programme has offered an annual Dance Fellowship, funded by the Dancers Career Development and the Linbury Trust, in partnership with the Clore Duffield Foundation. Dance Fellowships have been offered to: **Lee Fisher** (2005/6), **Sharon Watson** (2006/7), **Toby Norman-Wright** (2007/8), **Will Tuckett** (2008/9) and **Dorcas Walters** (2009/10).

Other Fellows working in dance include: **Eddie Nixon** (2004/5 Fellow supported by Arts Council England), **Fearghus O'Conchuir** (2005/6 Fellow supported by the Arts Council of Ireland), **Kenneth Tharp** (2005/6 Fellow supported by NESTA), **Kate Scanlan** (2007/8 Fellow supported by DCMS) and **Jasmine Wilson** (2009/10 Fellow supported by the Cultural Leadership Programme).

The names of 2010/11 Fellows will be announced shortly, and applications for 2011/12 Fellowships will be invited from January 2011. For further information, visit www.cloreleadership.org

The Clore Leadership Programme would like to thank all funders of its Fellowship Programme and the many organisations and individuals who have helped the programme as advisers, mentors, secondment hosts, speakers and in other ways.



Dancers' Career Development (DCD) is unique in its mandate in offering a holistic and comprehensive range of specialist and confidential practical, psychological and financial retraining and career support services to all professional dancers in the United Kingdom.

Our mission is to empower dancers in all dance forms, so that in overcoming any insecurities arising they are able to develop the remaining part of their career, within our outside the dance profession, by building on their distinctive strengths and transferable skills.

DCD's range of services is dancer-driven, strictly confidential and tailored to each individual's needs, allowing dancers to choose the support needed for a successful transition and fulfilling career path. In addition to its individual dancer support system DCD runs a comprehensive outreach and workshop program in dance schools, companies and commercial productions, to encourage dancers as early as possible to expect transition period within and from their performing careers.

A 2007 survey has shown that 89% of all DCD retrained dancers are currently still working in the profession they originally retrained for and an outstanding 95% consider that their retraining helped them to obtain their current career.

Dancer's Career Development would like to acknowledge the following for their ongoing support to the scheme:

**Birmingham Royal Ballet
New Adventures
Phoenix Dance Theatre
Richard Alston Dance Company
The Royal Ballet
Equity Charitable Trust
Monument Trust
Society of London Theatre**

**English National Ballet
Northern Ballet Theatre
Rambert Dance Company
Scottish Ballet
British Actors Equity
Mackintosh Foundation
Rudolf Nureyev Foundation
The Combined Theatrical Charities**

Dancers' Career Development
Plouviez House
19-20 Hatton Place
London EC1 8RU
E-mail: admin@thedcd.org.uk
T: 020 7831 1449
Web: www.thedcd.org.uk

Paul Hamlyn Foundation
18 Queen Anne's Gate
London SW1H 9AA
T: 020 7227 3500
E-mail: www.phf.org.uk

Paul Hamlyn (1926–2001) was an entrepreneur, publisher and philanthropist committed to providing new opportunities and experiences for people, regardless of their background. In 1987, he established the Paul Hamlyn Foundation for general charitable purposes, with a particular focus on children and young people and people who are disadvantaged. His overriding concern was to open up the arts and education to everyone. He also wanted to maximise opportunities for individuals and communities to realise their potential, and to experience and enjoy a better quality of life, now and in the future.

The Foundation works across three UK programmes: Social Justice, Education and Learning, and the Arts. The Foundation also operates a programme of support for NGOs in India.

Arts Programme

The Arts programme supports the development and dissemination of new ideas to increase people's experience, enjoyment and involvement in the arts, with a particular focus on young people. The Arts Open Grants scheme supports organisations and groups, concentrating on work that is transformational at three levels: for the participants, for the funded organisations themselves and, more generally, for the sector in which they operate. Funding is also provided to talented individuals through four Arts programme Special Initiatives: Artists Working in Participatory Settings, Awards for Artists, the Breakthrough Fund and the Jane Attenborough Dance in Education (JADE) Fellowship.

Jane Attenborough Dance in Education (JADE) Fellowship

The JADE Fellowship commemorates PHF's former arts manager, Jane Attenborough, who died in the 2004 Asian Tsunami. It was founded on the belief that retiring professional dancers have valuable skills and qualities that would be of immense benefit to dance education. Set up to run for five years, the Fellowship was awarded to dancers approaching the end of their professional career and wishing to transfer their skills to dance education and community work. The scheme enables dance companies to provide the transitioning professional dancer with practical assistance, mentoring and training.

The Fellowships were awarded to:

- 2009: Amy Doughty (Independent Ballet Wales)
- 2008: Tammy Arjona (Siobhan Davies Dance Company)
- 2007: René Pieters (Tees Valley Dance)
- 2006: Andy Barker (Northern Ballet Theatre)
- 2005: Simon Cooper (Rambert Dance Company)

The PHF Arts programme has begun an evaluation of the scheme, which will continue until the end of the last Fellowship, when the learnings will be published and shared, so the whole dance sector can benefit from the information.

Appendix III: Speakers' Biographies

Panel 1: The role of the company in supporting the transition process

Siobhan Davies (Chair)

In 2000 Siobhan Davies was named one of six Creative Britons. Over a career spanning four decades, that creativity has always come from her belief in dance itself as a wellspring of ideas, movements and forms. Davies began dance classes in 1967 while at art college. Soon she joined the newly formed London Contemporary Dance Theatre, making her first work in 1972 and staying as a leading dancer and choreographer until 1987. Simultaneously, she worked in the independent sector, most closely with Richard Alston and Ian Spink, with whom she founded the influential company Second Stride in 1982. In 1987, Davies took a year's sabbatical in America on a Fulbright Arts Fellowship. In 1988, she joined Rambert Dance Company as Associate Choreographer (until 1992) and also founded the Siobhan Davies Dance Company, the focus of her creative output ever since.

Davies's main early influence was Merce Cunningham, but in pieces such as *Sphinx* (1977), *Plain Song* (1981) and *White Man Sleeps* (1988) she sought her own creative touchstones, developing a detailed but direct style of moving, and experimenting with phrasing and composition. With her own company especially, she worked in close tandem with her dancers, and gave rein to them, her designers and composers to develop their own material.

By 2000 Davies was ready to shift ground, and moved away from the traditional theatre circuit to allow the audience to see the work from new perspectives. *Plants and Ghosts* (2002) and *Bird Song* (2004) were made for non-proscenium stages, and *In Plain Clothes* (2006), was made for a studio setting. In *The Collection* (2009) Davies became part choreographer, part curator, presenting dance as one "exhibit" within a visual arts setting.

The RIBA award-winning Siobhan Davies Studios opened in 2006, realizing Davies's long-standing goal of establishing a permanent base for her company and for other independent professional dance artists. Here, she has programmed interdisciplinary seminars, extended her creative and participatory projects and hosted exhibitions. Remaining true to her founding belief in dance itself, she continues to place her work as a vital force within the dance, and dance as a vital force within the arts.

In summer 2009 the new online digital library www.siobhandaviesarchive.com was launched. The first of its kind, the archive visually illustrates the choreographer's practice and creative process through 36 key dance works.

Among Davies's numerous awards are four Digital Dance Awards, the Laurence Olivier Award for Outstanding Achievement in Dance (1993, 1996), the Prudential Award for the Arts (1996), South Bank Show Award (2000). She was named a CBE in 2002.

By Sanjoy Roy.

Joce Giles

Joce Giles is Head of Learning and Participation at Rambert Dance Company. He trained at the Arts Educational Schools London and the Royal Ballet School and was a founder member of the Peter Schaufuss Ballet before joining Scottish Ballet, where he danced for over six years.

In 2004 he left Scottish Ballet to take up the role of Dance Development Officer at The Works: Dance and Theatre Cornwall. He joined Rambert in August 2007 and since 2009 has been supported by Dancers' Career Development to study on the part-time Cultural Leadership MA at City University, London.

David Nixon

Born in Chatham, Ontario, David Nixon trained first as a dancer before moving into choreography. As a dancer, he worked in several companies both in America and Europe while continuing to increase his own choreographic output.

In 1994, he became Artistic Director of BalletMet in Columbus, Ohio. Companies in Canada, the USA and South Africa have since staged David's productions. He joined the Northern Ballet Theatre in 2001 and has revitalised the Company, adding an impressive array of new works into the repertoire.

In December 2009 he received an OBE for services to dance, as he has made a significant artistic contribution to narrative dance in the UK and has been instrumental to the continued growth and success of NBT. He is committed to taking the highest quality dance to audiences throughout the country, bringing together collaborators at the top of their field to create new ballets with exceptional production values.

Farooq Chaudhry

Farooq Chaudhry was born in Pakistan. He graduated from the London Contemporary Dance School in 1986. As a professional dance artist he worked in a variety of dance mediums in various European countries, the highlight being his time as a company member of the Belgian modern dance company Rosas during the mid nineties. In 1988 he received an Asian Achievement Award for his work as a dancer. He retired from dancing in 1999 after which he completed an MA in Arts Management from City University in London.

As a freelance dance manager he teamed up with Akram Khan in 1999. A year later they co-founded the Akram Khan Dance Company. Farooq Chaudhry has played a key role in forming innovative business models for Akram Khan's artistic ambitions as well as offering creative support during the development of Akram Khan's projects; he is currently the company producer. He is a "project champion" for Arts Council England's Cultural Leadership programme and Chair of Dance UK's Board. Recently, he was selected to be a member of the Strategic Advisory Committee for Clore Leadership Programme.

In 2008, The French Ministry of Foreign Affairs acknowledged him in a list of the world's top hundred cultural actors and entrepreneurs.

Panel 2: The wealth of transferable skills developed as a dancer

Kevin O'Hare (Chair)

Kevin O'Hare is currently Administrative Director of The Royal Ballet.

He was trained by Louise Browne, then at The Royal Ballet School and, through an exchange programme, Royal Danish Ballet. He joined SWRB in 1984 and was promoted to Principal in 1990 (BRB). He also made numerous international guest appearances.

His repertory included all the leading classical roles and works by Balanchine, Cranko, Van Manen, Tudor, Tharp and created many roles, working with Ashton, De Valois, MacMillan, David Bintley and Peter Wright, among others.

He retired from dancing in 2000 to work with the RSC, training in company management. He returned to BRB as Company Manager in 2001 and joined The Royal Ballet as Company Manager in 2004. In 2009 He was appointed Administrative Director of The Royal Ballet. He has been a jury member for several International Ballet Competitions and was on the board of Dance UK and a Governor of The Royal Ballet School for nine years.

Dr. Scilla Dyke

Described by BT Exact as an 'alchemist', Scilla has *supported in excess of 2,300 people through career transition*. She currently specialises in Career Development, Management and the scope and business of dance for the RAD - working live and virtually across 84 countries using Social Media technologies. Her track record comprises pioneering, managing and brokering innovative projects across the business, public and private sectors including launching and establishing a Home Office funded not-for-profit company and regeneration initiative - winning the first national *Living Spaces Award* – with the Office of the Deputy Prime Minister (OPDM).

As an independent dance artist and practitioner she has worked with Dance UK, The Place Artist Development, The Foundation for Community Dance, NIACE, the Centre for Creative Communities and Arts Council England to practically support dance artists, directors, choreographers, practitioners and managers both in the UK and internationally. Scilla was Editor of *Animated magazine*; *The Dancer's Survival Guide*; *Your Body Your Risk (Female Athlete Triad)*; co-editor of *The Dancing Nation* and consultant editor of *Strength - Broadsides from Disability*.

A Graduate of the Common Purpose Matrix Leadership Programme, she has served on a range of Boards, including the National Think Tank for the Year of the Artist, Arts Council East and as Chair of Artlink. Currently she is a Committee member of the Lisa Ullmann Travelling Scholarship Fund and a Peer Reviewer for the Economic & Social Research Council (ERSC). As one of the UK's first Dance Artists in Residence (Animateur) and Founder Director of Suffolk Dance (now [DanceEast](#)) she created a dance ecology that nurtured artistic talent and facilitated access to dance. Scilla was awarded an MBE for Services to Dance and an Honorary Doctorate and Honorary Fellowship from the University of East Anglia. She is an Honorary Life Member of the Foundation for Community Dance and a Fellow of the Royal Society for the encouragement of Arts, Manufactures and Commerce.

Tammy Arjona

Born in Australia where she began her dance training, Tammy Arjona has danced extensively in the UK working with choreographers including Michael Clark, Tom Sapsford, Bunty Matthias, Jeremy James, Fin Walker, Annie Lok, MARRISA Von Stockert, Henrietta Hale, and Wendy Houston before joining Siobhan Davies Dance in 2003. Her work with Siobhan Davies Dance has involved a greater creative input, helping her to develop choreographic tools and gain experience in teaching workshops to GCSE and A level students.

She began a JADE fellowship in 2008 enabling her to acquire new skills within the dance education sector and experience working in a team environment with Siobhan Davies Dance Creative projects. The two year fellowship period has provided Tammy with opportunities to explore her own approaches to teaching across a broad range of ages, groups and contexts including work with Primary School children, babies and adult non dancers.

Kate Scanlan

Kate trained in dance at the University of Surrey and for the past twelve years has worked in the dance sector; performing, teaching, project managing and programming dance. She has a track record of producing pioneering projects and curating transformative events with artists and young people alike.

Kate was awarded the DCMS funded dance Fellowship on the Clore Leadership Programme in 2007. Throughout her Fellowship she focused on developing her role as a producer and making links across the cultural sector and beyond.

She is currently General Manager (maternity cover) at Breakin' Convention with a remit to produce Breakin' Convention in London at Sadler's Wells, a UK Tour and develop international touring and establishing the first UK wide network of Breakin' Convention HUBs. She is responsible for all elements of the Company's business planning.

In 2007 she set up Dance360, a company focused on producing dance events and supporting artist development. Dance360 produced the dance for the opening ceremony of the Tour de France, London 2007.

Previously Kate was Director of Education at Rambert Dance Company and responsible for the London and national touring programme of education work and JADE a two year transition for senior dancer Simon Cooper. She has also worked at Sadler's Wells as Arts Education Animateur, at London Youth Dance Network as Co-ordinator and at The Cholmondeleys and The Featherstonehaughs as Education Administrator and taught for organisations like Green Candle Dance Company, the Southbank Centre, Random Dance and alongside companies like IntroDans (Holland) and Dance Theatre of Harlem (USA).

Kate is passionate about dance and the impact it has on the lives of young people, artists and audiences alike.

www.breakinconvention.com

Panel 3: Moving beyond the role of the dancer

Kenneth Tharp OBE

Kenneth Tharp is Chief Executive of The Place, the UK's premier centre for contemporary dance.

Kenneth trained at The Place's London Contemporary Dance School and his 25-year performing career included London Contemporary Dance Theatre (1981-1994) and Arc Dance Company (1994-2005). He has also worked extensively as a choreographer, teacher and director. From 2005-2007 he was Lead Artist and Artistic Advisor for The Royal Ballet School's Dance Partnership & Access Programme and also Assistant to the Head of Contemporary Dance at Millennium Dance 2000 until August 2007. He was Dancer in Residence at Queens' College Cambridge from 1998-2006 and, with composer Simon Redfern, was co-director of Artyfartyarts, a multi disciplinary arts group. He completed a NESTA funded Fellowship on the Clore Leadership Programme before taking up his current role at The Place in September 2007. He is also a visiting professor at the University of Lincoln and on the Board of the Royal Opera House. In 2003, he was made an OBE in recognition of his services to dance and he was named in the 2010 Powerlist of Britain's 100 most influential black people.

Aletta Collins (Co-Chair)

Her future work includes directing and choreographing an original stage version of *The Red Balloon* based on the book by Albert Lamorisse for ROH2 at the Linbury this April and a new production of *Carmen* for the Salzburg Festival in 2012 with the Berlin Philharmonic conducted by Simon Rattle.

As a Director her work includes:

The Girl in the Red Dress, a short film shot on 35mm written by Jill Parker starring Shirley Henderson which was selected for Cannes Director's Fortnight and many other festivals including Edinburgh and London, winning Henderson best actress at the Festival d'Angers.

Dido and Aeneas and *Les Noces* for Opera North.

Philip Pullman's *Aladdin* for Bristol Old Vic for which she co-wrote the adaptation

The Barber of Seville at the Savoy Theatre

Bash by Neil Labute at the Citizens' Theatre, Glasgow.

As Associate Director and Choreographer her work includes:

Branded by Simon Bent at the Old Vic; *His Dark Materials* by Philip Pullman/Nicholas Wright, directed by Nicholas Hytner, at the National Theatre; *King Priam* (Opera North, English National Opera and Flanders); Harrison Birtwistle's *The Second Mrs. Kong* (Glyndebourne Festival Opera); *Carmen* (Greek National Opera); *La Boheme* (Stuttgart).

As Choreographer her work includes:

Last year Aletta created a live dance event for 2,008 people performed in Trafalgar Square on 12th July 2008 as the finale of *The Big Dance*.

Les Noces for the Berlin Philharmonic, conducted by Simon Rattle, *Bloom* for Rambert Dance Company, *Kool Down* commissioned by Somerset House, *Stand By Your Man*, *It's Gonna Rain* and *Shoes* for London Contemporary Dance Theatre.

Her opera work includes the Olivier Award-winning *The Tempest* (Thomas Adès World Premiere for Royal Opera House); *The Cunning Little Vixen* (Bregenz Festival, San Francisco Opera); *Jenufa* (Opera North); and *Samson et Dalila* (Bregenz Festival, Amsterdam).

Her musical theatre work includes: *Jesus Christ Superstar* (Lyceum), *Doctor Dolittle* (Apollo Hammersmith) and *Honk!* (Scarborough, Royal National Theatre and Boston USA).

Her own company, Aletta Collins Dance Company, has toured extensively throughout the UK and abroad. ACDC also made numerous short dance films for television including *The Storm* (BBC), *Alistair Fish* (BBC) and *The Human Voice* (Channel 4).

Her film work includes: *Regina* (Icelandic/Canadian co-production); *The Man Who Knew Too Little* starring Bill Murray (Warner Brothers).

Michael Nunn and William Trevitt

Michael Nunn and William Trevitt, founders of Balletboyz, have been hailed as pioneers for making dance accessible and reaching a wider audience through their celebrated stage and television work.

They met at the Royal Ballet School in the late 1980's and went on to dance for 12 years as leading dancers with the Royal Ballet, forming a lasting friendship that has taken them through a series of highly successful creative ventures. They came to public prominence in 1999 with their popular Channel 4 documentaries *Ballet Boyz* and *Ballet Boyz II* which charted their departure from The Royal Ballet and their subsequent solo seasons in Japan.

In 2000 they co-founded their own dance company George Piper Dances, now known as Balletboyz and went on to win numerous awards and nominations including the 2002 Theatrical Management Association Award for Outstanding Achievement in Dance for their show *Critics Choice ****** and the 2004 Laurence Olivier Award for Best New Dance Production for their commission *Broken Fall*.

Balletboyz has established itself as one of the most cheekily original and innovative forces in modern dance: revolutionising traditional programming formats; commissioning new work; collaborating with a wide range of cutting-edge talents and building a big following through their regular television appearances.

Nunn and Trevitt's film company, formed in 2005, has won commissions from all the major broadcasters including the BBC, ITV, Channel 4 and Sky as well as working on ground breaking multi-disciplinary digital content for The Royal Ballet, The Royal Albert Hall, Southbank Centre and numerous independent artists whose work is shown in galleries around the world. Their documentary *Strictly Bolshoi* won the 2008 International Emmy and the prestigious Rose D'Or for Best Arts Documentary. Christmas 2009 saw the broadcast of *The Royal Ballet in Cuba (More 4)* and *Balletboyz: The Rite of Spring (BBC3)*.

2010 saw the launch of their latest venture and new show, *the Talent*; Balletboyz auditioned over 50 young men aged 18 – 24 from all over the world from which Nunn and Trevitt hand picked 8 dancers from a variety of dance backgrounds.

A life changing opportunity for many of these young men, this exciting new ongoing venture sees Nunn & Trevitt mentoring and coaching these exceptionally talented young dancers giving them an

invaluable professional development opportunity at an early stage in their careers. The project has received funding from the Clore Duffield Foundation and The Foundation for Sport and The Arts.

Sharon Watson

Trained at the London School of Contemporary Dance, Sharon danced with Spiral and Extemporary Dance Theatre before joining Phoenix as a dancer from 1989 to 1997. Whilst there, she worked with choreographers such as Michael Clarke, Donald Byrd, Bebe Miller, Darshan Singh Bhuller and Phillip Taylor. She was also heavily involved in Phoenix's education programmes and delivery.

Sharon choreographed *Never Still* and *Shaded Limits* for Phoenix as well as creating new works for the Northern School of Contemporary Dance, National Youth Dance Company and Union Dance. Her own company ABCD was formed in 1998. Focusing largely on working with live music, ABCD has toured both nationally and internationally.

Returning to Phoenix in 2000 as the company's Rehearsal and Tour Director Sharon toured extensively in the UK and USA for 6 years. In 2006 she embarked upon a fellowship with the Clore Leadership Programme for which her secondment took her to the Sage Gateshead where she delivered a Choreographers and Composers course.

Sharon was appointed as the 7th Artistic Director of Phoenix Dance Theatre in May 2009 and this year was named as one of the Cultural Leadership Programme's Women to Watch, a list of 50 influential women working in arts and culture in the UK selected by a distinguished panel made up of figures from the cultural and creative industries.

Toby Norman-Wright

Toby started dancing at the age of six. A few years later he joined The Royal Ballet School. Toby joined Birmingham Royal Ballet in 1991, where he danced for 12 years as a soloist. During this time he also choreographed several pieces and got involved with their education work. Having completed an MA in multi-cultural dance and an arts management course, he left the ballet company to become Dance Officer for Arts Council England, East Midlands. He then went on to lead several dance projects for The Prince's Trust, The Royal Ballet School, Dance For All (South Africa) and to lecture for Birmingham, Wolverhampton and Coventry Universities.

Toby completed the specialist dance fellowship on The Clore Leadership Programme in 2008, including a placement as a senior intern at The Ambassador Theatre Group working on a new production of *West Side Story* along with research and a strategic action plan for Dance Consortium's programming and public engagement policies. He has also graduated from Common Purpose 'Matrix' and The Windsor Leadership Programme in 2009 (two cross-sectoral leadership programmes). He is a fellow of the Royal Society of Arts, a board member of Dancefest and an artistic assessor for Arts Council England. He is currently working with DanceXchange and Youth Dance England as the Youth Dance Strategy Manager for the West Midlands Region.

Panel 4: What next? Beyond performing

Paul Bronkhorst (Chair)

Paul Bronkhorst was originally trained as a career guidance counselor at the Akademie Mens Arbeid in Tilburg, the Netherlands. Since 1986 he works for the Dutch Retraining Program for Professional Dancers and offers different types of counseling to professional dancers. The emphasis is on the guidance of the transition process when dancers face the end of their dancing careers. To this date over 350 dancers successfully transitioned with the support of the Program.

Paul Bronkhorst has been responsible for a number of international conferences organized to serve the professionalism of dancers. He is founding member and current president of the International Organization for the Transition of Professional Dancers. He was board member of the Training Fund for Arts and Culture, the dance company Dance Works Rotterdam and the Health Care Foundation for Dancers. Currently he is board member of the Danshuis and the Stichting Imperium.

In September 2004 he was awarded the Mirjam Bos Prize for his unique contribution to the dance in the Netherlands.

Dr. Susan Jones

Susan Jones trained initially with Ruth French and the Rambert School of Ballet and from 1972 to 1987 worked as a soloist with The Scottish Ballet, Glasgow, under the professional name Anna McCartney. Following a serious injury, and with assistance from The Dancers' Resettlement Fund, she took three A levels and gained a BA Hons. Degree in English (first class) at St Hilda's College, Oxford in 1991.

In 1996 she was awarded a doctorate in English from Oxford University. After teaching at universities in England and Ireland she was appointed Fellow of St Hilda's and university lecturer at Oxford in English in 1999. She has published *Conrad and Women* with Oxford University Press and numerous articles on Conrad, modernism, and latterly, on dance and its relationship to literature. She won a Leverhulme Major Research Fellowship 2007-09 to write a book on *Literary Modernism and Dance*, which is forthcoming with Oxford University Press. She is External Examiner for the BA degree in Dance at the Rambert School of Ballet and Contemporary Dance.

Colin Poole

Born in London and trained at the Laban Centre, Alvin Ailey and Central School of Ballet, Colin worked with many of England's leading dance companies and choreographers notably Phoenix and Rambert Dance (1989-94) as well as freelancing with numerous British independent companies and choreographers.

In 1996, Colin was selected for CDP3 at Chisenhale Dance Space where he launched himself as a choreographer with his intimate duet, *Symbiosis* and was subsequently commissioned to create *Mothertongue* (1997). From 1997 to 2001 Colin took up residency at The Place, GDA and the Royal Opera House and received numerous commissions to create and present works including *the Work* (1998), *Saturn* (1999), *Bad Faith* (2000), *Nobodies Perfect* (2001), *Cool Memories* (2001) and his solo *The box office* (2003).

In 2007 Colin was commissioned to create his solo *Joyride* which was presented as part of the first Touch Wood season at the Place. In 2008 he was subsequently commissioned for the Place Prize to

create his solo *Snap*. In 2009 he collaborated with New Zealand dance artist Simon Ellis to create and present *Colin, Simon and I* at the Place Touch Wood season.

In 2009 he was also commissioned to make *4s:Kin* an all male quintet for State of Emergency. He received an award from the British Council and the Place to spend a week researching with Jasmeen Godder in Jaffa Israel. Colin also created *Creep* for 11 graduate students at the Place, *Crush* Chichester's postgraduate company Mapdance, and commenced work on *No...No..* (premiere May 2010) for Laban's postgraduate dance company Transitions. He also directed *Weave* (2010) an intergenerational film for East London Dance.

In 2005 Colin received support from Dancers Career Development fund to qualify as a Feldenkrais practitioner in 2009 and for his Masters degree in Dance and Somatic Wellbeing at University of Lancashire. He continues to perform his own work at home and abroad alongside residencies, master classes, workshops and mentoring programs.

Ann Whitley

Ann's career as a dancer was cut short by an injury. Wanting to remain active in the dancer profession, she studied movement notation at The Benesh Institute where she qualified as a choreologist and was later awarded a Fellowship for services to the profession.

She joined Rambert Dance Company as its first choreologist, later becoming director of the Rambert Dance Unit, the company's touring educational group.

From 1977 as a freelance choreologist and rehearsal director, she specialised in the notation and reconstruction of choreography for singers, actors and dancers in opera productions, many at Covent Garden. She worked internationally with many choreographers and companies and, on their behalf, restaged a wide variety of choreography in dancer and opera productions across three continents. This includes 40 opera revivals at Covent Garden.

Ann worked in dance teaching and administration. In 1989 she wrote *A Handbook for Choreography*, followed in 1995 by *Look Before You Leap: an Advice and rights Guide for Choreographers*, both published by Dance UK under the direction of Jane Attenborough.

In 1999 she moved to the Yorkshire Dales to begin working as a professional dry stone waller. She works outdoors throughout the year and accepts restaging engagements from time to time.

Appendix IV: Case Studies

Andy Barker

Profile:

Andy Barker trained as a dancer at the Hammond School. His professional performing career started at the European Ballet Company, where he worked his way up to Principal Dancer. In 2003, Andy joined the Northern Ballet Theatre (NBT) as a member of the corps de ballet. Part of Andy's role at NBT was to support the Company's community work, an area of activity that he found particularly interesting and rewarding.

The Transition:

Andy didn't have any firm plans for his future, so when David Nixon, NBT's Artistic Director, approached him with the suggestion of applying for a Jade Fellowship, Andy enthusiastically took up the offer. Although still passionate about performing, Andy didn't think his performing career would develop much further. The JADE fellowship was an opportunity to develop his career within the dance profession.

During the first year of his fellowship, Andy assisted in participatory sessions led by NBT and contributed to planning and developing summer school projects. By the end of the first year, Andy was leading sessions independently. As the fellowship continued, Andy undertook placements with other organisations and worked with other departments within NBT to gain greater understanding and skill in arts administration. Andy had the opportunity to work with and learn from many practitioners and managers, however, it was David Nixon, Wieke Eringa and Selina McGonagle who offered him the greatest support throughout his Fellowship.

Taking part in the JADE Fellowship gave Andy direction both professionally and personally. He learned that he had an aptitude for teaching and was encouraged to develop his knowledge and skills by working in different contexts. The JADE Fellowship offered Andy the opportunity to make mistakes as he developed as a teacher. For instance, he tried working with students with physical disabilities, young offenders and with different age groups but found that he wasn't comfortable working in all of these settings.

Learning from the process:

The Fellowship posed the greatest personal challenges for Andy around the mid-way mark. He started to question whether it was the right time for him to be making a transition away from a performing career, the goal he had worked towards throughout his training. Without yet having the proficiency to lead and direct education projects, he felt unfulfilled, and missed the satisfaction and reward gained from performing. This changed through a process that he described as 'growing up'. Andy was forced to work independently during his JADE Fellowship, which introduced a more proactive learning style that he believes has brought about significant personal growth. Andy feels that he is now more accepting of change; he is more open-minded, adventurous and embracing of learning opportunities, which has helped him to continue developing and refining his new career path.

Andy currently teaches ballet and offers physical rehabilitation to injured students at a vocational training college. He is a certified personal trainer, Pilates teacher and masseuse. Andy feels that his dance training supports his current work because he is in good physical condition and is a responsive

communicator – a skill enhanced through performing. Andy continues to build and refine his career and is currently considering further training as a physiotherapist. He feels that the most pertinent lesson he learned during his transition period is never to turn down opportunities, and this lesson continues to support his career development today.

Stephen Berkeley-White



Profile:

Stephen Berkeley-White started training at Thamesdown Dance School and went on to Rambert Ballet School. In his final year he worked with Lloyd Newson at ENO then joined Diversions Dance Co after graduation. He then went on to join Random Dance Co. for 2 years before becoming a regular member of Mark Bruce Dance Co. In 1997 he joined Matthew Bourne's Swan Lake at the Piccadilly Theatre and was also in the original cast of Carman in 2000. Other companies include David Massingham Dance, Red Rain, V-Tol and Christopher Bruce at the National Theatre.

The Transition:

Whilst working in a West End musical I began to think seriously about extending my interest as a photographer as a possible career change. The money earned doing the musical allowed me to buy some equipment and attend two short courses; but by the end of the contract I decided to step away from dance and formally train as a photographer. I approached DCD initially for help financing a short advanced course and a new camera. The support allowed me to build a decent portfolio that I could use to approach London College of Printing for a yearlong intensive course. This meant approaching DCD again, though I didn't expect to be awarded further funds after receiving an award already. However, DCD could see the need for a progression and understood that a year of formal training would be essential for me to enter a difficult profession that's flooded with hobbyists and enthusiasts. After the course I was lucky enough to find steady work with a London studio, working mainly in architecture and interiors photography while developing my own work on the side. As I was still a freelancer I was able to stay connected to the dance world with the occasional short-term job, but in reality had become a studio photographer more or less full time. As the recession hit the studio ran out of work for me and I made the transition to an independent freelancer. I found help with DCD one more time by asking for help with small business start up costs. I was able to launch a website, print a new portfolio and buy business cards with the help they gave me. Although the timing is tricky due to the enduring recession, I'm able to work as a photographer specialising in portraiture, dance, music and fashion.

Learning from the process:

I learned that you don't have to bring your dance career to an end to consider learning a new skill or trade. There are many things that can be done as a supplement to a dance career or as an enhancement to it. Also, for dancers who are independent from companies who pay into the DCD

scheme there is a continued interest and support in your development. It isn't just a case of getting some money and being left to get on with it. There is always someone at DCD to help with decision making, networking or advice.

Simon Cooper



Profile:

Simon Cooper trained as a professional dancer at the Arts Educational School and the Royal Ballet Upper School. After dancing with the English National Ballet, Simon joined Rambert Dance Company in 1994. He performed as the Swan in Matthew Bourne's Swan Lake at the Piccadilly Theatre in 1997. After touring with Swan Lake in 1999, Simon rejoined Rambert in 2000. He performed Les Liaisons Dangereuses with Adam Cooper Productions at the beginning of 2005.

The Transition:

The physical demands of a professional performing career, over familiarity with repertoire, and long-term health issues were key factors in instigating the process of transition away from a professional performing career for Simon. As with many people, Simon didn't have a plan for his future. He recognised that different career options existed within the dance profession, but didn't know about progression routes, or how to gain the skills and experience required to pursue these options. It seemed easier to follow careers outside of dance than to develop the necessary skills to become a teacher or a rehearsal director.

Simon was approached by Rambert Dance Company about applying for a JADE fellowship. The JADE programme offered Simon a bespoke training programme that developed his skill set and broadened his horizons. The programme also allowed Simon to develop practical skill in ITC, administration and networking, which have been valuable in his new role. He was introduced to teaching and was able to shadow and be mentored by dance practitioners. During this process, Simon learned a great deal about his strengths and weaknesses and about his working preferences. He decided that teaching in community settings wasn't his niche but that he wanted to focus on working with professional dancers in a role that was movement oriented. The process of exploring different career options, learning about himself and the contexts in which he was most comfortable working, allowed Simon to find his future direction.

Learning from the process:

Simon believes that the JADE Fellowship has allowed to him to become more effective in the way he works, especially when working with people. He has developed a more realistic perception of himself

and greater knowledge of his preferred working style. Simon learned that there isn't a model 'education' person or a model 'rehearsal director'; it is possible to approach any role in your own way. Simon learned that there are many different ways of achieving good results, which has empowered him in his new job.

Amy Doughty



Profile:

Amy trained as a dancer in Australia and gained a Diploma in Dance before coming to London to take part in the Adeline Genée competition in 1995. She started working for Independent Ballet Wales in 1996 and worked her way up to Principal dancer and then to Ballet Mistress by 2001, which marked the start of Amy's teaching career. In 2003, Amy started to support the Company's community work by taking part in team teaching exercises. She continued to develop her teaching skills and gain experience within the company, and by 2007 she was leading workshops on her own. In 2008, Amy was awarded a career development grant from the Welsh Arts Council and returned to Australia to explore career opportunities in teaching and choreography.

The Transition:

Amy was ready to end her performing career but wasn't sure what she wanted to do next. She explored options available in Australia before returning to the UK to take up a new role with Independent Ballet Wales in 2009 that involved developing the Company's education programme alongside the role of Rehearsal Director. Later that year, Amy, with the support of her company, applied for a JADE Fellowship. Amy saw this opportunity as the chance to focus on education and community work.

As Amy already had some teaching experience, she was keen to learn how to work with a broader range of people, particularly amateur groups with no dance vocabulary. Amy learned about how to devise lesson plans, plan and deliver projects and how to adapt her plans for different groups. Amy focused on working with the elderly and with people with physical disabilities and enjoyed developing her knowledge of anatomy to support this work. Amy also learned about project management, evaluation, marketing and health and safety as part of her Jade Fellowship.

Learning from the process:

Amy learned that her performing experience makes her a different teacher from one who has specialised in teaching from the outset. Amy's classes focus on performance quality and the interpretation of material, areas to which she feels she can bring a unique understanding. Amy also feels that her passion for ballet allows her to transcend barriers that many people feel when introduced to the art form. She feels that her experience and knowledge place her in an ideal position to introduce ballet to new audiences. The JADE Fellowship gave Amy the opportunity to develop

greater understanding, specific skills and a broader range of experience that has enabled her to do deliver ballet-based teaching in the community.

Eddie Nixon

Profile:

Eddie began dancing at Swindon Dance. He gained a degree in chemistry before studying for a BA (Hons) and MA at London Contemporary Dance School. He worked as a dancer for a range of companies including New Adventures, The Featherstonehaughs, Protein Dance, DV8 Physical Theatre, Rosemary Lee and Aletta Collins. He also taught classes and workshops at many schools and colleges throughout the UK. In 2004 Eddie was awarded a Fellowship from The Clore Leadership Programme and began working at The Place as Associate Director in 2006. He became the Director of Theatre and Artist Development in May 2009.

The Transition:

I think the beginning of my story is a routine one. I was having a great career as a freelance dancer but in my mid/thirties, after twelve years of touring, I realised I needed other things in life and work. I wanted a family and I wanted to challenge myself in new ways. I was also never a natural athlete and I knew that it was going to get harder and harder for me physically. I did a bit of soul searching and came to the conclusion that I wanted to stay close to the theatre and to dance because there is something in the rhythm of putting work in a stage that I find so satisfying. Then a few things happened. I found myself taking on some bits of project management work. I enjoyed it. I went to see Dancers' Career Development and began to see a new career in arts management as a real possibility. Then I saw and advert in the Guardian for the Clore Leadership Programme.

I took two years to complete my fellowship. I carried on dancing at the same time and for me this felt important – withdrawing slowly from one career whilst gradually building another.

It was difficult trying to learn new things of context. I didn't have an organisation in which to practise my fledgling leadership skills. But I also gained confidence. Most of the people I studied with were already quite high flying cultural leaders yet they gave my opinions and ideas value. I wasn't –just a dancer-. So much of good leadership is about interpersonal skills and self/reflection and being a dancer is a pretty good training for that.

In late 2005, the job of Associate Director came up at The Place. They took a big risk on me – I had fairly limited management experience and suddenly I was leading a big team with a chunky budget. But I worked for a brave Director and in an organisation with lots of safety nets and I have been allowed to risk and fail without the consequences being too onerous.

In 2009, when my boss retired, I was appointed Director of Theatre at The Place.

Learning from the process:

I have learnt that making good, genuine connection is the key to so many things. Listen, talk, build a working friendship and doors will open. I also think that as a dancer your status in the theatre of company is often quite low and this can make you reluctant to speak up. Keeping quiet is seen as a good thing. In the bigger world there are no prizes for being shy and this is something I had to learn very fast.

When you are trying to learn a new bit of choreography you can watch the video or watch other people for as long as you like but you are never going to get it until you start moving yourself. I have learnt that this applies to work outside the studio too –you just have to jump in and find out what you

don-t know. This is probably something obvious to many people but for me it has been a pleasant surprise.

For all the training and support I have received as I made my transition the best learning has been from just taking a deep breath and diving in to new things. I had become good at being a dancer. I needed to risk not being good at something for a bit so that I could grow a different future.

Fearghus Ó Conchúir

Profile:

Fearghus Ó Conchúir is an independent choreographer and dance artist. Brought up in Ireland, he completed degrees in English and European Literature at Magdalen College Oxford before training at London Contemporary Dance School. He has danced for many companies, including Adventures in Motion Pictures, Claire Russ Ensemble, David Massingham Dance, Liz Lea Dance and Arc Dance Company, where he was assistant to the choreographer.

His recent work has investigated the relationship between bodies and buildings in the context of urban regeneration in Europe, the USA and China. In 2009, he created a site-specific performance installation for an empty military tower in Dublin and he performed Dialogue in Beijing and at the Edinburgh Fringe Festival. Additionally, he presented Pick'n'Mix, a day of dance in an empty Woolworths in East London. So far in 2010, he has presented work in New York, toured Ireland and premiering in May a dance film on RTÉ, the Irish national TV station. He is currently performing in Shanghai.

www.bodiesandbuldings.blogspot.com

The Transition:

In 2005 I applied to and was accepted on the Clore Leadership Programme. Up until that point I had been a busy freelancer, combining performing, teaching and choreography in an attempt to maintain a viable career. Nevertheless, I wasn't satisfied and that dissatisfaction made me doubt that I should continue to be an artist. In retrospect I can see that, as a freelancer, I made a virtue out of my ability to respond to opportunities. In doing so, however, I followed agendas that other people set rather than leading the developments that I wanted to make.

I began the Clore Leadership Programme anxious that this was the moment when I was supposed to make the Transition. I has already made a transition when I deviated from a career in academia to start dance training at 23. With Clore, I imagined that becoming a leader would require me to stop being an artist and start being a manager...It didn't.

In addition to practical leadership, in areas such as strategic planning, financial modelling and communications, the CLP invited us to take time to reflect on our individual values and motivations and to understand those values as the source of our individual leadership style.

The more opportunities I had to think about what motivated me, the more I confirmed a commitment to my own artistic practice. What Clore provided me was time to look up from the daily preoccupations of that practice and to see the context in which I was working. It helped me to understand the issues affecting not just dance but the wider cultural sector and to see the development of that cultural sector as part of a bigger socio-political narrative. Understanding that bigger context has helped me to find my place in it and the CLP has given me the courage to take that place. In practice this has meant placing a duet for two men on the pitch of Croke Park, Ireland's iconic stadium for national games, or making a new film that locates a solo male dancer in an Irish Catholic church. It allowed me to see the potential of an empty Woolworths in Leytonstone to be a place where residents of Waltham Forest could see up close the work of the acclaimed choreographers who live in the borough but never perform there.

Somewhat unexpectedly, the CLP has strengthened my artistic development but by exposing me to a wider context for that artistic development and by helping me to understand the functions and priorities of administrative or executive leadership, it has equipped me with a language that helps me make connections between the artistic and the executive arenas. I work with a number of organisations as a board director and I use the artistic projects I engage in as way to encourage such organisations to work in new ways and build new partnerships. In a way, it's a kind of choreography.

Learning from the process:

I expected that the Clore Leadership Programme would be a transition for me, a movement away from what I had been doing and who I was to something different. Instead, the programme encouraged me to look at what I had been doing, to understand what motivated me, to think about what was getting in my way and, most importantly, to reflect on how what I wanted to achieve fitted in to a bigger picture of how I wanted to see the world. Whether one stops dancing or not, the challenge for all of us is to figure out what we want to do in the world, what we learn and what we can contribute. Figuring that out will provide a guide for whatever decisions we subsequently make.

Colin Poole



Profile:

Colin Poole trained at Laban center for movement and dance before embarking on a professional performing career which included Phoenix and Rambert dance companies. He turned to choreography in 1996 and took up artistic residencies at the Place, GDA and Royal Opera House. He has received numerous commissions to create original works for his own independent projects as well as commissions for other companies. He has toured nationally and internationally and continues to make work.

The Transition:

In 2005 Colin received an award from Dancers Career Development fund to pursue a training in the Feldenkrais Method in Cheimsee Germany as well as a Masters degree in dance and Somatic education at University of Lancashire.

Colin felt a strong calling to take up the Feldenkrais training after participating in research projects focused on the relationship between the Feldenkrais method, performance and dance making. He was struck by his reconnection with the joy of movement and motivated by the endless creative approaches it provided for learning.

Through Feldenkrais' Awareness through Movement classes Colin attained a valuable educational tool for organising accessible steps for beginners to dance. This has proved a valuable asset and opened doors into higher education. Through Feldenkrais' hands on Functional Integration sessions Colin has been able to hone his skills as a practitioner providing learning through touch.

The training has also enhanced Colin's artistic sensibilities providing more awareness of choice and sharper decision making skills during the process of dancing making. He has also made a transition towards dancing and dance making with more ease and has discovered a more sustainable and healthy relationship with life in general.

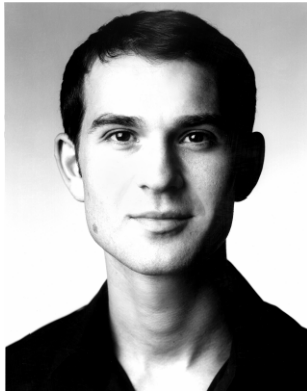
The opportunity to study at Master's degree level has given Colin more access into employment in higher education and consolidated his passion for Contemporary Dance, Martial Arts and health with academic recognition.

Learning from the process:

What I've most learned from this opportunity is the importance of listening within and acknowledging the role of intuition regarding taking the next developmental step. It was difficult to accept my transition as I faced unease with a loss of youthful optimism in dance and a struggle finding a new identity as a choreographer. This opened up a painful gap which I was at a loss to fill. I found Linda at

DCD to be an empathetic companion in this period of soul searching which lasted over 5 years. I was thankful that she listened encouragingly to all my wild ideas whilst reserving full commitment until I found that 'aha' moment. I would say to any person facing a difficult transition that I found the staff at DCD very understanding, approachable and insightful: I couldn't have made this step without them.

Jean-Marc Puissant



Profile:

Based in London, he designs sets and costumes for opera, theatre and dance across the UK, Europe and the United States, at the Edinburgh and Athens International Festivals and the Venice Biennale. He was asked to give talks about his work at the Victoria & Albert and Guggenheim museums. Jean-Marc is a member of the Board of Directors of Dance Umbrella Ltd

Credits include: *Jewels* (2007 Olivier Award - Best New Dance Production; South Bank Show Award nomination); *Tryst* and *DGV* (Olivier Award nominations), *DGV* (co-winner South Bank Show Award); *Electronic Counterpoint* (Critics' Circle Award). *Nopalitos* (co-winner Critics' Circle Award); *A night at the Chinese Opera* (TMA Award nomination).

Future commissions include *AIDA* (The Royal Opera), *Madama Butterfly* (Santa Fe Opera), *Lux* (Geneva's Grand Theatre), *Film Noir* (Nationaltheater Mannheim) and *God's Garden* (Linbury Studio, ROH).

Jean-Marc trained at Motley Theatre Design Course and studied Art History at La Sorbonne. He previously trained as a dancer at Paris Opera Ballet School. He joined BRB and Stuttgart Ballet, dancing classical and modern repertoires.

The Transition:

I retrained as a theatre designer in 1998. The reason for stopping dancing was a combination of having done what I wanted to do as a dancer, a long break due to a knee injury and a change of artistic management in the company where I was employed.

I had several ideas of what to do next, becoming a publisher, a cultural attaché, teaching Girotonic Expansion or becoming a theatre designer. I chose theatre design as it became clear to me that I'd like to reinvest my knowledge and experience in theatre and the performing arts.

Linda Yates and DCD helped me to identify the need and plan the immediate logistic of such transition. Thanks to bursary from DCD, I was able to accept a place at Motley Theatre Design Course in London and complete the course successfully. Once I became a professional designer, while my income was not allowing me to invest in the equipment needed to develop my career, the DCD helped me again with an Award to buy computing equipment.

Learning from the process:

I learned that it is essential to combine the necessary risk-taking with an objective, realistic plan of action. It was very important for me to share the scepticism I had regarding my ability to successfully learn new skills and develop a career I could live from. It was also very important to feel that my case was not isolated and needing help was not proof of failure. DCD showed me this transition was necessary, expected and asking for help encouraged.

Dorcas Walters

Profile:

Dorcas trained at Elmhurst Ballet School, Merle Park's Ballet School, and the Royal Ballet Lower & Upper Schools, joining Sadler's Wells Royal Ballet in 1986 and in 1990 she moved with the company to their new home in Birmingham.

Dorcas became principal in 1997 and has danced leading roles in many of the classics, as well as ballets by Ashton, Macmillan, Bintley, Twyla Tharp and Paul Taylor. She also created roles for Stanton Welch, Oliver Hindle and David Bintley.

In 200 Dorcas completed the Dancers Degree course graduating with an MA from Birmingham University.

Since finishing with BRB Dorcas has started and run two businesses from home and trained as a Gyrotonic instructor and in 2009 started a Clore Fellowship (which she is still completing).

The Transition:

I left Birmingham Royal Ballet about nine months after having my first child and four months after returning from maternity leave, about a year earlier than I had planned. This meant that I was not prepared either mentally or financially.

I knew that I qualified for a full DCD grant to pay for retraining but was still not sure what I really wanted to do next and was wary of wasting it on the wrong choice of training. But because we could not afford for me not to work, I decided to look for a way to earn money working from home and started a local business magazine.

As far as support goes, I felt I did not really have the support I needed at a traumatic time. I didn't apply for DCD re-training money straight away and therefore didn't have conversations with them at that point. I didn't get the support that I felt I needed from the company where as the main support came from my family.

I ran the magazine from home for two years, and then sold it and bought a franchise for an online business directory. Running the businesses taught me a whole range of new skills but eventually began to realise that I missed doing work that I was really committed to and that my main passion was still dance. I first trained as Gyrotonic instructor but eventually in 2009 after conversations with friends and family, I applied for the Clore Fellowship because I wanted to explore how I could use my dance experience and knowledge along with the business experience I have gained to work in the dance/arts world.

Learning from the process:

I think many dancers would benefit from some thinking after stopping dancing but it needs time to plan for that financially.

If the end of a career is sudden or traumatic I think coaching/counselling should be a priority but actually I would recommend all dancers to seek personal coaching prior to retirement to help them work out what they want to do next before jumping into any decisions about training. There is often an immediate desire to get away from the progression and at the same time a fear of leaving it so it is

important to have a process that allows you to evaluate and let go of one career before starting another.

Many dancers are also unsure about what their abilities are outside dance and how the skills they have can transfer, so some help with this along with chances to train while dancing, and shadowing/placement opportunities would be very valuable.

Appendix V: Delegates' List

Tammy Arjona	Julia Mirkin
Rachel Attfield	Isabel Mortimer
Vicky Bloor	Etta Murfitt
Mayuri Boonham	Pary Nadery
Paul Bronkhorst	Colin Nears
Susanne Burns	David Nixon
Fiona Cameron	Eddie Nixon
Jessica Carter	Toby Norman-Wright
Farooq Chaudhry	Christopher Nourse
Clemmie Clow	Michael Nunn
Jessica Cohen	Kevin O'Hare
Aletta Collins	Keyna Paul
Lisa Craddock	Philip Philipose
Jennifer Curry	Colin Poole
Siobhan Davies	Derek Purnell
Amy Doughty	Paul Reeve
Dame Vivien Duffield	Eleasah Roberts
Scilla Dyke	Kate Scanlan
Hubert Essakow	Jeanette Siddall
Pauline Etim-Ubah	Prue Skene
Lorena Fernandez	Ann Somerset
Jan Francis	Jo Stendall
Joce Giles	Kenneth Tharp
Cherry Gillespie	Lisa Thomas
Betsy Gregory	Clare Thurman
Sue Hoyle	Sir John Tusa
Susan Jones	William Trevitt
Mira Kaushik	Dorcas Walters
Simon Lacy	Sharon Watson
Bode Lawal	Kerry Whelan
Philip Lawford	Ann Whitley
Helen Laws	Sean Williams
Paul Liburd	Peter Wilson
Ken Marchant	Renaud Wisser
Eva Martinez	Linda Yates
Pauline Mayers	

Project Manager: Kate Scanlan
Project Coordinator: Llorenç Pastor Font
Rapporteur: Susanne Burns