

# Dance mapping

A window on dance  
2004–2008

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## **ACKNOWLEDGEMENTS**

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## 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.

The following 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 1970s. 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 73<sup>1</sup> 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

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<sup>1</sup> 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 national arts strategy and the dance agency audit *Joining up 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 field<sup>2</sup> 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.<sup>3</sup>

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<sup>2</sup> See page 22 for rationale of use of term dance field.

<sup>3</sup> 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**

*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](http://www.yde.org.uk) and [u-dance.org](http://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).<sup>4</sup>

#### **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 supporting dance. The workforce comprises professionals – those who earn all or part of their

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<sup>4</sup> The current definition of scale is that currently used by the Arts Council

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.'*<sup>5</sup>

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 constant struggles for autonomy and discretion, dealing with constraint and external control.

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<sup>5</sup> Di Maggio and Powell, (1991) p 64

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.'*<sup>6</sup>

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.'*<sup>7</sup>

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.
2. Mimetic isomorphism results from imitation and standard responses to uncertainty. In other words they model themselves on other organisations.

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<sup>6</sup> Pfeffer and Salancik (2003) p 258

<sup>7</sup> Di Maggio and Powell (1991) p 65

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:

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

<sup>8</sup> 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 *21<sup>st</sup> Century Dance: present position, future vision* by Jeanette Siddall (Arts Council of England, 2001).

|  | 1969/70<br>£ | 1979/80<br>£ | 1989/90<br>£ | 1998/99<br>£ |
|--|--------------|--------------|--------------|--------------|
| 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<br>(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 |
|--|-----------|---------|-----------|
| <b>Total Arts Council England spend</b>            | 139,300   | 186,100 | 378,757   |
| <b>Arts Council England dance spend</b>            | 10,236    | 23,162  | 40,818    |
| <b>Dance as % spend</b>                            | 7.35%     | 12.44%  | 10.78%    |
| <b>Dance revenue client expenditure</b>            | 9,776     | 22,306  | 34,984    |
| <b>Revenue clients as % of overall dance spend</b> | 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 Grants for 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 groups<sup>9</sup>:

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

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<sup>9</sup> 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.

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## 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 organisations<sup>10</sup> and Grants for the arts<sup>11</sup> data 2008–11
- data gathering and analysis using Arts Council England regularly funded organisations and Grants for the arts data 2004–07<sup>12</sup>
- 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:

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<sup>10</sup> Arts Council England regularly funded organisation

<sup>11</sup> Grants for the arts

<sup>12</sup> 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 24<sup>th</sup> 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.<sup>13</sup> This was published in July 2008<sup>14</sup> 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.'*

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

<sup>14</sup> 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 national 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.'*

## **Agency audit**

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.<sup>15</sup> This marked a significant landmark for dance in relation to government policy and practice in the dance field.

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<sup>15</sup> 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,<sup>16</sup> 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’.*

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<sup>16</sup> [http://www.danceuk.org/metadot/index.pl?id=24060&isa=DBRow&op=show&dbview\\_id=22687](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 18<sup>th</sup> 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.'*<sup>17</sup>

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.**

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<sup>17</sup> [http://www.danceuk.org/metadot/index.pl?dbview\\_id=22589&id=22778&isa=DBRow&op=show](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.<sup>18</sup>*

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

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<sup>18</sup> 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 12<sup>th</sup> 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 (BDE) 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<br>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.<sup>19</sup>

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

<sup>19</sup> Charlotte Higgins in *The Guardian* on 14<sup>th</sup> 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'.

occupations are to be considered eligible to be filled by migrants from outside the European 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.'*<sup>20</sup>

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

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<sup>20</sup> <http://www.britishcouncil.org>

promoters, venue managers and festival directors and includes contact details, statements of 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 fora 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 14<sup>th</sup> 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 24<sup>th</sup> 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

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## 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 Ballet<sup>21</sup>, 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 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

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<sup>21</sup> 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 *21<sup>st</sup> 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 McGregor 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 McGregor | Random Dance**

*The company was founded in 1992 and 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*).*

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

[www.randomdance.org](http://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 in Newcastle 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.<sup>22</sup> 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

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<sup>22</sup> 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        |
| <b>Dance</b>      | <b>44,421,315</b>   | <b>46,245,930</b>   | <b>47,672,918</b>   | <b>49,025,188</b>   | <b>4,603,873</b>   | <b>10.4</b> |
| 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 | 12,906,263          | 10,733,442          | 11,012,901          | 11,162,088          | -1,744,175         | -13.5       |
| Theatre           | 100,776,358         | 102,863,777         | 105,705,860         | 108,786,206         | 8,009,848          | 7.9         |
| Visual Arts       | 44,528,608          | 47,741,499          | 49,912,015          | 51,565,285          | 7,036,677          | 15.8        |
| <b>Total</b>      | <b>£325,800,831</b> | <b>£335,648,225</b> | <b>£346,836,873</b> | <b>£356,725,517</b> | <b>£30,924,686</b> | <b>9.5%</b> |

**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<br>(% increase) | Total investment 10/11<br>(% increase) | Total investment over 3 years |
|----------------|---|--|--|------------------------|--|--|-------------------------------|
| East           | 2   | 1  | 3  | £783,408               | £805,560<br>(2.8%)                     | £826,284<br>(2.6%)                     | £2,414,252                    |
| East Mids (1)  | 4   | 1  | 5  | £832,020               | £864,970<br>(4%)                       | £899,930<br>(4%)                       | £2,596,920                    |
| London (2)     | 8   | 15   | 23   | £18,279,788            | £18,822,998<br>(3%)                    | £19,380,765<br>(3%)                    | £56,483,551                   |
| North East     | 2   | 1  | 3  | £572,759               | £635,489<br>(11%)                      | £663,414<br>(4.4%)                     | £1,871,702                    |
| North West (3) | 4   | 1  | 5  | £662,416               | £677,449<br>(2.3%)                     | £692,890<br>(2.3%)                     | £2,032,755                    |
| South East (4) | 3   | 4  | 7  | £1,069,217             | £1,101,321<br>(3%)                     | £1,671,119<br>(52%)                    | £3,841,657                    |
| South West     | 5   | 2  | 7  | £995,533               | £1,028,384<br>(3.3%)                   | £1,048,964<br>(2.%)                    | £3,071,881                    |
| West Mids (5)  | 4   | 4  | 8  | £9,449,786             | £9,707,930<br>(2.7%)                   | £9,966,959<br>(2.7%)                   | £29,121,672                   |
| Yorkshire (6)  | 5   | 6  | 11   | £3,850,853             | £3,979,290<br>(3.4%)                   | £4,082,681<br>(2.6%)                   | £11,912,824                   |
| Total          | 37  | 35   | 72   | £34,928,964            | £37,623,391<br>(7.7%)                  | £39,233,006<br>(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.

| <b>Large-scale companies (RFOs)</b>                 | <b>Investment 2008/09</b> | <b>Investment 2009/10</b> | <b>Investment 2010/11</b> | <b>Total investment over 3 years</b> |
|---|---------------------------|---------------------------|---------------------------|--------------------------------------|
| 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                         |
| <b>Revised RFO spend less large-scale companies</b> | <b>£11,498313</b>         | <b>£13,519076</b>         | <b>£14,449751</b>         | <b>£39,467,140</b>                   |

**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, venues and festivals: 2004–2007**

The Arts Council dance department has carried out its own audit of dance agencies which is the subject of a companion 'think piece' to this 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.<sup>23</sup>

The audit has sought to:

- examine the current dance portfolio to better understand and define 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.

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<sup>23</sup> 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.

The rapid growth of some of these organisations has surpassed expectation. Collectively they have generated an increase in public engagement, through performance and participation, 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 Sadler's 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:<sup>24</sup>**

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.

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<sup>24</sup> 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 (£) <sup>25</sup> | % 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 <sup>26</sup><br>239,473 | £1<br>£6.50      |
| Totals        | 32,622,414   | 15%<br>(Av increase over 3 years) | 5,240,732<br>4,408,622             | £6<br>£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 2007<sup>27</sup>

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 Arts Council England 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 Arts Council 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

<sup>25</sup> This includes RFO funding Grants for the arts funds

<sup>26</sup> 78% of this is an estimated audience of 832,110 for Jabadao in 2006/07

<sup>27</sup> Research by Arts Council England officer Rebecca Dawson

becomes 239,473 total engagement, which changes the subsidy to £6.50 per head, changing the final average subsidy per head to £7.00.

### 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 agencies venues and festivals by over one third. But this figure includes 1087 performances programmed by Dance Umbrella and Sadler's Wells, thus meaning 896 performances can be attributed to the other agencies. Sadler's 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 this 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

Arts Council 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**

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<br>£s | 2005/06<br>£s | 2006/07<br>£s           | Total + (%change over 3<br>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 <sup>28</sup> | £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 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.

<sup>28</sup> 61% of this is from Wycombe Swan in 2006.07. There is a dramatic increase in income from £24,728 to £3,115,638

| <b>Agencies, venues and festivals</b>          | <b>2004/05</b> | <b>2005/06</b> | <b>2006/07</b> |
|--|----------------|----------------|----------------|
| 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 companies<sup>29</sup>, 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

<sup>29</sup> Large scale companies include ENB, BRB, Northern Ballet and Rambert Dance.

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.

### **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%.

| <b>Producing and touring companies</b> | <b>Total Arts Council subsidy across three years (£)<sup>30</sup></b> | <b>Total Engagement</b> | <b>Subsidy per head (£)</b> |
|--|---|-------------------------|-----------------------------|
| 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                         |
| <b>Total</b>                           | <b>101,996,397</b>  | <b>3,756,139</b>        | <b>£24</b>                  |

**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

<sup>30</sup> This includes RFO funding and Grants for the arts invested in RFOs

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.

| 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 <sup>31</sup> | Average Attendance performance | No of Participatory sessions | Attendance at Participatory sessions | Average Attendance participation |
|--|--------------------------------|--------------------------------|------------------------------|--------------------------------------|----------------------------------|
| East <sup>32</sup>                     | -                              | -                              | -                            | -                                    | -                                |
| 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

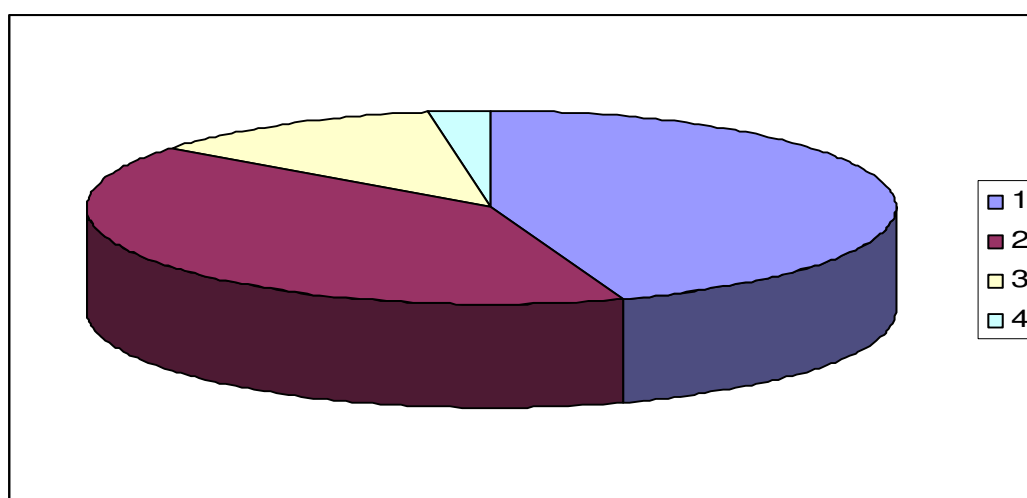
<sup>31</sup> This figure includes known audiences only. Estimated audiences for dance over the three-year period are 53,454

<sup>32</sup> With no touring company working out of the East of England region there is no engagement data.

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% 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)**<sup>33</sup> 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

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<sup>33</sup> 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

themselves. The companies have seen significant benefit from collaborating in this way and have recently commissioned a piece of work looking at audience crossover.

### **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 Consortium<sup>34</sup> 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

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<sup>34</sup> Dance Consortium [www.worldwidedanceuk.com](http://www.worldwidedanceuk.com)

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.

Information about tours is posted on [www.DanceConsortium.com](http://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)**<sup>35</sup> 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.

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<sup>35</sup> The National Rural Touring Forum [www.nrtf.org.uk](http://www.nrtf.org.uk)

| Producing and Touring Companies      | East | East Mids | London | North East | North West | South East | South West | West Mids | Yorks | Other UK | Int  | Totals |
|--------------------------------------|------|-----------|--------|------------|------------|------------|------------|-----------|-------|----------|------|--------|
| Akram Khan                           | 4    | 0         | 29     | 2          | 6          | 6          | 0          | 4         | 0     | 3        | 228  | 282    |
| Anjali Dance                         | 0    | 1         | 3      | 1          | 1          | 15         | 1          | 0         | 0     | 0        | 2    | 24     |
| BalletLORENT                         | 0    | 1         | 2      | 12         | 4          | 3          | 4          | 0         | 4     | 1        | 32   | 63     |
| Birmingham Royal Ballet              | 0    | 0         | 21     | 63         | 32         | 10         | 78         | 111       | 13    | 14       | 11   | 353    |
| Blue Eyed Soul                       | 0    | 0         | 1      | 0          | 1          | 0          | 0          | 22        | 0     | 0        | 8    | 32     |
| Bonachela Dance                      | 2    | 2         | 5      | 1          | 3          | 6          | 4          | 1         | 1     | 1        | 0    | 26     |
| Cholmondeleys and Featherstonehaughs | 4    | 2         | 12     | 0          | 9          | 22         | 10         | 2         | 5     | 3        | 4    | 73     |
| DV8 Physical Theatre                 | 0    | 1         | 12     | 1          | 3          | 7          | 0          | 3         | 0     | 2        | 245  | 274    |
| English National Ballet (ENB)        | 0    | 0         | 133    | 0          | 47         | 67         | 38         | 4         | 0     | 7        | 39   | 335    |
| George Piper Dances                  | 4    | 0         | 9      | 3          | 2          | 4          | 3          | 2         | 2     | 2        | 4    | 35     |
| Henri Oguike Dance                   | 16   | 8         | 6      | 3          | 14         | 18         | 6          | 9         | 1     | 6        | 29   | 116    |
| Jonzi D                              | 3    | 8         | 7      | 1          | 4          | 2          | 0          | 1         | 0     | 1        | 0    | 27     |
| Michael Clark                        | 0    | 2         | 21     | 0          | 0          | 7          | 0          | 0         | 3     | 3        | 14   | 50     |
| Motionhouse                          | 0    | 3         | 4      | 2          | 4          | 3          | 6          | 44        | 0     | 4        | 1    | 71     |
| New Adventures                       | 6    | 7         | 46     | 14         | 14         | 35         | 14         | 14        | 7     | 41       | -    | 198    |
| Northern Ballet Theatre (NBT)        | 42   | 40        | 27     | 0          | 21         | 103        | 18         | 0         | 147   | 57       | 11   | 466    |
| Phoenix Dance Theatre                | 0    | 0         | 5      | 2          | 5          | 5          | 6          | 0         | 42    | 3        | 14   | 82     |
| Rambert Dance Company                | 20   | 3         | 36     | 17         | 13         | 36         | 36         | 9         | 4     | 30       | 11   | 215    |
| Random Dance                         | 22   | 1         | 52     | 6          | 1          | 10         | 4          | 1         | 4     | 0        | 89   | 190    |
| Salamanda Tandem                     | 2    | 44        | 2      | 2          | 0          | 2          | 2          | 20        | 19    | 6        | 12   | 111    |
| Shobana Jeyasingh                    | 0    | 2         | 13     | 1          | 7          | 15         | 7          | 4         | 2     | 6        | 6    | 63     |
| Siobhan Davies                       | 4    | 0         | 282    | 3          | 3          | 3          | 10         | 3         | 4     | 15       | 17   | 344    |
| Tavaziva                             | 1    | 6         | 6      | 0          | 4          | 6          | 10         | 3         | 1     | 1        | 1    | 39     |
| Union Dance                          | 10   | 5         | 19     | 0          | 6          | 22         | 5          | 3         | 4     | 3        | 4    | 81     |
| Vincent Dance Theatre                | 4    | 3         | 10     | 5          | 13         | 11         | 11         | 2         | 20    | 7        | 4    | 90     |
| Totals                               | 148  | 140       | 782    | 140        | 223        | 426        | 278        | 262       | 283   | 222      | 814  | 3718   |
| % of total distribution              | 4.0  | 3.8       | 21.0   | 3.8        | 6.0        | 11.5       | 7.5        | 7.0       | 7.6   | 6.0      | 21.9 | 100.0  |

**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.

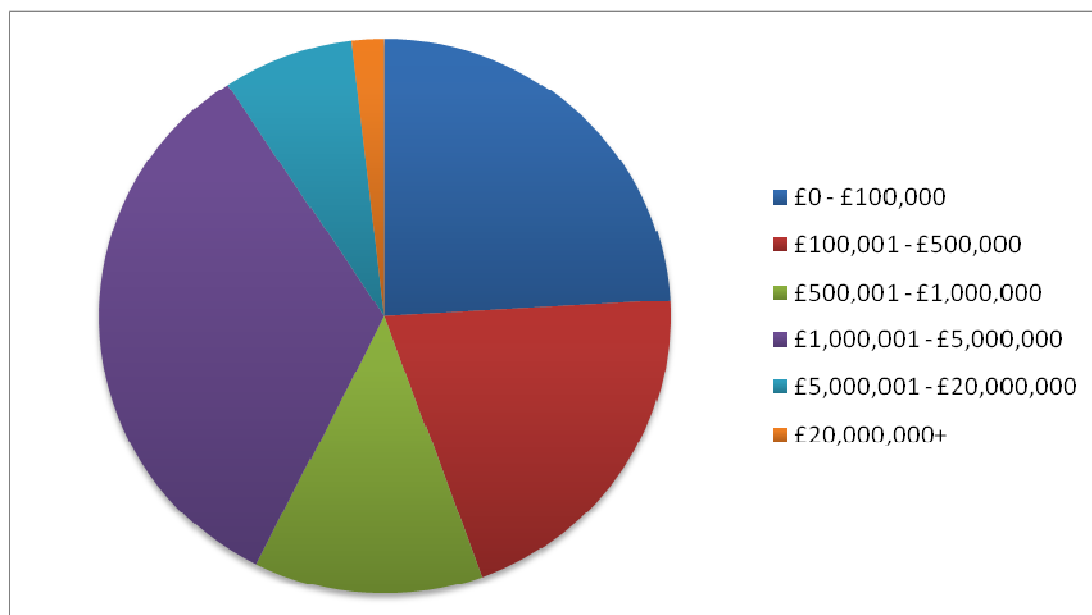


|               |    |       |
|---------------|----|-------|
| North West    | 14 | 18.2% |
| East Midlands | 12 | 15.6% |
| East          | 11 | 14.3% |
| South East    | 10 | 13.0% |
| South West    | 8  | 10.4% |
| London        | 8  | 10.4% |
| Yorkshire     | 6  | 7.8%  |
| West Midlands | 6  | 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.

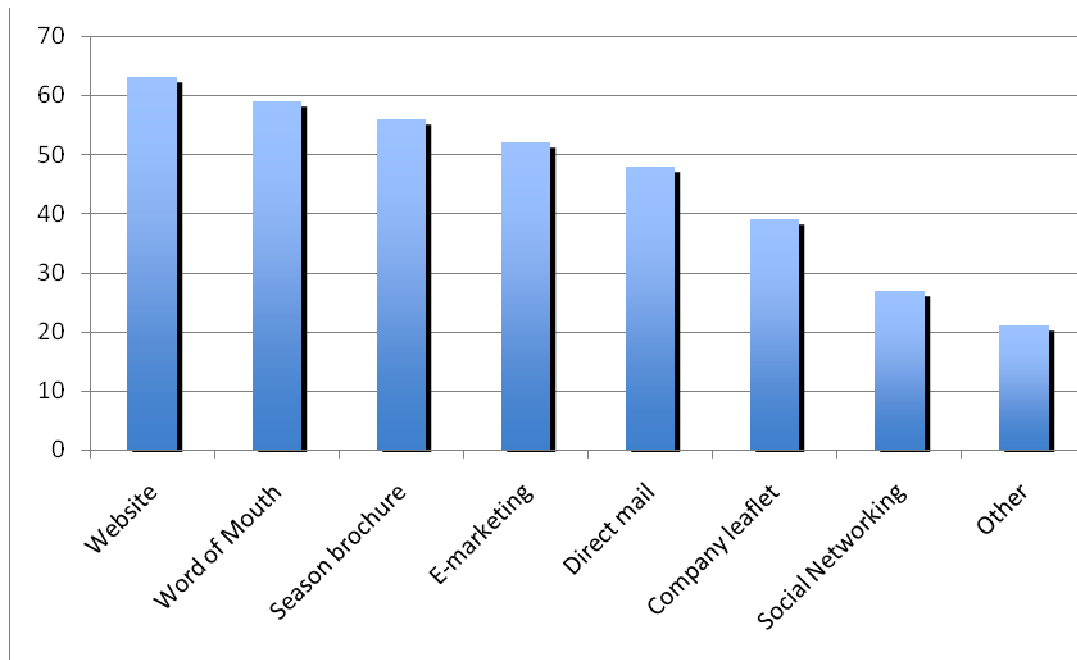
The survey asked respondents to indicate how they identify companies to programme. Many ticked several boxes.

|   |    |       |
|---|----|-------|
| 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**,<sup>36</sup> 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.

<sup>36</sup> **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 <sup>37</sup>                     |

**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

<sup>37</sup> 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.

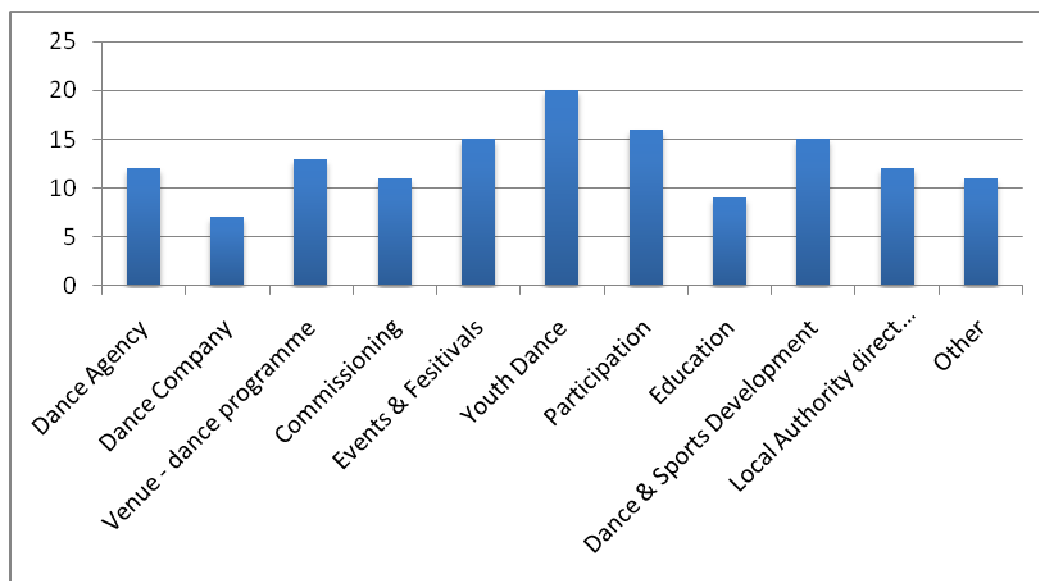
The International Dance Festival of 2008 was funded by Birmingham City Council, Advantage West Midlands and Arts Council England and was produced and programmed by DanceXchange and Birmingham Hippodrome for the first time in May 2008. Over the course



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.

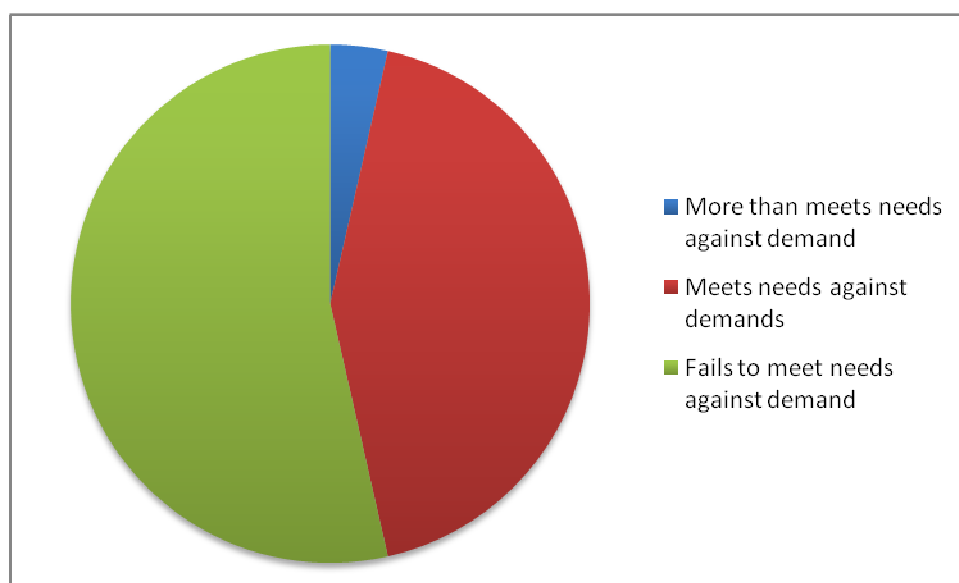
The survey asked the local authorities to indicate their spending priorities. It is interesting to see these responses in the context of the Birmingham City Council example. Youth Dance, participation in dance and events and festivals are the highest areas of expenditure with investment in dance companies 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

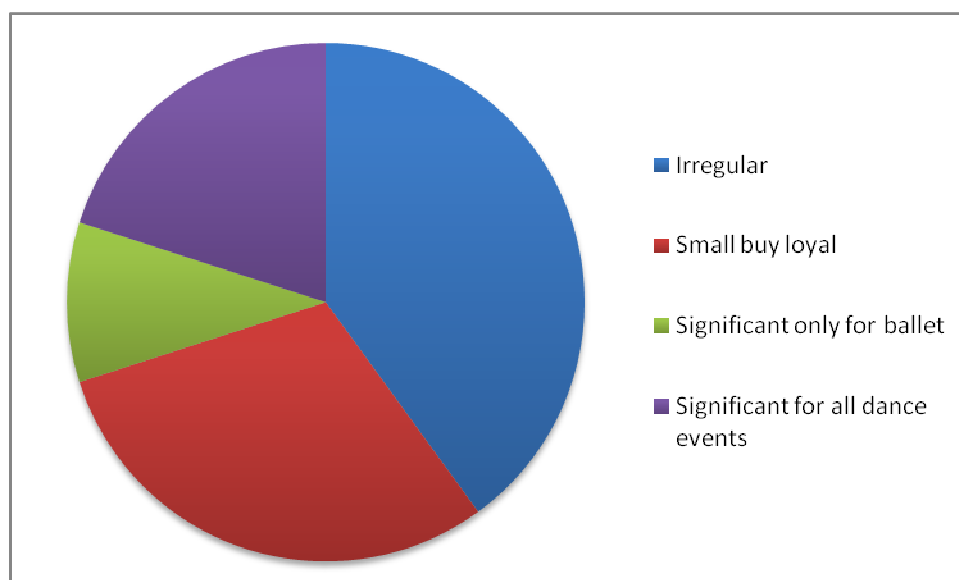
The survey asked about local authority run venues and whether the frequency of performances met audience demand. Only 3.5% felt that they more than met demand. 42.9% felt that they met needs against demand and a significant 53.6% felt that they failed to meet needs against demand.



**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 & Business<sup>38</sup> 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)

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<sup>38</sup> 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<br>£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 dance<sup>39</sup>

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

<sup>39</sup> 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<br>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 |
| <b>Total</b>                            |      | <b>112,855,744</b>                    | <b>404,003,613</b>  |               |

**Table 32: Capital Programme One (1995–2001)<sup>40</sup>**

Source: Arts Council Arena Data

<sup>40</sup> 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        |
| <b>Total</b> |      | <b>915,000</b>    | <b>158,800</b>      |               |

**Table 33: Arts Capital Programme (2001–2004)**

Source: Arts Council Arena Data

| Recipient    | Year | Total hard amount | Total project costs | Region          |
|--------------|------|-------------------|---------------------|-----------------|
| Dance East   | 2004 | 2,580,000         | 8,905,900           | East of England |
| <b>Total</b> |      | <b>2,580,000</b>  | <b>8,905,900</b>    |                 |

**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 that 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 verses 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.

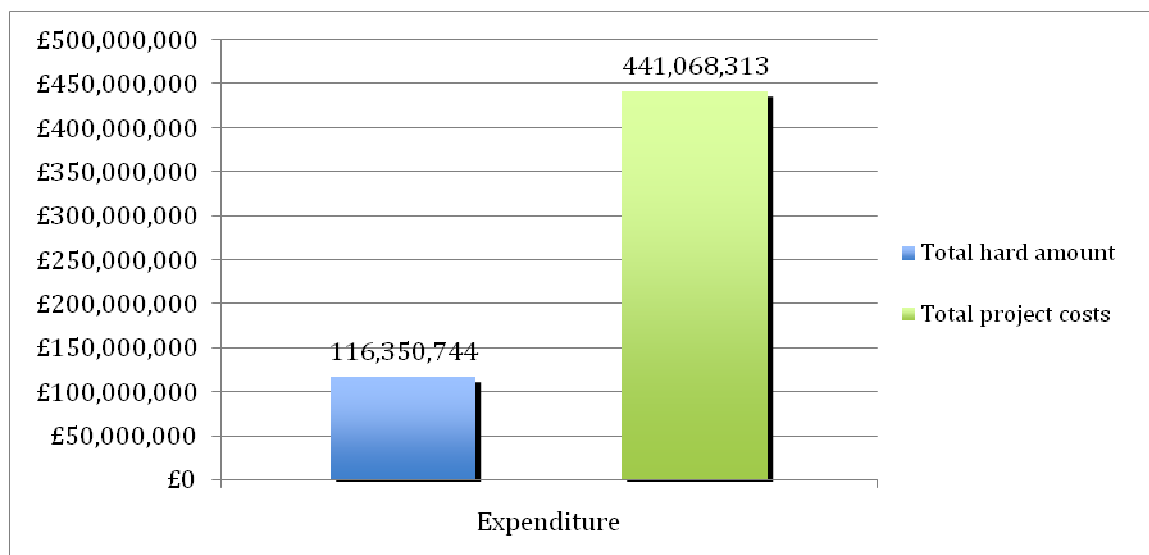
**Pegasus Oxford, South East, £2.7 million allocation**

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.

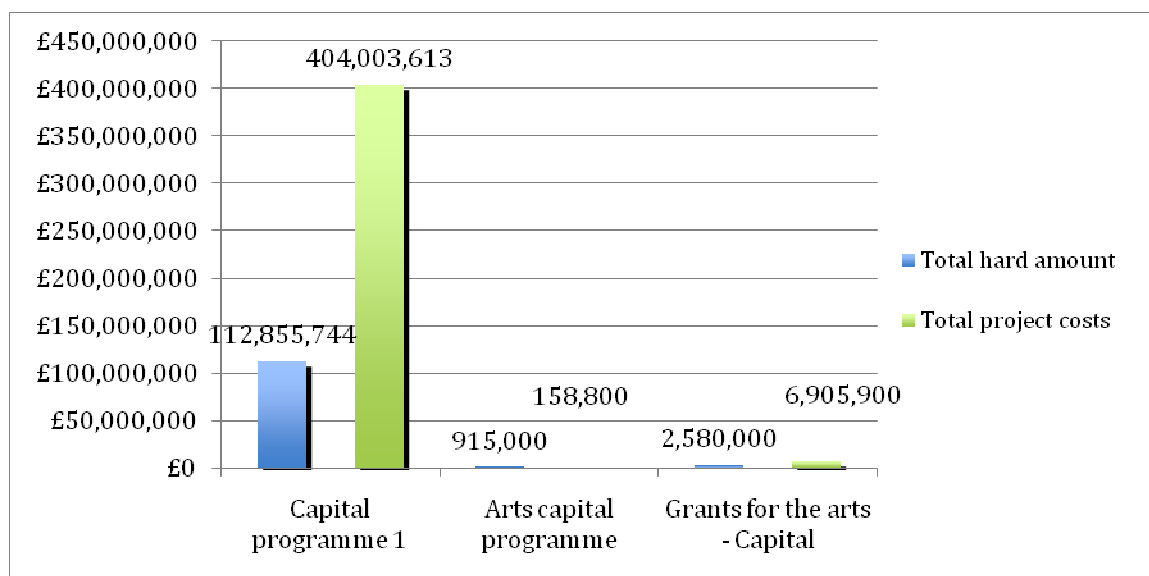
The projects above provide spaces to rehearse and perform dance, but do not specifically focus on this one artform.



**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

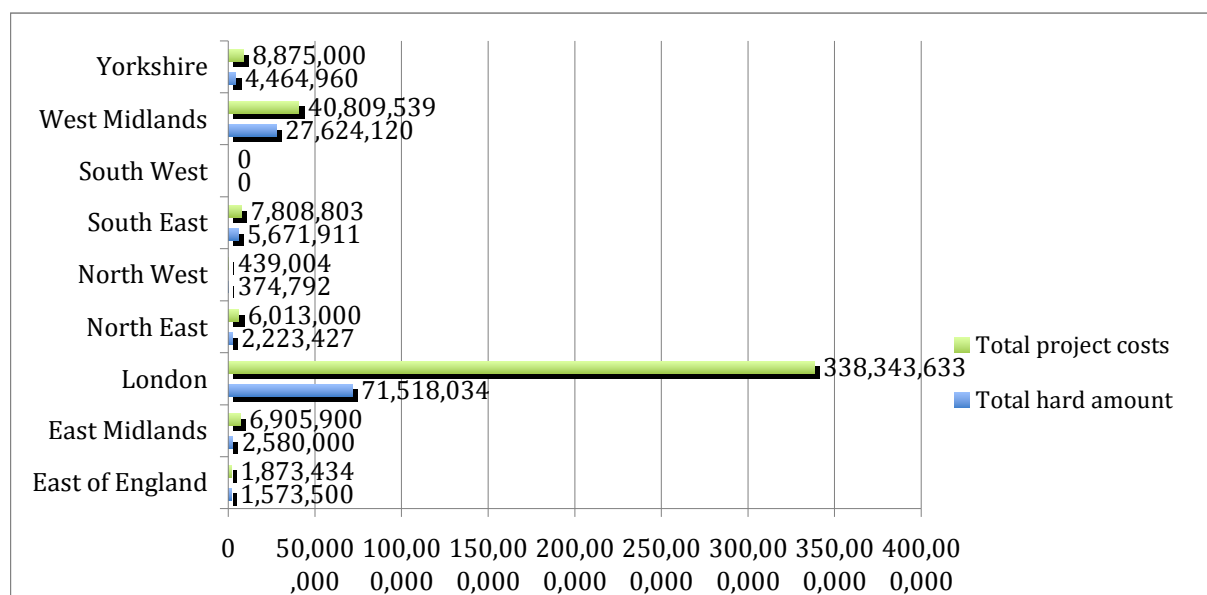
£516,859,357 to 18 dance projects. The Arts Capital Programme, which ran from 2001–04, gave a total of £1,073,800 in funding. However, one of the two projects it awarded funding to did not proceed to completion. The Grants for the arts – capital funding programme has allocated £9,485,900 to one project, 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           |
| <b>Total</b>        | <b>116,030,744</b> | <b>413,068,313</b>  |

**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.<sup>41</sup> 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<br>2004–08<br>£'s | Total all artforms 2004–08<br>£'s | Dance as % total<br>of Grants for the<br>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%  |
| <b>Total</b>  | <b>34,852,341</b>             | <b>345,584,948</b>                | <b>9.7%</b>   |

**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

<sup>41</sup> 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:

| <b>Arts Council South East<br/>Year</b> | <b>Unsuccessful<br/>applications</b> | <b>Successful<br/>applications</b> |
|---|--------------------------------------|------------------------------------|
| 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.

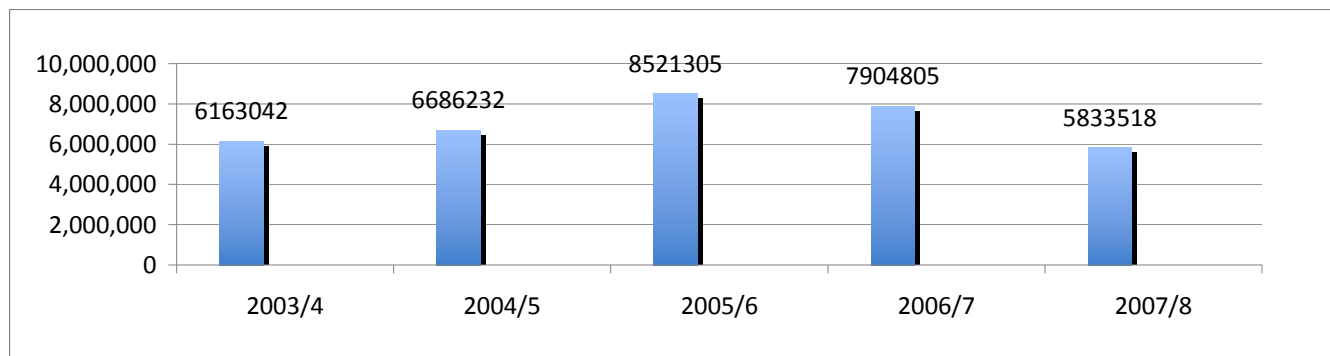
| Dance           | 2003/04           | 2004/05           | 2005/06           | 2006/07           | 2007/08           | Total dance<br>2004–08 £ |
|-----------------|-------------------|-------------------|-------------------|-------------------|-------------------|--------------------------|
|                 | £                 | £                 | £                 | £                 | £                 |                          |
| 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                |
| <b>Total</b>    | <b>£6,163,042</b> | <b>£6,677,322</b> | <b>£8,521,305</b> | <b>£7,904,805</b> | <b>£5,833,518</b> | <b>£35,587,417</b>       |

**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

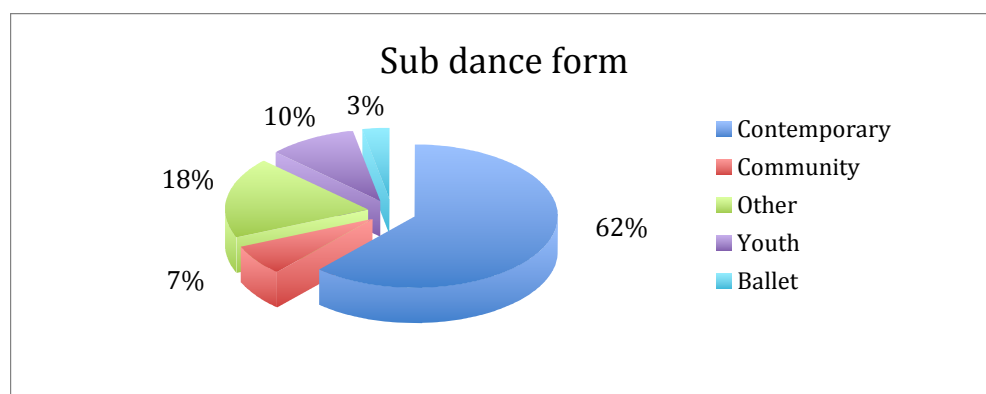
Table 39 compares the dance figures with other artforms. The figures do not add up to 100% as, for clarity, grants for ‘non-arts’ or for ‘other’ have been omitted. It can be seen that grants to the visual arts have been particularly strong across most of the regions.

| Region/ Sub dance form | Total contemporary dance<br>2004–08 | Total community dance<br>2004–08 | Total other dance<br>2004–08 | Total Youth dance<br>2004–08 | Total Ballet<br>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                  |
| <b>Total</b>           | <b>21, 260,248</b>                  | <b>2,618,877</b>                 | <b>6,517,688</b>             | <b>3,707,393</b>             | <b>750,143</b>          |

**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.<sup>42</sup>

The report states the drivers for the creative economy as being:

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<sup>42</sup> 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](http://www.culture.gov.uk/images/publications/CEPFeb2008.pdf)

- **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”.<sup>43</sup>

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 developing 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.

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<sup>43</sup> Source: Burns, S 2007 *Mapping Dance: Entrepreneurship and professional practice in dance higher education* Lancaster: Palatine [www.palatine.ac.uk/files/723.pdf](http://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 an 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."*

### **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](http://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.

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## 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.'*<sup>44</sup>

The dance ecology is therefore best understood as being concerned with the social interaction of the people who work together to make dance possible.

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<sup>44</sup> 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.

| <b>Roles</b>               | <b>Functions – as Ryan</b>                                    | <b>Examples – applying model to dance</b>     |
|----------------------------|---|---|
| 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 Palatine<sup>45</sup>, the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy, highlighted:

<sup>45</sup> 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*<sup>46</sup> 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).

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<sup>46</sup> 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.'<sup>47</sup> 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.'<sup>48</sup>*

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])

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

<sup>47</sup> <http://www.danceuk.org/metadot/index.pl?id=22529&isa=Category&op=show>

<sup>48</sup> Burns (2007) p11



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.<sup>49</sup> There are also a myriad of people supporting dance including those managing, presenting and organising it, those offering dance therapy, journalists and critics.<sup>50</sup>*

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.

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<sup>49</sup> 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.

<sup>50</sup> 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<br>artistic<br>staff | Permanent<br>managers | Permanent<br>other staff | Contractual<br>artistic staff | Contractual<br>managers | Contractual<br>other staff | New work:<br>number of<br>commissions | New work:<br>number of<br>artists<br>commissioned | Artists<br>delivering<br>education<br>and<br>participatory<br>work | Educators<br>delivering<br>education<br>and<br>participatory<br>work | Total number<br>of Regular<br>Funded<br>Organisations |
|--------------|--------------------------------|-----------------------|--------------------------|-------------------------------|-------------------------|----------------------------|---------------------------------------|---|--|--|---|
|              |                                |                       |                          |                               |                         |                            |                                       |   |  |  |   |
| 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  |
| <b>Total</b> | <b>1,725</b>                   | <b>787</b>            | <b>1800</b>              | <b>5,043</b>                  | <b>230</b>              | <b>2,468</b>               | <b>1,138</b>                          | <b>1,973</b>                                      | <b>5,806</b>   | <b>4,402</b>   | <b>219</b>  |

**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.<sup>51</sup>

It found from the PESSCL (PE, School Sport and Club Links) survey data produced by Youth Sport Trust in 2006<sup>52</sup> 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**

<sup>51</sup> Unpublished report

<sup>52</sup> 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 schools<sup>53</sup>**

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 entries<sup>54</sup>**

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:

<sup>53</sup> Richard Jones W (2007) 'The changing face of education in England and the possibilities for dance' *animated*, Summer

<sup>54</sup> 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.<sup>55</sup>

| 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:

<sup>55</sup> 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    |

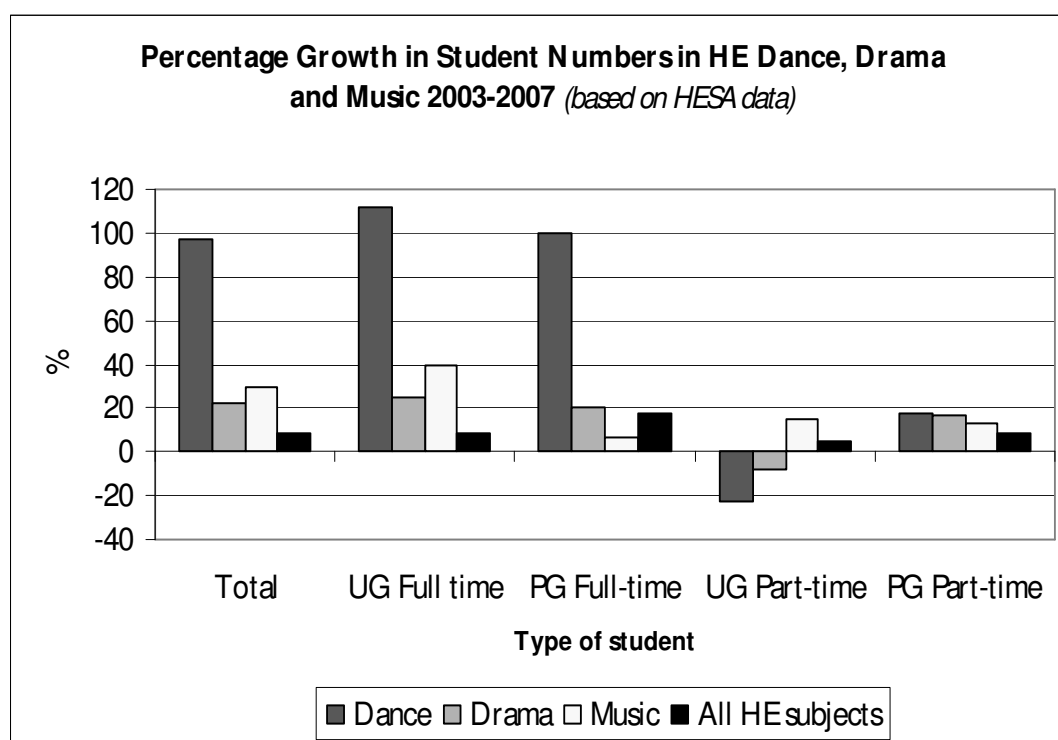
**Table 51: Overall student numbers: Dance undergraduate and postgraduate programmes**

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<br>2007 | Web search<br>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.'*<sup>56</sup>

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 dance<sup>57</sup> and there were five degrees in dance education<sup>58</sup> 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.

<sup>56</sup> Cross S (2009) *Dancing Times* March

<sup>57</sup> Teeside, Suffolk and Birmingham

<sup>58</sup> 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.<sup>59</sup> 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)

<sup>59</sup> 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.

The following illustration serves to highlight this point.

### **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 <sup>60</sup>                             | 16,500 |
| Students on accredited vocational dance/ musical theatre training   | 2,066  |
| Students on private dance teacher training <sup>61</sup>            | 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:

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<sup>60</sup> CDET believes this to be a minimum number due to incomplete returns from the awarding bodies.

<sup>61</sup> Some of these are on post-18 programmes and others may be taking vocational graded examinations that prepare for teaching.

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.

|               |     |       |
|---------------|-----|-------|
| 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 <sup>62</sup>                    | 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

<sup>62</sup> 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 Committee<sup>63</sup> (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.<sup>64</sup>

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

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<sup>63</sup> House of Commons Culture, Media and Sport Committee (2004) *Arts Development: Dance*

<sup>64</sup> 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).

expertise and skill could be of major significance in providing a workforce capable of inspiring 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’<sup>65</sup>. 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 professional<sup>66</sup>. 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 JADE<sup>67</sup> 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.*

<sup>65</sup> 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/](http://www.dcsf.gov.uk/publications/dancereview/)

<sup>66</sup> For example a venue promoter, marketing manager or a dance development officer

<sup>67</sup> 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.<sup>68</sup>

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<sup>68</sup> 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          |
|               | <b>1,502</b> | <b>100</b> | <b>725</b> | <b>100</b> | <b>1,257</b> | <b>100</b> |

**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.<sup>69</sup>

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

<sup>69</sup> Information provided by FCD 12<sup>th</sup> February 2009.

indicative of what was found from the workforce survey and indicates the market demand is for managers, community dance practitioners, teachers and educators.

| 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 28<sup>th</sup> 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 60<sup>th</sup> 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.

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## 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*<sup>70</sup> This report outlined five objectives for government towards developing their ambitions for a competitive Britain. These were:

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<sup>70</sup> 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](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 <sup>71</sup>)

In order to examine its own digital priority the Arts Council England set up a Digital Opportunities Programme<sup>72</sup> 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

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<sup>71</sup> 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.

<sup>72</sup> Arts Council England (2008) *The Digital Opportunities Programme* (unpublished report)

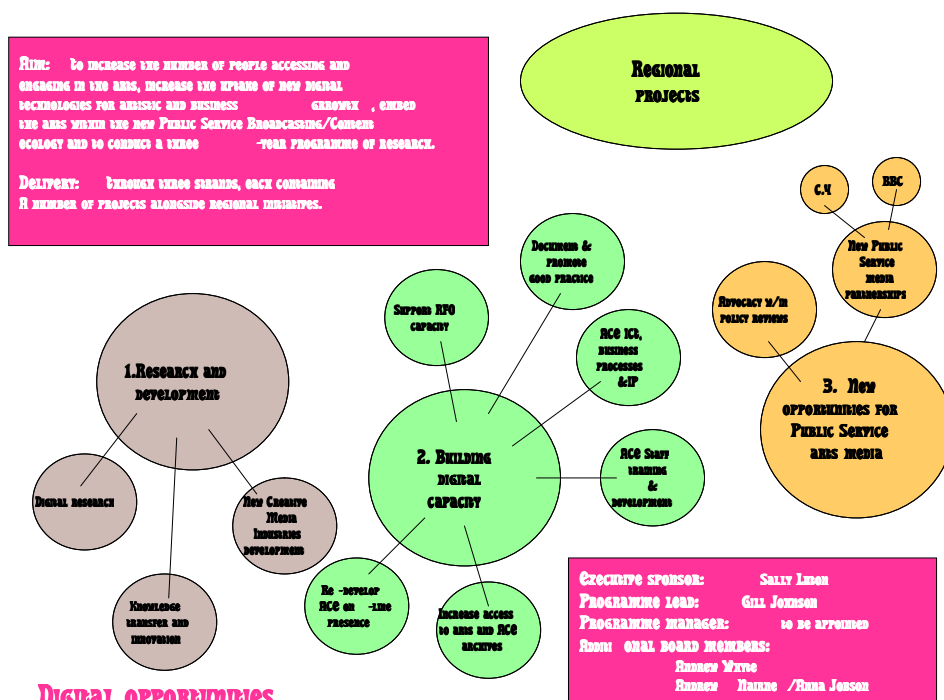


Figure 13: A model for Arts Council England engagement with digital technology

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, MIT<sup>73</sup>.

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:

<sup>73</sup> 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

<sup>5</sup> AmbITion 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](http://www.getambition.com/content/view)

- successful regional roll out of AmbITion<sup>74</sup> 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*<sup>75</sup> in March (2009) It is

<sup>74</sup> [http://www.getambition.com/?option=com\\_content&task=view&id=9&Itemid=16](http://www.getambition.com/?option=com_content&task=view&id=9&Itemid=16)

<sup>75</sup> Leadbeater, C (2009) *We-think*, [www.wethinkthebook.net/home.aspx](http://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'<sup>76</sup> 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.

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<sup>76</sup> 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 planned to be 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 21<sup>st</sup>-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](http://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 2008<sup>77</sup>. The next section of this report draws heavily upon the findings of this research.

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<sup>77</sup> 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](http://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 21<sup>st</sup> 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)<sup>78</sup> 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.

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<sup>78</sup> 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 Dance<sup>79</sup> 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](http://www.randomdance.org)

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<sup>79</sup> [www.randomdance.org](http://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 25<sup>th</sup> March 2009. A search on YouTube was carried out on the evening of the 13<sup>th</sup> 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](http://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 DanceDigital (formerly 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/](http://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

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## 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 Brinson<sup>80</sup> 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.*'<sup>81</sup>

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 8<sup>th</sup> 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*

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<sup>80</sup> Brinson, Peter Neilson (1920–1995), writer and lecturer on dance

<sup>81</sup> 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.*<sup>82</sup>

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

<sup>82</sup>: *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*<sup>83</sup> 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.<sup>84</sup>

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* (8<sup>th</sup> 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 for explanation. This, surely, is the future. Dance that travels light, moves fast and knows that "interesting" is not enough.'*

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<sup>83</sup> <http://www.youtube.com/watch?v=dMH0bHeiRNq> - viewings as of 9<sup>th</sup> March 2009.

<sup>84</sup> [http://www.youtube.com/watch?v=VQ3d3KigPQM&feature=channel\\_page](http://www.youtube.com/watch?v=VQ3d3KigPQM&feature=channel_page)

Theatre dance and popular forms are growing closer. On April 15<sup>th</sup> 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 Bonachela 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, 16<sup>th</sup> 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 28<sup>th</sup> 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](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](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 artifacts. 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.

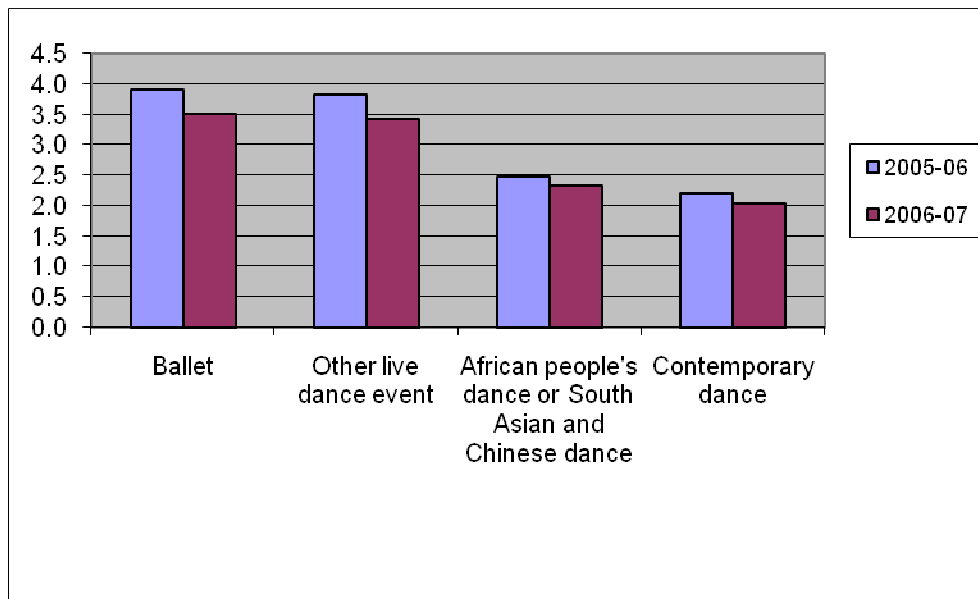
In 2006/07, the second year of the survey, 24,174 interviews were conducted with adults aged 16 and over. The summary report presents selected findings from each cultural and sporting sector in turn, including the overall engagement rate, variations by population sub-groups and reasons for non-engagement. 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.



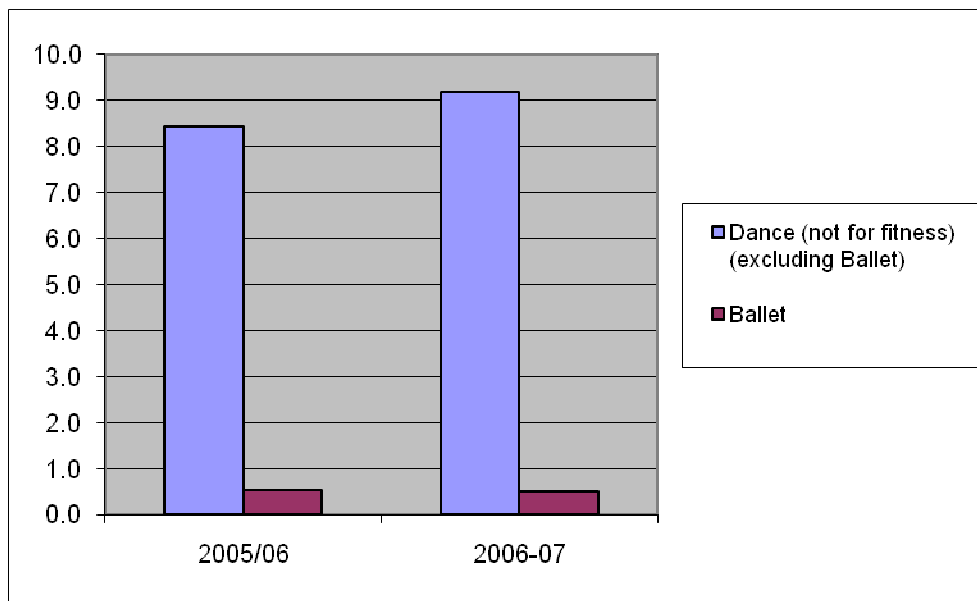
**Figure 14: Attendance at dance events**

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 months<sup>85</sup>. 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.<sup>86</sup>

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 are ‘lack of interest’ and ‘lack of time’. The research uses multivariate analysis to approach

<sup>85</sup> See *Exploring audience overlap*, Taking Part briefing No. 3, [www.artscouncil.org.uk/takingpart](http://www.artscouncil.org.uk/takingpart).

<sup>86</sup> This assumes that those who participate in dance activity do not also attend performances so is a dubious figure.

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 status<sup>87</sup>, 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 likely to have participated in "other dance" activities than those aged over 40. Age appears to have no*

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<sup>87</sup> 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.

*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.<sup>88</sup> Also, those taking part in dance activities represent a small minority.**

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<sup>88</sup> 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

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.

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 region<sup>89</sup>. 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,

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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

<sup>89</sup> Audiences Central (2006) *Audiences for Dance: West Midlands Regional Research Project*



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.'
- 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.<sup>90</sup> 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
- 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.

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<sup>90</sup> Audiences London (2006) *Contemporary Dance in London: Key Audience Indicators and Trends*.

- 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/operetta             | 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 2008<sup>91</sup>**  
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.
- Dance Touring Partnerships' 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.

<sup>91</sup> This table deals with the year of 52 weeks up until 13<sup>th</sup> December 2008 (as many Pantomimes were about to start)

## **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.

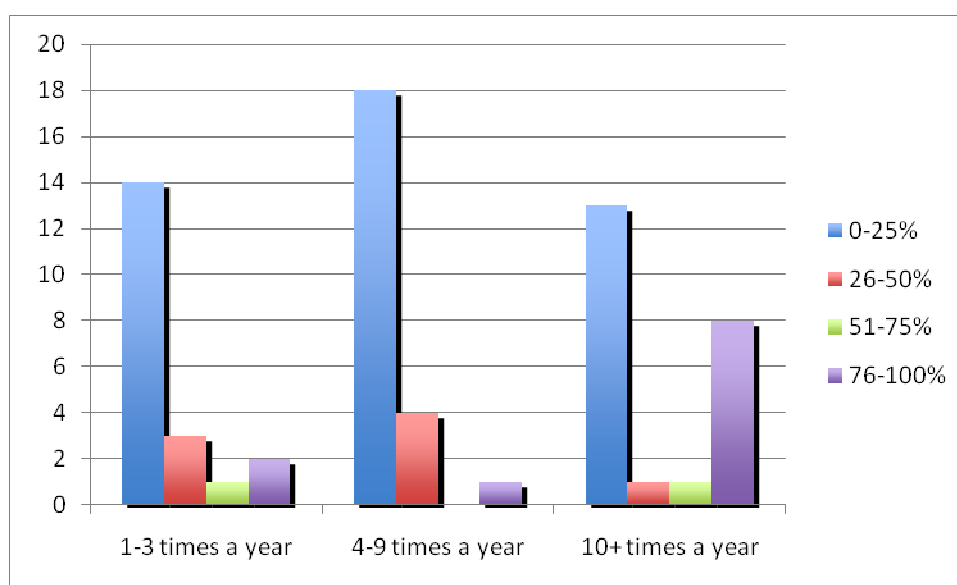
## **8. Venue survey**

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 region** <sup>92</sup>

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.

## 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**

<sup>92</sup> These may include dance activity either as a single activity within a broader programme or as part of another programme.

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 a 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 £5.6 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.<sup>93</sup> 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.<sup>94</sup> 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.

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<sup>93</sup> Burns 2008

<sup>94</sup> 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 | Practicioners |
|---------------|--------|---------------|---------------|
| 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.**<sup>95</sup>

## 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:

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<sup>95</sup> Burns S (2008) *Creating Greater Opportunity for Young People to Dance: An Evaluation of the Next Steps and Dance Links Projects*, Youth Dance England

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 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](http://www.sefan.org.uk/STEPBACK/StepBack_Home.html)

The recent emergence of the extreme Morris film *Morris: A life with bells on*,<sup>96</sup> 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.

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<sup>96</sup> For more information on *Morris: A life with bells on*, visit [www.morrismovie.com](http://www.morrismovie.com)

| <b>Name of National Governing Body</b>           | <b>Clubs</b> | <b>Individuals</b> |
|--|--------------|--------------------|
| 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 parkour <sup>97</sup> 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?

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<sup>97</sup> **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.

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## **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 30<sup>th</sup> 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 rooted, 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.

## DanceEast

'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 2008<sup>98</sup>. 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.

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<sup>98</sup> [www.artscouncil.org.uk/danceconversations](http://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* (8<sup>th</sup> 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 England<sup>99</sup>. 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.<sup>100</sup> 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:

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<sup>99</sup> Arts Council England (2008) *What people want from the arts*

<sup>100</sup> 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 21<sup>st</sup> 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 Gateshead, 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'.<sup>101</sup>*

- 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 *Strictly Come Dancing* that are popular with audiences, but not seen to be connected to the

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<sup>101</sup> Arts Council England 2006 – *Information sheet - Assessing Artistic Quality*

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](http://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 Place<sup>102</sup> 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.

**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'.

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<sup>102</sup> 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.

## 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](http://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.

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## 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.

## **Appendices**

1. Consultants Biographies
2. Arts Council England Consultants Brief for Dance Mapping Research
3. Bibliography/ Literature Review
4. Timeline
5. Environmental Analysis
- 6a. RFO Data Descriptors: Agencies, Producing and Touring Companies
- 6b. RFO Data Descriptors: The Regularly Funded Organisations Portfolio 2008-2011
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 Survey Profiles – Claire Cowles
12. Arts Council Response



## **Appendix 1**

### **Consultants Biographies**

**Susanne Burns** is an independent development consultant with 23 years experience in the arts sector, specialising in research, evaluation, strategy, organisational development and planning. She is based in the north west but has worked nationally at a senior management level, as well as within higher education.

Susanne has knowledge and experience of the dance sector, extensive skills and experience in monitoring and evaluation, data gathering and research, audit and strategic review and high level consultation skills. She has a wide network of contacts across the UK within the education, policy and funding and dance sectors.

Susanne has recently completed the evaluation of Youth Dance England's Next Steps/ Dance Links project, the Paul Hamlyn JADE Fellowships and the evaluation of BDE. She led the Dance Training and Accreditation Project and carried out research for [Palatine](#) on Dance in HE in 2006/07.

**Sue Harrison** is an international arts consultant with 15 years experience in arts funding, including ten years at a senior management level and, in addition, 18 years in dance education and young people. Her particular areas of expertise are cultural policy and planning, project management, evaluation, training and facilitation.

While a specialist in dance, her work since 1990 has covered all art forms at a policy level locally, nationally and internationally. She has produced a number of important papers influencing the direction of the arts in the UK and published several reports. Sue has extensive contacts across the arts at a senior level. She is currently the programme facilitator for the Liverpool Thrive programme working with the eight large arts and museums organisations in Liverpool.

## Appendix 2

### Arts Council England Consultancy Brief for Dance Mapping Research



#### Dance Mapping

#### Invitation to tender from Arts Council England, Arts Strategy, Dance

##### 1. Background

##### Arts Council England

Arts Council England (ACE) is the national development agency for the arts in England. Its vision is to put the arts at the heart of national life, and people at the heart of the arts. ACE believes the arts play an essential part in creating a sense of wellbeing and improving quality of life, and that this, in turn, contributes to the health of individuals, communities and the nation. The Arts Council's policy for dance states "Our ambition is for more people of all ages to enjoy and take part in dance that challenges, provokes, entertains and inspires them. Dance can have a powerful effect on people's lives. We want to see the physical, emotional, mental and social benefits of dance extended to as many people as possible." ACE invests £44 million a year in regular funding for dance companies and organisations, and a further £9.3 million a year (05/06 figures) through its open application Grants for the Arts fund. Plans for 08-11 incorporate an increase in RFO dance investment of 11%.

**This mapping exercise is proposed in the context of the need to strategically plan the next stage of England's development for dance.**

Arts Council England has set the overall direction for the future development for dance in England. A Dance Policy has been produced highlighting the following key aims:

- To support a more confident, diverse and innovative arts sector, which is valued by and in tune with the communities it serves.
- To enable more people to take part in the arts as both audiences and participants.
- To help create vibrant communities across the country

##### **Key focal areas for growth are currently identified as:**

- Community Participation and especially Youth Dance
- Audience Development
- New distribution methods – e.g. Digital Dance
- Encouraging Creative Producers who make connections with audiences and artists
- Lead up to and legacy from the Cultural Olympiad

**Areas currently under consideration as part of Arts Council England Corporate Plan development include:**

- Excellence - Identifying, nurturing and sustaining quality dance practice and sector capacity building in a global context
- Dance and the Creative Economy – where does dance fit – can we reposition dance as a core creative industry?
- Diversity – how can we broaden the breadth and range of dance practice and its audiences
- Dance and Health – how can we align with central government policy and mainstream dance into national health provision?

**Achievements to Date**

ACE collates data from its regularly funded and project clients on an annual basis. Overall data is published but we need further interrogation of annual survey data if we are to generate detailed and useful analysis for dance.

ACE has begun a first stage mapping exercise to begin to identify general trends and patterns within the funded dance sector.

**We are aiming to identify the following through this exercise:**

ACE investment figures for dance nationally and regionally from 2005 – 2008.

For:

- Regularly Funded Organisations (RFO)
- Grants for the Arts Funding (GftA)
- Capital Funding
- Stabilisation Programme

Against:

- Additional funding held by RFOs e.g. local authorities, trusts, other government departments etc
- RFO earned income
- RFO overall turnover
- Geographic spread of investment against regional demographics
- The impact of RFO dance touring on regional distribution – where are the key venues receiving dance and how many performances have they presented. By whom, and to how many people?
- The impact of dance participation nationally via RFOs.
- Attendance figures by region for each RFO.

**2 Aims**

- Complete the early dance data analysis started by ACE and formulate a comprehensive map of the dance industry across England and both its track record and new potential to generate creative, social and economic impact
- Clearly define the segments that make up the dance industry in England
- Offer early recommendation on key strategic intervention (quantitative and qualitative) targeted at fast-tracking growth and development within the sector, taking into account Arts Council England's Corporate Plan as well as opportunities afforded by other funders and business partners.

### 3 Requirements

**This process** will incorporate a **full environmental analysis** that will include the funded and non-funded dance sector. **This will include:**

#### **The dance environment**

- The funded dance sector - RFO and project clients - current performance and needs
- Dance in the wider arts environment e.g. theatre, film
- The commercial dance sector including West End Theatre – current performance and needs
- Digital dance including film and video and advertising
- The music industry
- Dance teaching
- Dance and health

#### **The wider environment**

- The government and its emerging policies
- Economic trends
- New government legislation
- Society and demographics
- Consumers – audiences and participants - current habits and needs
- Purchasers – venues/promoters/local authorities/schools
- Other market players

#### **Outcomes will inform questions we seek to interrogate such as:**

- What are the drivers for the dance economy in England?
- How should they inform wider policy and strategic development?
- What are the optimum funding levels that different scales and genres of dance Regularly Funded Organisations should operate at?
- How dependent are Arts Council RFOs on other funding streams?
- How secure are those other funding streams and what impact do they have on core objectives?
- How can ACE distribute dance more effectively?
- Does ACE dance investment represent value for money against artistic productivity and audience growth compared to other art form investment?
- Where would increased investment accelerate engagement with dance most productively?
- Where do we need to research more deeply following this first stage analysis of the dance sector?

### 4 Expected Outputs

**The outcome of the research will be:**

- A written report to be published initially as an internal document. Elements may be published publicly (if relevant and useful for sector).

### 5 Where will the information be sourced?

It is anticipated that this piece of work will be carried out in consultation with ACE, other funding agencies and through working closely with the dance sector.

## **6 Timescale**

Initial response to brief – End May 2008  
Outline Findings – End August 2008  
Draft Report – End October 2008  
Final Report – January 2009

## **Duration of Contract**

The consultant/s will be expected to manage their own time and fit in a realistic numbers of days required to complete the research and handover by the deadlines given above.

## **Pricing/Budget**

It is expected that the research will cost in the range of £35-£40,000 including VAT and all expenses.

## **Reporting Requirements**

### **A steering group for the project has been established as follows:**

Janet Archer – Director, Dance Strategy, ACE National Office  
Jamie Watton – Senior Officer, Dance Strategy, ACE National Office  
Amanda Rigali - Interim Assistant Director, Arts Strategy, ACE National Office  
Rebecca Dawson – Dance Officer, ACE London  
Mark Mulqueen – Head of Performing Arts, ACE North East  
Wanjiku Nyachae - Dance Officer, ACE West Midlands  
Jonathan Treadway – Director, Regular Funding Investment, ACE National Office  
Catherine Bunting – Director, Research Strategy, ACE National Office  
Rubbina Karruna, Senior Policy Adviser, Arts Development and International, DCMS

### **The role of this group will be to:**

Refine and agree the brief  
Support the collation of data across the regional offices  
Receive report  
Agree recommendations for way forward

## **How to Apply**

Proposals must contain the following information, which will be used by Arts Council England for assessment.

- Your approach to undertaking the research brief
- Previous experience in this area of work
- Details of the individuals who will work on the project, time to be spent by each and their daily rate for the work.

Proposals should be sent by email to [ellie.hartwell@artscouncil.org.uk](mailto:ellie.hartwell@artscouncil.org.uk)

Closing date for proposals is 12 noon on Monday 10 March 2008. Shortlisted applicants will be invited for interview during the week of 17 March.

Queries should be addressed to: Janet Archer, Director, Dance Strategy, ACE National Office  
0207 9376562 or [janet.archer@arts council.org.uk](mailto:janet.archer@arts council.org.uk)

### Appendix 3

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Appendix 4

| <b>DANCE TIMELINE: 40 Years of Excellence</b>  |  |  |   |  |  |   |  |  |  |
|--|--|--|---|--|--|---|--|--|--|
| <b>NB: In 1945 Sadler's Wells Theatre Ballet reopen the Royal Opera House after WW2. Ballet Rambert and Ballet Jooss 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)</b> |  |  |   |  |  |   |  |  |  |
|  | 1969 -1979   |  | 1979 - 1989   |  |  | 1989 - 1999   |  |  | 1999 - 2009  |
|  | <b>A decade of diversification and innovation in new dance forms</b>   |  | <b>A decade of growth, diversity and expansion</b>  |  |  | <b>A decade of consolidation and infrastructure development</b>   |  |  | <b>A decade of maturity and widening impact and reach</b>                                |
| <b>Major Artistic Milestones</b>   | 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 |  | 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) |  |  | LCDT closed in 1994. Richard Alston Dance Company was formed at the Place in 1994 when The Place refocused its work |  |  |  |
|  |  |  |   |  |  | 1990: Birmingham Royal Ballet formed when Sadler's Wells Royal Ballet move to Birmingham                            |  |  |  |
|  |  |  | Culturally diverse dance forms becoming more visible: Phoenix formed out of Harehills Middle School in 1981 moving into Yorkshire Dance Centre in 1987  |  |  | The Black Dance Development Trust and ADITI were established to support the development of these forms.             |  |  | 2000: Akram Khan launches own company and wins The Jerwood Foundation Choreography Award |

|  | 1969 -1979  |  | 1979 - 1989   |  | 1989 - 1999   |  | 1999 - 2009  |
|--|---|--|---|--|---|--|--|
|  |   |  |   |  | 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 |  |  |
|  | Strider, the UK's first independent dance company formed in 1972 by Richard Alston  |  | 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 Newsom 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 |  | Further growth of choreographer led companies including Shobana Jeyasingh Dance Company   |  | 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 |
|  | New Dance emerges: X6 Collective founded in 1976 marking the beginning of the Independent Dance Artist: New Dance magazine launched in 1977 |  | 1980 X6 moves to Chisenhale   |  |   |  | 2008: Having opened in 1999 The Point, Eastleigh will open Phase Three of its development as an arts and dance centre  |
|  | First three animateurs appointed in Swindon, Cardiff and Cheshire in 1976   |  | 1985: National Association of Dance and Mime Animateurs (now Foundation for Community Dance) founded in Hexham  |  | Establishment of the National Dance Agencies: The initial three were in Newcastle, Swindon and London, closely followed by Nottingham, Leeds and Birmingham                   |  | In 2001 there were 9 NDAs and a wide range of sub regional agencies. By 2008/09 there were 37 agencies included in the ACE review of agency provision. ANDA formed in 1997 becomes National Dance Network in 2008  |

|  | 1969 -1979                                  |  | 1979 - 1989  |  | 1989 - 1999  |  | 1999 - 2009   |
|--|---|--|--|--|--|--|---|
|  |   |  |  |  | 1998 Sadler's Wells reopens as a Dance House   |  | 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 |
|  | Ludus founded in 1975 as a collective       |  | Growth in dance in education companies and development of education programmes within larger companies. 1980: Arts Council pilots Dance Artists in Schools residencies |  | 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 |  | Big Dance takes place in 2006 and 2008 led by the London Mayor's Office and partnered by ACE and BBC.   |
|  | 1978: First Dance Umbrella festival         |  | 1980: Dance Umbrella expands to three regional venues: 1987 Spring Loaded launched   |  | 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  |  | 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   |
|  |   |  |  |  |  |  |   |
|  |   |  | National Organisation for Dance and Mime (now Dance UK) founded  |  |  |  | 2009: FCD launch the National College for Community Dance   |
|  | 1973: The Dancers Resettlement Fund founded |  |  |  |  |  | 2005: Paul Hamlyn Foundation launches JADE Fellowships  |

|  | 1969 -1979  |  | 1979 - 1989   |  | 1989 - 1999  |  | 1999 - 2009   |
|--|---|--|---|--|--|--|---|
|  |   |  | 1975: First National Festival of Youth Dance in Leicestershire  |  | 1991 National South Asian Youth Dance Company formed                                   |  | 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.                |  | 1982: The Place launches a 3 year honours degree in Contemporary Dance although some LCDT dancers had been studying before degrees before this date |  |  |  | 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 |
|  | Conference on Dance Education and Training led to the formation of the Council for Dance Education and Training in 1974 |  | 1988: National Dance Teachers Association formed  |  |  |  | 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.   |
|  |   |  | 1980: <i>Dance Education and Training in Britain</i> published by the Calouste Gulbenkian Foundation  |  | 1991: Brinson's <i>Dance as Education: Towards a National Dance Culture</i> published. |  | 2001: Jeannette Siddall's <i>21st Century Dance</i> published by ACE  |



|                                  |   |  |  |   |  |  |   |  |  |  |
|----------------------------------|---|--|--|---|--|--|---|--|--|--|
|                                  | 1969 -1979  |  |  | 1979 - 1989   |  |  | 1989 - 1999   |  |  | 1999 - 2009  |
| <b>Milestone Reports</b>         |   |  |  | 1984: <i>The Glory of the Garden</i> published recognising that dance is underfunded and that national touring, the animateur movement and regional companies needed to be strengthened |  |  | 1989: Graham Devlin <i>Stepping Forward; some suggestions for the development of dance in England during the 1990's</i> published |  |  | 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. |
|                                  |   |  |  | Ruth Glick report on the Dance and Mime Animateurs  |  |  | 1990: Penny Rae's report <i>Young People Dancing</i> calls for a national back up organisation for the work                       |  |  |  |
|                                  |   |  |  | 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   |  |  |   |  |  |  |
| <b>ACE Dance Directors</b>       | Arts Council Music Department employs a Ballet and Dance Officer; London Arts Board employs a Dance and Mime Officer - Val Bourne |  |  | 1979:Arts Council establishes its Dance Department under direction of Jane Nicholas   |  |  | 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  |
| <b>Funding System Milestones</b> |   |  |  | Regional Arts Boards appoint Dance and Mime Officers: Susanne Burns at Northern Arts and Sue Harrison at Yorkshire Arts in 1985   |  |  |   |  |  | 2000 Devolution of NDAs and Development Funds to the RABs  |
| <b>Funding Regimes</b>           |   |  |  |   |  |  | 1995 Lottery funded Capital Programmes begin  |  |  | 2003 Grants for the Arts Launched  |
|                                  |   |  |  | 1987 Incentive Funding scheme launched  |  |  | 1991: Enhancement Funding replaces Incentive Funding  |  |  |  |

|                                |            |  |  |   |  |  |  |  |  |  |
|--------------------------------|------------|--|--|---|--|--|--|--|--|--|
|                                | 1969 -1979 |  |  | 1979 - 1989   |  |  | 1989 - 1999  |  |  | 1999 - 2009  |
| <b>Political Shifts</b>        |            |  |  | 1979 Margaret Thatcher elected prime minister   |  |  | 1997 Labour takes power in landslide victory. DCMS formed. |  |  |  |
| <b>Associated developments</b> |            |  |  | 1987: Margaret Thatcher re-elected, stock market crashes and a new ideology of the free market enters the arts. |  |  | 1993 National Lottery Act passed                           |  |  | 2004: Clore Leadership Programme launched                      |
|                                |            |  |  |   |  |  | Peter Brinson dies in 1995                                 |  |  | 2006 Dance Manifesto Launched: All party Dance Forum announced |

## Appendix 5

### Environmental Analysis

| ECONOMY   | ECOLOGY  |
|---|--|
| <ul style="list-style-type: none"> <li>Investment increasing in relation to government priorities</li> <li>ACE investment increased by 11%</li> <li>Contemporary dance is still poorly funded only literature receives less funding within the art form hierarchy</li> <li><b>New business models</b> appear to be emerging in dance</li> <li>These are not being exploited/ shared beyond the field and yet dance processes and ways of working may have resonance in the private sector and therefore generate more earned income</li> <li>Low investment from the private sector in dance</li> <li><b>Increased competition for funding through Grants for the Arts</b> and possible impact on the 'independent' dance sector as a result. One third Fewer dance companies in London applying for GftA</li> <li>Sports Lobby has diverted funds to the Olympics</li> <li>Funding structures appear to be slow to respond to changing demands within the field</li> <li>Dance benefits little from EU funds</li> <li>There is a high level of <b>'resource dependency'</b> on Arts Council funding within the field</li> <li>There appears to be an increase in the number of venues programming dance, leading to an increase in the number of available seats to be sold</li> <li>Investment in training and education in dance is increasing</li> <li>There is evidence <b>of transfer from the subsidised to the commercial areas</b> of the sector</li> <li><b>Market demand for dance skills is increasing but there is evidence that there is a mismatch between workforce supply and demand</b></li> <li>Dance levers in a lot of support in kind</li> <li>Instrumental activity is easier to get funded and this may in turn affect the aesthetic</li> <li>Companies are not 'pricing' high enough in national and international markets</li> <li>International markets are growing beyond Europe</li> </ul> | <ul style="list-style-type: none"> <li>The way the field sees itself – often sees itself as being behind' other fields and needing to catch up and yet it is a world leader in some areas such as Community Dance</li> <li>Confidence is lacking</li> <li>Diverse workforce within dance</li> <li><b>Workforce development being driven by skills shortages in key areas, the leadership agenda and market need for teaching skills</b></li> <li><b>Cross sector working of portfolio dance workers</b></li> <li>Low income levels</li> <li>Workforce driven by artists and those trained as dancers who have few management skills</li> <li><b>Evidence of enhanced collaboration/ cross organisational working</b> e.g. DTAP, Dance Consortium</li> <li>Continuing London concentration of the dance sector</li> <li>Membership of key strategic agencies is stable if not growing in certain key sectors</li> <li><b>Dance lacks the key 'leaders' and influencers</b> that are evident in other sectors. Dance workers can play their part as cultural leaders within larger debates e.g. regeneration but do not use their influence to advocate for dance</li> <li>Most dance 'stars' are from the Ballet Sector with one or two notable exceptions</li> <li>Contemporary dance has always avoided having stars it is the work that is the star</li> <li>There are too few men training to dance and taking part in dance</li> <li>Where do choreographers come from?</li> <li><b>Poor career development for dancers and choreographers</b></li> <li>Contemporary dance is a relatively young arts form and is often running to catch up with other art forms - NO Contemporary Dance needs redefining "we do everything else except ballet" Contradiction with aesthetic statements for NDAs – It has multiple identities</li> </ul> |

|  |  |
|--|--|
| <p>but few companies seem to be benefitting from this</p> <ul style="list-style-type: none"> <li>• There is a need to develop economic multipliers for dance that will allow the full economic benefit of activity to be proven</li> <li>• <b>Dance can have significant benefit on regeneration agendas</b> – e.g. Laban, Dance City. New builds that have generated cultural as well as economic value in their locality.</li> <li>• Undervaluing the cultural value in use of dance??</li> </ul>  | <ul style="list-style-type: none"> <li>• It lacks leadership, funding and has a multiple identity. I lacks a classical repertoire although some would say this is an advantage</li> <li>• What is leadership in dance? – Integrating practice values, messages?</li> <li>• There are no mechanisms for supporting 'elderly statespeople' and this links to leadership and advocacy</li> <li>• For artists to do more participatory work the ecology needs to shift</li> <li>• Is there enough support for <b>new and emerging artists</b> and do we support artists at all stages of their careers?</li> </ul>   |
| <p><b>TECHNOLOGY</b></p> <ul style="list-style-type: none"> <li>• Digitalisation in three key areas: the work that is made, the way work is distributed and reaches audiences and the way we do our work</li> <li>• Data collection and consistent data sets or repositories of data appears not to be benefiting from the potential of digitalisation</li> <li>• Dance appears to be lagging behind other areas in its use of new technology where the growth is marked</li> <li>• There is little evidence of the use of social networking and the influence this might have on dance creation.</li> <li>• <b>Broadcasting and narrow casting inroads are being made with more work being commissioned and this creates both new means of distribution and new audiences</b></li> <li>• <b>Pockets of expertise in the use of new technology</b> exist but they are isolated.</li> <li>• The development of the 'prosumer' has led to more dance on You Tube, mobile phone programmes etc</li> <li>• Technology could inform process of making work too ...</li> <li>• Technology changes the notion of authorship and ownership of work.</li> <li>• Live streaming of work into cinemas being developed</li> <li>•</li> </ul> | <p><b>SOCIAL</b></p> <ul style="list-style-type: none"> <li>• More people <b>are taking part in dance activity</b> – but what kind??</li> <li>• This activity covers an enormous range from striptease and pole dancing, night culture and clubbing, burlesque, folk, social dancing and social dance classes</li> <li>• Dance is often viewed as a female activity</li> <li>• Dance within pop culture has a different profile</li> <li>• The nude aesthetic in dance is frequently challenged</li> <li>• Broadcasting dance - Strictly Come Dancing - has captured public imagination but for a particular style of dance</li> <li>• The Big Dance 2008 appears to have attracted large numbers of people across the country</li> <li>• Appeal of musical theatre/ salsa programmes etc seem to reflect public taste in dance performance</li> </ul> |

|  |   |
|--|---|
| <p><b>POLITICAL</b></p> <ul style="list-style-type: none"> <li>• ACE Reorganisation may impact on field</li> <li>• Government investment and a belief in the value of dance</li> <li>• <b>The relevance of dance to political agendas on health and young people</b></li> <li>• However, this is perhaps counteracted by a danger that dance may become too instrumental?</li> <li>• Dance Manifesto and all party committee for dance that resulted</li> <li>• Cultural Olympiad appears to have adopted dance as key art form although it is not one of the major themes.</li> <li>• Intellectual Property not being protected well within the field</li> <li>• No tax benefits are available to encourage support in kind.</li> </ul> | <p><b>AESTHETIC</b></p> <ul style="list-style-type: none"> <li>• Do we talk enough about the art?</li> <li>• <b>Major venues appear to be becoming arbiters of taste</b> – Lowry, Sadler's Wells</li> <li>• Continuing pattern of <b>artist led production</b> and evidence of cross over of choreographers to other companies</li> <li>• Continuing evidence of <b>diversity in the dance aesthetic</b> but some forms are valued more than others and there is a kind of hierarchy of genre – even a snobbery</li> <li>• The funding system predominantly funds western contemporary dance and ballet</li> <li>• There is a wide range of different dance product available across the sector for both attendance and participation</li> <li>• A 'virtuosity aesthetic' is emerging in contemporary dance</li> <li>• Few dance houses</li> <li>• Large number of agencies across England</li> <li>• <b>International touring appears to be increasing</b></li> <li>• Contemporary dance is strong in cross art form collaboration with contemporary music and visual art</li> <li>• <b>Spaces for innovation and risk are lacking</b></li> <li>• There appear to be a relatively small number of <b>well branded touring companies that attract loyal audiences</b></li> <li>• Musical Theatre remains popular with audiences and there is <b>evidence of growing populist programming and development</b> (eg ENB at Albert Hall)</li> </ul> |
|--|---|

**Table 2: Dance Field: Environmental Analysis**

## Appendix 6 (a)

### RFO Data Descriptors: Agencies, Producing and Touring Companies

#### List of Agencies and their designation as Strategic, National or Regional, and Venues and Festival 2004 – 2007

| Region        | RFO                            | Designation | Comment                                   | website  |
|---------------|--------------------------------|-------------|---|--|
| East          | Dance East                     | National    |   | <a href="http://www.danceeast.co.uk">www.danceeast.co.uk</a>                       |
|               | Essex Dance                    | Regional    |   | <a href="http://www.essexdance.co.uk">www.essexdance.co.uk</a>                     |
| East Midlands | Dance 4                        | National    |   | <a href="http://www.dance4.co.uk">www.dance4.co.uk</a>                             |
|               | Derby Dance                    | Regional    |   | <a href="http://www.derbydance.co.uk">www.derbydance.co.uk</a>                     |
|               | Foundation for Community Dance | Strategic   |   | <a href="http://www.communitydance.org.uk">www.communitydance.org.uk</a>           |
|               | Lincolnshire Dance             | Regional    |   | <a href="http://www.lincolnshiredance.com">www.lincolnshiredance.com</a>           |
| London        | Akademi                        | National    |   | <a href="http://www.akademi.co.uk">www.akademi.co.uk</a>                           |
|               | Chisenhale Dance Space         | Regional    |   | <a href="http://www.chisenhaledancespace.co.uk">www.chisenhaledancespace.co.uk</a> |
|               | Contemporary Dance Trust       | National    | Includes The Place & Richard Alston Dance | <a href="http://www.theplace.org.uk">www.theplace.org.uk</a>                       |
|               | Dance UK                       | Strategic   |   | <a href="http://www.danceuk.org">www.danceuk.org</a>                               |
|               | Dance Umbrella                 | Festival    | Presenter of dance                        | <a href="http://www.danceumbrella.co.uk">www.danceumbrella.co.uk</a>               |
|               | East London Dance              | Regional    |   | <a href="http://www.eastlondondance.org">www.eastlondondance.org</a>               |
|               | Greenwich Dance                | Regional    |   | <a href="http://www.greenwichdance.org.uk">www.greenwichdance.org.uk</a>           |
|               | Independance Ltd               | Regional    | Disinvested 06/07                         |  |
|               | Independent                    | Regional    | Disinvested                               |  |

|            |  |          |                       |  |
|------------|--|----------|-----------------------|--|
|            | Dance                                  |          | 06/07                 |  |
|            | Independent Dance Managers Network     | Regional | Disinvested 06/07     |  |
|            | Londondance.com                        | Regional | Disinvested 06/07     |  |
|            | Moving East                            | Regional | Disinvested 06/07     |  |
|            | Sadler's Wells                         | Venue    | Mainly a venue        | <a href="http://www.sadlerswells.com">www.sadlerswells.com</a>   |
|            | UK Foundation for Dance                | Regional | Disinvested 06/07     |  |
| North East | Dance City                             | National |                       | <a href="http://www.dancecity.co.uk">www.dancecity.co.uk</a>   |
|            | Tees Valley Dance                      | Regional |                       | <a href="http://www.arconline.co.uk/tvd/">www.arconline.co.uk/tvd/</a>                                   |
| North West | Cheshire Dance                         | Regional |                       | <a href="http://www.cheshiredance.org">www.cheshiredance.org</a>   |
|            | Dance Initiative Greater Manchester    | Regional |                       | <a href="http://www.digm.org">www.digm.org</a>   |
|            | Dance North west Ltd                   | National | Disinvested 07/08     |  |
|            | Merseyside Dance Initiative            | Regional |                       | <a href="http://www.merseysidedance.co.uk">www.merseysidedance.co.uk</a>                                 |
| South East | Hampshire Dance                        | Regional |                       | <a href="http://www.hampshiredance.org.uk">www.hampshiredance.org.uk</a>                                 |
|            | South East Dance Agency                | National |                       | <a href="http://www.southeastdance.org.uk">www.southeastdance.org.uk</a>                                 |
|            | Woking Dance Festival                  | Festival |                       | <a href="http://www.workingdancefestival.co.uk">www.workingdancefestival.co.uk</a>                       |
|            | Wycombe Swan                           | Venue    | venue                 | <a href="http://www.wycombeswan.co.uk">www.wycombeswan.co.uk</a>   |
| South West | Activate Performing Arts               | Regional |                       | <a href="http://www.activateperformingarts.org.uk">www.activateperformingarts.org.uk</a>                 |
|            | The Works Dance Theatre Cornwall Ltd - | Regional |                       | <a href="http://www.dancesouthwest.org.uk">www.dancesouthwest.org.uk</a>                                 |
|            | Dance Bristol                          | Regional | Investment 05/06 only | <a href="http://www.dancesouthwest.org.uk/network/Bristol">www.dancesouthwest.org.uk/network/Bristol</a> |

|               |                       |          |                       |  |
|---------------|-----------------------|----------|-----------------------|--|
|               | Dance South West      | National |                       | <a href="http://www.dancesouthwest.org.uk">www.dancesouthwest.org.uk</a>   |
|               | Gloucestershire Dance | Regional |                       | <a href="http://www.dancesouthwest.org.uk/networkgloucestershiredance">www.dancesouthwest.org.uk/networkgloucestershiredance</a> |
|               | State of Emergency    | Regional | Investment 05/06 only |  |
|               | Swindon Dance         | National |                       | <a href="http://www.swindondance.org.uk">www.swindondance.org.uk</a>   |
| West Midlands | Border Dance          | Regional |                       | <a href="http://www.borderdance.co.uk">www.borderdance.co.uk</a>   |
|               | DanceFest             | Regional |                       | <a href="http://www.dancefest.co.uk">www.dancefest.co.uk</a>   |
|               | Danceexchange         | National |                       | <a href="http://www.danceexchange.org.uk">www.danceexchange.org.uk</a>   |
|               | Sampad Asian Arts     | Regional |                       | <a href="http://www.sampad.org.uk">www.sampad.org.uk</a>   |
| Yorkshire     | Danceworks UK         | Regional |                       | <a href="http://www.danceworks.org.uk">www.danceworks.org.uk</a>   |
|               | Jabadao               | Regional |                       | <a href="http://www.jabadao.org">www.jabadao.org</a>   |
|               | Kala Sangam           | Regional |                       | <a href="http://www.kalasangham.org">www.kalasangham.org</a>   |
|               | The Riley             | Regional | Disinvested 05/06     |  |
|               | Yorkshire Dance       | National |                       | <a href="http://www.yorkshiredance.com">www.yorkshiredance.com</a>   |

#### **Dance Producing and Touring Companies 2004/05 – 2007/8**

| Region        | RFO              | Web address  |
|---------------|------------------|--|
| East          |                  |  |
| East Midlands | Retina Dance Co  | <a href="http://www.retinadance.com">www.retinadance.com</a>           |
|               | Salamanda Tandem | <a href="http://www.salamanda-tandem.org">www.salamanda-tandem.org</a> |
| London        | Akram Khan       | <a href="http://www.akramkhancompany.net">www.akramkhancompany.net</a> |
|               | CandoCo Dance Co | <a href="http://www.candoco.co.uk">www.candoco.co.uk</a>               |
|               | Dance United     | <a href="http://www.dance-united.com">www.dance-united.com</a>         |



|            |                                |   |
|------------|--------------------------------|---|
|            | DV8 Physical Theatre           | <a href="http://www.dv8.co.uk">www.dv8.co.uk</a>  |
|            | George Piper Dances            | <a href="http://www.ballet.co.uk/links/george_piper_dances.htm">www.ballet.co.uk/links/george piper dances .htm</a> |
|            | Henri Oguike Dance Co          | <a href="http://www.henrioguidance.co.uk">www.henrioguidance.co.uk</a>  |
|            | Jonzi D Productions            | <a href="http://www.jonzi-d.co.uk">www.jonzi-d.co.uk</a>  |
|            | Rambert Dance Co Ltd           | <a href="http://www.rambert.org.uk">www.rambert.org.uk</a>  |
|            | Random Dance                   | <a href="http://www.randomdance.org">www.randomdance.org</a>  |
|            | Ricochet                       | <a href="http://www.ricochetdance.com">www.ricochetdance.com</a>  |
|            | Robert Hylton Urban Classicism | <a href="http://www.urbanclassicism.com">www.urbanclassicism.com</a>  |
|            | Shobana Jeyasingh Dance co     | <a href="http://www.shobanajeyasingh.co.uk">www.shobanajeyasingh.co.uk</a>  |
|            | Siobhan Davies Dance           | <a href="http://www.siobhandavies.com">www.siobhandavies.com</a>  |
|            | Tavaziva dance                 | <a href="http://www.tavazivadance.com">www.tavazivadance.com</a>  |
|            | The Cholmondeleys Ltd          | <a href="http://www.thecholmondelys.org">www.thecholmondelys.org</a>  |
|            | Union Dance                    | <a href="http://www.uniondance.co.uk">www.uniondance.co.uk</a>  |
| North East | Ballet Lorent                  | <a href="http://www.balletlorent.com">www.balletlorent.com</a>  |
|            | Sakoba Dance Theatre           | <a href="http://www.sakobadancetheatre.com">www.sakobadancetheatre.com</a>  |
| North West | Breaking Cycles                | <a href="http://www.breakingcycles.co.uk">www.breakingcycles.co.uk</a>  |
|            | Chapter 4                      |   |
|            | Sankalpam                      | <a href="http://www.sankalpamdance.com">www.sankalpamdance.com</a>  |
| South East | Anjali Dance Co                | <a href="http://www.anjali.co.uk">www.anjali.co.uk</a>  |
|            | Jasmin Vardimon Co             | <a href="http://www.jasminvardimon.co.uk">www.jasminvardimon.co.uk</a>  |

|                             |                           |  |
|-----------------------------|---------------------------|--|
|                             |                           |  |
|                             | StopgapDance Co           | <a href="http://www.stopgao.uk.com">www.stopgao.uk.com</a>   |
| South West                  | Attik Dance               | <a href="http://www.attic.org.uk">www.attic.org.uk</a>   |
|                             | Kompany Malakhi           | <a href="http://www.kompanymalakhi.com">www.kompanymalakhi.com</a>   |
| West Midlands               | ACE dance and music       | <a href="http://www.acedanceandmusic.com">www.acedanceandmusic.com</a>   |
|                             | Blue Eyed Soul Dance Co   | <a href="http://www.blueeyedsouldance.com">www.blueeyedsouldance.com</a>   |
|                             | Chitrleka and Co          | <a href="http://www.education.bham.ac.uk/staff/bolar_chitral_ekar.shtml">www.education.bham.ac.uk/staff/bolar <b>chitral</b><br/><b>ekar.shtml</b></a> |
|                             | Motionhouse               | <a href="http://www.motionhouse.co.uk">www.motionhouse.co.uk</a>   |
| Yorkshire                   | Mimika Theatre            | <a href="mailto:mimika@btinternet.com">mimika@btinternet.com</a>   |
|                             | Northern Ballet theatre   | <a href="http://www.northernballettheatre.co.uk">www.northernballettheatre.co.uk</a>   |
|                             | Phoenix Dance Co          | <a href="http://www.phoenixdance.co.uk">www.phoenixdance.co.uk</a>   |
|                             | RJC Dance                 | <a href="http://www.rjcdance.org.uk">www.rjcdance.org.uk</a>   |
|                             | Vincent Dance Theatre Ltd | <a href="http://www.vincentdt.com">www.vincentdt.com</a>   |
| London                      | Royal Ballet              | <a href="http://www.roh.org.uk">www.roh.org.uk</a>   |
|                             | English National Ballet   | <a href="http://www.ballet.org.uk">www.ballet.org.uk</a>   |
| West Midlands               | Birmingham Royal Ballet   | <a href="http://www.brb.org.uk">www.brb.org.uk</a>   |
| Total RFO touring companies | 40                        |  |

## Appendix 6 (b)

### RFO Data Descriptors: The Regularly Funded Organisations Portfolio 2008-2011

Our ambitious vision for the future of the arts in England includes the investment of £1.3 billion between 2008 and 2011. The strategy is designed to shape an arts sector committed to delivering excellent art to the widest range of people and one empowered to take artistic risk. The money will be invested in nearly 900 arts organisations – including 81 new organisations – and more than 75% of Arts Council regularly-funded organisations received increases in their funding in line with, or above, inflation. This is the list for Dance. It is not an exclusive list as some organisations, particularly venues, are not included. The fuller analysis of the infrastructure for Dance will be developed in Phase 2 of the Dance Mapping project. There are 72 organisations in this list 35 producing and touring companies and 37 agencies. The Royal Ballet is the 73<sup>rd</sup> organisation

Dance East [www.danceeast.co.uk](http://www.danceeast.co.uk)

Region: East Constituency: Ipswich

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 570,000 | 585,390 | 601,196 |

DanceEast is a leading dance organisation commissioning national and international work, developing talent, and widening community engagement. Our increased investment will support its relocation into purpose built facilities where it will host high-quality residencies by international choreographers, and promote world class contemporary dance.

Essexdance [www.essexdance.co.uk](http://www.essexdance.co.uk)

Region: East Constituency: West Chelmsford

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
| 96,408 | 99,011  | 101,685 |

Essexdance is a dance development agency for Essex, based in Chelmsford. It acts as a focus for innovation and excellence through its work in professional, educational and community contexts. Our investment will assist the organisation to build upon its strength in combining dance with new technologies.

Tilted [www.tilted.org.uk](http://www.tilted.org.uk)

Region: East Constituency: North Essex

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 117,000 | 120,159 | 123,403 |

Tilted Productions is an award winning touring contemporary dance company that creates thought provoking and visually striking dance theatre. Our new investment will support it to develop a partnership with Dance East in Ipswich and other regional centres of excellence as well as reach new audiences.

Dance4 Ltd [www.dance4.co.uk](http://www.dance4.co.uk)

Region: East Midlands Constituency: Nottingham South

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 289,940 | 297,770 | 305,810 |
|---------|---------|---------|

Dance 4 is a dance agency with a regional and national role in new and innovative developments in dance. The agency provides professional development, a learning and outreach programme, commissions new work from national and international artists and runs the Nottdance festival. Our investment supports core costs to enable this work.

Derby Dance [www.derbydance.co.uk](http://www.derbydance.co.uk)

Region: East Midlands Constituency: Derby North

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 220,565 | 237,000 | 255,000 |
|---------|---------|---------|

Derby Dance offers a programme of performances by emerging and established choreographers, as well as a wide range of classes and outreach work. Our increased investment allows the centre to offer competitive salaries to attract and retain staff, and to develop their artistic associate programme over the longer term.

Foundation for Community Dance [www.communitydance.org](http://www.communitydance.org)

Region: East Midlands Constituency: Leicester South

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 192,720 | 197,925 | 203,270 |
|---------|---------|---------|

Foundation for Community Dance is a national networking, information and advocacy service for the practice and development of community dance. They provide up to date information on community dance practice and new opportunities within the sector. Our funding supports core costs to enable the programme of activity.

Lincolnshire Dance [www.lincolnshiredance.com](http://www.lincolnshiredance.com)

Region: East Midlands Constituency: Sleaford & North Hykeham

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 48,795 | 50,115 | 51,470 |
|--------|--------|--------|

Lincolnshire Dance develops opportunities for dance throughout rural Lincolnshire. It offers support and professional development to Lincolnshire based dance artists as well as brokering employment opportunities. Our funding supports the organisation's core costs to continue the development of dance within Lincolnshire.

Retina Dance Company [www.retinadance.com](http://www.retinadance.com)

Region: East Midlands Constituency: Nottingham South

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

80,000                      82,160                      84,380

Retina Dance Company is a contemporary dance company based in Nottingham and Belgium whose work tours nationally and in Europe, accompanied by extensive education work. The increase in regular funding will provide them with greater stability, enabling them to create one performance per year and tour this regionally.

Akademi                      [www.akademi.co.uk](http://www.akademi.co.uk)

Region: London Constituency: Hampstead & Highgate

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 222,274 | 228,275 | 234,438 |

Akademi is a regional dance development agency that promotes the practice and appreciation of South Asian dance through site specific work, continuous professional development, education and community programmes and a resource and public information service. Our funding supports core costs.

Akram Khan Company                      [www.akramkhancompany.net](http://www.akramkhancompany.net)

Region: London Constituency: Islington South & Finsbury

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 195,166 | 200,435 | 205,846 |

Akram Khan Company is led by award-winning choreographer Akram Khan. The company creates bold and challenging dance that fuses the classical traditions of Kathak with contemporary dance. It runs a global touring programme and also provides training and development opportunities for company artists. Our funding supports core costs.

CandoCo Dance Company                      [www.candoco.co.uk](http://www.candoco.co.uk)

Region: London Constituency: Islington South & Finsbury

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 355,939 | 365,549 | 375,419 |

CandoCo is the world's leading professional dance company integrating dancers with and without disabilities. It is a repertory dance company presenting work on the middle-scale touring circuit, commissioned from leading choreographers across the world. Our funding will contribute towards core costs.

Capture                      [www.capturenet.org.uk](http://www.capturenet.org.uk)

Region: London Constituency: Kensington & Chelsea

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 205,400 | 210,946 | 216,641 |

Capture is a national dance and moving image organisation that raises the profile and awareness of dance and the moving image through a programme of events including artist commissions and the distribution of work. It also delivers resource services to those making,

commissioning, exhibiting, curating, producing, distributing, preserving, programming and experiencing dance and moving image. Our funding supports core costs.

Cholmondeleys and the Featherstonehaughs [www.thecholmondeleys.org](http://www.thecholmondeleys.org)

Region: London Constituency: North Southwark & Bermondsey

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 345,154 | 354,473 | 364,044 |

The Cholmondeleys and The Featherstonehaughs are two of the leading contemporary dance companies in Britain. Under the artistic direction of choreographer Lea Anderson, both companies present work that is diverse, witty and instantly recognisable. Our funding supports core costs.

Contemporary Dance Trust (The Place) [www.theplace.org.uk](http://www.theplace.org.uk)

Region: London Constituency: Holborn & St Pancras

| 2008/9    | 2009/10   | 2010/11   |
|-----------|-----------|-----------|
| 2,030,258 | 2,085,075 | 2,141,372 |

Contemporary Dance Trust is the umbrella organisation for the Richard Alston Dance Company, the Place Theatre, Dance Services and Education and Community Programmes, together with the London Contemporary Dance School.

The Place is a world-class centre for contemporary dance, England's largest national dance agency and internationally renowned for its vocational training and theatre programme. Our funding will underpin the significant organisational change process that the company has undertaken over the past five years. Our funding contributes to core costs.

Dance UK [www.danceuk.org](http://www.danceuk.org)

Region: London Constituency: Islington South & Finsbury

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 261,084 | 268,133 | 275,373 |

Dance UK is a national organisation advocating and lobbying on behalf of the dance sector to improve the profile and provision for the dance industry. Our funding goes towards core costs for Dance UK. Dance UK has a strategic alliance with ADAD (Association of Dance of the African Diaspora).

Dance Umbrella [www.danceumbrella.co.uk](http://www.danceumbrella.co.uk)

Region: London Constituency: Hammersmith & Fulham

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 559,359 | 574,461 | 589,972 |

Dance Umbrella celebrates and champions contemporary dance. It's annual

London festival now ranks highly among the world's leading international dance festivals and Dance Umbrella works all year round commissioning and co-producing new projects. Our funding supports core costs.

Dance United [www.dance-united.com](http://www.dance-united.com)

Region: London Constituency: Islington South & Finsbury

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 203,550 | 209,046 | 214,690 |

Dance United is the leading organisation in dance and social exclusion – actively promoting participation from people experiencing exclusion, including young people within the criminal justice system. Our funding supports core costs.

DV8 Physical Theatre [www.dv8.co.uk](http://www.dv8.co.uk)

Region: London Constituency: Bethnal Green and Bow

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 424,497 | 435,958 | 447,728 |

DV8 Physical Theatre is a national and international touring company under the artistic direction of Lloyd Newson. It creates issue-based work, combining a unique style of intensely physical movement with the use of music, set text and image. Our funding will contribute towards core costs, with additional investment supporting more national touring.

East London Dance [www.eastlondondance.org](http://www.eastlondondance.org)

Region: London Constituency: West Ham

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 194,893 | 200,487 | 206,234 |

East London Dance is a regional dance development agency that develops dance across the East London boroughs that is accessible, inclusive and innovative. Our funding covers core costs. Additional investment will support the co-ordination and delivery of the London Thames Gateway Dance Partnership and marketing costs.

English National Ballet [www.ballet.org.uk](http://www.ballet.org.uk)

Region: London Constituency: #N/A

| 2008/9    | 2009/10   | 2010/11   |
|-----------|-----------|-----------|
| 6,537,950 | 6,714,474 | 6,895,765 |

English National Ballet is England's leading touring classical ballet company. Our funding supports core costs.

George Piper Dances [www.gpdances.com](http://www.gpdances.com)

Region: London Constituency: Islington South & Finsbury

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 173,482 | 178,166 | 182,976 |
|---------|---------|---------|

George Piper Dances is a contemporary dance company led by ex-Royal Ballet dancers Michael Nunn and William Trevitt. It presents a mixed portfolio of award-winning live repertoire, innovative education and film. Our funding supports core costs.

Greenwich Dance Agency [www.greenwichdance.org.uk](http://www.greenwichdance.org.uk)

Region: London Constituency: Greenwich & Woolwich

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 242,824 | 249,380 | 256,113 |

Greenwich Dance Agency is a regional dance agency that develops and supports individual artists, presents dance work and provides a dance programme to Greenwich and surrounding boroughs. Our funding supports core costs. The additional investment will build the capacity of the organisation.

Henri Oguike Dance Company [www.henriogikedance.co.uk](http://www.henriogikedance.co.uk)

Region: London Constituency: Lewisham Deptford

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 195,166 | 200,435 | 205,846 |

Henri Oguike Dance Company is a touring company led by award-winning choreographer, Henri Oguike. It aims to create high-quality dance often accompanied by live music, which is distributed through extensive touring and education. The company also provides training based on Henri Oguike's unique style. Our funding supports core costs.

Jonzi D Productions [www.jonzi-d.co.uk](http://www.jonzi-d.co.uk)

Region: London Constituency: Islington South & Finsbury

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 131,125 | 134,666 | 138,302 |

Jonzi D productions are a hip hop theatre company led by hip hop pioneer Jonzi D. It produces work for national touring and education as well as running an extensive programme of professional development for young artists. Our funding supports core costs. The additional investment will enable the employment of an education officer to deliver the growing education programme.

Michael Clark [www.michaelclarkcompany.com](http://www.michaelclarkcompany.com)

Region: London Constituency: Cities of London & Westminster

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 161,555 | 174,205 | 200,000 |

Michael Clark Company is a dance company led by Michael Clark and originally founded in 1984. Michael Clark has choreographed a repertoire of pioneering collaborations that have



involved leading visual artists, composers, fashion designers and film makers. The Stravinsky project: parts 1, 2 and 3 have re-established Michael Clark as a leading UK choreographer and the Company is now regularly distributing work on national and international touring circuits. Our funding will support the creation of new work and national touring.

Rambert Dance Company [www.rambert.org.uk](http://www.rambert.org.uk)

Region: London Constituency: Brentford & Isleworth

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|           |           |           |
|-----------|-----------|-----------|
| 2,119,300 | 2,176,521 | 2,235,287 |
|-----------|-----------|-----------|

Rambert Dance Company is Britain's leading contemporary dance company and a strong ambassador for British dance internationally. Rambert presents works by leading national and international choreographers, including its new artistic director, Mark Baldwin. Our funding will support the significant organisational change process the company is undertaking currently.

Random Dance Company [www.randomdance.org](http://www.randomdance.org)

Region: London Constituency: Islington South & Finsbury

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 361,514 | 371,274 | 381,298 |
|---------|---------|---------|

Random Dance is celebrated for its dancers and repertory, its pioneering use of new media and technology on stage, and its record in accessing new audiences.

Our funding will contribute towards core costs. Additional investment is to support increased national touring.

Sadler's Wells Trust Ltd [www.sadlers-wells.com](http://www.sadlers-wells.com)

Region: London Constituency: Islington South & Finsbury

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|           |           |           |
|-----------|-----------|-----------|
| 2,273,494 | 2,375,916 | 2,468,189 |
|-----------|-----------|-----------|

Sadler's Wells is a state of the art, large-scale dance venue for presenting major regional, national and international work. The organisation includes the main theatre, the smaller in-house Lilian Baylis, and the Peacock Theatre in London's West End. Our funding contributes to core costs. Increases over the coming three years will directly fund the national touring of Breakin' Conventions and London Youth Dance.

Shobana Jeyasingh Dance Company [www.shobanajeyasingh.co.uk](http://www.shobanajeyasingh.co.uk)

Region: London Constituency: Islington South & Finsbury

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 328,640 | 337,513 | 346,626 |
|---------|---------|---------|

Shobana Jeyasingh presents original work using new music, new media and contemporary dance. The company also taps into the deep wellspring of South Asian dance technique Bharata Natyam to expresses a unique British Asian identity. Our funding will contribute towards core costs.

Siobhan Davies Dance [www.sddc.org.uk](http://www.sddc.org.uk)

Region: London Constituency: North Southwark & Bermondsey

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 575,011 | 590,536 | 606,481 |

Siobhan Davies Dance is a building-based contemporary dance company making and presenting new work to engage audiences, encourage debate and celebrate the dancer as a creative artist. Our funding will contribute towards core costs.

Tavaziva Dance [www.tavazivadance.com](http://www.tavazivadance.com)

Region: London Constituency: Regent's Park & Kensington North

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 182,156 | 187,074 | 192,125 |

Tavaziva Dance is a touring company led by Place Prize finalist, Bawren Tavaziva. The company tours nationally and internationally and aims to explore new territories in combining traditional dance forms of Africa within a contemporary Western base. Our funding supports core costs.

balletLORENT [www.balletlorent.com](http://www.balletlorent.com)

Region: North East Constituency: Tyne Bridge

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 105,000 | 154,980 | 170,013 |

balletLORENT contemporary ballet company that has been producing original and innovative dance in theatres and non-traditional venues for the last 14 years. The company tours its work extensively throughout England and internationally.

Dance City [www.dancecity.co.uk](http://www.dancecity.co.uk)

Region: North East Constituency: Tyne Bridge

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 375,369 | 385,503 | 395,912 |

One of ten National Dance Agencies, Dance City pursues its remit to develop dance through work in four ways; artistic support, education, dance performance and participation, and regional development. From classes and workshops and presentations of work to superb educational opportunities through academy and degree courses (in partnership with Northumbria University) Dance City offers the public and professionals alike the opportunity to participate in dance at all levels across the North East of England.

Tees Valley Dance [www.teesvalleydance.co.uk](http://www.teesvalleydance.co.uk)

Region: North East Constituency: Stockton North

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 92,430 | 94,926 | 97,489 |
|--------|--------|--------|

Tees Valley Dance is a dance company that produces and develops dance education in the Tees Valley.

Breaking Cycles [www.benjireid.com](http://www.benjireid.com)

Region: North West Constituency: Manchester Central

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 105,576 | 105,576 | 105,576 |
|---------|---------|---------|

Breaking Cycles is an artist-led company, dedicated to hip-hop theatre and playing a key role in its development as an art form. It challenges the boundaries of multi-disciplined art form, layering contemporary vision with classical inspiration. It also challenges and creates new audiences for theatre. Our funds support production, in the creation and staging of new work for national tour; participation, in the development and delivery of outreach programmes; research and development of participatory festival/event; and organisational development.

Cheshire Dance [www.cheshiredance.org](http://www.cheshiredance.org)

Region: North West Constituency: Eddisbury

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 89,760 | 92,183 | 94,672 |
|--------|--------|--------|

Cheshire Dance in Winsford is one of the main dance development agencies in the region. The company is a team of dance workers who directly run a range of projects, as well as organising and buying in professional expertise to run special projects. Our funds support participation, in the development and delivery of community/education dance programmes; and Continued Professional Development, in the support of the creative and skills development of dance (and related) artists.

Dance Initiative Greater Manchester [www.digm.org.uk](http://www.digm.org.uk)

Region: North West Constituency: Manchester Central

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 89,760 | 92,183 | 94,672 |
|--------|--------|--------|

Dance Initiative Greater Manchester is one of the key dance development agencies in the region. Our funding helps provide regular youth sessions, work on disability with international artists, and residency work with visiting companies. The company also provides advice, information, commissions and small grants to community groups. Our investment supports participation, in the development and delivery of community/education dance programmes;

and Continued Professional Development, in the support of the creative and skills development of dance (and related) artists.

Ludus North West Dance In Education Ltd [www.ludusdance.org](http://www.ludusdance.org)

Region: North West Constituency: Lancaster & Wyre

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 287,560 | 295,324 | 303,298 |

Ludus Dance is one of the key dance development agencies in the region. It has a touring company, offering one-week residencies and touring issue-based work to schools, community and venues nationally and internationally; and a community dance team working at grassroots level. Our funding is towards the creation of a new dance performance for touring to schools, venues and community settings and the development and delivery of associated education outreach programmes and resource materials.

Merseyside Dance Initiative [www.merseysidedance.co.uk](http://www.merseysidedance.co.uk)

Region: North West Constituency: Liverpool Riverside

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
| 89,760 | 92,183  | 94,672  |

Merseyside Dance Initiative is one of the key dance development agencies in the region. The company undertakes work involving community participation and special projects across Merseyside, including LEAP, an annual festival of dance performances. Our funding is towards the development and delivery of its community/education dance programmes and the promotion of dance performance, participation and projects.

Angika [www.angika.co.uk](http://www.angika.co.uk)

Region: South East Constituency: Lewisham West

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
| 80,000 | 82,160  | 84,378  |

Angika is a British Indian touring dance company that places the classical South Asian form of Bharata Natyam at the centre of its work. The company has gained a reputation for its collaboration with contemporary music and has a significant national and international touring profile accompanied by a dedicated education programme.

Hampshire Dance Trust [www.hampshiredance.org.uk](http://www.hampshiredance.org.uk)

Region: South East Constituency: Eastleigh

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
| 68,952 | 70,814  | 72,726  |

Hampshire Dance is based at The Point. It manages an extensive dance programme that includes research, commissioning, and the coordination and delivery of activity for young

people. It also provides accredited training for practitioners working with disabled members of the community.

Hofesh Shechter [www.hofesh.co.uk](http://www.hofesh.co.uk)

Region: South East Constituency: Eastleigh

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 200,000 | 205,400 | 210,946 |

A nationally significant dance company touring regularly, nationally and internationally. The company runs a full associated youth dance programme alongside the creation and presentation of its work.

Jasmin Vardimon Dance Company [www.jasminvardimon.com](http://www.jasminvardimon.com)

Region: South East Constituency: Brighton Pavilion

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 200,000 | 205,400 | 210,946 |

Jasmin Vardimon Company tours nationally and internationally from its operating base at South East Dance. It produces and presents work, created by director Jasmin Vardimon for the middle scale touring circuit. Activity is complemented by an extensive education programme.

South East Dance [www.southeastdance.org.uk](http://www.southeastdance.org.uk)

Region: South East Constituency: Brighton Pavilion

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 361,376 | 371,133 | 381,153 |

South East Dance is a national dance agency. It is one of the international leads for dance and moving image and has a specialism in working with young people at risk. South East Dance provides a programme of training, commissioning and research.

Stop Gap Dance Company [www.stopgap.uk.com](http://www.stopgap.uk.com)

Region: South East Constituency: South West Surrey

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
| 98,323 | 104,213 | 107,027 |

StopGAP is a professional dance company based at Farnham Maltings. It comprises disabled and non-disabled dancers and commissions work from high profile choreographers for extensive touring within and beyond the UK.

Woking Dance Festival Ltd [www.wokingdancefestival.co.uk](http://www.wokingdancefestival.co.uk)

Region: South East Constituency: Woking

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
|--------|---------|---------|

60,566                  62,201                  63,881

Woking Dance Festival is a biennial festival, presenting international work not previously seen within the UK. It also has a significant programme of non festival activity, focussing on participatory work and support for emerging artists from black and minority ethnic backgrounds.

Activate (Dorset Dance) [www.activateperformingarts.org.uk](http://www.activateperformingarts.org.uk)

Region: South West Constituency: North Dorset

2008/9                  2009/10                  2010/11

55,569                  57,069                  58,610

Activate works with partners to support and promote a wide range of dance and theatre activity in Dorset, Poole, Bournemouth and Christchurch. It has pioneered dance in isolated communities and has run artist-led programmes that create opportunities for boys to dance. Activate is one of the region's networks for dance and theatre development.

Attik Dance Ltd                  [www.attik.org.uk](http://www.attik.org.uk)

Region: South West Constituency: Plymouth Sutton

2008/9                  2009/10                  2010/11

59,770                  61,384                  63,042

Attik Dance creates dance and performance projects in Plymouth, and across the South West. Attik Dance also offers an extensive range of professional development training courses and opportunities for people in education and the community to participate in dance.

Dance South West Ltd                  [www.dancesouthwest.org.uk](http://www.dancesouthwest.org.uk)

Region: South West Constituency: Bournemouth West

2008/9                  2009/10                  2010/11

172,040                  176,685                  181,456

Dance South West connects dance artists, makers, partners and promoters to raise the profile, participation in and production of dance in the region. Dance South West works with dance providers and promoters to support the development of artists and companies, and the creation, presentation and touring of high-quality national and international dance.

Gloucestershire Dance                  [www.glosarts.org.uk](http://www.glosarts.org.uk)

Region: South West Constituency: Gloucester

2008/9                  2009/10                  2010/11

62,020                  63,694                  65,414

Gloucestershire Dance is part of the regional network of dance agencies. It works with partners to promote a wide range of dance activity and has a reputation for outstanding dance-in-education and an ability to create new partnerships across the sector.

Kompany Malakhi [www.kompanymalakhi.com](http://www.kompanymalakhi.com)

Region: South West Constituency: Bristol East

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 162,639 | 167,030 | 171,540 |

Kompany Malakhi produces dance work for regional and national touring. The company supports a development programme that encourages new audiences and participation in dance through touring and education.

State of Emergency Ltd [www.dancesouthwest.org.uk](http://www.dancesouthwest.org.uk)

Region: South West Constituency: Taunton

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 195,167 | 200,436 | 205,848 |

State of Emergency is a national agency that supports and develops black dance in England through a high quality programme of performances, commissions, education and training. It produces a programme of dance performance and participation projects that provide opportunities for all age and ability ranges.

Swindon Dance [www.swindondance.org.uk](http://www.swindondance.org.uk)

Region: South West Constituency: Swindon South

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 287,328 | 295,086 | 303,054 |

Swindon Dance is a national dance agency that creates a programme of support for dance artists and companies. It presents a regular programme of dance and enables young people and other sectors of the community to participate in contemporary dance activities.

Ace Dance and Music [www.acedanceandmusic.com](http://www.acedanceandmusic.com)

Region: West Midlands Constituency: Birmingham Ladywood

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 195,168 | 200,438 | 205,849 |

ACE dance and music is a Birmingham-based company that creates and performs dance theatre works using African and Caribbean dance and music forms with contemporary choreography and new technologies. The organisation also runs an extensive youth education programme.

Birmingham Royal Ballet [www.brb.org.uk](http://www.brb.org.uk)

Region: West Midlands Constituency: #N/A

| 2008/9    | 2009/10   | 2010/11   |
|-----------|-----------|-----------|
| 7,777,163 | 7,987,146 | 8,202,799 |

Birmingham Royal Ballet is Britain's leading contemporary touring ballet company, performing a unique repertoire of full-length classics and new works to audiences nationally and

internationally. Our investment helps the company to strengthen relationships with key audiences and touring circuits, and supports the development of new work for ballet in the 21st century.

Blue Eyed Soul Dance Company [www.blueeyedsouldance.com](http://www.blueeyedsouldance.com)

Region: West Midlands Constituency: Shrewsbury & Atcham

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 79,398 | 81,542 | 83,743 |
|--------|--------|--------|

Blue Eyed Soul is an integrated dance company that creates inclusive dance productions and extensive education, outreach and training programmes. Based in Shrewsbury, it spearheads new opportunities for disabled and non-disabled performers and participants.

Chitraleka Dance Company [www.chitraleka.co.uk](http://www.chitraleka.co.uk)

Region: West Midlands Constituency: Birmingham Selly Oak

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 71,064 | 72,982 | 74,953 |
|--------|--------|--------|

Chitraleka Dance Company has a national profile and a track record for delivering high quality training, education and outreach work in South Asian Bharatanatyam dance.

Dance Consortium [www.danceconsortium.co.uk](http://www.danceconsortium.co.uk)

Region: West Midlands Constituency: #N/A

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|         |         |         |
|---------|---------|---------|
| 500,000 | 513,500 | 527,365 |
|---------|---------|---------|

The Dance Consortium was established in 2000 and is a supportive network of 19 large-scale dance friendly venues throughout the UK. Its declared aims are to develop audiences for dance in the UK, demystify dance to new attendees and promote the art form as a source of enjoyment and entertainment. It works with a wide range of promoters, presenters, festivals, other consortia and agencies to bring the very best of world dance to all parts of the UK. It also seeks to work in collaboration with UK dance companies to avoid date clashes, develop audiences and open-up new international markets. 'Regularly funded organisation' status will provide core funding to enable this network to consolidate the grants for the arts project funding it has received over the past 5 years.

Dancefest [www.dancefest.co.uk](http://www.dancefest.co.uk)

Region: West Midlands Constituency: Worcester

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|

|        |        |        |
|--------|--------|--------|
| 70,000 | 71,890 | 73,831 |
|--------|--------|--------|

danceFEST, the dance agency for Herefordshire and Worcestershire, works with other organisations to develop dance programmes and dance audiences. It has developed a strong



participatory education and outreach programme in schools, community and health settings working with a broad range of people of all ages and abilities.

Dancexchange [www.dancexchange.org.uk](http://www.dancexchange.org.uk)

Region: West Midlands Constituency: Birmingham Ladywood

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 493,632 | 506,960 | 520,645 |

DanceXchange works in partnership with Birmingham Royal Ballet and the Hippodrome Theatre and aims to be the powerhouse of dance for the West Midlands. DanceXchange includes a touring company, Barebones, and manages the Patrick Centre studio to present professional dance and encourage the production of new works.

Motionhouse Dance Theatre [www.motionhouse.co.uk/home.html](http://www.motionhouse.co.uk/home.html)

Region: West Midlands Constituency: Warwick & Leamington

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 263,361 | 270,472 | 277,774 |

Based in Leamington Spa, Motionhouse presents and promotes high quality dance theatre productions which tour regionally and nationally. It runs an outreach and community dance programme and trains young dancers to perform, teach and develop choreographic skills.

Danceworks Uk Ltd [www.danceworks.org.uk](http://www.danceworks.org.uk)

Region: Yorkshire Constituency: Sheffield Central

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
| 66,683 | 68,484  | 70,333  |

Danceworks UK is a key audience development agency and promoter for dance. Based in Sheffield, it serves South Yorkshire and the wider region, supporting the national infrastructure. Our investment supports its core activities and enables it to run a variety of dance development programmes.

Diversity Dance [www.diversitydance.com](http://www.diversitydance.com)

Region: Yorkshire Constituency: Huddersfield

|          |         |         |
|----------|---------|---------|
| 2008/9   | 2009/10 | 2010/11 |
| - 50,000 | 51,350  |         |

Diversity Dance is a contemporary dance organisation based in Kirklees that provides a programme of intensive training, rehearsal and performance of work that fuses Kathak and western contemporary dance styles. The company contributes to the diversity of the dance sector in the region and bridges a gap between training and high quality professional performance. It also contributes strongly to increasing popular engagement in the arts. Our investment will contribute to the company's core costs and its developing programme of activity.

Jabadao [www.jabadao.org](http://www.jabadao.org)

Region: Yorkshire Constituency: Pudsey

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 107,856 | 110,768 | 113,758 |

Jabadao is a unique dance and movement agency in Leeds, working with young, disabled or disadvantaged people. Our investment enables Jabadao to undertake a variety of arts development programmes that are of public benefit, particularly with relation to arts, health and well being.

Kala Sangam [www.kalasangam.org](http://www.kalasangam.org)

Region: Yorkshire Constituency: Bradford West

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 150,000 | 150,000 | 150,000 |

Kala Sangam is a key regional and national South Asian arts company, based in Bradford, producing a programme of high-quality work. Our investment supports the development of its artistic programme, particularly dance and music, its core administration, and work with a variety of partners in developing its new base in Bradford.

Mimika Theatre <http://homepage.mac.com/mimikatheatre/Menu6.html>

Region: Yorkshire Constituency: Leeds North West

| 2008/9 | 2009/10 | 2010/11 |
|--------|---------|---------|
| 24,607 | -       | -       |

Mimika Theatre, based in Leeds, creates, develops and tours performances for very young audiences. It develops work through mime, puppet theatre and digital animation.

Northern Ballet Theatre: [www.nbt.co.uk](http://www.nbt.co.uk)

Region: Yorkshire Constituency: Leeds North West

| 2008/9    | 2009/10   | 2010/11   |
|-----------|-----------|-----------|
| 2,692,486 | 2,765,183 | 2,839,843 |

Northern Ballet Theatre is a national touring ballet theatre company, based in Leeds. It performs high quality original narrative ballets across the UK and internationally and has strong education and training departments. Our funding supports its core activities including the development of its education and audience development programmes, paving the way for the organisation's move into a new, shared building in Leeds.

Phoenix Dance Theatre [www.phoenixdancetheatre.co.uk](http://www.phoenixdancetheatre.co.uk)

Region: Yorkshire Constituency: Leeds Central

| 2008/9  | 2009/10 | 2010/11 |
|---------|---------|---------|
| 455,721 | 468,025 | 480,662 |

Phoenix Dance Theatre is a leading contemporary dance company based in Leeds, touring regionally, nationally and internationally. It is committed to widening access to dance through education and audience development initiatives. Our support covers its core activities, paving the way for the move into its new, purpose built, shared building.

Qdos Dance Theatre [www.qdosdancetheatre.co.uk](http://www.qdosdancetheatre.co.uk)

Region: Yorkshire Constituency: Barnsley Central

|          |         |         |
|----------|---------|---------|
| 2008/9   | 2009/10 | 2010/11 |
| - 50,000 | 51,350  |         |

QDOS Dance Theatre is a Barnsley-based dance company specialising in work with young people, with a focus on social inclusion. The company develops high quality dance theatre projects and productions, which help young people to explore and articulate issues that affect them. Our investment will contribute to the core costs of the company.

Rjc Dance Productions [www.rjcdance.org.uk](http://www.rjcdance.org.uk)

Region: Yorkshire Constituency: Leeds North East

|        |         |         |
|--------|---------|---------|
| 2008/9 | 2009/10 | 2010/11 |
| 80,000 | 82,160  | 84,379  |

RJC Dance is a culturally diverse contemporary dance company based in Leeds, working from a Black British perspective and creating work to tour nationally, often to rural areas. The youth and education programmes target socially excluded young people and are central to the company's core activity. Our investment supports its core activities.

Vincent Dance Theatre [www.vincentdt.com](http://www.vincentdt.com)

Region: Yorkshire Constituency: Sheffield Central

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 128,500 | 131,970 | 135,533 |

Vincent Dance Theatre, based in Sheffield, tours high quality dance theatre regionally, nationally and internationally. Our investment supports the core operation, enabling the company to consolidate its relationships with key venues and to sustain and develop its educational resource information.

Yorkshire Dance [www.everybodydances.com](http://www.everybodydances.com)

Region: Yorkshire Constituency: Leeds Central

|         |         |         |
|---------|---------|---------|
| 2008/9  | 2009/10 | 2010/11 |
| 145,000 | 102,700 | 105,473 |

Yorkshire Dance is a regional agency based in Leeds, playing a key role in the development of dance in Yorkshire. Our investment supports the organisation's core activities as a development agency, educational resource and support for regionally based artists and companies.

## **Appendix 7**

### **List of Those Consulted**

There was a commitment by Arts Council England and by the researchers to consult the dance profession in the process of carrying out the research. At the beginning of the process it was to identify issues and challenges as well as to identify research that organisations had previously carried out or were in the process of doing. At the end of the research it was equally important to test outcomes, to inform prioritisation of the conclusions and involve the profession in thinking about the areas they might address coming out of the research.

### **Steering the Research**

The Dance Mapping research was supported by a steering group that met frequently during the preparation of the report. The list of steering group members is set out below.

#### **The Steering Group**

Janet Archer, Director, Dance Strategy, Arts Council England

Amanda Rigali, Senior Officer, Arts Strategy, Arts Council England

Theresa Beattie, Senior Dance Officer, Arts Council England

Jon Treadway, Director, Regular Funding, Arts Council England

Alan Davey, Chief Executive, Arts Council England

Althea Efunshile, Executive Director, Arts Planning & Investment, Arts Council England

Catherine Bunting, Director, Research Strategy, Arts Council England

Sue Wyatt, Consultant

Assis Carreiro, Director, Dance East

Robert Robson, Director, The Lowry

Mark Mulqueen, Head of Performing Arts, Arts Council England, North East

Suzanne Walker, Director of Programming, Sadler's Wells

Kalwant Ajimal, Mirador Culture Management

Supported by:

Tania Wilmer, Officer, Dance Strategy, Arts Council England

Ellie Hartwell, Assistant Officer, Dance Strategy, Arts Council England

### **Early briefings and Consultation**

The researchers attended consultation and dissemination events during the course of the research. In the early stages of the Dance Mapping, it involved accessing platforms at pre-arranged events and meetings such as the Arts Council Dance Conversations and at the end of the research setting up four dissemination meetings where the findings were outlined to invited groups of dance practitioners.

- Meetings were held with the National Dance Network, Strategic Agencies Group and Arts Council's Dance Practice Group who were consulted on the environmental analysis
- Meetings were held with dance professionals who would provide illustrations about their within the research. This was ably supported by Tania Wilmer of Arts Council National office who followed up those whose illustrations were being used to ensure they were happy with the text.
- Dance conversations were held in London, (10 September 2008 at Sadler's Wells), Derby (24 September 2008 at Deda), and Newcastle (1 October 2008 at Dance City). The list of attendees can be found in 7d below.

### **Dissemination**

Four dissemination events were held for an invited group of dance professionals as the conclusions for the report were drawn together. This was to ensure the dance profession felt that these were the most pressing issues from their on experience. The meetings were held in Cambridge (21<sup>st</sup> April 2009 at Arts Council Offices), Manchester (22<sup>nd</sup> April 2009 at Arts Council Offices) London (27<sup>th</sup> April 2009 at Arts Council National Office), Bristol (30<sup>th</sup> April 2009 at Comments from these events informed the final report. The attendees at these events are set out in 7e below.

A further meeting was held with the Dance Practice Group in Brighton on 6<sup>th</sup> May 2009 at Arts Council Offices.

The researchers would like to thank all those who offered their views ideas and material to support the research.

### **Briefings and Consultations**

#### **Attendees at the Dance Conversations**

|                 |  |
|-----------------|--|
| Deb Ashby       | Dance initiative Greater Manchester    |
| Ken Bartlett    | Foundation for Community Dance         |
| Ruth Bates      | The Y Theatre                          |
| Kate Bough      | Vincent Dance theatre                  |
| Alex Boyd       | CCPR                                   |
| Paul Brookes    | Creative programmer 2012 East Midlands |
| Sarah Copley    | Dance South West                       |
| Anne Cockitt    | Sampad                                 |
| Mark Courtice   | Shobana Jeyasingh Dance Company        |
| Lisa Craddock   | Salamanda Tandem                       |
| Rebecca Dunning | Arts Council England                   |
| Sally Edwards   | Blue Eyed Soul                         |

|                       |   |
|-----------------------|---|
| Candida Elton         | Regional Artist-Deda                            |
| Rachel Emmett         | Dance4  |
| Wieke Eringa          | Yorkshire Dance                                 |
| Rachel Freeman        | Blue Eyed Soul                                  |
| Sarah Giddens         | Choreographer                                   |
| Tessa Gordziejko      | Creative programmer 2012 Yorkshire culture      |
| Jacqueline Harper     | The International Association of MMM Ltd        |
| Polly Hudson          | Independent artist/Lecturer Coventry University |
| Urmala Jassal         | Sampad  |
| Isabel Jones          | Salamanda Tandem                                |
| Loise Katerega        | FOOT IN HAND                                    |
| Paul Kaynes           | Creative programmer 2012 West Midlands          |
| Sabra Khan            | ACE Dance & Music                               |
| Rachel Liggitt        | Blue Eyed Soul                                  |
| Moya Malekin          | Blue Eyed Soul                                  |
| Anna Mansell          | Dance4  |
| Eva Martinez          | Dance4  |
| Jane Marescaux        | Arts Council England Yorkshire                  |
| Natalie McCaul        | Derby City Council                              |
| Caroline Moss         | Northhants Dance                                |
| Stephen Munn          | Deda  |
| Wanjiku Nyachae       | Arts Council England West Midlands              |
| Anna Olejniki         | Hype Dance Company                              |
| Jane Oliver           | Retina Dance Company                            |
| Gail Parmel           |   |
| Emily Peacock         | Derby City Council                              |
| Hannah Perry          | Arts Council England Yorkshire                  |
| Alan Rivett           | Warwick Arts Centre                             |
| Nikky Smedley         |   |
| Chris Stenton         | Foundation for Community Dance                  |
| Gwen Van Spijk        | CUE   |
| Charlotte Vincent     | Vincent Dance theatre                           |
| Jane Whitehead        | Vincent Dance theatre                           |
| Sally Abbott          | Arts Council England South East                 |
| Freddie Oppoku Addaie | Jagged Antics                                   |
| John Ashford          | The Place                                       |

|                    |   |
|--------------------|---|
| Kat Bailey         |   |
| Jeanette Bain      | ADAD  |
| Anthony Baker      | Essex Dance                                   |
| Caroline Barker    | The Lowry, Salford                            |
| Delia Barker       | Arts Council England London                   |
| Joe Bates          |   |
| Theresa Beattie    | Arts Council England London                   |
| Anne Beresford     | MJW Productions                               |
| Rafael Bonachela   | Bonachela Dance Company                       |
| Kyla Booth-Lucking | South East Dance                              |
| Brian Brady        | Laban   |
| Jeanette Brooks    | Hextable Dance                                |
| Cate Canniffe      | Bonachela Dance Company                       |
| Farooq Chaudhry    | Akram Khan Company                            |
| Nicky Childs       | Artsadmin                                     |
| Katherine Cooper   |   |
| Ben Crompton       |   |
| Niall Cullen       |   |
| Jonzi D            | Jonzi D productions                           |
| Liz Dale           | CDET (Council for dance education & training) |
| Gillian Dale       | Dance in Devon                                |
| Sarah Da'fonseca   | Arts Council England East                     |
| Jane Dasilva       | The Lowry, Salford                            |
| Helen Davies       | CCPR  |
| Shaun Dawson       | Turtle Key Arts                               |
| Rebecca Dawson     | Arts Council England London                   |
| Jan De Schynkel    | Arts Council England South East               |
| Luke Dixon         | International workshop festival               |
| Emma Dowden        | Breakin' Convention                           |
| Claire Drakeley    |   |
| Benjamin Dunks     |   |
| Rachel Elliott     |   |
| Esther Field       |   |
| Lucy Frazer        | Hampshire Dance                               |
| Kiki Gale          | East London Dance                             |
| Rachel Gibson      | Freelance                                     |

|                      |  |
|----------------------|--|
| Emma Gladstone       | Sadler's Wells (producer)                    |
| Cathy Gomez          | British Council                              |
| Jane Greenfield      |  |
| Paula Hammond        | Merlin Frome                                 |
| Tara Herbert         | Dance United                                 |
| Nigel Hinds          |  |
| Liz Hughes           | Creative programmer 2012 Go East             |
| Catherine James      |  |
| Marcel Jenkins       | Jonzi D productions                          |
| Kim Johnson          | The Point, Eastleigh                         |
| Yvette Vaughan-Jones | Visiting Arts                                |
| Camilla Joysury      | Dance United                                 |
| Mira Kaushik         | Akademi                                      |
| Brendan Keaney       | Greenwich Dance Agency                       |
| Gemma Kicks          | The Cholmondeleys and The Featherstonehaughs |
| Bryony Kimmings      | Srishti- Nina Rajarani Dance creations       |
| Jenna Lambie Ridway  | Michael Clark Company                        |
| Veronica Lewis       | London Contemporary Dance school             |
| Liv Lorent           | Ballet Lorent                                |
| Roy Luxford          | Michael Clark Company                        |
| Charlotte McConnell  | InspirAsian Dance                            |
| Catherine Moore      | YDE  |
| Joe Moran            | Falling wide                                 |
| Claire Morton        | IDMN   |
| Joumana Mourad       | IJAD   |
| Pascale Moyse        | Moves: Movement on Screen                    |
| John Munro           | National Campaign for the Arts               |
| Stine Nilsen         | CandoCo Dance company                        |
| Eddie Nixon          | The Place                                    |
| Cheryl Pierce        | Artsadmin                                    |
| Colin Plummer        | CCPR   |
| Dawn Prentice        | Freelance producer                           |
| Helen Prosser        | New Adventures                               |
| Polly Risbridger     | Creative producer                            |
| Luke Rittner         | Royal Academy of Dance                       |
| Fiona Ross           | Sadler's Wells                               |



|                   |  |
|-------------------|--|
| Ian Ross          | Jasmin Vardimon Company                |
| Sonia Sabri       |  |
| Sri Sarker        | Arts Council England London            |
| Kate Scanlan      | Breakin' Convention                    |
| Alison Scrimshaw  | Society for International Folk Dancing |
| Alesandra Seutin  | Dance Artist                           |
| Jeanette Siddell  | Freelance                              |
| Jon Singleton     | ISTD                                   |
| Carmel Smith      | Londondance.com                        |
| Claire Soper      | Dance Touring Partnership              |
| Emma Southworth   | The Place                              |
| Katy Spicer       | English Folk Dance & Song Society      |
| Nadia Stern       | Rambert Dance company                  |
| Nick Thompson     | Salford city council                   |
| Jane Turner       |  |
| Karol Urbanski    | Rural Retreats The Place               |
| Suzanne Walker    | Dance Touring Partnership              |
| Jamie Watton      | South East Dance                       |
| Kerry Whelan      | Balletboyz/George Piper dances         |
| Gitta Wigro       |  |
| Sean Williams     | CDET                                   |
| Tim Wood          | The Place                              |
| Denise Woods      | StopGAP dance company                  |
| Susan Wyatt       | Phoenix Dance theatre                  |
| Derek Young       |  |
| Tamara Ashley     | Dance Connects                         |
| Helen Averley     | Hang Ariel Dance                       |
| Laura Batty       | Dance City                             |
| Eleanor Beveridge |  |
| Caroline Bowditch | Dance City Board member                |
| Julie Campbell    | Dance City                             |
| Neville Campbell  | Dance City                             |
| Lynn Campbell     | Bare Toed Company                      |
| Raul Caulderon    | Dance City                             |
| Lisa Cullen       | BA Physical & Dance theatre            |
| Nuritza Daghlain  | Dance City                             |
| Alan Davey        | Arts Council England                   |

|                       |  |
|-----------------------|--|
| Amanda Drago          | Falling Cat                                |
| Joelene English       | Dance Connects                             |
| Victoria Firth        | Lawrence Batley theatre                    |
| Dora Frankel          | Gateshead Arts Development                 |
| Zoe Gadd              | Dance Connects                             |
| Karen Gallagher       | Merseyside Dance Initiative                |
| David Gallegos        | Dance City                                 |
| Christine Grimwood    |  |
| Martin Hylton         | Dance City                                 |
| Rebecca Hollingsworth | Dance City                                 |
| Paul Holloway         | City Arts Officer-Hull                     |
| Keith Holmes          | International Dance teachers Association   |
| Pete Huggins          | Dance City                                 |
| Nadia Iftkhar         |  |
| Pam Johnson           | Arts Council England North West            |
| Lionel Joyce          |  |
| Rosie Kay             | Rosie Kay Dance theatre                    |
| Patrick Kelly         | Dance City                                 |
| Gillie Kleiman        |  |
| Rachel Kurtz          | Hang Ariel Dance                           |
| Debbie Lander         | Creative Programmer 2012 Culture Northwest |
| Alison Lister         | Gateshead Arts Development                 |
| Deloris Martin        |  |
| Mona McCarthy         |  |
| Emma McGurrell        |  |
| Fiona McKeown         | Arts Council England                       |
| Helen Milner          | Dance City                                 |
| Joy Packard           | Dance Connects                             |
| Angela Parker         | Lawrence Batley theatre                    |
| Liz Pavey             | Northumbria University                     |
| Rose Payne            |  |
| Kim Pearson           |  |
| Sue Pennycook         | Dance Action Zone                          |
| Helen Prosser         | Re:bourne (adventures in dance)            |
| Penny Rae             | Dance City                                 |
| Caroline Reece        |  |

|                     |  |
|---------------------|--|
| Kristine Sommerlade | Tees Valley Dance                        |
| Yuvel Soria         | Dance artist                             |
| John Struthers      | ICIA                                     |
| Katie Stuart        | Dance Base                               |
| Jo Templey          | Bare Toed Company                        |
| Jane Tumelty        | International Dance teachers Association |
| Sadie Walker        |  |
| Heather Walker      | Tees Valley Dance                        |
| Helen Whitehead     |  |
| Martin Wilson       | TINARTS                                  |
| Apple Yang          | Appetite Dance Productions               |

### Dissemination Events - Attendees

|                      |                                      |
|----------------------|--------------------------------------|
| Derek Purnell        | (AD NorfolkDance – Norwich)          |
| Rachel Parslew       | Arts Council England, East           |
| Anthony Baker        | (AD DanceDigital – Essex & Hertford) |
| Sanjeevini Dutta     | Kadam – Luton                        |
| Shira Hess           | Tilted Productions                   |
| Assis Carreiro       | Dance East (Chairing)                |
| Sarah Da Fonseca     | Arts Council England, East           |
| Denise Woods         | StopGAP Dance Company                |
| Jamie Watton         | South East Dance                     |
| Nick Chapman         | Woking Dance Festival                |
| Helen Shute          | Hofesh Shechter Company              |
| Michelle Dickson     | Oxford Playhouse                     |
| Ken Bartlett         | Foundation for Community Dance       |
| Ben Park             | Walker Dance Park Music              |
| Wieke Eringa         | Yorkshire Dance                      |
| Ana Lujan Sanchez    | Phoenix                              |
| Mark Skipper         | Northern Ballet Theatre              |
| Pam Johnson          | Arts Council England, Y              |
| David Edmunds        | David Edmunds Projects               |
| Katie Bough          | Vincent Dance Theatre                |
| Kristine Sommerlade  | Tees Valley Dance                    |
| Deb Ashby            | Dance Initiative Greater Manchester  |
| Adam Holloway        | Cheshire Dance Workshop              |
| Desi Cherrington     | Arts Council England NW              |
| Jacqueline McCormick | Cheshire Dance Workshop              |
| Graham Boxer         | Liverpool City Council               |

|                     |  |
|---------------------|--|
| Lisa Cullen         | University of Salford                      |
|                     | Culture Liverpool - Liverpool City Council |
| Alicia Smith        |  |
| Paul Shambrook      |  |
| Emma Gladstone      | Sadler's Wells                             |
| Alistair Spalding   | Sadler's Wells                             |
| Wayne McGregor:     | Sadler's Wells                             |
| Sian McAulay        | Dance UK's                                 |
| Loni Booker         | Dance UK                                   |
| Julia Carruthers    | Akram Khan Company                         |
| Jeanette Siddall    | Independent Consultant                     |
| Louise Halliday     | English National Ballet                    |
| Jacqueline Rose     | Culture Team - City Hall                   |
| Sanjivan Kohli      | Shobana Jeyasingh Dance Company            |
| Eckhard Thiemann    | Dance - Arts - Culture                     |
| Linda Jasper        | Youth Dance England                        |
| Nigel Hinds         | Independent Dancer                         |
| Rachel Gibson       | Independent Consultant                     |
| Richard Lee         | JERWOOD SPACE                              |
| Anja Dobler         | DCD  |
| Theresa Beattie     | Arts Council England                       |
| Ellie Hartwell      | Arts Council England                       |
| Tania Wilmer        | Arts Council England                       |
| Maria-Isabel Botero | Arts Council England                       |
| Kate Wood           | Activate Performing Arts                   |
| Sue Trotman         | Sandwell Botolph Council                   |
| Paul Goddard        | Arts Council England, South West           |
| Keyna Paul          | Lincolnshire Dance                         |
| Caroline Moss       | Northants Dance                            |
| Raul Calderon       | Arts Council England, East Midlands        |
| Ros Robins          | Arts Council England, West Midlands        |

**Appendix 8**  
**Notes from Local Authority Survey: 19 March 2009**

**Total Number of Respondents: 38**

The respondents were from:

- West Sussex County Council
- Wirral
- Vale Royal Borough Council
- Derbyshire County Council
- South Derbyshire District Council
- Warrington Borough Council
- Derbyshire County council
- Medway Council
- Bristol City Council
- Leicester City Council
- Suffolk
- Havant Borough Council
- St Albans District Council
- Cumbria County Council
- Northamptonshire County Council
- Havant Borough Council
- Rochdale Borough
- Halton Borough Council
- Hackney Council
- Colchester Borough council
- Derbyshire County Council
- Derbyshire Dales District Council
- Barrow-in-Furness Borough Council
- Chorley Council
- Gedling Borough Council
- South Shropshire District Council
- Bristol City Council
- South Cambridgeshire District Council
- Milton Keynes Council
- NE Derbyshire district council
- East Sussex County Council
- Shrewsbury & Atcham Borough Council
- Brentwood Borough Council
- Trafford Council
- Hampshire County Council
- Solihull MB

## Question 2: Arts Development Staff

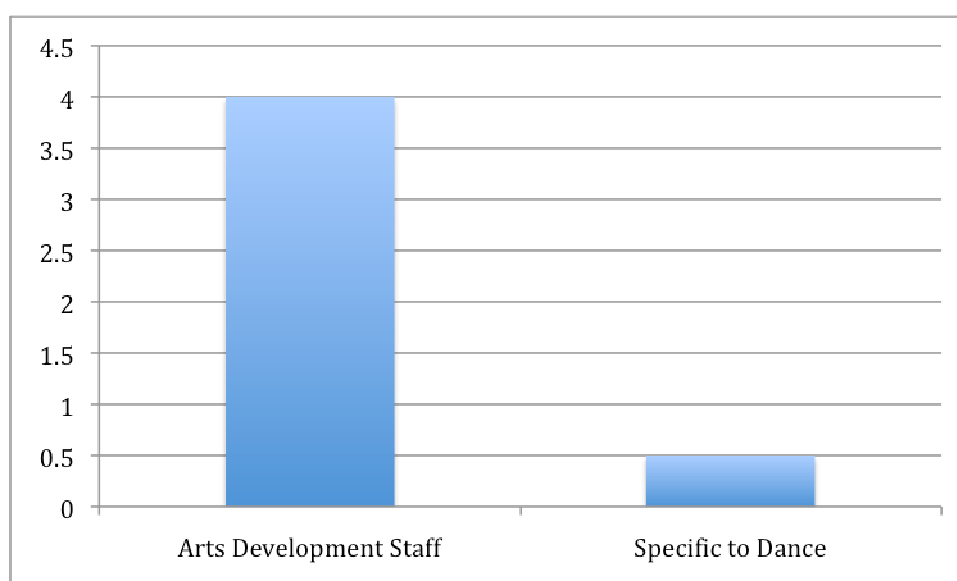
|          |    |
|----------|----|
| Answered | 38 |
| Skipped  | 0  |

*How many arts development staff are employed by your Local Authority?*

|                |    |                            |
|----------------|----|----------------------------|
| Highest Number | 20 | Bristol City Council       |
| Lowest Number  | 0  | East Sussex County Council |
| Average        | 4  |                            |

*How many of them have a specific dance remit?*

|                |     |         |
|----------------|-----|---------|
| Highest Number | 3   | Wirral  |
| Answered '0'   | 19  | Various |
| Average        | 0.5 |         |



### Question 3: Arts & Dance Planning

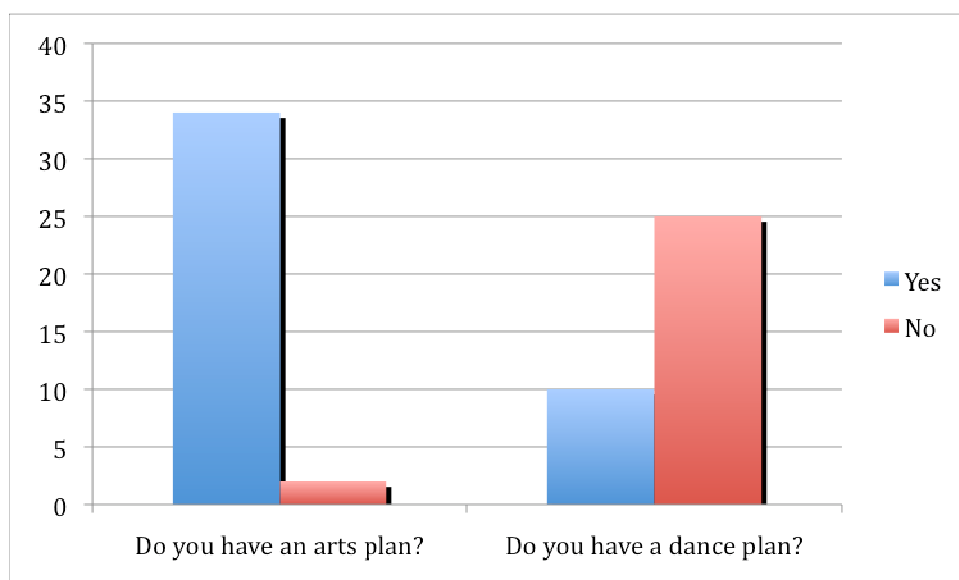
|          |    |
|----------|----|
| Answered | 37 |
| Skipped  | 1  |

#### *Do you have an arts plan?*

|     |    |       |
|-----|----|-------|
| Yes | 34 | 94.4% |
| No  | 2  | 5.6%  |

#### *Do you have a dance plan?*

|     |    |       |
|-----|----|-------|
| Yes | 10 | 28.6% |
| No  | 25 | 71.4% |



**Question 4: Please indicate budget and spending for 2005/06**

|          |    |
|----------|----|
| Answered | 24 |
| Skipped  | 14 |

***Total Arts Budget***

|                       |            |                      |
|-----------------------|------------|----------------------|
| Highest               | £1,000,000 | Bristol City Council |
| Lowest                | £500       | Wirral               |
| £0 - £10,000          | 1          |                      |
| £10,001 - £100,000    | 6          |                      |
| £100,001 - £500,000   | 4          |                      |
| £500,001 - £1,000,000 | 4          |                      |
| Average               | £282,773   |                      |

***Total Spend on Arts***

|                       |            |                      |
|-----------------------|------------|----------------------|
| Highest               | £1,272,000 | Bristol City Council |
| Lowest                | £36        | Solihull MBC         |
| £0 - £10,000          | 1          |                      |
| £10,001 - £100,000    | 6          |                      |
| £100,001 - £500,000   | 3          |                      |
| £500,001 - £1,000,000 | 3          |                      |
| £1,000,000+           | 1          |                      |
| Average               | £301,724   |                      |

***Total Spend on Dance***

|                   |         |                        |
|-------------------|---------|------------------------|
| Highest           | £45,581 | Cumbria County Council |
| Lowest            | £0      | 4 LA's                 |
| £0 - £5,000       | 9       |                        |
| £5,001 - £10,000  | 1       |                        |
| £10,001 - £25,000 | 6       |                        |
| £25,001 - £50,000 | 1       |                        |
| Average           | £11,527 |                        |

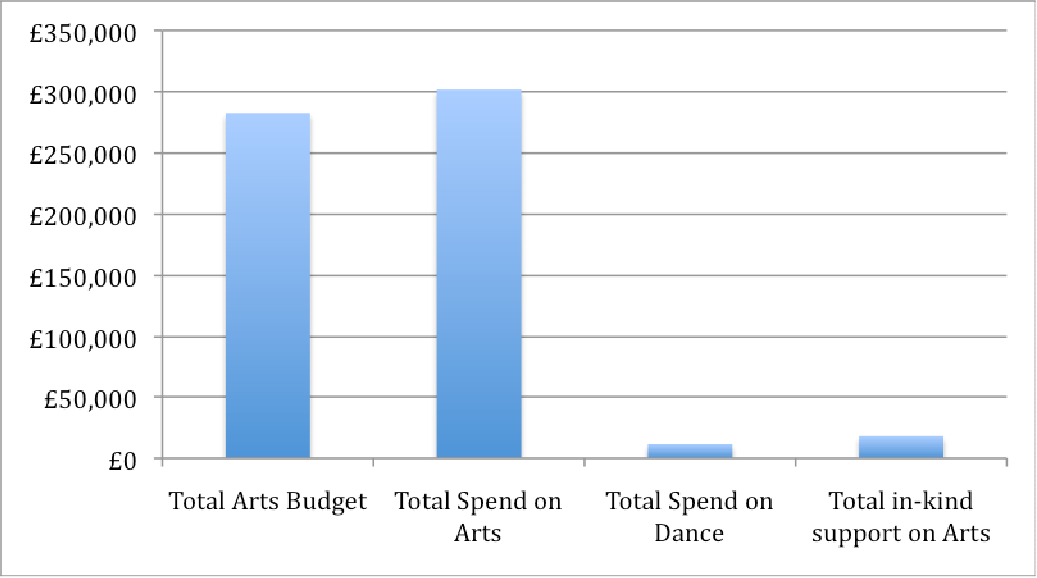
***Total in-kind support on Arts***

|                   |         |                            |
|-------------------|---------|----------------------------|
| Highest           | £65,000 | East Sussex County Council |
| Lowest            | £0      | 4 LA's                     |
| £0 - £5,000       | 2       |                            |
| £5,001 - £10,000  | 0       |                            |
| £10,001 - £25,000 | 2       |                            |
| £25,001 - £50,000 | 1       |                            |
| £50,001+          | 1       |                            |
| Average           | £17,944 |                            |

**Average**

|                               |          |
|-------------------------------|----------|
| Total Arts Budget             | £282,773 |
| Total Spend on Arts           | £301,724 |
| Total Spend on Dance          | £11,527  |
| Total in-kind support on Arts | £17,944  |





**Question 5: Please indicate budget and spending for 2006/07**

|          |    |
|----------|----|
| Answered | 24 |
| Skipped  | 14 |

**Total Arts Budget**

|                       |            |                                     |
|-----------------------|------------|-------------------------------------|
| Highest               | £1,397,000 | Bristol City Council                |
| Lowest                | £19,000    | Shrewbsury & Atcham Borough Council |
| £0 - £10,000          | 0          |                                     |
| £10,001 - £100,000    | 9          |                                     |
| £100,001 - £500,000   | 4          |                                     |
| £500,001 - £1,000,000 | 5          |                                     |
| £1,000,001+           | 1          |                                     |
| Average               | £311,806   |                                     |

**Total spend on Arts**

|                       |            |                         |
|-----------------------|------------|-------------------------|
| Highest               | £2,121,576 | Bristol City Council    |
| Lowest                | £25,100    | Gedling Borough Council |
| £0 - £10,000          | 0          |                         |
| £10,001 - £100,000    | 8          |                         |
| £100,001 - £500,000   | 4          |                         |
| £500,001 - £1,000,000 | 4          |                         |
| £1,000,001+           | 1          |                         |
| Average               | £361,580   |                         |

**Total spend on Dance**

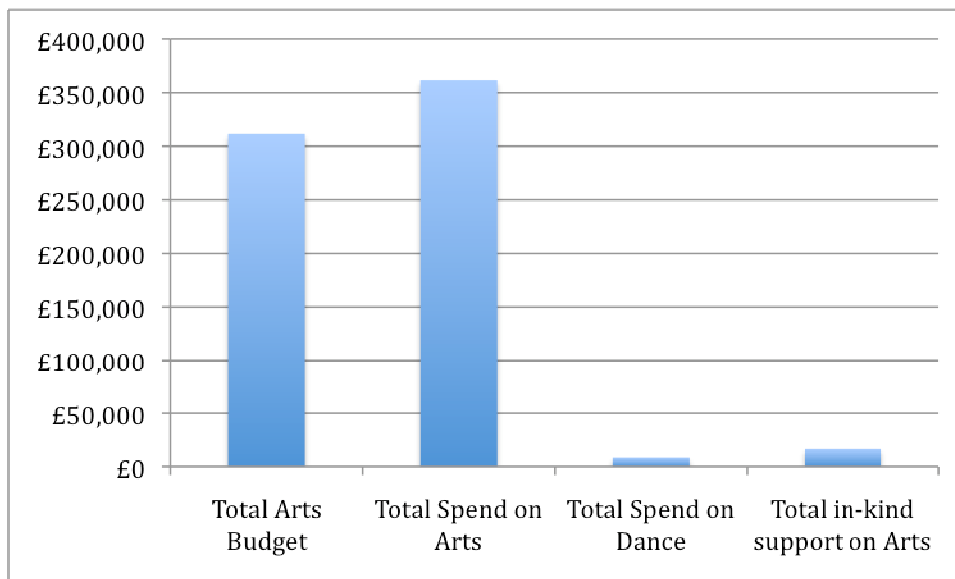
|                    |          |                                     |
|--------------------|----------|-------------------------------------|
| Highest            | £147,720 | Cumbria County Council              |
| Lowest             | £1,800   | Shrewbsury & Atcham Borough Council |
| £0 - £5,000        | 8        |                                     |
| £5,001 - £10,000   | 2        |                                     |
| £10,001 - £25,000  | 6        |                                     |
| £25,001 - £50,000  | 3        |                                     |
| £50,001 - £150,000 | 1        |                                     |
| Average            | £8,816   |                                     |

**Total in-kind support on Arts**

|                   |         |                            |
|-------------------|---------|----------------------------|
| Highest           | £50,000 | Colchester Borough Council |
| Lowest            | £0      | 3 LA's                     |
| £0 - £5,000       | 5       |                            |
| £5,001 - £10,000  | 0       |                            |
| £10,001 - £25,000 | 0       |                            |
| £25,001 - £50,000 | 3       |                            |
| Average           | £16,875 |                            |

**Average**

|                               |          |
|-------------------------------|----------|
| Total Arts Budget             | £311,806 |
| Total Spend on Arts           | £361,580 |
| Total Spend on Dance          | £8,816   |
| Total in-kind support on Arts | £16,875  |



**Question 6: Please indicate budget and spending for 2007/08**

|          |    |
|----------|----|
| Answered | 27 |
| Skipped  | 11 |

**Total Arts Budget**

|                       |            |                                |
|-----------------------|------------|--------------------------------|
| Highest               | £1,871,346 | Bristol City Council           |
| Lowest                | £7,000     | NE Derbyshire District Council |
| £0 - £10,000          | 1          |                                |
| £10,001 - £100,000    | 9          |                                |
| £100,001 - £500,000   | 7          |                                |
| £500,001 - £1,000,000 | 3          |                                |
| £1,000,001+           | 1          |                                |
| Average               | £300,914   |                                |

**Total spend on Arts**

|                       |            |                                |
|-----------------------|------------|--------------------------------|
| Highest               | £1,872,346 | Bristol City Council           |
| Lowest                | £7,000     | NE Derbyshire District Council |
| £0 - £10,000          | 1          |                                |
| £10,001 - £100,000    | 9          |                                |
| £100,001 - £500,000   | 6          |                                |
| £500,001 - £1,000,000 | 2          |                                |
| £1,000,001+           | 1          |                                |
| Average               | £259,578   |                                |

**Total spend on Dance**

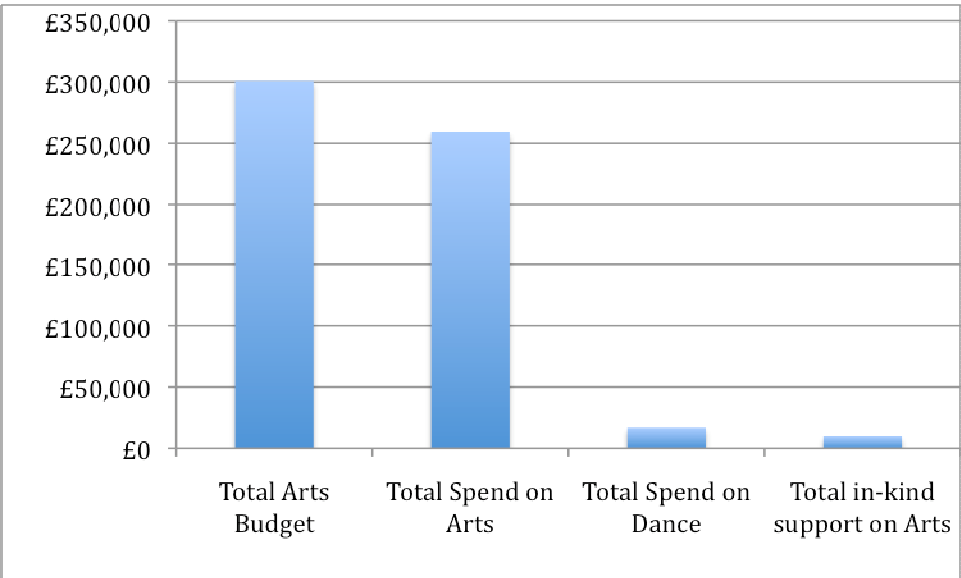
|                    |          |                        |
|--------------------|----------|------------------------|
| Highest            | £138,016 | Cumbria County Council |
| Lowest             | £0       | 2 LA's                 |
| £0 - £5,000        | 7        |                        |
| £5,001 - £10,000   | 1        |                        |
| £10,001 - £25,000  | 9        |                        |
| £25,001 - £50,000  | 2        |                        |
| £50,001 - £150,000 | 1        |                        |
| Average            | £16,786  |                        |

**Total in-kind support on Arts**

|                   |         |                            |
|-------------------|---------|----------------------------|
| Highest           | £30,000 | East Sussex County Council |
| Lowest            | £0      | 3 LA's                     |
| £0 - £5,000       | 8       |                            |
| £5,001 - £10,000  | 0       |                            |
| £10,001 - £25,000 | 2       |                            |
| £25,001 - £50,000 | 2       |                            |
| Average           | £9,750  |                            |

**Average**

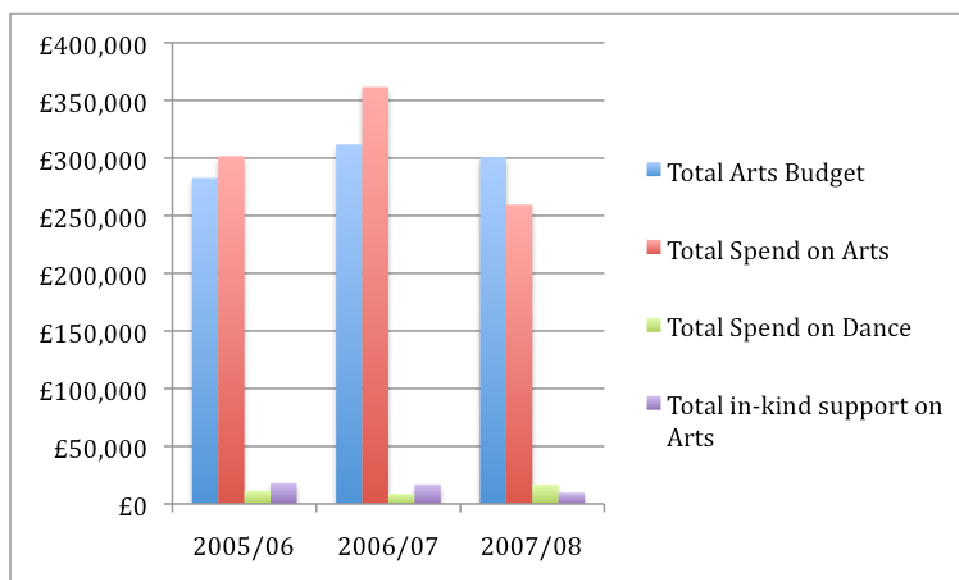
|                               |          |
|-------------------------------|----------|
| Total Arts Budget             | £300,914 |
| Total Spend on Arts           | £259,578 |
| Total Spend on Dance          | £16,786  |
| Total in-kind support on Arts | £9,750   |



**Year on Year comparison:**

Below are the averages from each year all on one table, showing that overall budgets went down last year.

|                               | 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   |



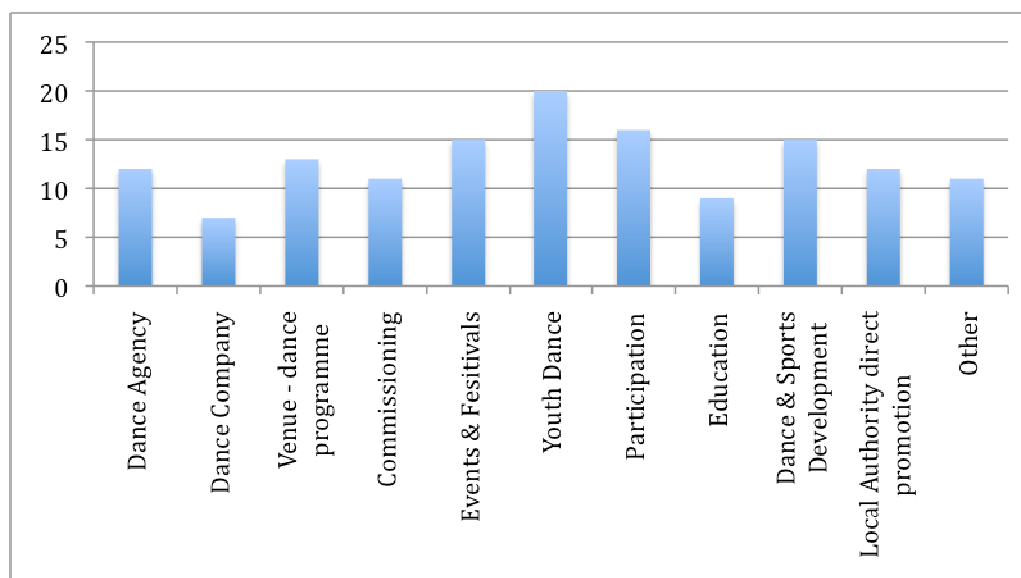
### Question 7: Types of Activity supported

#### Indicate approximate expenditure for 2007/08 against relevant activities:

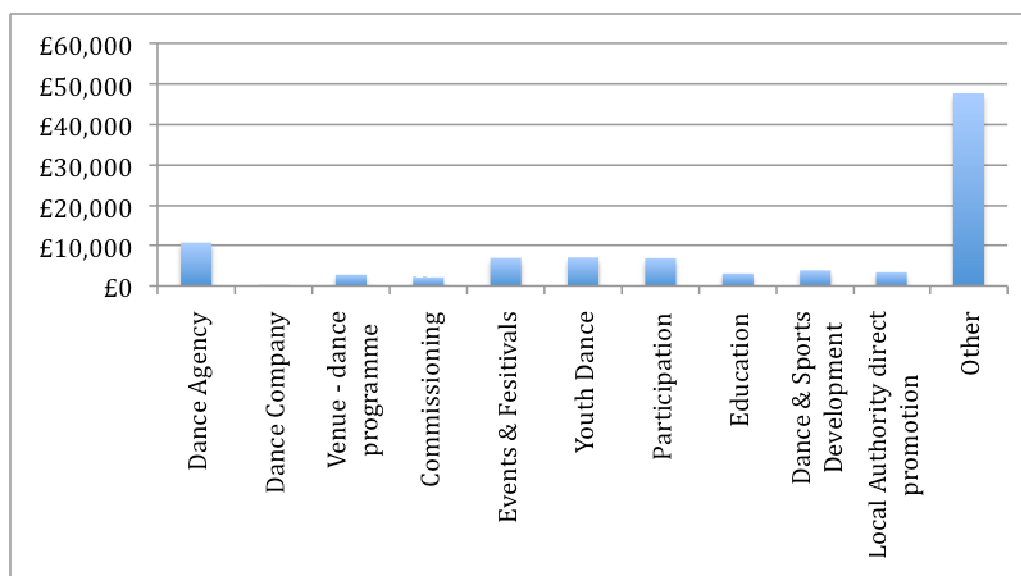
The 'Other' expenditures listed were; professional development, older people, community arts, co-ordination and evaluation of programmes.

|                                  | Responded |       | Average Spend |
|----------------------------------|-----------|-------|---------------|
| Dance Agency                     | 12        | 40.0% | £10,641       |
| Dance Company                    | 7         | 23.3% | £250          |
| Venue - dance programme          | 13        | 43.3% | £2,749        |
| Commissioning                    | 11        | 36.7% | £2,040        |
| Events & Festivals               | 15        | 50.0% | £6,891        |
| Youth Dance                      | 20        | 66.7% | £6,995        |
| Participation                    | 16        | 53.3% | £6,815        |
| Education                        | 9         | 30.0% | £3,058        |
| Dance & Sports Development       | 15        | 50.0% | £3,820        |
| Local Authority direct promotion | 12        | 40.0% | £3,369        |
| Other                            | 11        | 36.7% | £47,700       |

Graph on responses:



Graph on average spend:



**Question 8: How many venues in your Local Authority area present dance?**

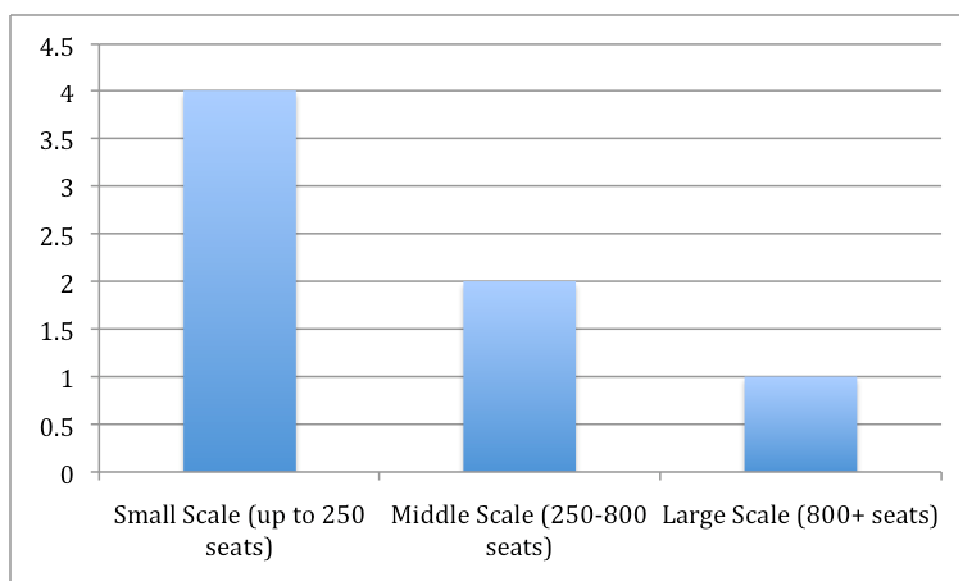
|          |    |
|----------|----|
| Answered | 32 |
| Skipped  | 6  |

**Responses**

|                               |    |       |
|-------------------------------|----|-------|
| Small Scale (up to 250 seats) | 25 | 78.1% |
| Middle Scale (250-800 seats)  | 23 | 71.9% |
| Large Scale (800+ seats)      | 16 | 50.0% |

**Number (average)**

|                               |   |
|-------------------------------|---|
| Small Scale (up to 250 seats) | 4 |
| Middle Scale (250-800 seats)  | 2 |
| Large Scale (800+ seats)      | 1 |

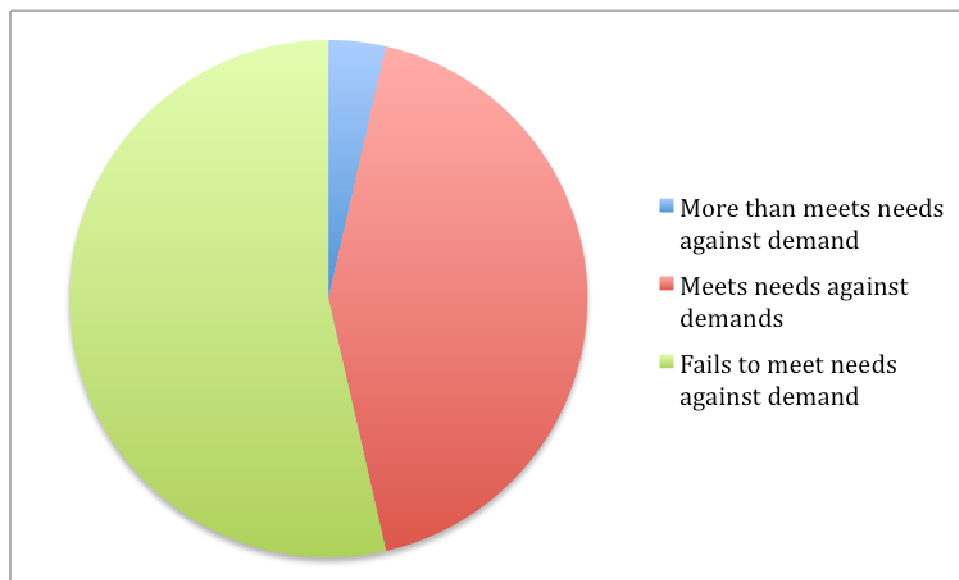




**Question 9: Could you comment on the frequency with which these venues present dance in relation to the needs of your region?**

|          |    |
|----------|----|
| Answered | 28 |
| Skipped  | 10 |

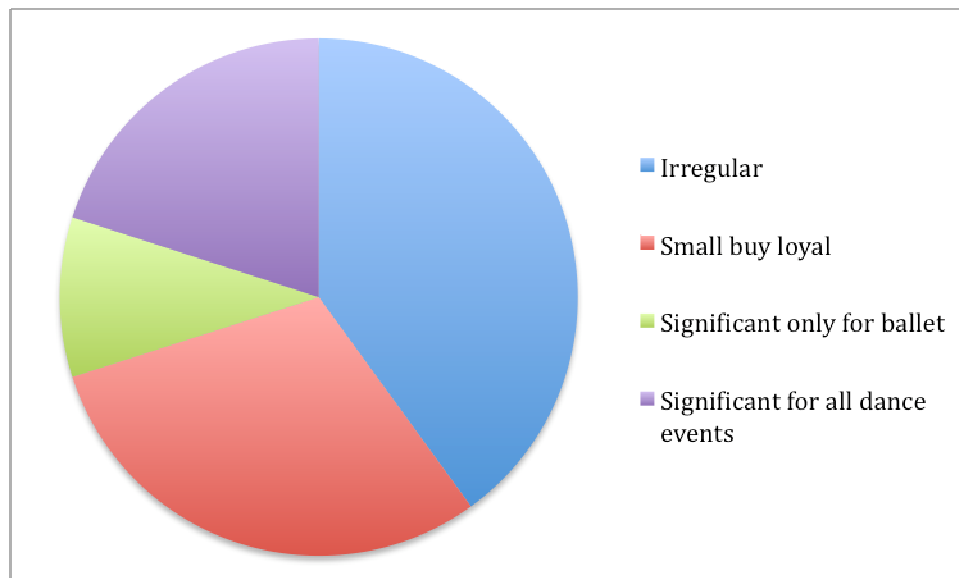
|                                      |    |       |
|--------------------------------------|----|-------|
| More than meets needs against demand | 1  | 3.6%  |
| Meets needs against demands          | 12 | 42.9% |
| Fails to meet needs against demand   | 15 | 53.6% |



**Question 10: How would you estimate the audience for dance in your area?**

|          |    |
|----------|----|
| Answered | 30 |
| Skipped  | 8  |

|                                  |    |       |
|----------------------------------|----|-------|
| Irregular                        | 12 | 40.0% |
| Small buy loyal                  | 9  | 30.0% |
| Significant only for ballet      | 3  | 10.0% |
| Significant for all dance events | 6  | 20.0% |



**Question 11: What are the main issues for venues and dance audiences in your county/local authority?**

Answered 30

Skipped 8

*Answers given separately.*

**Question 12: Dance Workforce**

|          |    |
|----------|----|
| Answered | 32 |
| Skipped  | 6  |

*Please estimate the following:*

|  | <b>Response</b> |       |
|--|-----------------|-------|
| How many private dance teachers/schools are you aware of working within your area? | 31              | 96.9% |
| How many voluntary/amateur groups are you aware of in your area?                   | 29              | 90.6% |
| How many youth dance groups are you aware of in your area?                         | 31              | 96.9% |
| How many dance practitioners are you aware of in your area?                        | 30              | 93.8% |

|  | <b>Average</b> |
|--|----------------|
| How many private dance teachers/schools are you aware of working within your area? | 25             |
| How many voluntary/amateur groups are you aware of in your area?                   | 10             |
| How many youth dance groups are you aware of in your area?                         | 9              |
| How many dance practitioners are you aware of in your area?                        | 16             |

### Question 12 Rural v. Urban Councils

- How many private dance teachers/schools are you aware of working within your area?
- How many voluntary/amateur groups are you aware of in your area?
- How many youth dance groups are you aware of in your area?
- How many dance practitioners are you aware of in your area?

Rural – 21 councils were represented, however Suffolk, St Albans District, East Sussex County, Derbyshire Dales District and Hampshire didn't answer this question.

|                                  | <b>Private Teachers/Schools</b> | <b>Voluntary/Amateur Groups</b> | <b>Youth Dance Groups</b> | <b>Practitioners</b> |
|----------------------------------|---------------------------------|---------------------------------|---------------------------|----------------------|
| <b>RURAL</b>                     |                                 |                                 |                           |                      |
| Derbyshire County (average of 3) | 50                              | 32                              | 12                        | 29                   |
| West Sussex                      | 100                             | 50                              | 100                       | 30                   |
| South Derbyshire                 | 4                               |                                 | 6                         | 3                    |
| Medway                           | 27                              | 6                               | 11                        | 35                   |
| Havant Borough                   | 15                              | 8                               | 5                         | 4                    |
| Vale Royal Borough               | 40                              | 5                               | 15                        |                      |
| Cumbria County                   | 20                              | ?                               | 6                         | 20                   |
| Havant Borough                   | 4                               |                                 | 5                         | 15                   |
| Colchester                       | 8                               |                                 | 5                         |                      |
| Chorley                          | 5                               | 2                               | 2                         | 10                   |
| Barrow-in-Furness                | 9                               | 5                               | 1                         | 3                    |
| Gedling Borough                  | 5                               | 2                               | 2                         | 5                    |
| South Shropshire District        | 2                               | ?                               | 2                         | 3                    |
| South Cambridgeshire District    | 40                              | 3                               | 8                         | 6                    |
| NE Derbyshire District           | 8                               | 5                               | 5                         | 6                    |
| Shrewsbury & Atcham Borough      | 5                               | 0                               | 1                         | 12                   |
| <b>AVERAGE</b>                   | <b>21</b>                       | <b>10</b>                       | <b>12</b>                 | <b>13</b>            |

Urban – 12 councils were represented.

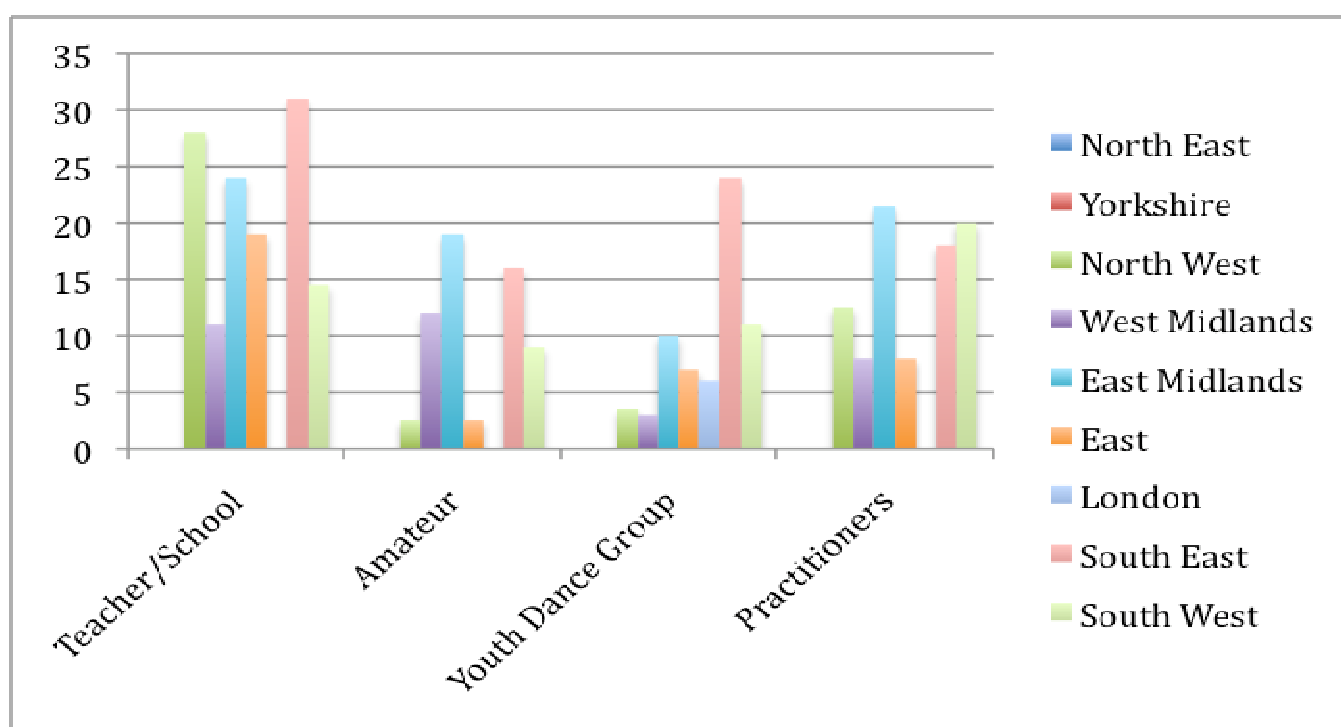
|                                | Private<br>Teachers/<br>Schools | Voluntary/<br>Amateur Groups | Youth<br>Dance<br>Groups | Practitioners |
|--------------------------------|---------------------------------|------------------------------|--------------------------|---------------|
| <b>URBAN</b>                   |                                 |                              |                          |               |
| Wirral                         | 30                              | 0                            | 1                        | 40            |
| Warrington<br>Borough          | 80                              | 6                            | 1                        | 10            |
| Bristol City<br>(average of 2) | 15                              | 9                            | 11                       | 20            |
| Leicester City                 | 1                               | 30                           | 25                       | 30            |
| Northamptonshire<br>County     | 20                              | 2                            | 10                       | 40            |
| Rochdale                       | 6                               | 2                            | 3                        |               |
| Halton Borough                 | 35                              | 0                            | 1                        | 12            |
| Hackney                        |                                 |                              | 6                        |               |
| Milton Keynes                  | 10                              | 1                            | 0                        | 5             |
| Brentwood<br>Borough           | 10                              | 2                            | 8                        | 10            |
| Trafford                       |                                 |                              | 2                        | 5             |
| Solihul                        | 25                              | 12                           | 6                        | 10            |
| <b>AVERAGE</b>                 | <b>23</b>                       | <b>6</b>                     | <b>6</b>                 | <b>18</b>     |

Looking at the LA responses in terms of the ACE Region they compare in the following ways:

| ACE Region    | Number of Respondents | Percentage |
|---------------|-----------------------|------------|
| North East    | 0                     | 0%         |
| Yorkshire     | 0                     | 0%         |
| North West    | 9                     | 25%        |
| West Midlands | 3                     | 8%         |
| East Midlands | 9                     | 25%        |
| East          | 5                     | 14%        |
| London        | 1                     | 3%         |
| South East    | 7                     | 20%        |
| South West    | 2                     | 5%         |

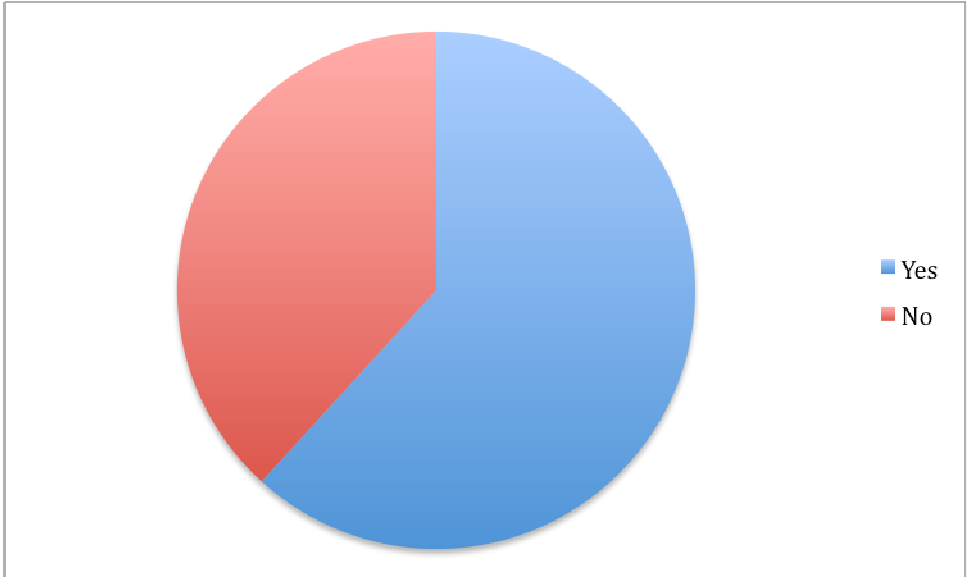
The averages of each region compare below (highest in bold):

| ACE Region    | Teacher/School | Amateur   | Youth Dance Group | Practitioners |
|---------------|----------------|-----------|-------------------|---------------|
| North East    |                |           |                   |               |
| Yorkshire     |                |           |                   |               |
| North West    | 28             | 2.5       | 3.5               | 12.5          |
| West Midlands | 11             | 12        | 3                 | 8             |
| East Midlands | 24             | <b>19</b> | 10                | <b>21.5</b>   |
| East          | 19             | 2.5       | 7                 | 8             |
| London        |                |           | 6                 |               |
| South East    | <b>31</b>      | 16        | <b>24</b>         | 18            |
| South West    | 14.5           | 9         | 11                | 20            |



**Question 13: Do you invest in Continuing Professional Development for the dance workforce in your area?**

|          |    |       |
|----------|----|-------|
| Answered | 34 |       |
| Skipped  | 4  |       |
| <hr/>    |    |       |
| Yes      | 21 | 61.8% |
| No       | 13 | 38.2% |





**Appendix 9**  
**Notes from Workforce Survey: 19 March 2009.**

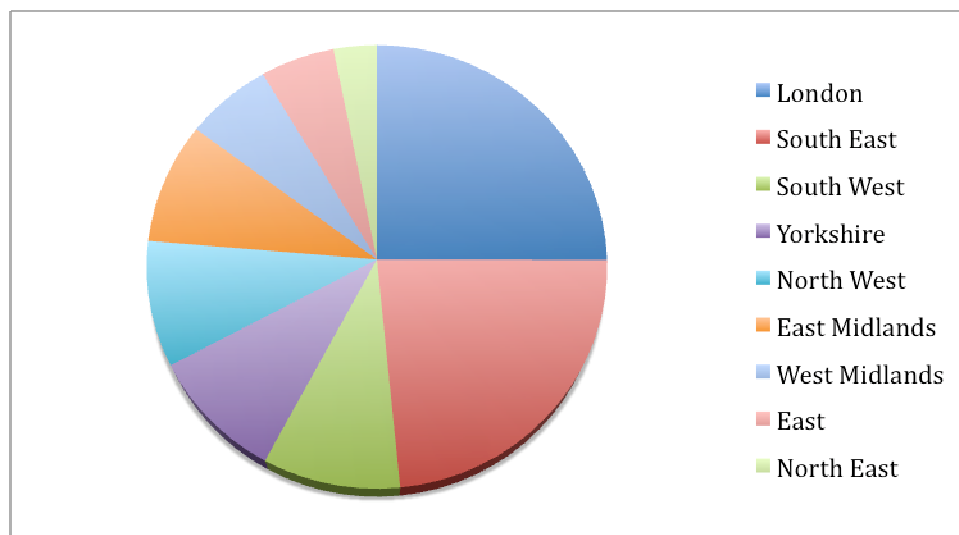
Total Number of Respondents: 808

Question Two: Region that you would call “home”

|          |     |  |
|----------|-----|--|
| Answered | 799 |  |
| Skipped  | 9   |  |

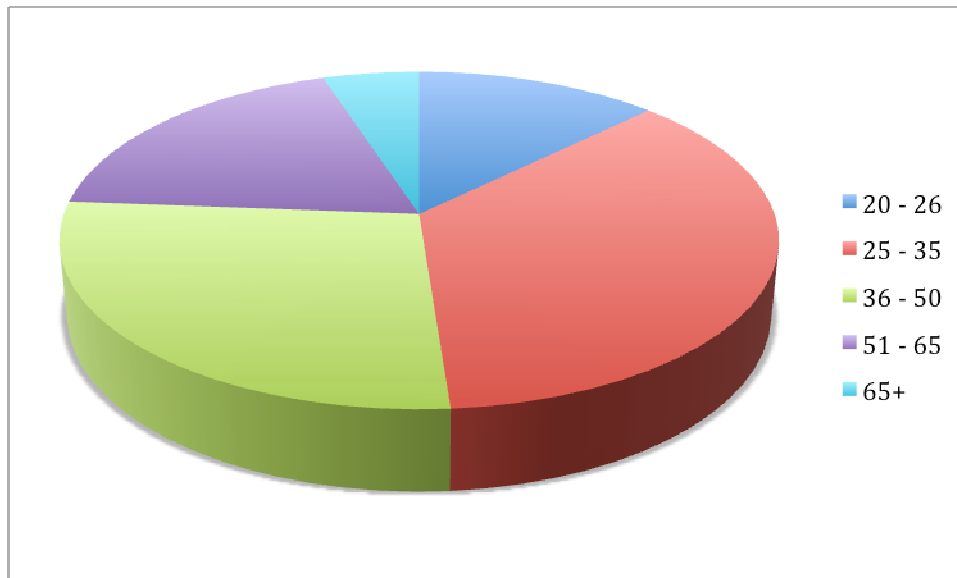
|               |     |       |
|---------------|-----|-------|
| London        | 200 | 25%   |
| South East    | 187 | 23.4% |
| South West    | 75  | 9.4%  |
| Yorkshire     | 75  | 9.4%  |
| North West    | 73  | 9.1%  |
| East Midlands | 71  | 8.9%  |
| West Midlands |     |       |
| Midlands      | 50  | 6.3%  |
| East          | 43  | 5.4%  |
| North East    | 25  | 3.1%  |



### Question Three: Age

|          |     |
|----------|-----|
| Answered | 795 |
| Skipped  | 13  |

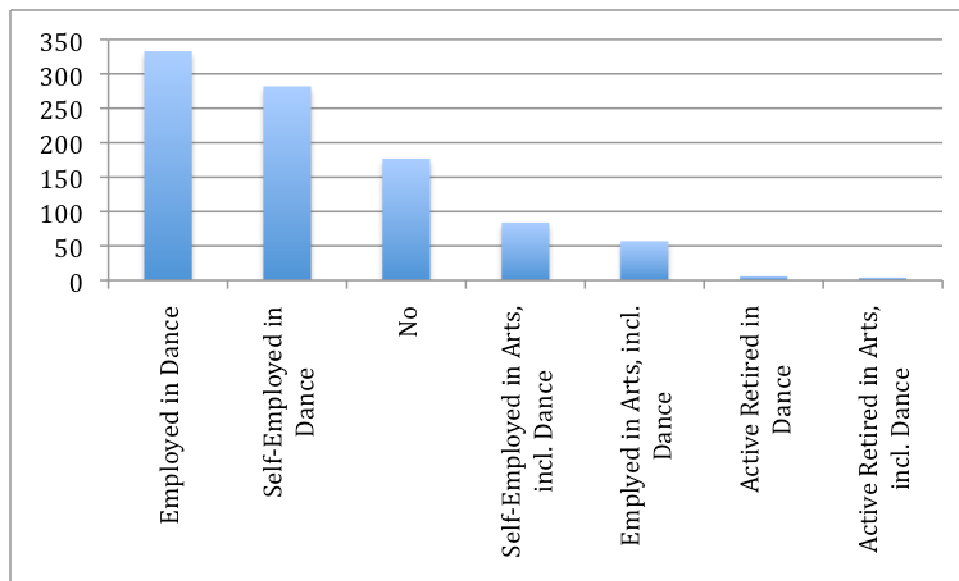
|         |     |       |
|---------|-----|-------|
| 20 - 26 | 101 | 12.7% |
| 25 - 35 | 287 | 36.1% |
| 36 - 50 | 218 | 27.4% |
| 51 - 65 | 149 | 18.7% |
| 65+     | 40  | 5%    |



**Question 4: Do you earn a living through dance?**

|          |     |
|----------|-----|
| Answered | 807 |
| Skipped  | 1   |

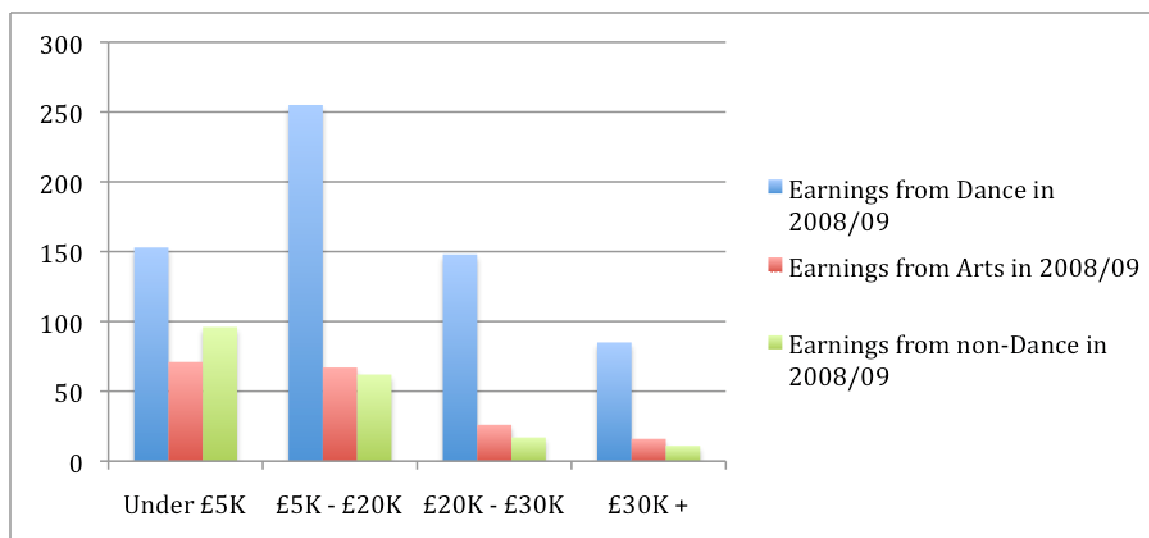
|                                     |     |       |
|-------------------------------------|-----|-------|
| Employed in Dance                   | 333 | 41.3% |
| Self-Employed in Dance              | 282 | 34.9% |
| No                                  | 177 | 21.9% |
| Self-Employed in Arts, incl. 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%  |



**Question 5: If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:**

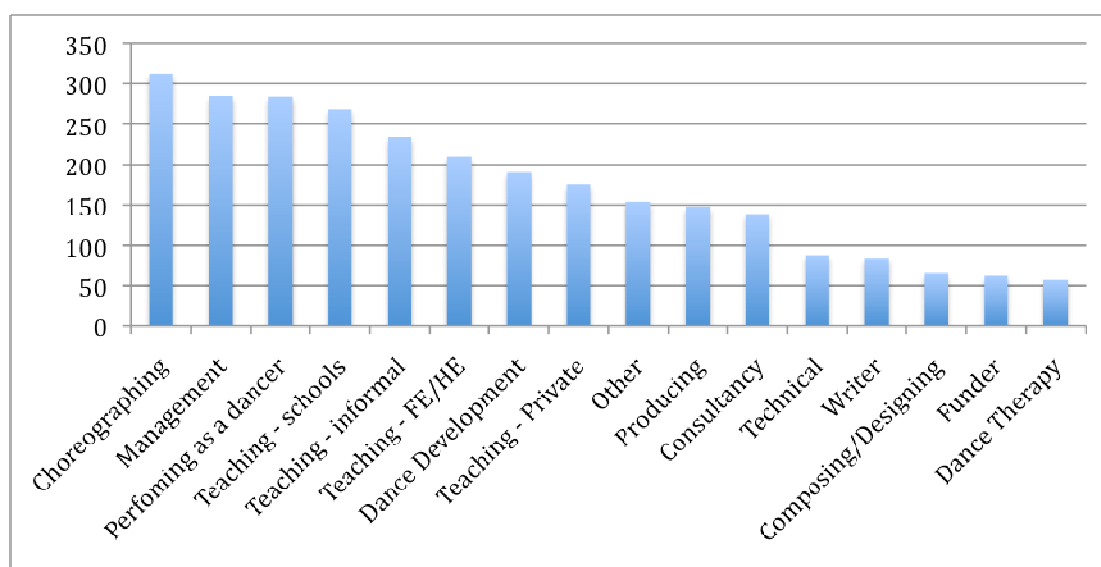
|          |     |
|----------|-----|
| Answered | 678 |
| Skipped  | 130 |

|             | <i>Earnings from Dance<br/>in 2008/09</i> | <i>Earnings from Arts<br/>in 2008/09</i> | <i>Earnings from non-<br/>Dance in 2008/09</i> |
|-------------|---|--|--|
| Under £5K   | 153                                       | <b>71</b>                                | <b>96</b>                                      |
| £5K - £20K  | <b>255</b>                                | 67                                       | 62   |
| £20K - £30K | 148                                       | 26                                       | 17   |
| £30K +      | 85  | 16                                       | 11   |



**Question 6: Please indicate the percentage of your working hours, in one year that you spend in the following areas of dance:**

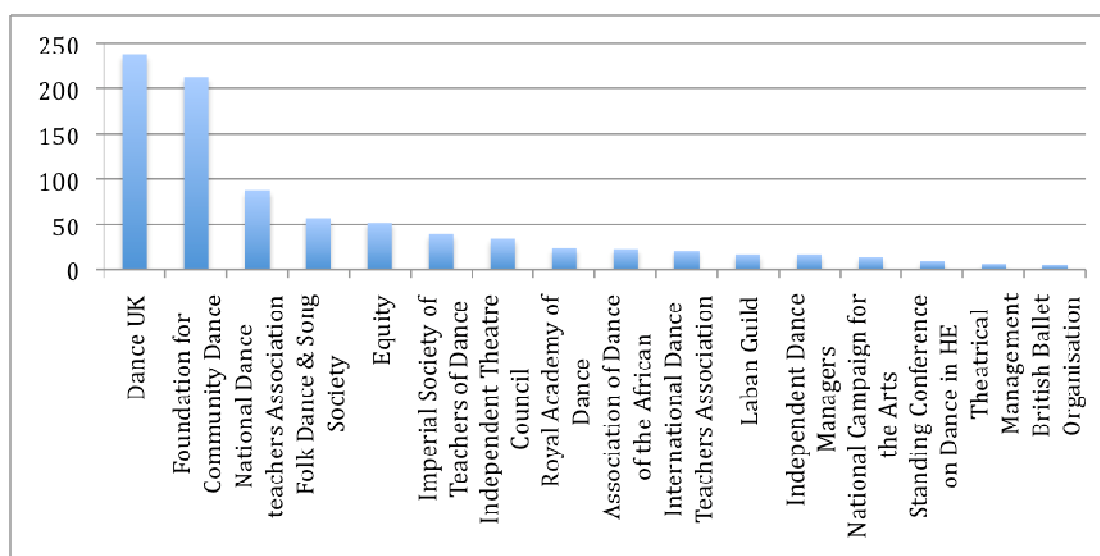
|                        |     |       |
|------------------------|-----|-------|
| Answered               | 749 |       |
| Skipped                | 59  |       |
| Choreographing         | 313 | 41.8% |
| Management             | 285 | 38.1% |
| Performing as a dancer | 284 | 37.9% |
| Teaching - schools     | 269 | 35.9% |
| Teaching - informal    | 234 | 31.2% |
| Teaching - FE/HE       | 210 | 28%   |
| 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%  |



**Question 7: Please tick any of the following organisations that you belong to:**

|          |     |
|----------|-----|
| Answered | 639 |
| Skipped  | 169 |

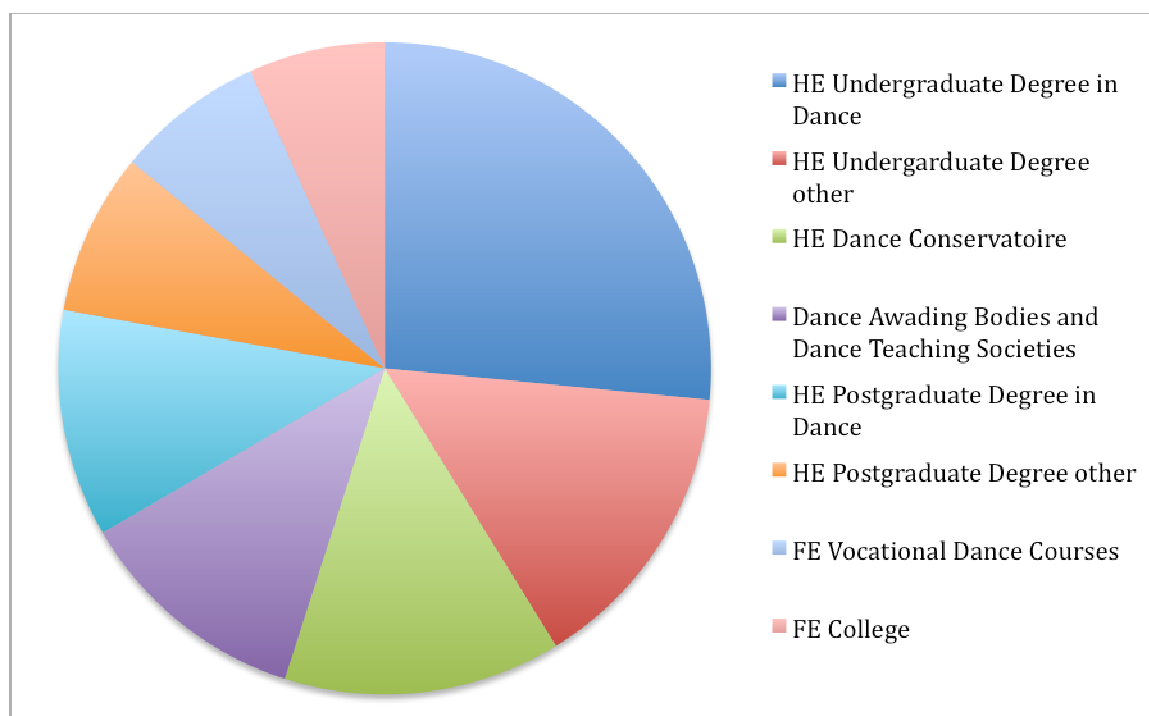
|  |     |       |
|--|-----|-------|
| Dance UK                                     | 237 | 37.1% |
| Foundation for Community Dance               | 213 | 33.3% |
| National Dance teachers Association          | 88  | 13.8% |
| Folk Dance & Song Society                    | 57  | 8.9%  |
| Equity                                       | 52  | 8.1%  |
| Imperial Society of Teachers of Dance        | 39  | 6.1%  |
| Independent Theatre Council                  | 34  | 5.3%  |
| Royal Academy of Dance                       | 24  | 3.8%  |
| Association of Dance of the African Diaspora | 23  | 3.6%  |
| International Dance Teachers Association     | 21  | 3.3%  |
| Laban Guild                                  | 16  | 2.5%  |
| Independent Dance Managers                   | 16  | 2.5%  |
| National Campaign for the Arts               | 13  | 2%    |
| Standing Conference on Dance in HE           | 9   | 1.4%  |
| Theatrical Management Association            | 6   | 0.9%  |
| British Ballet Organisation                  | 5   | 0.8%  |



**Question 8: Please tell us where you obtained your training.**

|          |     |
|----------|-----|
| Answered | 760 |
| Skipped  | 48  |

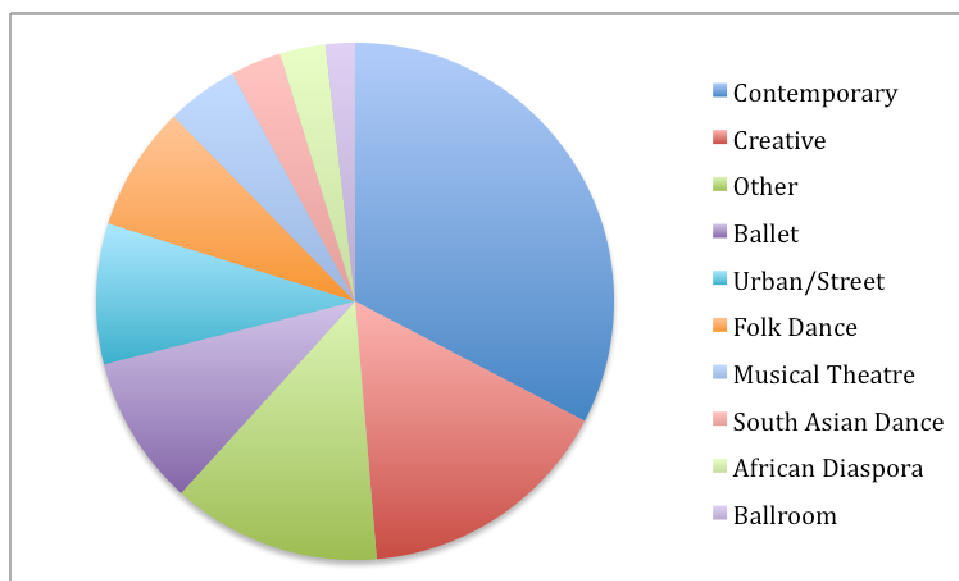
|  |     |       |
|--|-----|-------|
| HE Undergraduate Degree in Dance                   | 228 | 30%   |
| HE Undergraduate Degree other                      | 126 | 16.6% |
| HE Dance Conservatoire                             | 118 | 15.5% |
| Dance Awarding Bodies and Dance Teaching Societies | 100 | 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%  |



**Question 9: Which of the following genres best describes your engagement in dance?**

|          |     |
|----------|-----|
| Answered | 802 |
| Skipped  | 6   |

|                   |     |       |
|-------------------|-----|-------|
| 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%  |

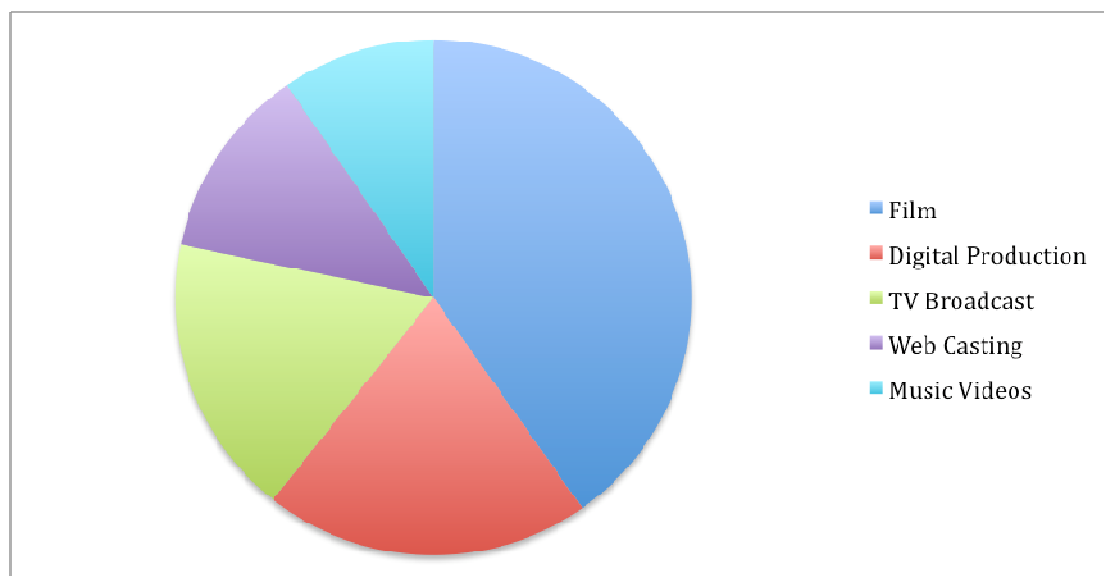




**Question 10: Do you engage with any of the following? Tick all you are involved with:**

|          |     |
|----------|-----|
| Answered | 362 |
| Skipped  | 446 |

|                    |     |       |
|--------------------|-----|-------|
| Film               | 226 | 62.4% |
| Digital Production | 115 | 31.8% |
| TV Broadcast       | 99  | 27.3% |
| Web Casting        | 68  | 18.8% |
| Music Videos       | 54  | 14.9% |



**Question 11: What do you think are the challenges for dance in 2008 – 2012?**

Answers on separate document.

## **Appendix 10**

### **Notes from Venue Survey: 19 March 2009.**

Total Number of Respondents: 77

The respondents were from:

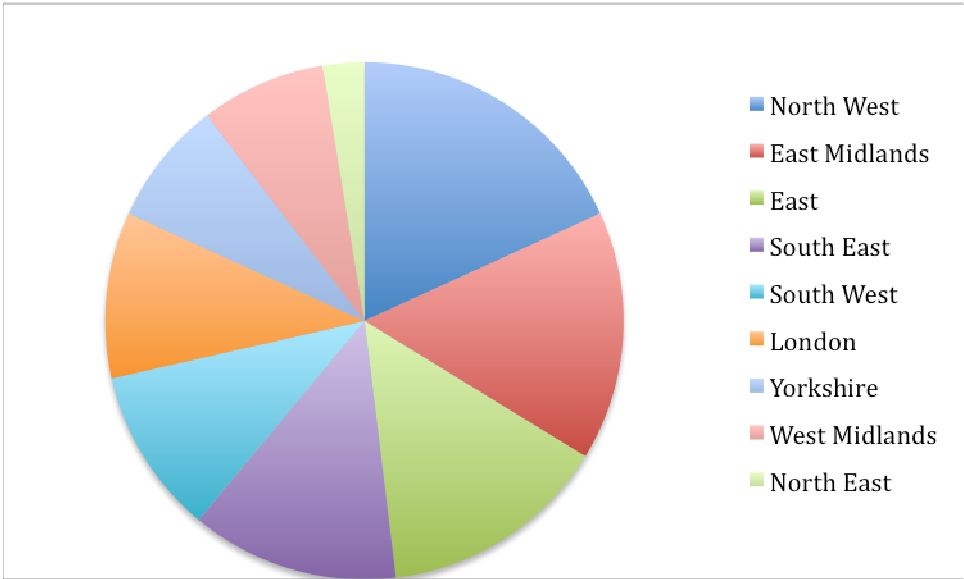
Hextable Dance  
Lakeside Arts Centre  
The Kazimier  
ICIA - Institute of Contemporary Interdisciplinary Arts  
Hextable Dance  
Theatre Royal & Royal Concert Hall Nottingham  
Lichfield Methodist Church  
The Glade in the Fores  
Trestle Arts Base  
Woking Dance Festival  
Hall for Cornwall  
Brewery Arts Centre  
Arts Alive rural touring scheme  
Hempton memorial Hall  
Amanda Nicole School of Dance  
Bader Hall, King Edwards School, Lichfield  
Tithe Barn, Sproughton  
Littlebourne Barn  
On the streets!  
Cecil Sharp House  
Broadstairs Folk Week - various venues  
Rudheath Community High School  
Shelley & Marye Simmons School of Dancing  
Warwick Arts Centre  
The Point Eastleigh  
Havant Arts Centre  
SKC Ashford, The North School, Ashford, Maidstone Theatretrain  
Royal Opera House  
Oxford Playhouse  
Merlin Theatre  
Royal & Derngate, Northampton  
Lawrence Batley Theatre (LBT)  
Theatre by the Lake  
Phoenix Studio  
Catmose Theatre, Vale of Catmose College  
Southport Arts Centre  
Liverpool Philharmonic Hall  
Pemberton Centre & Nene Centre  
The Lowry  
Holmfirth high School  
Sporting Edge Cheerleading Club  
Eastlands Stars Cheerleading Club (Ashbury Meadow)  
The Lindsey School & Community Arts College  
Déda  
Octagon Studios Performing Arts Centre  
Babylom Gallery  
Maltings, Ely  
Bakewell School of Dance & Theatre Arts  
Oxford House in Bethnal Green  
Sadler's Wells Theatre  
Various venues throughout Wiltshire/Gloucester  
Hall for Cornwall  
College of Chinese Physical Culture  
South Holland Centre

The Junction  
Waterside Arts Centre  
Pyramid  
Regent Theatre/Victoria Hall  
Robin Howard Dance Theatre,  
The Place  
Artsdepot x2)  
Northern Stage  
Northbrook Theatre  
Mercury Theatre Colchester  
Patrick Centre, DanceXchange  
The Bluecoat  
Theatre Royal, Bury St Edmunds  
Birmingham Hippodrome  
The New Wolsey Theatre  
Nottingham Playhouse  
Sheffield Theatres  
Greenwich Dance Agency  
Norwich Theatre Royal  
Seckford Theatre

Question 2: UK ACE Region

|          |    |
|----------|----|
| Answered | 77 |
| Skipped  | 0  |

|               |    |       |
|---------------|----|-------|
| 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%  |

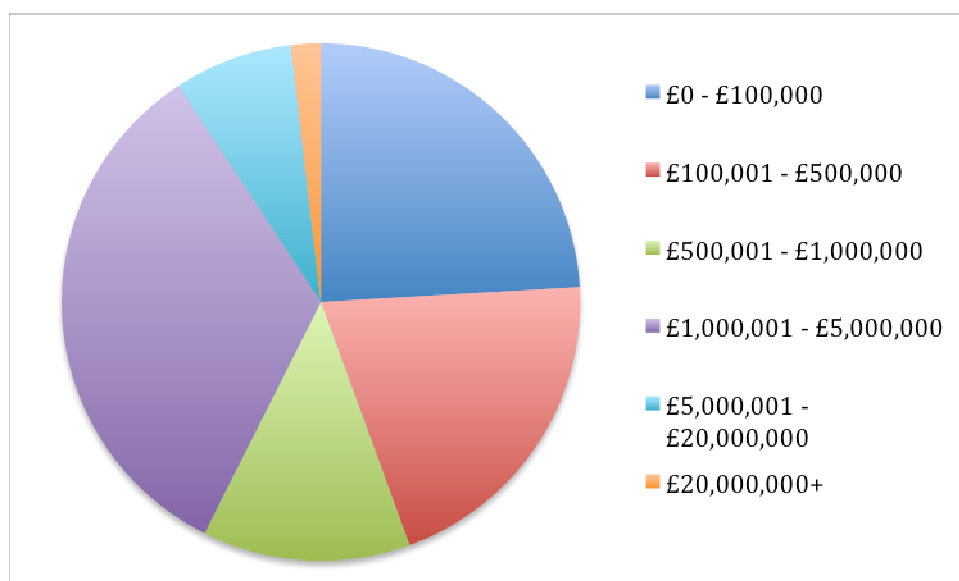


**Question 3: Please give an indication of the following:  
Total Turnover 2006/07**

|          |    |
|----------|----|
| Answered | 63 |
| Skipped  | 14 |

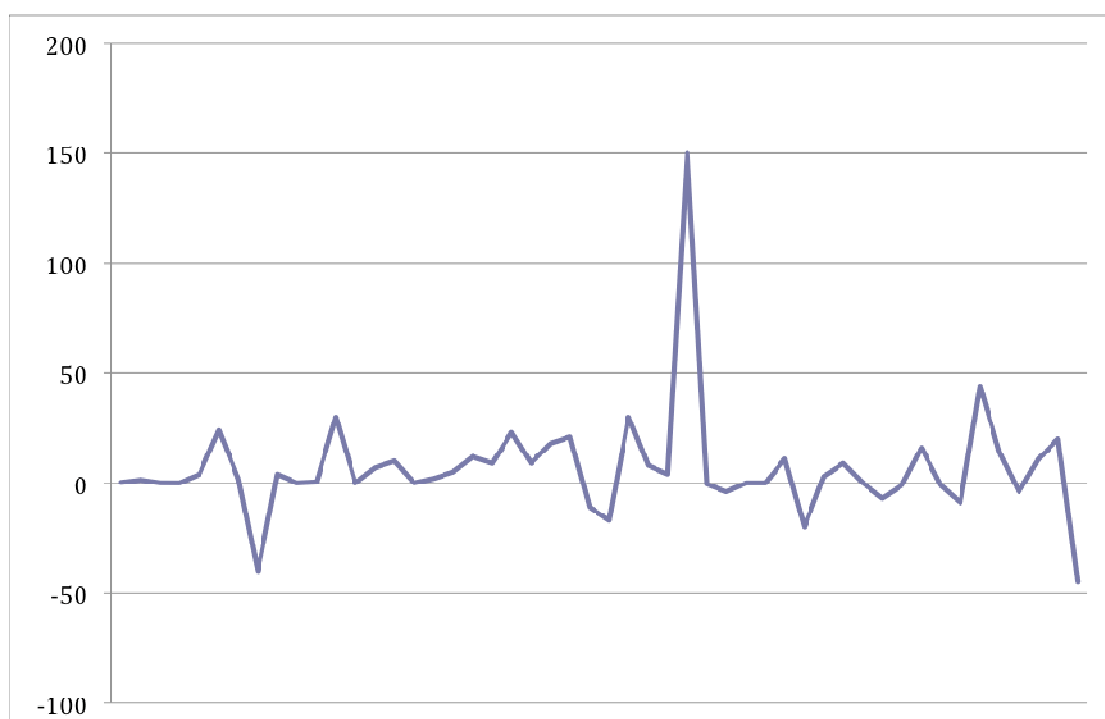
***Size of respondents:***

|                          |    |       |
|--------------------------|----|-------|
| £0 - £100,000            | 13 | 29.5% |
| £100,001 - £500,000      | 11 | 25.0% |
| £500,001 - £1,000,000    | 7  | 15.9% |
| £1,000,001 - £5,000,000  | 18 | 40.9% |
| £5,000,001 - £20,000,000 | 4  | 9.1%  |
| £20,000,000+             | 1  | 2.3%  |



The following graph shows the percentage change in turnover from 2006/07 - 2007/08

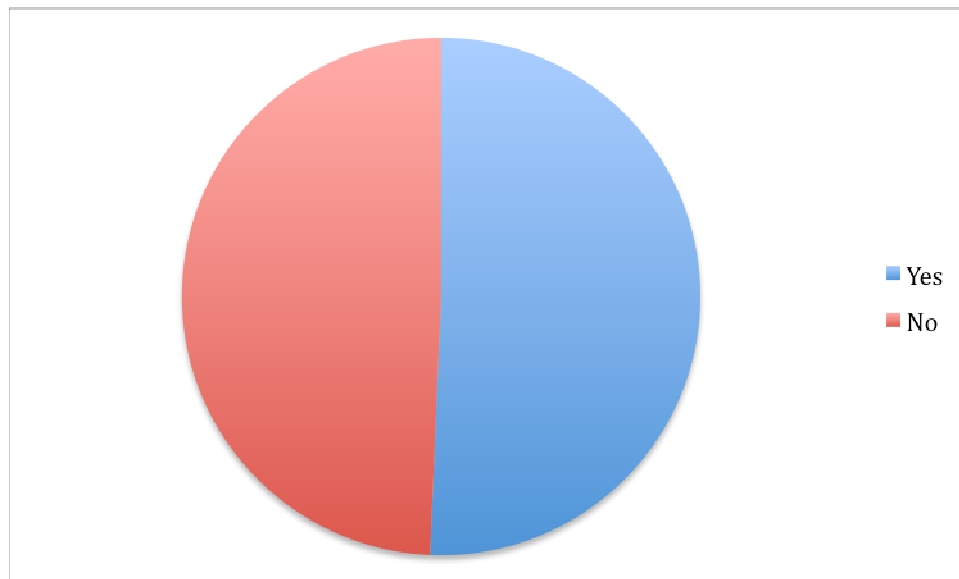
Average percentage change: +15%



**Question 4: Please answer the following questions:**

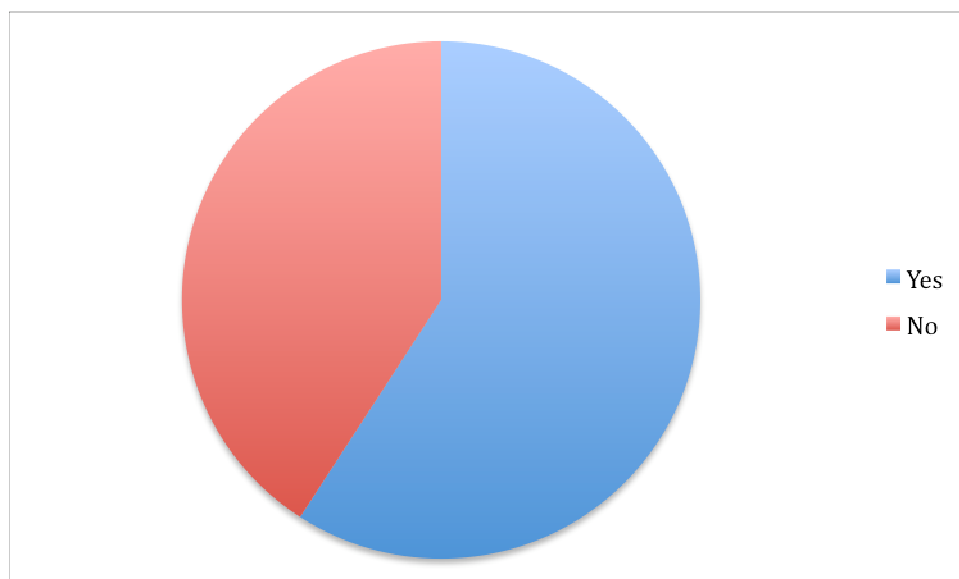
***Does your venue receive public funding from the Arts Council?***

|          |    |       |
|----------|----|-------|
| Answered | 73 |       |
| Skipped  | 4  |       |
| <hr/>    |    |       |
| Yes      | 37 | 50.7% |
| No       | 36 | 49.3% |



***Does your venue receive public funding from a Local Authority?***

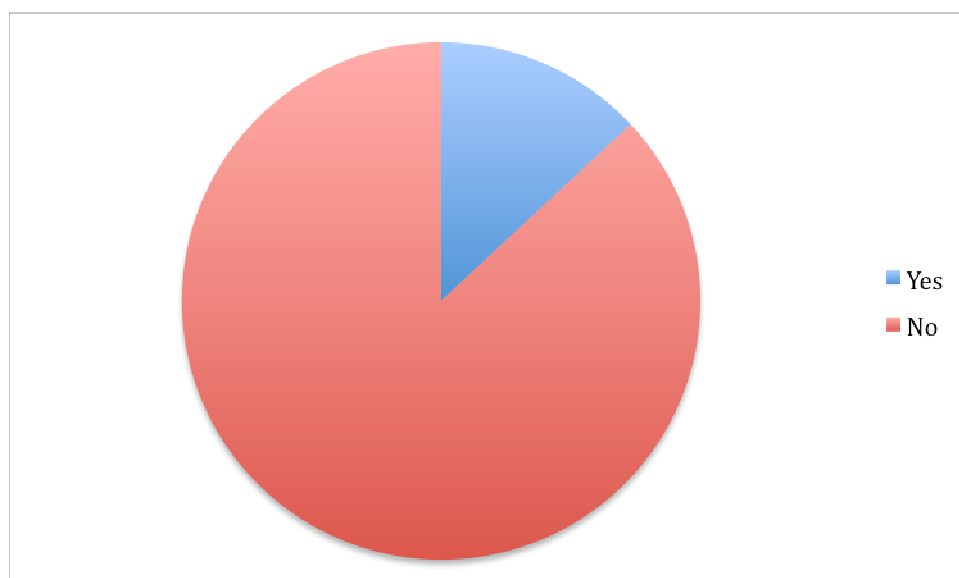
|          |    |       |
|----------|----|-------|
| Answered | 71 |       |
| Skipped  | 6  |       |
| <hr/>    |    |       |
| Yes      | 42 | 59.2% |
| No       | 29 | 40.8% |



***Are you a commercial venue?***

|          |    |
|----------|----|
| Answered | 69 |
| Skipped  | 8  |

|     |    |       |
|-----|----|-------|
| Yes | 9  | 13.0% |
| No  | 60 | 87.0% |





**Question 5:**

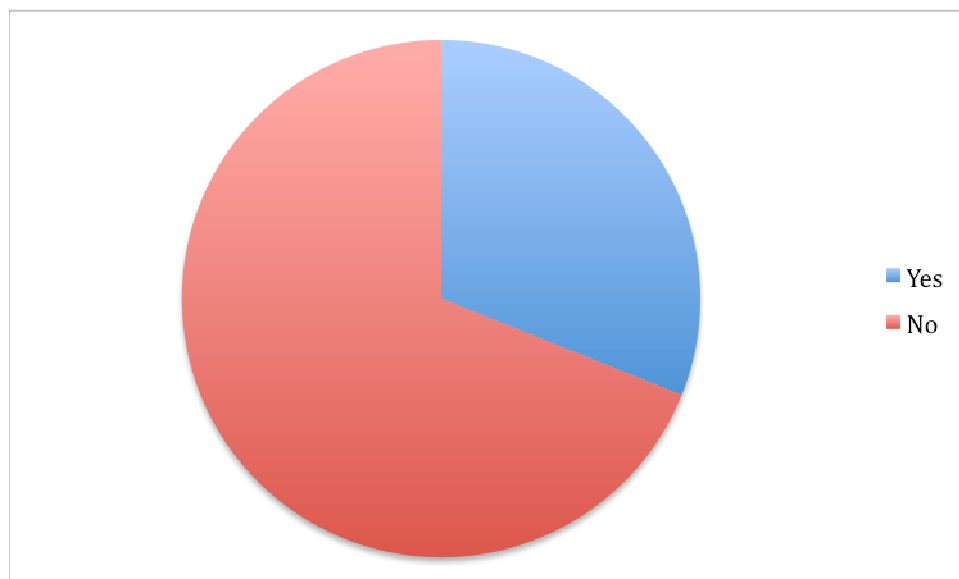
I don't how you will want show these other than how I've done...I tried with a column graph to summarise them all in one (see bottom).

**Please answer the following questions:**

***Do you have a dedicated Dance Programmer?***

|          |    |
|----------|----|
| Answered | 74 |
| Skipped  | 3  |

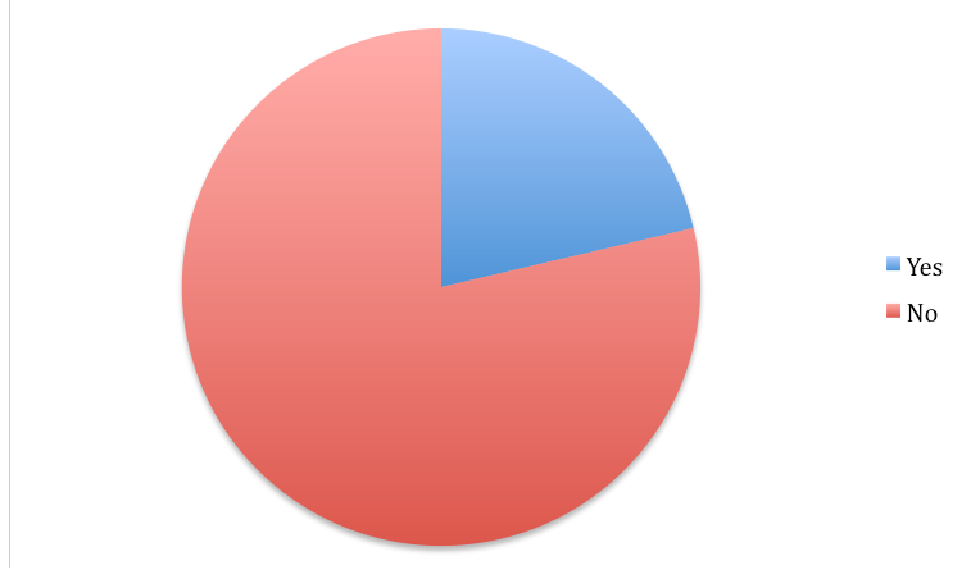
|     |    |       |
|-----|----|-------|
| Yes | 23 | 31.1% |
| No  | 51 | 68.9% |



***Is your venue a member of a Dance Consortium?***

|          |    |
|----------|----|
| Answered | 75 |
| Skipped  | 2  |

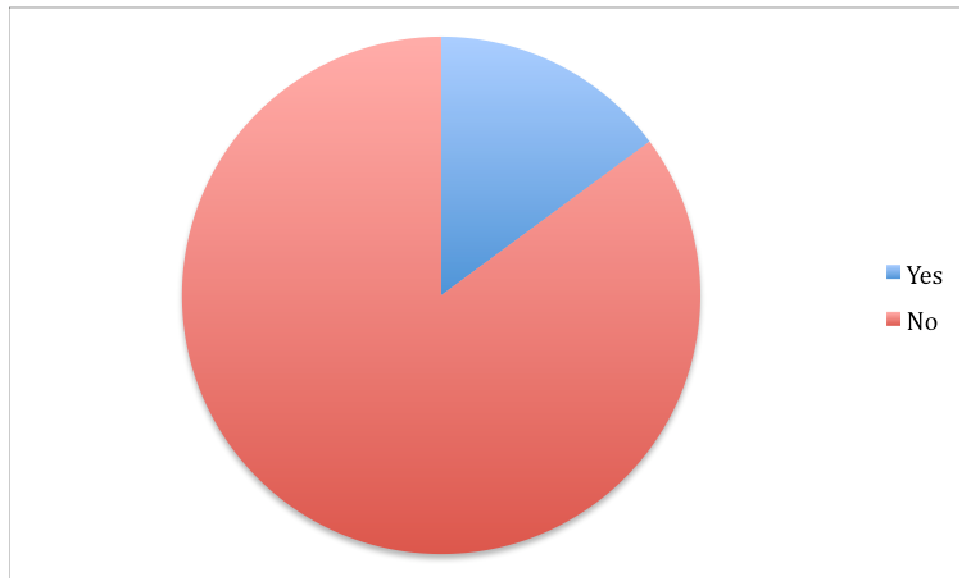
|     |    |       |
|-----|----|-------|
| Yes | 16 | 21.3% |
| No  | 59 | 78.7% |



***Is your venue a member of a Dance Touring Partnership?***

|          |    |
|----------|----|
| Answered | 74 |
| Skipped  | 3  |

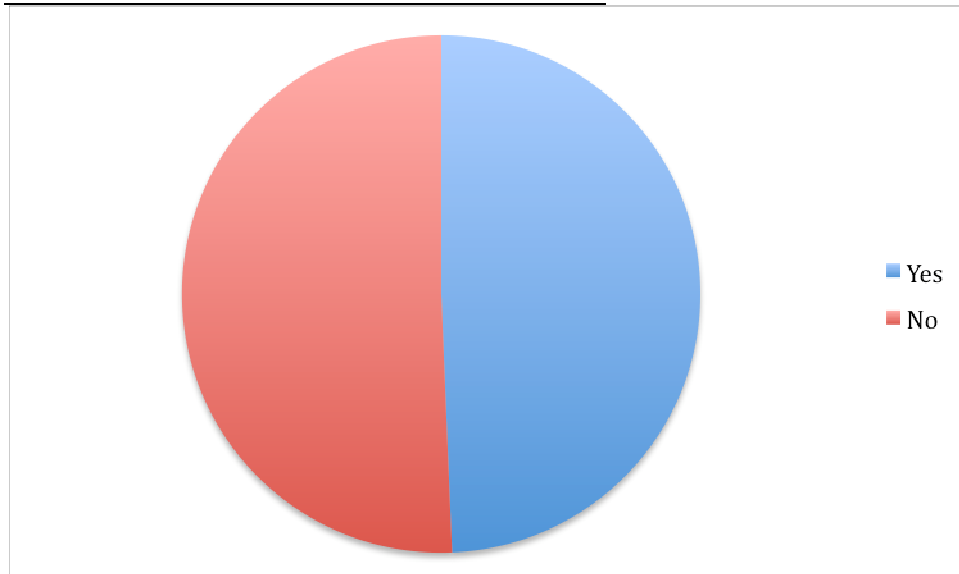
|     |    |       |
|-----|----|-------|
| Yes | 11 | 14.9% |
| No  | 63 | 85.1% |



***Does your venue work in partnership with your National/Local Dance Agency?***

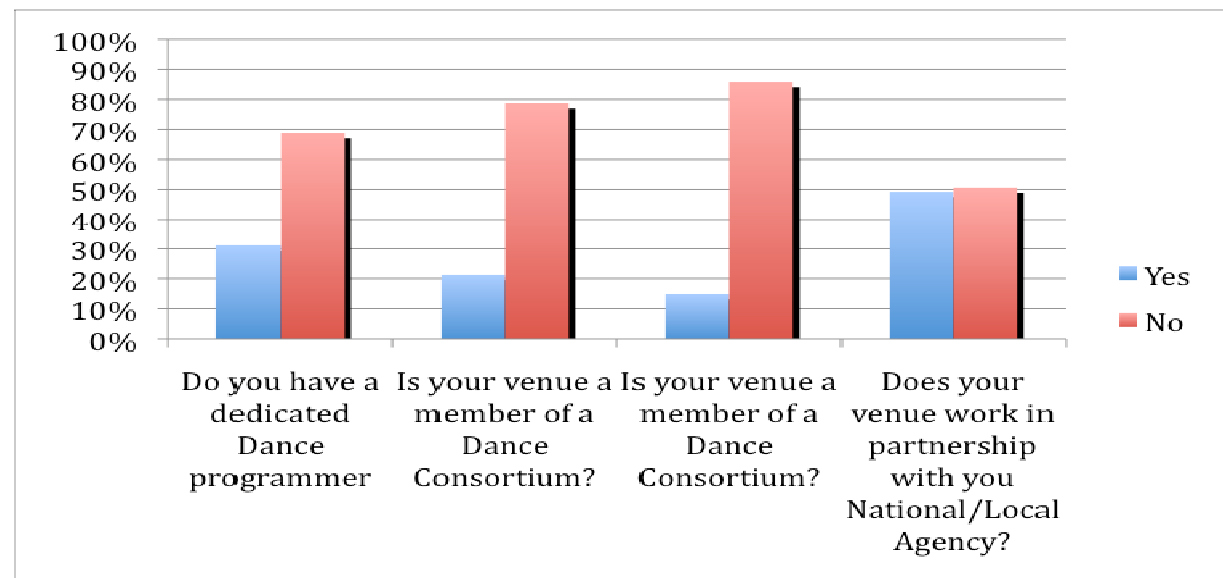
|          |    |
|----------|----|
| Answered | 75 |
| Skipped  | 2  |

|     |    |       |
|-----|----|-------|
| Yes | 37 | 49.3% |
| No  | 38 | 50.7% |



**Summary:**

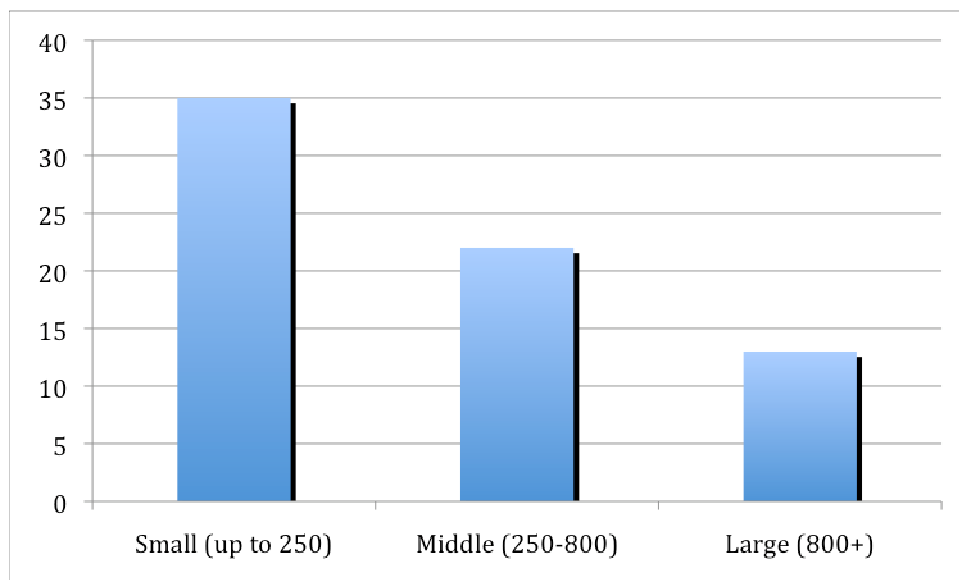
|   | Yes   | No    |
|---|-------|-------|
| Do you have a dedicated Dance programmer                            | 31.1% | 68.9% |
| Is your venue a member of a Dance Consortium?                       | 21.3% | 78.7% |
| Is your venue a member of a Dance Consortium?                       | 14.9% | 85.9% |
| Does your venue work in partnership with you National/Local Agency? | 49.3% | 50.7% |



**Question 6: Please indicate the size of your venue (number of seats)**

|          |    |
|----------|----|
| Answered | 70 |
| Skipped  | 7  |

|                   |    |       |
|-------------------|----|-------|
| Small (up to 250) | 35 | 50.0% |
| Middle (250-800)  | 22 | 31.4% |
| Large (800+)      | 13 | 18.6% |



**Question 7: Income and Expenditure.****Please can you indicate percentages for the following:**

|          |    |
|----------|----|
| Answered | 52 |
| Skipped  | 25 |

***What percentage of your total turnover as a venue was generated from ticket sales, in:***

|         | Average Percentage |                         |
|---------|--------------------|-------------------------|
| 2006/07 | 38                 | 9 people said £0 or n/a |
| 2007/08 | 40                 | 9 people said £0 or n/a |

***What percentage of your total turnover as a venue was public funding, in:***

|         | Average Percentage |                          |
|---------|--------------------|--------------------------|
| 2006/07 | 36                 | 19 people said £0 or n/a |
| 2007/08 | 39                 | 20 people said £0 or n/a |

***What percentage of your total expenditure was on dance programming, in:***

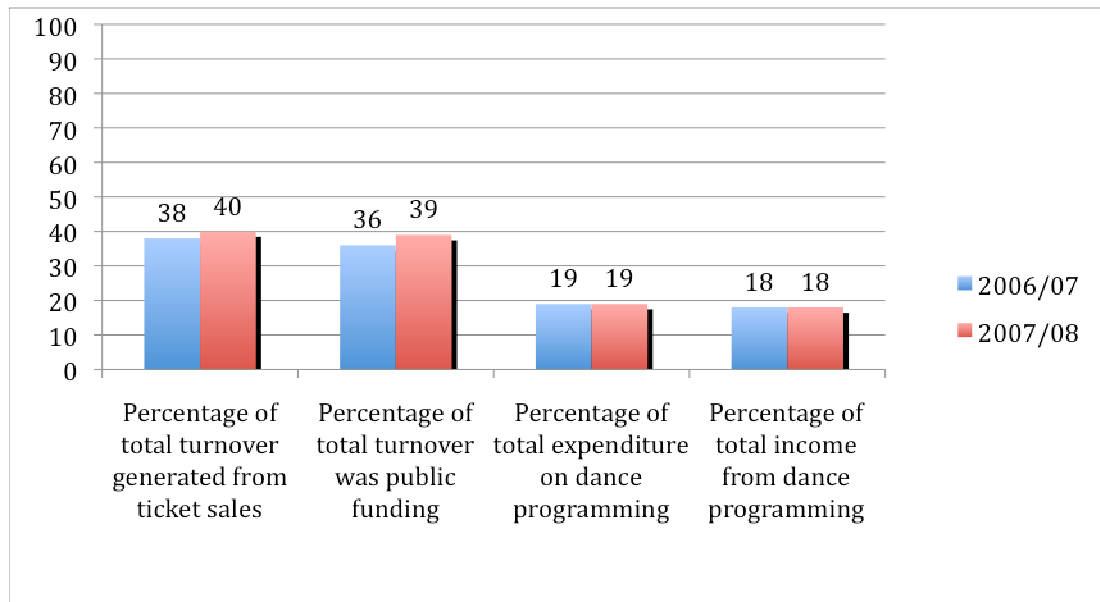
|         | Average Percentage |                          |
|---------|--------------------|--------------------------|
| 2006/07 | 19                 | 14 people said £0 or n/a |
| 2007/08 | 19                 | 13 people said £0 or n/a |

***What percentage of your total income was from dance programming, in:***

|         | Average Percentage |                          |
|---------|--------------------|--------------------------|
| 2006/07 | 18                 | 15 people said £0 or n/a |
| 2007/08 | 18                 | 14 people said £0 or n/a |

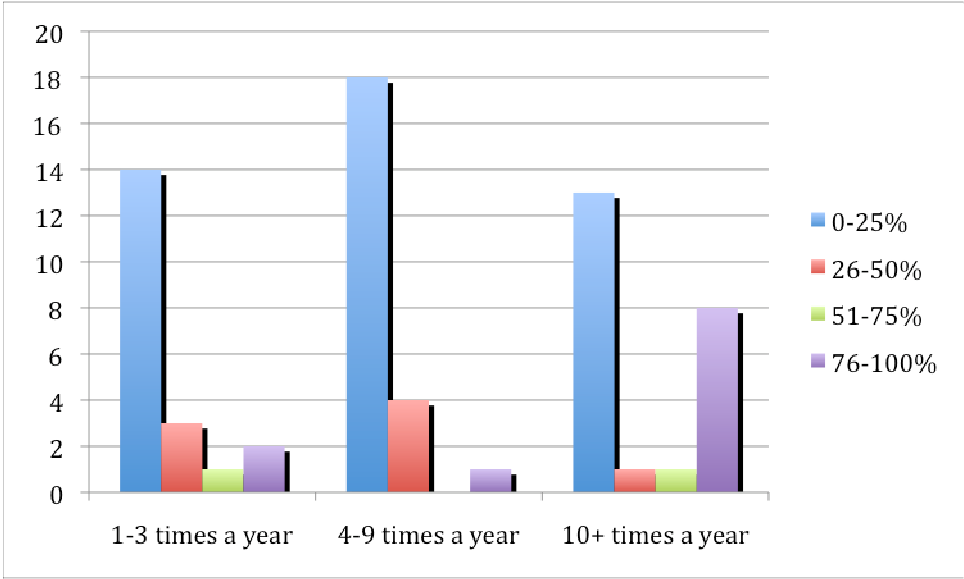
**Summary:**

|  | 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      |



**Question 8: Dance Programming in the last year how many Dance performance slots did you program and what percentage of your overall program did this comprise?**

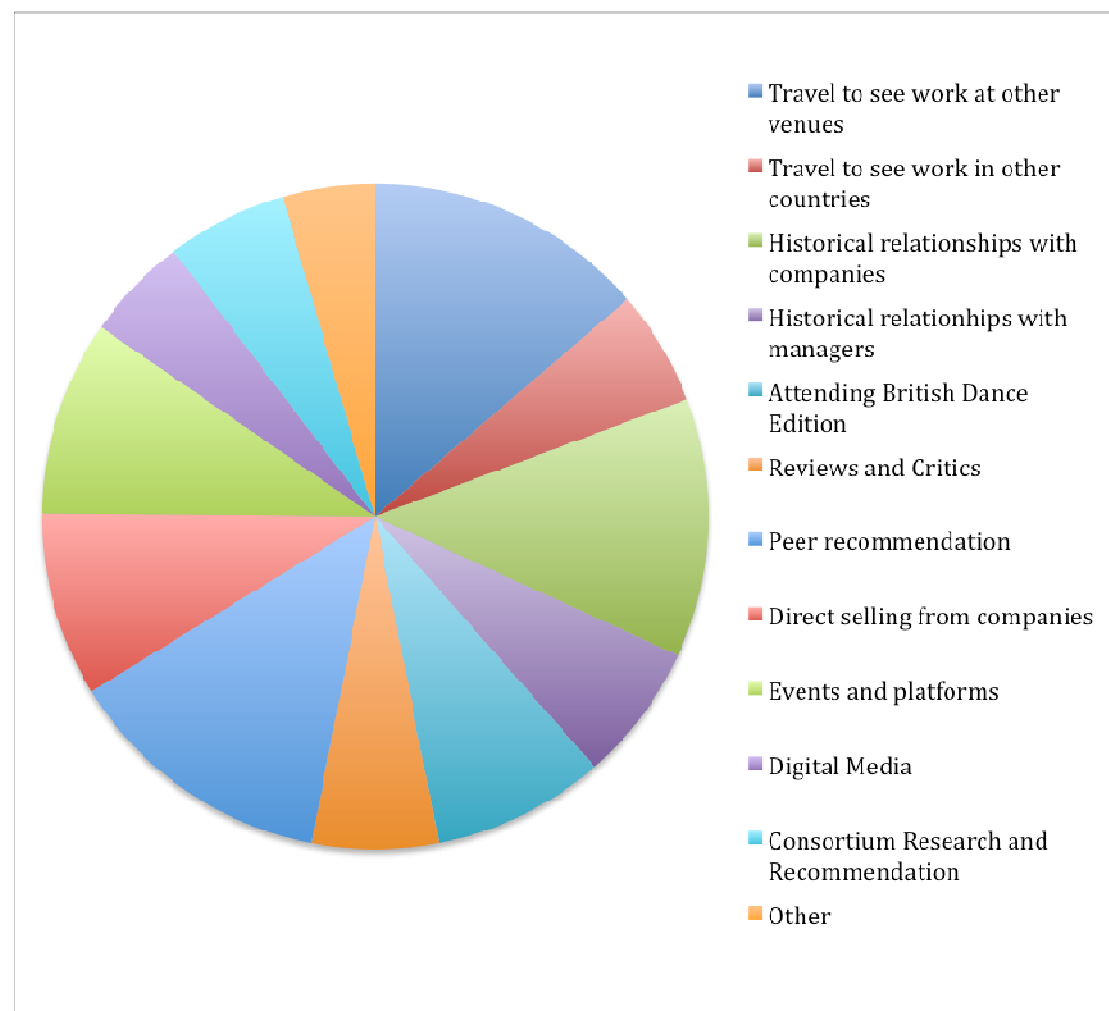
|          |                  |                  |                  |
|----------|------------------|------------------|------------------|
| Answered | 62               |                  |                  |
| Skipped  | 15               |                  |                  |
|          | 1-3 times 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                |



### Question 9: How do you identify companies to program?

|          |    |
|----------|----|
| Answered | 62 |
| Skipped  | 15 |

|   |    |       |
|---|----|-------|
| 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% |

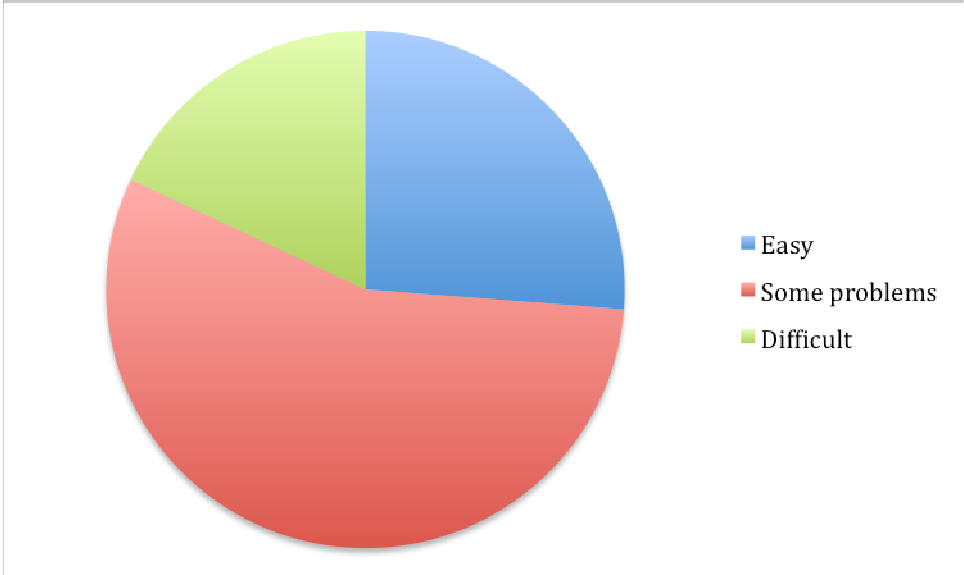




**Question 10: How easy is it to find appropriate work to program for your venues?**

|          |    |
|----------|----|
| Answered | 61 |
| Skipped  | 16 |

|               |    |       |
|---------------|----|-------|
| Easy          | 16 | 26.2% |
| Some problems | 34 | 55.7% |
| Difficult     | 11 | 18.0% |

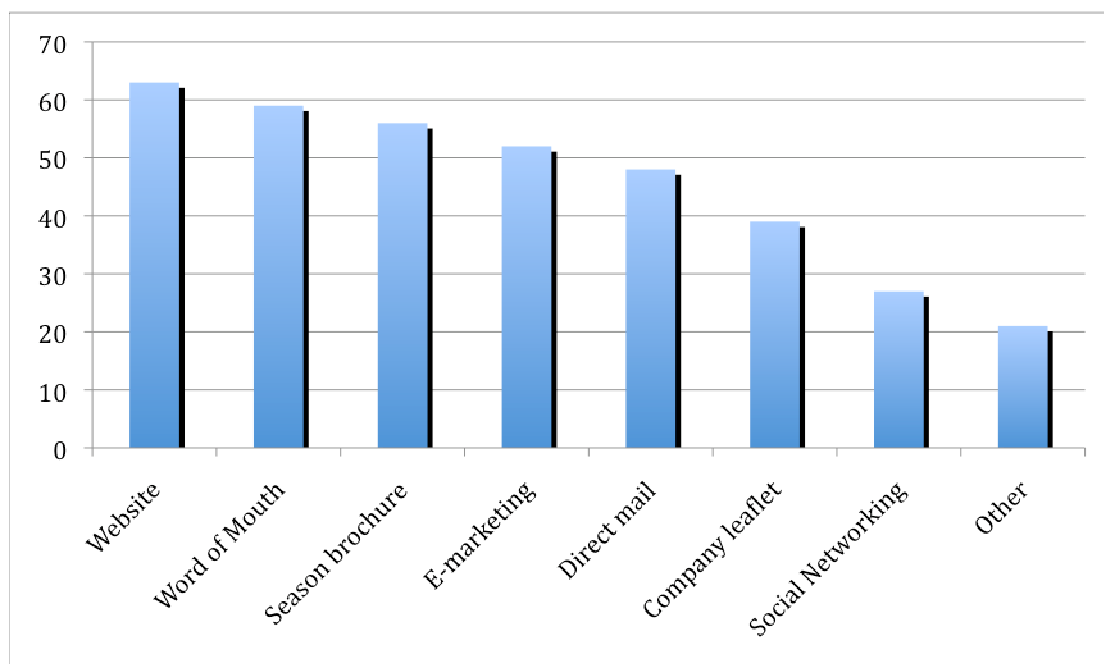


**Question 11: What tools do you use to reach audiences?**

'Other' answers included; press, radio, TV, newspaper, education & outreach activity, posters, National Trust, consortium selling.

|          |    |
|----------|----|
| Answered | 67 |
| Skipped  | 10 |

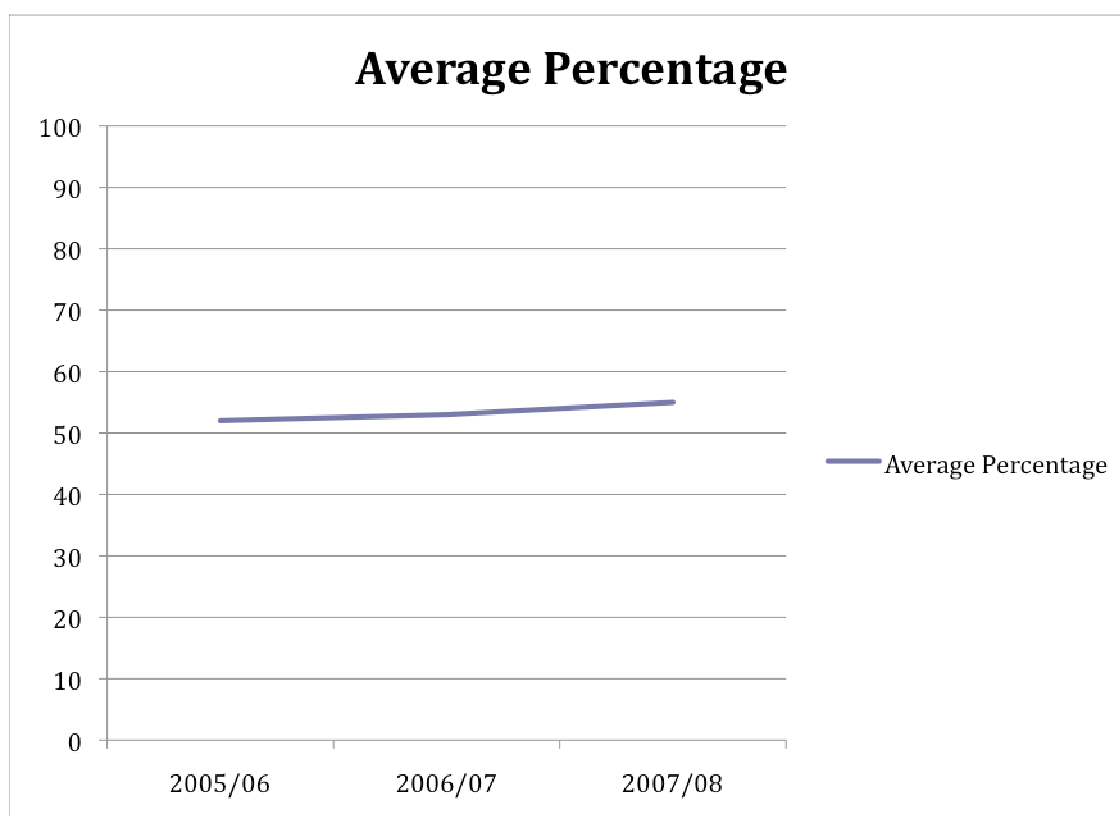
|                   |    |       |
|-------------------|----|-------|
| Website           | 63 | 94.0% |
| Word of Mouth     | 59 | 88.1% |
| Season brochure   | 56 | 83.6% |
| E-marketing       | 52 | 77.6% |
| Direct mail       | 48 | 71.6% |
| Company leaflet   | 39 | 58.2% |
| Social Networking | 27 | 40.3% |
| Other             | 21 | 31.3% |



**Question 12: Can you estimate your average percentage of attendances for dance against your total audience capacity for dance?**

|          |    |
|----------|----|
| Answered | 46 |
| Skipped  | 31 |

| Average Percentage |    |
|--------------------|----|
| 2005/06            | 52 |
| 2006/07            | 53 |
| 2007/08            | 55 |



**Question 13: What do you think are the challenges for Dance from 2008 to 2012?**

Answers in Appendix 11 below.

## Appendix 11 Workforce Survey Profiles

### Respondent A

Region  
London

Age  
26-35

Do you earn a living through dance?

No – I studied dance for many years but find it extremely difficult to find paid work....so I work in other fields than dance, but ideally would want to earn a living in dance...

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     | X         |            |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance | X         |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer – 40%

Please tick any of the following organisations that you belong to:

Dance UK

Please tell us where you obtained your training

HE Dance Conservatoire

HE Postgraduate Degree in Dance

Which of the following genres best describes your engagement with dance?

Contemporary

Do you engage with any of the following? Tick all you are involved with:

Film

What do you think are the challenges for dance in 2008-2012?

More and more funding cuts so it will be hard for small projects to go ahead...

## Respondent B

Region

West Midland (Solihull Council)

Age

26-35

Do you earn a living through dance?

Yes, I am Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            | X           |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of you working hours, in one year that you spend in the following areas of Dance:

Dance Development – 100%

Please tick any of the following organisations that you belong to:

Foundation for Community Dance

Please tell us where you obtained your training

HE Undergraduate Degree other

Which of the following genres best describes your engagement with dance?

Contemporary, Ballroom, Urban/Street, South Asian Dance, African Diaspora, Creative

Do you engage with any of the following? Tick all you are involved with:

Film, Web Casting

What do you think are the challenges for dance in 2008-2012?

Fundraising, sustainability, working and planning strategically with no-arts sectors. Ensuring that the dance sector gets maximum benefit from London 2012 and Cultural Olympiad, whilst ensuring quality of experience, best practice and artistic values.

## Respondent C

Region

South East (West Sussex Council)

Age

20-26

Do you earn a living through dance?

Yes, I am Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            | X           |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Dance Development – 100%

Please tick any of the following organisations that you belong to:

Dance UK, Foundation for Community Dance, National Dance Teachers Association

Please tell us where you obtained your training

HE Undergraduate Degree in Dance

Dance Awarding Bodies

Dance Teaching Societies

Which of the following genres best describes your engagement with dance?

Contemporary, Urban/Street, South Asian Dance

Do you engage with any of the following? Tick all you are involved with:

Film

What do you think are the challenges for dance in 2008-2012?

Fundraising standards and gaining a recognised qualification framework for dance.

## Respondent D

Region

West Midlands (sampad)

Age

51-65

Do you earn a living through dance?

Yes, I am Employed in the Arts, which includes Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            |             | X     |
| From Arts      |           |            |             | X     |
| From Non-Dance |           |            |             | X     |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Choreography – 5%

Consultancy – 10%

Producing – 25%

Dance Development – 25%

Management – 35%

Please tick any of the following organisations that you belong to:

Dance UK

Foundation for Community Dance

South Asian Dance Alliance

Please tell us where you obtained your training

South Asian Dance, Creative and Cross-cultural

Which of the following genres best describes your engagement with dance?

Other training – Vocational & Graduate course in India

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

Underfunding. Lack of rehearsal/studio spaces. Lack of performance opportunities for professional south Asian dancers competing with the growth of low quality Bollywood dancers/groups/classes



## Respondent E

Region  
South East

Age  
51-65

Do you earn a living through dance?

Yes, I am Employed in the Arts, which includes Dance

Yes, I am Self-employed in the Arts, which includes Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           | X          |             |       |
| From Non-Dance |           |            |             | X     |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a dance – 20%

Teaching (FE/HE) – 40%

Choreography – 20%

Consultancy – 20%

Please tick any of the following organisations that you belong to:

None

Please tell us where you obtained your training

HE Undergraduate Degree in Dance

Other training – Abroad USA and Europe and in London with specific teachers

Which of the following genres best describes your engagement with dance?

Contemporary, Creative, Screen Dance

Do you engage with any of the following? Tick all you are involved with:

Film, TV Broadcast, Theatre and text based work

What do you think are the challenges for dance in 2008-2012?

Dance is no longer the art form at the bottom of the heap. In the eyes of audiences dance is hot property. Collaboration and interdisciplinary places dance and choreography at the centre of new art form developments. It is part of the cultural tourist map. Dance programming at major theatres, Lilian Baylis and Sadler's Wells in particular, is outstanding and offers audiences challenging and insightful opportunities, and artists fantastic opportunities to contextualise their practice and experience developments beyond the UK. The challenges will be to financially sustain this culture as an imperative and improve the professional infrastructure to allow the UK to compete worldwide.

## Respondent F

Region

South East

Age

65+

Do you earn a living through dance?

No – I enjoy English Folk Dancing and have always done any teaching and calling in a voluntary capacity with petrol reimbursed.

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

N/A

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer – 600 hours

Teaching – Informal Sector – 180 hours

Please tick any of the following organisations that you belong to:

Folk Dance & Song Society

Please tell us where you obtained your training

Other training - I trained with an English country dancer who established a series of structured training in various aspects of English country dancing and calling and teaching. The training packages were approved by the English Folk Dance Society and were delivered by a team of skilled practitioners and dance researchers. I trained in Payford dancing, and teaching at advanced levels.

Which of the following genres best describes your engagement with dance?

Folk Dance

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

Bringing a younger generation into the English Country Dance Scene. The clubs we teach at have a population aged from 50+. Barn dances appeal to a younger audience but there is a divide between the two. We also appear to be in an ear when doing things for the love of it is dying out. As people have less and less time they prefer to pay for their leisure and not take responsibility for the organisation. Both English and Scottish country dancing rely heavily on voluntary help for their existence.

## Respondent G

Region  
North West

Age  
65+

Do you earn a living through dance?

No - Two roles still active within the area of GCSE dance and I Co-Ordinate the work of a group of about 30 amateur dancers all over age of 50. Our mission in life is to celebrate and promote the work of older dancers and choreographers

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     | X         |            |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of you working hours, in one year that you spend in the following areas of Dance:

Teaching – Informal Sector – 150 hours

Other – examining and INSET - 100 hours

Please tick any of the following organisations that you belong to:

Foundation for Community Dance

National Dance Teachers Association

Laban Guild

Please tell us where you obtained your training

HE Postgraduate Degree in Dance

Which of the following genres best describes your engagement with dance?

Contemporary

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

Training sufficient appropriately qualified teachers to meet demands of the public sector

Maintaining and developing dance within the public sector, despite pressure from other

curriculum areas Maintaining/extending funding to keep small dance companies alive

Maintaining funding to support community dance projects Without appropriate funding there will be a skills shortage to support both amateur and professional dance

## Respondent H

Region  
London

Age  
20-26

Do you earn a living through dance?  
Yes, I am Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            |             | X     |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Teaching – Private Sector – 90%

Writer – 10%

Please tick any of the following organisations that you belong to:

Dance UK

Royal Academy of Dance

Please tell us where you obtained your training

HE Undergraduate Degree in Dance

HE Postgraduate Degree in Dance

Which of the following genres best describes your engagement with dance?

Ballet, Contemporary, South Asian Dance

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

Creating excellence. Combining vocational training and theoretical education to ensure the best possible dancer, choreographers and dance professionals. We must ride on the media attention on dance which has happened over the past five years and encourage the sector to be pro active rather than reactive towards funding cuts, recessions and the attack on British dance.

## Respondent I

Region  
London

Age  
20-26

Do you earn a living through dance?  
Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           | X          |             |       |
| From Non-Dance | X         |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a Dancer – 70%

Choreographing – 5%

Teaching (Schools) – 5%

Teaching (FE/HE) – 10%

Teaching (Private Sector) - 5%

Teaching (Informal) – 5%

Please tick any of the following organisations that you belong to:

Equity

Please tell us where you obtained your training

HE Dance Conservatoire

HE Postgraduate Degree in Dance

FE Vocational Dance Courses

Which of the following genres best describes your engagement with dance?

Contemporary, Urban/Street

Do you engage with any of the following? Tick all you are involved with:

Film, TV Broadcast, Digital Production, Web Casting, Music Videos

What do you think are the challenges for dance in 2008-2012?

For dancers to remain employed in light of the ongoing recession and popularity of performing arts in schools and further training establishments. For choreographers to acquire/maintain financial support in order for them to create new work.

## Respondent J

Region  
South West

Age  
36-50

Do you earn a living through dance?  
Yes, I am Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           | X          |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Choreography – 8%  
Teaching (Private Sector) – 90%  
Technical – 2%

Please tick any of the following organisations that you belong to:  
British Ballet Organisation

Please tell us where you obtained your training  
Dance Awarding Bodies and Dance Teaching Societies

Which of the following genres best describes your engagement with dance?  
Ballet, Musical Theatre

Do you engage with any of the following? Tick all you are involved with:  
Digital Media

What do you think are the challenges for dance in 2008-2012?  
To keep children interested as they all have such busy social lives and activities now. Very few are seriously committed and even if they are often the parents aren't.

## Respondent K

Region  
North East

Age  
36-50

Do you earn a living through dance?  
Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of you working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer – 60%

Teaching (FE/HE) – 10%

Choreographing – 10%

Teaching (Informal Sector) – 10%

Teaching (Schools) – 10%

Please tick any of the following organisations that you belong to:  
Dance UK

Please tell us where you obtained your training  
Other training – The Urdang Academy & The Laban Centre

Which of the following genres best describes your engagement with dance?  
Contemporary

Do you engage with any of the following? Tick all you are involved with:  
None

What do you think are the challenges for dance in 2008-2012?

Probably financial challenges leading up to the Olympics Encourage more people to carry on seeing dance in theatres & not just on telly on Saturday night For it to be seen as an art form & not just a weight loss programme review of training ie how many classes provided in some institutions. The 3rd years at Newcastle college had only 3 technique classes a week when I taught them last term. For funders to understand that dancers need to constantly be in shape as more is demanded from them, which means regular training/classes provided by National Dance Agencies & an income from which they can afford regular massage/osteopath treatments.

## Respondent L

Region  
London

Age  
51-65

Do you earn a living through dance?  
Yes, I am Active Retired in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:  
Teaching (Schools) – 85%

Please tick any of the following organisations that you belong to:  
None

Please tell us where you obtained your training  
Other training – KFA – Laban based through teaching and training

Which of the following genres best describes your engagement with dance?  
Creative

Do you engage with any of the following? Tick all you are involved with:  
None

What do you think are the challenges for dance in 2008-2012?  
To link successfully to the national curriculum



## Respondent M

Region  
Yorkshire

Age  
36-50

Do you earn a living through dance?

Yes, I am Employed in Dance

Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            | X           |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer – 20%

Management – 20%

Choreographing – 20%

Writer – 20%

Teaching (FE/HE) – 20%

Please tick any of the following organisations that you belong to:

Dance UK

Foundation for community Dance

Please tell us where you obtained your training

HE Postgraduate Degree in Dance

Other training – Professional school attached to a company

Which of the following genres best describes your engagement with dance?

Contemporary

Do you engage with any of the following? Tick all you are involved with:

Film

What do you think are the challenges for dance in 2008-2012?

Funding

## Respondent N

Region  
London

Age  
36-50

Do you earn a living through dance?  
Yes, I am Employed in the Arts, which includes Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            |             |       |
| From Arts      |           |            | X           |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of you working hours, in one year that you spend in the following areas of Dance:

Teaching (Informal Sector) – 40%                      Consultancy – 20%  
Producing – 40%

Please tick any of the following organisations that you belong to:  
Dance UK    Independent Dance Managers  
Independent Theatre Council

Please tell us where you obtained your training  
HE Undergraduate Degree other

Which of the following genres best describes your engagement with dance?  
Contemporary, South Asian Dance

Do you engage with any of the following? Tick all you are involved with:  
None

What do you think are the challenges for dance in 2008-2012?  
Restoring interest in contemporary dance around the country - national touring is very valid but audiences are still not easy find around the country (London has an audience but also needs to maintain it) Translating all of the good education/participation work that is happening into audiences and adults who are still engaged with dance Making sure that the work is of a high enough standard and is not work for work's sake (companies often feel they have to produce one piece after the other even if they have no good ideas) Producing less work of a higher standard

## Respondent O

Region  
South East

Age  
36-50

Do you earn a living through dance?  
Yes, I am Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer – 4%

Teaching (FE/HE) – 94%

Choreographing – 1%

Teaching (Informal Sector) – 1%

Please tick any of the following organisations that you belong to:

Dance UK

Foundation for Community Dance

Please tell us where you obtained your training

HE Undergraduate Degree in Dance

HE Postgraduate Degree other

FE College

Other training – HE PGCE

Which of the following genres best describes your engagement with dance?

Contemporary, Creative, Other – theory, analysis & contextual studies

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

Building on recent growth in a time of recession

## Respondent P

Region  
East

Age  
26-35

Do you earn a living through dance?

Yes, I am Employed in Dance

Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            | X           |       |
| From Arts      |           |            |             |       |
| From Non-Dance | X         |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer – 5%

Teaching (Schools) – 65%

Choreographing – 30%

Please tick any of the following organisations that you belong to:

Imperial Society of Teachers of Dance

Please tell us where you obtained your training

Vocational Dance Courses

Which of the following genres best describes your engagement with dance?

Contemporary

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

It seems that there is little pure dance around and a lot of dance theatre. Many dance students train for years and yet there are very few opportunities for them to use the technique & physical skills they have developed. It would be great to see more repertory contemporary dance companies like Rambert & LCDS, which inspired & entertained so many. I am also concerned about the number of choreographers creating work which most audience members find inaccessible, confusing, ugly & disturbing. It would be great to see more uplifting, entertaining dances (which could be enjoyed by non-dancers & people who have not seen much/any dance before as well as those who have) being created & supported. It is a worry for independent artists that it is getting more & more difficult to attain funding for projects due to the financial climate & the Olympics. It also seems increasingly difficult to persuade venues to programme contemporary dance as a result of the above.

## Respondent Q

Region  
South East

Age  
26-35

Do you earn a living through dance?  
Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           | X          |             |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of you working hours, in one year that you spend in the following areas of Dance:

Teaching (Schools) – 15%

Technical – 3%

Teaching (FE/HE) – 2%

Management – 20%

Teaching (Private Sector) – 60%

Please tick any of the following organisations that you belong to:

Royal Academy of Dance

Imperial Society of Teachers of Dance

International Dance Teachers Association

Please tell us where you obtained your training

Dance Awarding Bodies and Dance Teaching Societies

FE Vocational Dance Courses

Which of the following genres best describes your engagement with dance?

Ballet, Musical Theatre

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

To sustain and develop the renewed public interest in dance. To make dance more accessible to all. To make people aware of the benefits of taking part in dance.

## Respondent R

Region  
London

Age  
26-35

Do you earn a living through dance?  
Yes, I am Employed in Dance  
Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            | X           |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

|                              |                                 |
|------------------------------|---------------------------------|
| Performing as a dancer – 25% | Teaching (FE/HE) – 5%           |
| Choreographing – 15%         | Teaching (Private Sector) – 40% |
| Teaching (Schools) – 10%     | Teaching (Informal Sector) - 5% |

Please tick any of the following organisations that you belong to:  
Dance UK

Please tell us where you obtained your training  
Other training – London Studio Centre 3 year Diploma

Which of the following genres best describes your engagement with dance?  
Contemporary, Urban/Street, Creative, Jazz

Do you engage with any of the following? Tick all you are involved with:  
Music Videos, Theatre

What do you think are the challenges for dance in 2008-2012?

\*1;- Gaining enough funding to be able to work as an independent artist creating work. \*2;- The upcoming situation of needing teaching qualifications to teach, when I feel that having qualifications on paper doesn't necessarily mean a good teacher, and many artists that teach, and have been for years may not have the time, money or desire to do a training course to gain these qualifications. \*3;- The low rates of pay in certain areas. \*4;- Lack of pension and illness/injury income. and physiotherapy support.

## Respondent S

Region  
North West

Age  
26-35

Do you earn a living through dance?

Yes, I am Employed in Dance

Yes, I am Employed in the Arts, which includes Dance

Yes, I am Self-Employed in Dance

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            |             | X     |
| From Arts      | X         |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of you working hours, in one year that you spend in the following areas of Dance:

Performing as a dancer- 2%

Choreographing – 40%

Composing/Designing – 20%

Teaching (Schools) - 10%

Teaching (FE/HE) – 10%

Teaching (Private Sector) – 10%

Teaching (Informal Sector) – 20%

Management – 90%

Dance Therapy – 30%

Funder – 5%

Dance Development – 50%

Please tick any of the following organisations that you belong to:

National Dance Teachers Association

Foundation for Community Dance

Equity

Dance UK

Please tell us where you obtained your training

HE Postgraduate Degree other

FE Vocational Dance Courses

Which of the following genres best describes your engagement with dance?

Ballet, Contemporary, Ballroom, Urban/Street, Folk Dance, Musical Theatre, Creative

Do you engage with any of the following? Tick all you are involved with:

Digital Production

What do you think are the challenges for dance in 2008-2012?

Supporting dance facilitators to understand the challenges of dance for the varying clientele that dance teachers have to face. Making sure that training packs are reasonable costed for re-training purposes.

## Respondent T

Region  
Yorkshire

Age  
26-35

Do you earn a living through dance?

Yes, I am Employed in Dance

No – regarding Q5 & Q6 part-time, as I was an MA student

If you answered yes in the previous question, please could you give an estimate of your earnings for 2007/08, in the following categories:

| Earnings       | Under £5K | £5K - £20K | £20K - £30K | £30K+ |
|----------------|-----------|------------|-------------|-------|
| From Dance     |           |            | X           |       |
| From Arts      |           |            |             |       |
| From Non-Dance |           |            |             |       |

Please indicate the percentage of your working hours, in one year that you spend in the following areas of Dance:

Teaching (Schools) – 15%

Teaching (FE/HE) – 50%

Dance Therapy – 5%

Examiner – 30% Please tick any of the following organisations that you belong to:

Dance UK

Foundation for Community Dance

Other – ADMP UK

Please tell us where you obtained your training

HE Undergraduate Degree in Dance

HE Postgraduate Degree other

Other training - MA Dance Movement Therapy

Which of the following genres best describes your engagement with dance?

Contemporary, Creative

Do you engage with any of the following? Tick all you are involved with:

None

What do you think are the challenges for dance in 2008-2012?

Funding. The influence of Popular Culture i.e. the X Factor generation



## Appendix 12

### A response from the Director, Dance Strategy

This report is an important milestone for dance. It gives us a chance to understand the ecology, environment and economics of dance with much firmer evidence than we have had in the past. It is 'a window on dance', which can be looked through in many directions: helping to inform the dance field's planning and decision-making, and refreshing Arts Council England's perspective on a form that has changed rapidly over a relatively short period of time.

All of the findings in this executive summary are backed up by evidence in the full report which you can access at [www.artscouncil.org.uk/dancemapping](http://www.artscouncil.org.uk/dancemapping)

The report, although it contains plenty of ideas, did not set out to firm up recommendations in relation to future strategy. What it has done is confirm an artform in growth, which is increasingly operating in a mixed economy context. And it celebrates the extraordinary achievements of the many and varied talents of choreographers, performers, teachers and community dance artists working across the UK and increasingly into Europe and the wider world as well.

Audiences are increasing, albeit from a small base. Dance is widening its presence in theatres and galleries as well as exceeding all expectation through the work of dance houses such as Sadler's Wells, and venues such as the Lowry and the Birmingham Hippodrome. A new generation of young artists is starting to emerge through the centres for advanced training (CATs) and through the work of organisations such as Youth Dance England. Popular culture has brilliantly helped to raise the profile of dance. TV shows such as *Strictly Come Dancing* and *Britain's Got Talent*, as well as *Billy Elliot the Musical*, have captured the public's imagination. As a consequence more people are dancing and classes are full in many places across the country. Dance has moved out of theatres onto the streets, into site-specific locations, pubs and clubs, interconnecting with physical theatre, aerial work and new circus. Alongside all this, our traditional forms of dance, such as Morris and Rapper Sword dance, continue to thrive.

There are a number of important factors that will need to be taken into consideration as Arts Council England moves towards developing a national arts strategy. Diversity is clearly emerging as a major priority on a number of different levels. There is a need to widen understanding of the many and varied different kinds of dance that now make up the dance field, influenced by the social and demographic richness of British society, and by other artforms. Dance needs to celebrate and respect its differences, and not see them as barriers to mutual cooperation. And although shifting, leadership within dance and the make up of the

dance workforce is not diverse enough.

Like theatre, dance needs to develop new approaches to touring to ensure that audiences countrywide have access to high quality work, touring companies and venues are able to plan ahead strategically and the Arts Council's investment is applied where it has most impact. Relationships between choreographers, dance companies and theatres could be strengthened to better foster an environment within which dance can flourish.

Almost 48 per cent of dance artists live and work in London and the south east. Although this reflects population figures, there are still parts of the country with patchy access to dance, and this needs to be addressed.

The report shows Arts Council funding matched by significant investment from other sources, including local authorities, private sector funding, trusts and foundations, all of which is starting to drive new levels of earned income. But there is undoubtedly more that could be done to share the bank of knowledge building up around this funding mix. More networked approaches to development could accelerate opportunities for dance both within the dance field and the wider creative industries.

Dance needs to generate the confidence to value itself and position itself assertively. Perhaps more so than other artforms, there is a hidden economy within the dance field. Artists and producers will often elect to work for nothing or very little, in order to get things done. It should not be acceptable for talented people to rely on passion alone to fuel their work. We have many outstanding dance leaders working in the field. Unfortunately many choose to leave to pursue more realistic career options. We should be recognising and supporting them to build and diversify opportunity for dance, fostering their development and providing incentives for them to both work themselves and provide work for others. Underpinning this, a better understanding of how to work with boards needs to be developed, to maximise expertise held by volunteer directors who are an invaluable but sometimes untapped resource.

Dance is a highly trained profession and yet the bleak reality is that personal earnings from dance continue to be low. The skill sets required to grow a more effective dance workforce need to be reviewed. Training provision should be adapted to generate more entrepreneurs, producers and leaders, as dance graduates need to become employers and educators as well as performers and dance makers.

Despite operating in this challenging environment, the visibility of British dance is increasing. Artists like Hofesh Shechter, Akram Khan, DV8 Physical Theatre and Wayne McGregor | Random Dance are in demand on a global level. Dance has developed an approach to innovation which, particularly in the field of youth and community dance, is envied worldwide.

But we need to find better ways of encouraging and inspiring new talent to emerge as well as supporting mature artists to continue to work and develop their audiences.

The Arts Council acknowledges that dance needs more investment. Dance has never had significant additional investment to develop itself as an artform. It might be challenging in a recession context to achieve this in the short term. But it feels important to put a marker down for the future, as and when the opportunity presents itself.

Even without new money, dance could undoubtedly do better within existing grant schemes than it currently does. One simple strategy must be to support dance artists to increase their potential to successfully apply for funding, both from the Arts Council and from other funding distributors.

The Cultural Olympiad presents a major opportunity to achieve greater recognition for dance. It is already a major focus for the Legacy Trust programme in London, through Big Dance; the West Midlands, through People Dancing; and Yorkshire, through imove. But if it is really to succeed in making an impact, the field needs to work as one, embracing the parts of the sports sector involved in movement and physical activity as well as dance performance and community dance.

In November 2008, Alan Davey urged arts organisations 'to be bold and ambitious, to surprise even more and not retreat into the "safe"'. The Dance mapping research is a call to do just that. We hope the dance field will use relevant sections to inform its own strategies and plans over the coming years. We will use it to feed into future Arts Council strategies which will inform our investment decisions to ensure 'great dance for everyone'.

### **So what's next?**

The themes outlined in this summary along with other areas for development will be discussed with the dance sector throughout September and October 2009 as part of the process of developing priorities for dance, within the overall context of our new national arts strategy. We are also publishing a companion piece to the mapping report, *Joining up the dots*, focusing on dance agencies. It is likely we will produce similar think pieces on other areas of dance provision in the future.

We would like to hear your views on all of this work. You can email us at [dancemapping@artscouncil.org.uk](mailto:dancemapping@artscouncil.org.uk)

Later on this year, our draft national arts strategy will go out for public consultation before we publish it in 2010.

I want to add my thanks to Alan's, to everyone who has participated in this study. Especially to the steering group, and to all the Arts Council officers who have worked tirelessly to collate data and proof this report. I also want to offer a heartfelt big thank you to all the politicians, policy makers and stakeholders who have supported dance so generously in its very many guises across the country. Most of all, however, I want to thank the dancers and choreographers, teachers, producers and managers who are the lifeblood of the extraordinary dance field that has developed and which continues to develop across England today. Without the vision, drive and commitment of everyone working in dance, this report would not exist.

**Janet Archer**

Director, Dance Strategy

Arts Council England