

Country Profile: Dance in England

Arts Council England, August 2003

Politics and Funding Sources

The United Kingdom consists of England, Scotland, Wales and Northern Ireland, each with devolved responsibility for the funding and development of the arts. This profile focuses on England, with reference to the other countries as relevant.

Arts Council England is the agency responsible for public funding and development of the arts. It consists of a national office, responsible for national overview, strategy and co-ordination, and 9 regional offices, responsible for regional strategy and the delivery of funding to individuals and organisations based in their geographical region. The national office has a dance department of 4, each regional office has an officer responsible for dance, and there are regular network meetings of all these officers to share information, co-ordinate developments and promote the professional development of the group. This pattern is in line with other artforms.

Funding for the arts in England is through taxation and proceeds of the National Lottery. At national level, the Department for Culture, Media and Sport provides funds from both sources to Arts Council England. In 2003/04, some £350 million is being distributed through the taxation stream, around 80% of this amount going to provide revenue funding to some 1,100 arts organisations. In dance there are around 100 regularly funded organisations, including companies, agencies, festivals and key venues. Excluding The Royal Ballet (which is part of The Royal Opera House), dance organisations account for some £30 million in 2003/04.

Regular funding is through funding agreements, providing confirmed figures for year 1 and planning figures for the subsequent 2 years and subject to negotiated agreements for the purpose and outcomes of the funding. Open applications are accepted under the Grants for the Arts programme. Mainly this Programme is aimed at organisations not in receipt of regular funding, although there can be exceptions. Grants are available for:

- Individuals (eg for professional development, artistic R&D)
- Organisations (eg for projects, small capital and organisational development)
- National touring (eg for national and international tours by companies and tours created by consortia of venues)
- Stabilisation (to facilitate change and capacity building by larger organisations)
- Capital (to purchase, build or refurbish arts buildings)

The National Lottery was introduced in the mid-1990s. Initially restricted to capital developments, this has had a major impact on the infrastructure for dance. Notable buildings include:

- The Royal Opera House (enabling the Royal Ballet to be fully based there, special studios and sprung stage for ballet, and more recently the move of the Royal Ballet School to new premises adjacent to the Royal Opera House)
- Sadlers Wells Theatre, London (rebuilt to provide a theatre designed for dance)

- The Place, London (home of London Contemporary Dance School, Richard Alston Dance Company, The Place Theatre, Artists Development and Education and Learning)
- Laban (new building, leading the regeneration of a run-down area of South London)
- Derby Dance Centre, Yorkshire Dance Centre (Leeds), Northern School of Contemporary Dance (Leeds), The Hippodrome Theatre, Birmingham (including the home base for Birmingham Royal Ballet) and Dance Exchange

Outside England, new buildings include Dance Base (Edinburgh, Scotland) and The Space (Dundee, Scotland). The New Millennium Centre in Cardiff (Wales) is due to open in 2004.

In progress - Dance City (Newcastle), Dance East (Ipswich), Northern Ballet Theatre (Leeds), Siobhan Davies Dance Company (London). Plans currently in development include Rambert Dance Company (London), South Bank Centre (London)

Together with improvements in a number of theatres that present dance, these developments have provided a major development in the physical resources available to dance, and its profile.

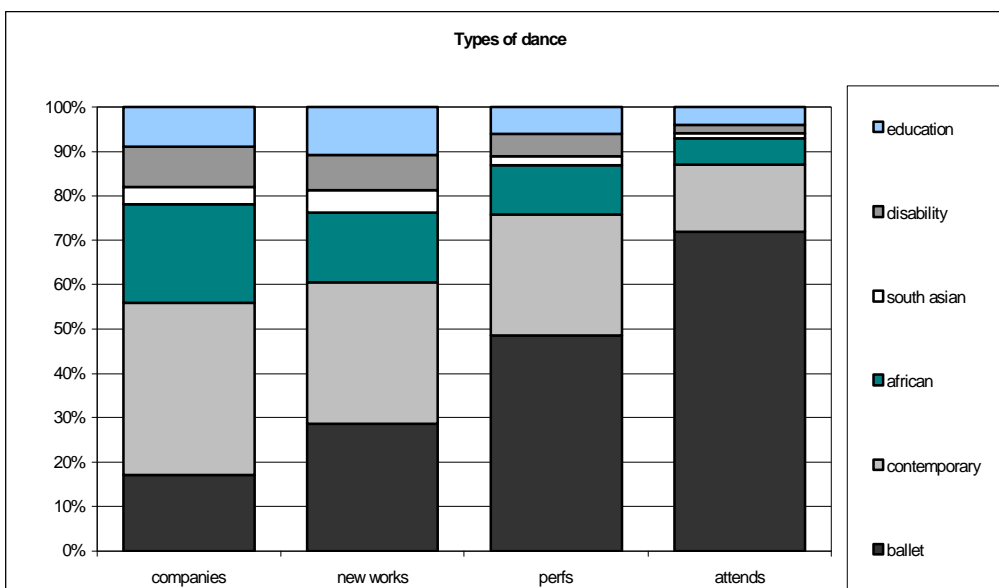
Local authorities (local government) are also major funders of the arts, providing about as much money as national government. Dance tends to benefit relatively less from local authority funding than other arts, in part for historic reasons exacerbated by its limited building base.

Charitable trusts and foundations also contribute, and some are significant funders. Those that have made the greatest contribution to dance include the Jerwood Foundation (capital projects, initiatives to promote the health and well being of dancers; choreographic awards); the Gulbenkian Foundation (education, training and professional development); the Esmée Fairbairn Foundation (production, touring, regional development).

Sponsorship is more variable. Traditionally linked with marketing and corporate entertaining, dance found it difficult to offer the kind of opportunities that sponsors were seeking. This culture is changing to incorporate more sophisticated notions of positioning, community profile and corporate responsibility, which are more useful to dance.

Overview: Organisation and Size

Crudely, professional dance in England can be categorised into Ballet, Contemporary, South Asian, African Peoples Dance, Musical Theatre. The following chart shows the distribution of types of dance in receipt of regular funding in 1998/99. It shows the percentage of companies, new works, performances, and attendances by dance type.



However, these categories are evolving and the boundaries are blurring as artists develop new languages and innovative practices. Ballet is working with contemporary and culturally diverse dance genres, and culturally diverse dance forms are growing, diversifying, collaborating and fusing. Some relatively new sectors are also growing rapidly. An obvious example is the area of dance and new media, which includes the creation of dance for the camera and the used of computer-based technologies.

Audiences

There is some evidence that audiences for dance are growing faster than for other artforms. Target Group Index data for the five years 1990/01 to 1994/5 when compared to data for the period 1995/6 to 1999/2000 shows an increase of nearly 29%. It is likely that some of this growth is a result of the increased availability of dance product, and its increasing diversity.

A recent study in Scotland found that there was no easily definable 'dance audience', rather that people who attend dance are likely to share certain characteristics such as enjoying risks and challenges. It also found that dance is good for venues; often it is the programme that attracts people to attend for the first time and to return to see other artforms.

Touring

With the exception of The Royal Ballet, all dance companies tour throughout England, and many also tour internationally. They tend to create work for large, middle or small scale venues, which also indicates the size of the company.

Large scale (theatres seating more than 800 people)

The companies that perform the classical ballet repertoire and create new work that draws on more contemporary practices are: The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Scottish Ballet. Rambert Dance Company and Adzido Pan African Dance Ensemble (currently reviewing its ways of working) also operate on the large scale, and the triple bill programmes of the classical companies can look similar to the classical contemporary work of Rambert.

These companies also have in common the fact that they offer dancers full-time, year round contracts with the additional benefits of access to regular classes, physical therapy, pensions and resettlement opportunities. Around 330 dancers are employed by these companies.

Musical theatre tends to be large scale, and can offer dancers extended periods of employment. AMP (Adventures in Motion Pictures) tours of, for example Swan Lake, can also be extensive and provide employment for significant numbers of dancers.

In total large-scale work provides employment for around 500 dancers at any one time, and perhaps a further 400 people in administrative, artistic, marketing, educational, technical and other roles.

Middle-scale (300 - 800 seats)

Companies working on the middle scale include DV8, Random, Phoenix, Richard Alston, Shobhana Jeyasingh, CandoCo, Siobhan Davies, Akram Khan, George Piper Dances, The Cholmondeleys and the Featherstonehaughs, and Diversions (Wales) and Scottish Dance Theatre. Many of these companies are choreographer-led, and perform the work of the choreographer / artistic director.

Most work on a project or seasonal basis and offer dancers contracts of several months. A number of dancers work with more than one of these companies, although the choreographers usually have a core group of dancers with whom they work regularly. In total these companies provide employment for around 150 dancers, many of whom will also experience periods of unemployment. The companies tend to have leaner management structures and so provide work for about 100 people in other roles.

Small-scale (up to 300 seats)

This includes research and development projects and work produced for smaller venues. It is a very dynamic sector, and can include around 100 or more projects in any one year, some 80 of which will receive funding on a project basis. It also includes some established companies dedicated to the small scale, eg Ludus Dance in Education, and Motionhouse.

Site-specific projects

Occasional large-scale site specific projects may involve education work with a range of participants, and can have a significant impact on the profile of dance. Dance Umbrella regularly produces large-scale, high profile site specific events, usually with international artists. In 2003, *Escapade* is being produced by the South Asian dance organisation Akademi around the South Bank Centre in London.

Other performance work

Dancers also work in opera, theatre, film, video, commercial events. There is some evidence of increasing fluidity between work in dance-led and collaborative arts productions. Digital dance is a growing area of interest and includes dance created for film and other digital means of dissemination.

Agencies

England has developed a network of national dance agencies since the early 1990s. They provide focal points for dance in their areas through programmes that include classes, workshops and other participatory projects alongside professional commissions, networking events and presentations. Many areas have county or local dance agencies offering similar programmes on a smaller scale and perhaps with fewer professional projects.

Umbrella organisations

These organisations provide research, networking and professional development opportunities and advocacy. The key ones are:

Dance UK - focuses on the professional dance sector and includes the Healthier Dancer Programme and more recently the Association of Dance of the African Diaspora

The Foundation for Community Dance - has a special interest in dance in community contexts

South Asian Dance Alliance - a network of South Asian dance organisations Akademi, Sampad, and Kadam

Association of National Dance Agencies - providing a forum for discussion and joint initiatives such as British Dance Edition

The Council for Dance Education and Training - focuses on the teaching organisations to which most private dance teachers are affiliated and the vocational training sector

The National Dance Teachers Association - is for teachers of dance in state education

Dancers Career Development - is the career transition organisation for dancers, providing advice and funding for dancers at the end of their performing careers

A Short History

Pre-20 th C	Dancing popular in Tudor and Elizabethan Courts, skill in dancing as important as swordsmanship for 'gentlemen', and the term 'the dancing English' coined. All theatrical entertainment suppressed by the Puritans. Dance re-emerged as popular entertainment in the Music Halls of Victorian England.
1900/10s	Growing interest in health, physical fitness of the population, and in work of Ruby Ginner, Margaret Morris, Isadora Duncan. Diaghilev's London Seasons.
1920s	Diaghilev in London for longer seasons, English dancers Ninette de Valois and Marie Rambert established own schools and companies. Development of teaching systems and examinations in ballet.
1930s	Growing number of ballet companies. With the outbreak of World War 2, the Council for the Encouragement of Music and Drama established, the precursor of the Arts Council. Ballet not included until 1942, although ballet was toured as popular entertainment to the troupes and munitions factories.
1945	Sadler's Wells Theatre Ballet re-opens the Royal Opera House at the end of World War 2 with Sleeping Beauty, takes up residence. Ballet Rambert and Ballets Jooss are the only other dance companies supported by the Arts Council.
1950s	Martha Graham brings her Company to London for the first time. Beginnings of wider interest in new, contemporary dance languages.
1960s	Rambert becomes a modern ensemble company. London School of Contemporary Dance and Company founded. Beginnings of British contemporary dance.
1970s	London Contemporary Dance Theatre undertakes residency tours, first 3 animateurs appointed (Swindon, Cheshire, Cardiff), taking contemporary dance to local communities with an emphasis on access, education and participation. X6 and the emergence of the independent dance artist. ACE Music department employs a ballet and dance officer, London Arts employs a dance and mime officer.
1979	ACE establishes its Dance Department
1980s	Number of animateurs grows to over 80, with seed funding from the Arts Council. Establishment of National Association of Dance and Mime Animateurs (NADMA, now the Foundation for Community Dance) following ACE conference. First Dance Umbrella Festival. Establishment of National Association of Dance and Mime Artists (now Dance UK). Increase in number of companies, e.g. Extemporary Dance Theatre, Mantis, Janet Smith and Dancers. Growth of culturally diverse dance forms. Emergence of dance in education companies including Ludus, and development of education programmes by larger dance companies. Growth of youth dance. First dance degrees (Laban Centre) dance in higher education (Surrey, Middlesex). Regional Arts Boards employ dance officers.

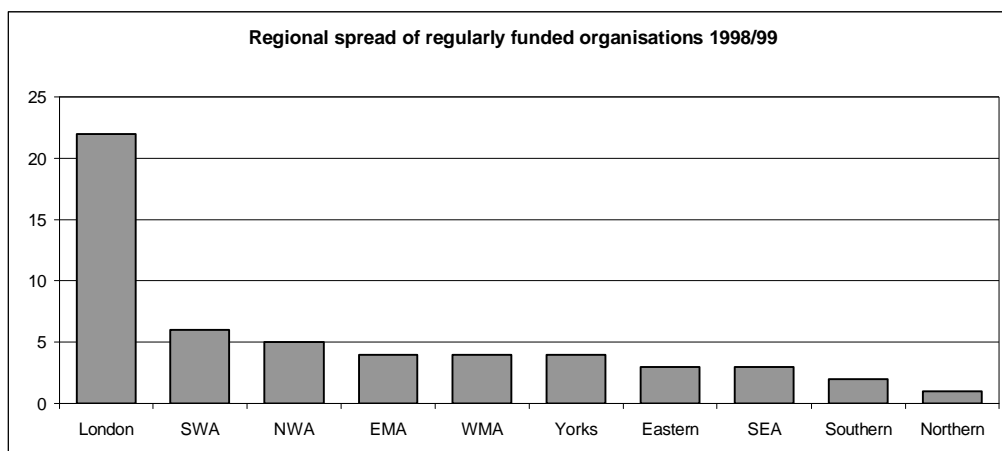
Stepping Forward: A Blueprint for the development of dance in the 1990s, Graham Devlin.

- 1990s Establishment of National Dance Agencies, many growing from amateur projects, e.g. Swindon Dance. Emergence of choreographer-led dance companies, such as Siobhan Davies Dance Company, the Cholmondeleys, Adventures in Motion Pictures. Increase in the number and diversity of companies and independent artists growing at faster rate than Arts Council funds. Increased awareness of issues related to status of dance, spaces, working conditions, Healthier Dancer Programme, training and support for administrators. Establishment of dance in the National Curriculum. Increased funding for the arts through a portion of the proceeds of the National Lottery promoting the development of buildings for dance and, later, a wide range of projects. Growing international reputation.
- 2000s ACE introduces Fellowships for individual artists. Growth of interest in dance for the screen and digital technology. ACE restructured to create a single organisation with 9 regional offices. More secure funding for students through the Dance and Drama Awards scheme and later through the Higher Education Funding Council for England.

Growth in ACE funds for dance: 1969/70 to 1998/99

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

London remains the powerhouse for the creation, production and presentation of dance, and an international dance capital. The following chart shows the regional distribution of regularly funded dance organisations in 1998/99.



Overview: Statistics

Source: Arts Council England Statistical Survey of regularly funded organisations 2000/01

Total number of dance organisations surveyed: 57

Full sample across all art forms: 468

Total income: £69,148,000

Full sample: £522,674,000

ACE subsidy - 44% (*average across full sample - 37%*)

Local authority subsidy - 4% (*average across full sample - 9%*)

Earned income - 43% (*average across full sample - 47%*)

Contributed income - 8% (*average across full sample - 8%*)

ACE subsidy to the 57 dance organisations amounted to £30,589,000. This compares with £63,681,000 to Music (63 organisations) and £56,910,000 to Drama (117 organisations).

Commissions of new dance works: 445

Total performances 2,729

Total attendances - 9,005,000

At performances - 1,655,000 (known) + 131,000 (estimated) = 1,786,000

At workshops - 353,000 (known) + 126,000 (estimated) = 479,000

Broadcast - 243,000 (known) + 6,497,000 (estimated) = 6,740,000

ACE subsidy per attendance - £13.51 (*average across full sample - £6.15*)

Local authority subsidy per attendance - £1.29 (*average across full sample - £1.43*)

Total subsidy per attendance - £14.80 (*average across full sample - £7.58*)

Earned income per attendance - £13.20 (*average across full sample - £7.84*)

Compared to the previous year, attendances at dance had increased by 22%, while subsidy per attendance had decreased by 19%.

4 Ballet companies accounted for 63% of total income - 59% of earned income, 76% of contributed income and 67% of ACE subsidy. They also accounted for 25% of performances and 58% of known attendances.

Lottery revenue income to all dance - £973,000

Core funding 2003/04

Source: ACE Press Release

The following table shows the distribution of funding to regularly funded organisations in 2003/04. Performing companies account for by far the largest amount of money (£20.9 million).

	funding	number
Companies	20.9	38
National Dance Agencies*	1.5	8
Agencies**	1.5	45
Venues	1.6	6
Festivals	0.5	3
Umbrella agencies***	0.6	6

* NDAs - in addition to the 8 organisations noted, The Place receives an element of its funding to support its NDA activities, other elements of its funding support the Theatre and Richard Alston Dance Company which is the largest element so this funding is included in Companies.

** Agencies - includes County and Local dance agencies, and artists management agencies

*** Umbrella agencies - includes those with a national sectoral remit, such as Dance UK and the agencies that constitute the South Asian Dance Alliance.

This table does not include funds provided through the Grants for the Arts programme.

Education and Training

Education

Dance is part of Physical Education in the National Curriculum, compulsory in primary schools while secondary schools can choose whether to offer dance. In primary schools the emphasis tends to be on teaching through dance, rather than about dance.

Examinations can be taken in dance at GCSE (16 year olds), AS / A (17/18 years) level. It can also form part of examinations in PE and performing arts.

Dance can be studied at degree level in universities, and some vocational training colleges. Degrees are available at BA, MA, MPhil and PhD levels.

Young People and Dance

Outside schools young people can dance in private studios and community contexts. Some schools also offer clubs and other forms of dance activities outside the main curriculum.

The private sector is healthy, with some 5,000¹ teachers affiliated to one or more of the teaching organisations (eg Royal Academy of Dance, Imperial Society of Teachers of Dance, British Ballet Organisation). They reach some 350,000 young people at any point in time, 200,000 of whom take graded examinations in particular dance genres (eg ballet, tap, Katak) each year. It is estimated that 75% of students in full time vocational training have taken graded dance examinations, although for boys state education examinations such as GCSE and A levels are a more common route to vocational training. The teaching organisations provide training and continuing professional development for their affiliated teachers, and many offer their examinations overseas (eg the RAD offers examinations in some 60 countries).

Dance in the community developed with the ethos that anyone can dance, from the mid-1970s. It is estimated that some 70,000 opportunities for people to participate in dance are offered each year², and that around half of these are aimed at young people. Activities may include regular classes, workshops, performing groups and holiday courses. In 1966 it was estimated that there were some 550 youth dance groups across the UK³.

Many performing companies also provide education and community opportunities for participation. They may work with schools or other dance agencies, and many offer a range of opportunities for access and progression in dance.

Vocational Training

There are 4 boarding schools that offer training in dance (mainly ballet at the moment) alongside education for 11 - 16 years olds, and that offer scholarships funded by the Department for Education and Skills. Around 250 such scholarships are available. Currently alternative models for providing a wider range of talented young people with advanced training in dance are being explored.

Aspiring professional dancers will normally attend one of some 23 accredited vocational training colleges. Those catering for ballet and jazz dance genres will normally take students from the age of 16, while those focused on contemporary dance will normally take students from the age of 18. Most courses are for 3 years, and lead to a diploma or degree qualification. Advanced training in South Asian dance forms is offered by a small number of private teachers, but there is no state provision for professional training in South Asian and African based dance forms, and opportunities for students with disabilities are limited.

Several Universities offer degrees in dance, and some include modules in South Asian and African based forms. The ability to provide students with the extensive practical training required by professional dancers today mean that few of their graduates will develop performing careers. However, these graduates are an

¹ Council for Dance Education and Training

² Foundation for Community Dance

³ Arts Council commissioned report - On The Move

important source of people equipped with the necessary knowledge and understanding to fulfil a range of other roles, such as management, promotion and academic roles.

The Department for Education and Skills funds Dance and Drama Awards. These scholarships offer greatly reduced tuition fees and help with living and learning costs at some of the leading private Dance and Drama training providers in England to individuals who want to become professional dancers, actors or stage managers.

Each year there are 525 Awards for new students. They are awarded to people aged 16 or over for dance courses and 18 or over for acting or stage management courses. Dance and Drama Award providers give the Awards to the most talented students at audition/interview.

International

Dance is highly mobile, with no language barriers for audiences and international languages, for example for ballet, it makes an excellent cultural ambassador. Dancers from around the world come to England to train and to work, and British dancers work in companies around the world. There is no statistical data available on the proportions, but the situation is so fluid and dynamic that it would be difficult to capture meaningful data.

Transition

There is a strong awareness of the inevitability of career transition for dancers, and an increasing understanding of the benefits of continuing professional development in this context. Examples include:

Birmingham Royal Ballet

Initiated a work-based programme leading to an MA qualification for its dancers in partnership with a local university. This links with development opportunities provided through the Company's education department. One of the programme's first graduates has recently been appointed to the post of Dance Officer in the East Midlands office of Arts Council England.

The Royal Ballet

Promotes artistic development through its *ROH too* programme. This enables a wide range of artists to take advantage of the resources of the Royal Opera House, including its dancers and expertise, to research and experiment. For some this has led to a transition from dancer to choreographer. Dancers have also been involved in the administration and promotion of these initiatives. Under Michael Kaiser, principal dancer Bruce Sansom undertook a high-level management development programme that included time studying in the US. He is now the Development Director for Rambert Dance Company.

Company opportunities

Most of the larger companies offer opportunities for career progression for their dancers. Good examples include Rambert Dance Company's Steven Brett who went from dancer to rehearsal director and is now assistant artistic director, Birmingham

Royal Ballet's Kevin O'Hare who is now the Company Manager, and The Royal Ballet's Deborah Bull who is now Artistic Director of the *ROH too* programme.

As the dance ecology develops, there are more opportunities for dancers to find the stepping stones they need to forge their individual career transition, and increasingly dancers are being entrepreneurial in developing their careers. David Massingham was a dancer and choreographer and is now Director of DanceXchange, the National Dance Agency in the West Midlands. Gregory Nash was a dancer and ran his own company for a number of years before going on to work with Dance Umbrella, become Dance and Drama Officer for the British Council and then Director of Ausdance New South Wales. Others, such as Isabel Tamin and Farooq Chaudhry have made the transition from dancer to dance artist management.

Umbrella Organisations

Several organisations have a commitment to the provision of continuing professional development. For example, Dance UK manages a programme of observerships and bursaries for choreographers, and support and networking for managers, choreographers and independent dance artists. In partnership with the Foundation for Community Dance and The Place Artists Development, Dance UK is currently involved in the production of web-based information - workindance.com. This will provide essential information to support career development and provide links to job opportunities.

Arts Council England

Fellowships and Traineeships - over the last decade or so there have been various initiatives to support dance artists in making transitions in their careers through traineeship opportunities. Examples include Edward Lynch who moved from dancing to establishing his own company RJC, and Nelson Fernandez who is now with Visiting Arts. More recently, Fellowships have enabled dancers to be entrepreneurial in developing their careers.

Funding to organisations - Arts Council England was instrumental in establishing the Dancers Pension Fund, and the larger funded companies are obliged to contribute to this and to Dancers Career Development. Ways of enabling independent and freelance dancers to benefit from these support opportunities are more difficult to provide, although individuals can now apply to Grants for the Arts to support their career development.

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Arts Council England www.artscouncil.org.uk
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