



**Championing Dance for All Young People**



# Contents



Introduction	<b>02</b>	Case Studies	
Transferable Skills	<b>03</b>	• Dancer	<b>32</b>
A Performer's Life	<b>04</b>	• Dance Film Artist	<b>33</b>
Teaching	<b>05</b>	• Dance and Arts Publicist	<b>34</b>
Support Professionals	<b>09</b>	• Independent Dance Scientist, Researcher and Lecturer	<b>35</b>
Breaking the Mould	<b>10</b>	• Lighting Designer and Production Manager	<b>36</b>
Keeping Healthy	<b>11</b>	• Project Manager	<b>37</b>
Training	<b>12</b>	Links	<b>38</b>
Funding	<b>14</b>	Glossary	<b>43</b>
Career Progression Routes	<b>21</b>	YDE Contact Details	<b>48</b>

# A Lifelong Career

So, you've decided that you want a career in dance. Be under no illusions that you have selected one of the toughest career paths possible – but also one of the most rewarding. This guide aims to help you understand what a wide-ranging dance career might mean – and it's not necessarily what you think.

Young dancers who dream of a career that is their passion often forget that the dance profession isn't just something that takes place on a stage or in a rehearsal room. Careers in dance can take place in all kinds of settings – hospitals and art centres, backstage, in schools and community centres and even in offices. In fact, you may like to know that of the estimated 30,000 people employed in the dance sector, only 2,500 are performers! 22,500 go into teaching careers and the remaining 5,000 are employed in a variety of 'support' careers such as management, therapy and notation. (See 'Mapping Dance' by Susanne Burns, published by Palatine in 2007).

Many of those entering the dance sector will start their careers as performers and then move into other areas as they mature or wish to broaden their skills. Others will discover during the course of their training that there are non-performance areas that interest them and they may wish to use their training to develop abilities in producing and project management, technical production or initiating a portfolio career – where an individual with a number of skills, perhaps in performing, teaching and managing combines these strengths and becomes a highly employable and flexible dance artist.

The one thing that unites all these wildly different strands in the sector is the commitment and dedication they all generate. Whilst a performer's career, like a footballer's, can be brief, a career, or vocation, in the dance 'industry' can last your entire working life. Use your skills wisely and you can enjoy a life-long career.



## Transferable Skills

In reality, only a tiny percentage of young people who train as dancers succeed as performers or choreographers. However, the huge variety of skills and techniques they have gained through their training will equip them for a multitude of other roles that can be just as fulfilling as, or perhaps more than, a performing career.

Once you have developed key skills such as discipline, motivation, creativity and team work your dance craft can be applied creatively in many ways. It can spill into words onto a page, be snapped in a stunning photograph or passed onto others through the sharing and teaching of skills. There are numerous opportunities for people who want a career in the dance industry and many of these will require different skills, picked up in a variety of situations and contexts.

Whether you choose to become a teacher, costume designer, dance therapist or a company manager, all of these roles require an understanding of dance in its many forms and all of them have an essential contribution to make to the dance world.

We hope, through reading this, you will think broadly about the variety of possibilities that lie ahead if you are thinking of making dance your vocation. This resource includes a list of useful contacts and web links for you to do further research as well as a Glossary of useful terms but first, take a look at just some of the careers dance can offer...



## A Performer's Life

To be a professional dancer you need to be highly trained, creative and at the peak of physical fitness.

This will almost certainly mean a lengthy training, probably from a very young age, but many dancers start in their teens and some don't start their training until after 16 or when they are at university.

If you decide to follow the performing or choreography route you need to be aware that competition for work is fierce and success depends on talent, experience, contacts, determination and the most elusive factor of all – luck.

As a dancer, you may need to continue to teach dance or do other types of work to make a living. Many dance jobs are based in London, but there are also opportunities to work for regional dance organisations and companies, touring productions and to work abroad. You could work full-time for a dance company, although you are usually more likely to work as a freelancer on short, fixed-term contracts. You will often find work through networking and making contacts in the industry and some choreographers choose to form their own dance company.



# Teaching



Many dancers see their teaching work as a way of topping up their income, others however, gain a huge amount of creative fulfillment from guiding students.

There are many ways to become a dance teacher – some people go on to teach following a successful career as a performer, others see teaching as their primary vocation and wish to train specifically as a teacher from the outset. For those focused on teaching as a vocation there are a number of different paths to take:

## Teaching in Private Dance Schools

Normally self-employed, teachers in the private sector often hold qualifications from a number of Dance Awarding Bodies. These offer a range of examinations for children and young people as well as teacher training programmes leading to teaching qualifications. The Council for Dance Education & Training (CDET) has approved the registration schemes of four Dance Awarding Bodies and teachers registered with those awarding bodies may be listed in the CDET's UK Directory of registered Dance Teachers. Prospectuses can be obtained for vocational training courses which lead to teaching qualifications but these schemes only qualify individuals to teach in the private sector.

## Teaching in State Schools

If you wish to teach in state schools you must hold qualified teacher status (QTS), usually through taking a Bachelor of Education degree, a BA with QTS or a Postgraduate Certificate in Education (PGCE). The Universities of Brighton, Bedfordshire, Exeter and the Royal Academy of Dance offer a PGCE in Dance. Liverpool Hope University offers a PGCE in Performing Arts and PGCEs in Physical Education normally also include Dance. For further information and details of courses see the Graduate Teacher Training Registry (GTR), the Training and Development Agency for Schools (TDA) or Universities and Colleges Admissions Service (UCAS).



## Teaching in Further Education

Further Education (FE) teachers teach students over the age of 16, work in a variety of learning environments such as colleges or community centres, and may teach full-time, part-time or day-release courses. It is possible to teach or lecture in further or higher education colleges without a degree in dance but you would need to hold an appropriate teaching/learning certificate. To become a FE teacher in England you need a relevant academic or professional qualification, or experience in the subject you want to teach and teaching qualifications recognised by Lifelong Learning UK (LLUK).

The work of a FE teacher typically involves planning lessons, using a variety of teaching methods, such as seminars and tutorials, setting and marking assignments and exams, assessing students' progress, developing course materials, record-keeping and administrative tasks, attending meetings and professional development courses, interviewing prospective

students, acting as personal tutor and supporting students with problems as well as supervising practical work, work placements or educational visits.

Three new qualifications have been available from September 2007. The first is the Level 3 or 4 Award in Preparing to Teach in the Lifelong Learning Sector. This is a short introductory course which you will need to do before you can qualify as an associate or full teacher.



The Level 3 or 4 Certificate in Teaching in the Lifelong Learning Sector will qualify you as an associate teacher. To qualify as a full teacher you will need the Level 5 Diploma in Teaching in the Lifelong Learning Sector which will also lead to QTLS status (Qualified Teacher, Learning and Skills). The Level 5 Diploma is roughly equivalent to a PGCE/Cert Ed in Further Education.

Many universities and colleges will carry on using these titles for the new qualifications, although they will reference these qualifications against the Level 5 Diploma.

To complete a teaching qualification whilst working as a teacher, you should be experienced in the subject you intend to teach, find an employer willing to support you in working towards qualifications and complete a teaching qualification within a set time. When you are qualified you will need to keep your skills and knowledge up to date through recorded continuing professional development (CPD).

Qualifying as a FE teacher does not give you qualified teacher status (QTS) to teach in schools. For further information and details of qualifications and training providers contact Lifelong Learning UK (LLUK) on 020 7936 5798 or visit their website.





## Teaching in the Community Dance Sector

If you are interested in teaching in a less formal or qualification based environment, such as with youth dance groups, elderly people in care homes or young offenders, you might like your dance training to incorporate the study of community dance. There is no prescribed route to a career in community dance, and many artists currently working in the community dance sector have not necessarily had access to specialised education at undergraduate level but have found their own pathway.

It is most likely that you will study Community Dance at a university, as vocational schools tend to cater for those students wishing to pursue a career as a performer, choreographer or dance teacher in the commercial and private sectors. Most undergraduate dance courses will involve the study of community dance in some form or another and a great deal of what you study will provide a useful contextual and skills base for working in the

sector. You will find two or three BA courses that specialise in Community Dance (see the UCAS website for details), and there is a postgraduate course in Community Dance at Laban which offers a Professional Diploma in Community Dance Studies.

Whilst qualifications are not necessary, be aware that by studying dance at a university you will be part of an education framework that enables you to achieve a nationally recognised qualification. This can be beneficial as a measure of achievement for yourself, as a foundation for your future professional development, and as a quality assurance for future employers. For a more detailed information sheet about teaching in the community dance sector please go to the Foundation for Community Dance's website.



## Support Professions

There are a host of other roles within the dance industry without which there would be no performing arts scene.

Performances have to be commissioned, produced and booked, projects have to be set up and documented, dancers need specialists to help them to take care of their health and bodies, funding has to be found and performances have to be lit, scored and dressed.

There are many support areas in the industry that are relied upon to keep the wheels in motion. Some people, who are not bound for a life teaching or performing go into these areas after college or university and others may take on some of these roles to support a performing or teaching career.

Everyone, however, is passionate about dance whether it's helping others to take part, ensuring a production runs smoothly or generating new and exciting work for audiences.



## Breaking the Mould

One thing almost all of the careers mentioned here have in common is that they do not follow particular pathways – everyone's route into their dance career is a story in itself.

Entrepreneurship is a vital quality in a sector where many create their own jobs and an interest in another artform can often lead to new, exciting projects and collaborations with artists and funders outside of the dance world. Cross art form work, such as blending circus, music or digital technology disciplines with dance are areas that are developing and are of growing interest to audiences. So if you have new and exciting ideas and think you can create a project of your own, don't be afraid to have a go!



## Keeping Healthy

One thing all performers and teachers of dance need to place at the heart of their training, is the knowledge that a good dancer needs a healthy body.

Whether performing or teaching, your body is what pays the bills – so you need to look after it! It is vital a dancer or teacher is aware of healthier dance practice including injury prevention, healthy eating and improving their general understanding of a whole range of factors that can impact on dancers' health and performance.

Dance UK runs a Healthier Dancer Programme (HDP) to promote the physical and psychological health of dancers. This includes advice and information on health, fitness and injury prevention for dancers at the start of their professional training and throughout their careers, a programme of workshops and conferences and publishing periodicals such as Dance UK News and the Journal of Dance Medicine and Science.



## Training

One thing all dancers need is a high quality, accredited training whether they are to go on to perform or teach. So, how do you get there?

A really good place to start your research is The Council for Dance Education and Training (CDET). This is the national standards body of the professional dance industry. It seeks to establish and maintain high standards of education and training at a national level and within an international context. The courses offered by CDET's accredited schools vary widely in style, content and aims and they cover the disciplines of classical ballet, musical theatre and contemporary dance. It's wise to obtain prospectuses for more than one course and to ensure that the course aims and graduate destinations match your requirements. Most courses are three years in length. Find out more on the CDET's website.

There are many Higher Education institutions offering dance courses or courses with dance elements. For further information on the institutions and course content, please refer to the publication Directory of UK Dance Qualifications and Careers, available from the National Resource Centre for Dance, University of Surrey, Guildford, Surrey GU2 7XH, Tel: 01483 689316 or E-mail: [nrcd@surrey.ac.uk](mailto:nrcd@surrey.ac.uk)

There are numerous other courses within Higher Education both at under-graduate and post-graduate level. Contact UCAS for a listing of all dance courses in the UK.



Don't forget when planning your future, that auditions and interviews will be held at each institution during the Spring, and it is important to have contacted the course administrators well in advance, usually in the Autumn, in order to ensure that you are given an audition or interview date. Check the UCAS website for more information.

Training continues throughout a dance career, with even the most experienced practitioners attending daily classes and courses to update skills or to re-train for another area of the dance profession.

In order to increase your employability, you may wish to gain further training and qualifications, particularly in other types of dance. Some dancers decide to gain dance-related skills by taking further training in dance performance, or by obtaining a qualification in an area related to performance, such as community theatre work, choreography, scenography, notation, or arts administration.

Further details are available from the CDET, while Dance UK is a good source of information on training opportunities and networking events in the independent sector.

Some dancers also do further training to work in complementary therapies or to take fitness classes such as yoga, pilates and the Alexander Technique. These open up opportunities for self-employment. It can also be useful to gain IT and project management skills, not only for temporary work but also for work in dance administration and development.

## Funding

Once you've found the right course, it's important to start thinking about how you will finance your studies as you'll need to cover the costs of both course fees and living expenses on a tight budget.

Finding the funds to study on dance courses can be a long and difficult process with a great deal of competition. A year long course at a CDET accredited vocational training school for example can cost up to £12,000. Whilst there are several funding schemes available, more often than not students are responsible for the full cost of fees and may need to secure private funding via loans, scholarships and trusts. We have highlighted some of the main funding sources for you.

Learning to manage your money is an essential skill you will discover whilst studying. Remember that the cost of higher education extends far beyond tuition fees and accommodation! You will need to pay for travel, insurance and course requirements (e.g. books) as well as bills and leisure activities.



## Higher Education Funding

Students studying for a degree, diploma or certificate awarded by a university are eligible for mandatory, Higher Education awards which currently cover the greater part of tuition fees. Like any UK (or EU) student entering Higher Education, students may be eligible to apply for help with their student fee contribution (which is up to £3,225 for 2009/10) and have access to a Student Loan for fees. However if you have received government funding for a previous course it is unlikely you will be eligible.

Students can receive help from the government through a student loan scheme that does not charge commercial rates of interest (but increases in line with inflation). Universities and colleges can charge up to £3,225 (2009/10) per year for their courses and you are entitled to borrow anything up to £6,928 (2009/10) depending on various factors.

Student Finance England and The Student Loans Company (SLC) are now responsible for advising and processing applications for student loans. Most general enquiries can be answered by the Student Finance England student helpline on 0845 300 5090 and comprehensive information is on the Directgov website and the SLC website. You will start paying back your loan once you have graduated and are earning more than £15,000 a year.



## Music and Dance Scheme (MDS)

For students wishing to train in classical ballet the Department for Children, Schools and Families (DCSF) funds the Music and Dance Scheme (MDS) which provides for children and young people between the ages of 8 and 18 to receive an academic education alongside the best specialist ballet training available.

At present four dance schools (Arts Educational School Tring, Elmhurst School for Dance, The Hammond School, Chester and the Royal Ballet School) offer MDS places to students at 11. In addition, the government provides national grants for exceptionally talented children allowing them to gain access to specialist dance training in Centres for Advanced Training (CAT). CATs offer high quality, non-residential training. Contact the DCSF's Music and Dance Scheme for more information on 01325 391150 or visit their website.

## Grants & Awards

### Bursaries

Did you know that 65% of young people don't realise that many universities and colleges offer bursaries to offset the cost of tuition fees? This lack of awareness means that many bursaries, ranging from £300 to £3000 a year, go unclaimed.

A bursary is non-repayable financial support from a university or college that is granted to students paying full tuition fees and receiving a full maintenance grant (although some pay bursaries to those on partial grants). The minimum bursary available from universities asking for the maximum tuition fees is £319 and the average given is around £800 per year. Any institution charging more than £3000 per year in fees must provide bursaries to students. The Directgov website has a list of those colleges and universities that offer bursaries and their conditions.



### Scholarships

Scholarships are grants given to students by institutions or another sponsoring body such as a workplace. Scholarships tend to be given to students based on academic achievement or exceptional talent.

Each vocational school determines the recipients of scholarships through its own audition process and this will vary from school to school. The colleges and universities operate a different system that is in line with the rest of the Higher Education system.

### Da DA Awards – Music and Dance Scheme

The Dance and Drama Awards (Da DA) were introduced by the government to increase access to vocational dance, musical theatre, drama and stage management training. They provide reduced fees for full-time vocational dance and drama students but are only available to those studying for the following qualifications – the National Diploma in Professional Dance, the National Diploma in Professional Musical Theatre and the National Certificate in Professional Classical Ballet. The qualifications are all awarded by Trinity College London (TCL) and are only available at one of the 22 providers TCL validates.



A limited number of Da DAs are awarded each year and they are allocated by the 22 schools to students showing most potential at audition. Students intending to apply for an award should contact a vocational school directly to enquire if it has funded Da DA places available. The 22 schools will make an award to a student regardless of his/her income but where students are judged to be equally talented their financial circumstances will be taken into consideration.

To be eligible for an award a student must be an EU national at the start of the course and have been resident in the EU for at least 3 years before the course begins. Students who are offered Awards will have to make a contribution to their fees.

The contribution for 2009-2010 is set at £1,275. Students who cannot afford £1,275 or who need further financial assistance for living and learning costs may be eligible for additional funding from a means-tested FE fund. Please note that students following HE dance courses do not qualify for Da DAs. For further information on Dance and Drama Awards go to the Directgov website.

### Grants

In 2008 the Government substantially increased the number of students entitled to non-repayable maintenance grants. If you qualify, you could receive up to £2,906 depending on your household income and other factors. See the Directgov website for more details.

## Professional and Career Development Loans

A Professional and Career Development Loan (PCDL) is a bank loan designed to help you pay for work-related learning. You don't have to start paying your loan back until at least one month after you stop training. A PCDL can help you gain the experience, training and qualifications you need to improve your job skills or even launch a new career.

You can use it to fund a variety of vocational (work-related) courses with a wide range of organisations and can take one out whether you are employed, self-employed or unemployed. PCDLs are available through an arrangement between the Learning and Skills Council (LSC) and one of three banks.

You may borrow anything between £300 and £10,000 to help you fund up to two years of learning (or up to three years if the course includes one year of relevant practical work experience) and you can get PCDLs through

Barclays, The Co-operative Bank and The Royal Bank of Scotland. The LSC pays the interest on your loan while you're learning and for up to one month after you've stopped training. You then repay the loan to the bank over an agreed period at a fixed rate of interest. Your PCDL can be used to pay for more than just course fees.

The three areas it can cover are:

- course fees – 80 per cent of your course fees, or 100 per cent if you have been out of work for three months or more at the time of application
- other course costs – including, books, equipment, tools, childcare, travel expenses and any costs associated with disability
- living expenses – food, ordinary clothing or footwear, household fuel, rent, housing costs, council tax and water charges



## Charitable Donations

Some people receive charitable donations to support their years in training and education but they must first do a lot of ground work sourcing and writing to appropriate charities. The Association of Charitable Foundations (ACF) website has information and support about grant making trusts and foundations in the UK although it does not make grants itself.

Many trusts donate funds to particular causes or issues that are close to their own hearts or interests. Go to the ACF website for more information.



# Career Progression Routes

The following pages contain information about the range of careers in the dance industry, some broad explanations of what these roles involve and the training you might need to achieve your professional goals. It may be that you follow these routes after a performance career or you may decide the organisational, academic, technical or programming side of dance interests you more.

**Click on the job title below for more information about specific careers**

- [Choreographer](#)
- [Community Dance Practitioner](#)
- [Costume/Set Designer](#)
- [Dance Performer](#)
- [Dance/Arts Officer](#)
- [Dance Education Specialist](#)
- [Dance Film Maker](#)
- [Dance Movement Therapist](#)
- [Dance Journalist](#)
- [Dance Lecturer or Academic Researcher](#)
- [Dance Photographer](#)
- [Dance Project Coordinator or Administrator](#)
- [Dance Producer](#)
- [Dance Teacher](#)
- [Lighting Designer/Technical Production Management Specialist](#)
- [Notation/Choreology](#)
- [Pilates Instructor](#)
- [Press and Public Relations Specialist](#)
- [Yoga Instructor](#)
- [Youth Worker](#)



## Choreographer

A good dance training is essential to any choreographer. Many choreographers start out as performers in professional companies and gain experience touring and in rehearsal with the company and its artistic director.

Many students set up companies of their own with their contemporaries when they leave university or college as an introduction to the industry. At the beginning of a choreographic career it's useful to find a mentor or someone that you admire in the dance world e.g. a teacher or local performer. Ask them to watch your dance work while you're making it and make the most of their advice. If you're creating or performing dance, get an 'outside eye' by using a body double to dance as you watch or video it. Video your final dance work in performance to use as your show reel. Always see as much work as possible to increase your knowledge and awareness of styles, development and current dance practice.

Experienced freelance choreographers can list themselves for work on Dance UK's Choreographers' Directory.

## Community Dance Practitioner

This includes working in the community as a workshop leader or teacher. Sometimes, dance disciplines that are not part of a Dance Awarding Body syllabus are taught in community contexts such as contemporary dance, street dance forms, choreography and creative movement.

Community Dance Practitioners work in a variety of settings such as youth centres, old peoples' homes, arts, community and leisure centres.

Many school and dance clubs use visiting artists with the in-depth knowledge, professional experience and practical skills to deliver high quality dance successfully. Dance artists working in this particular area will have skills and experience that have been accredited in one or more ways such as a degree in dance, vocational training at a dance school, a specialised Dance in the Community course or registration with a private dance teaching association such as the Royal Academy of Dance, Imperial Society of Teachers of Dance or the British Ballet Organisation.

## Costume/Set Designer

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You may be able to become a costume designer without a degree, by working your way up through craft or assistant jobs in costume departments. To succeed, you will need a lot of experience, good contacts and an excellent portfolio of work.

There are no set entry requirements, but most costume designers have a Higher National Diploma (HND), degree or postgraduate qualification in a relevant subject such as costume design, fashion, theatre, design, art and design or performing arts (production). See the UCAS website to find art and design foundation courses all over the UK.

It's important you find practical work experience and build a good portfolio of your work. You can gain relevant experience through student and amateur theatre and film productions, working as a costume 'daily' (temporary casual helpers on TV or film sets), casual wardrobe work in theatres or working for a theatrical costume hire company.

Take a look at the Conference of Drama Schools website for a downloadable PDF guide to careers backstage.

## Dance Performer

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[Click here to read a Case Study](#)

To succeed as a dancer you need to be creative, fit, a good performer and single minded! Extensive training and qualifications are required from a university, dance or performing arts school. In addition, see if you can undertake work experience with a company, a teacher or dance administrator and see what their day-to-day activities involve. Many dancers combine performing with other related work such as teaching or working on projects in schools and colleges.

Make the most of local opportunities or holiday programmes, join a youth dance company or dance school or even set up your own company. For information contact your local dance agency, council or arts board. Dance jobs may be advertised in The Stage newspaper and on the websites of local and regional dance organisations.



## Dance/Arts Officer

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Dance or Arts Officers work for funding bodies of Local Authorities.

Most Arts Officers at local authorities or in Arts Council offices are graduates in arts or arts related courses and some may have been dancers themselves. Their main role is in strategic planning, grant giving and monitoring dance activity in their area or region.

Several years experience within an arts organisation or company would be essential and some people may have MAs in arts management – though this is not a necessity and plenty of experience would equate to an MA.

## Dance Education Specialist

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Dance companies and organisations need people who know about dance as well as education and cultural policy in order to provide an educational aspect to their work.

This will give their programme prominence in the communities in which they work and help develop future audiences for their work as well as help supplement performance fees.

Education work led by a company alongside a performance often 'adds value' to an experience and enables companies to build relationships with venues and communities.

## Dance Film Maker

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[Click here to read a Case Study](#)

Dance film is movement based work that is created to exist in its own right and most people making dance film are using digital technology. Dance film or video is becoming increasingly popular and often fuses dance with new, innovative developments in film and video art. If you are interested in pursuing dance film as a career you need to consider how you will develop your practice, see as much interesting work as possible, think about where you can exhibit your film or video and about appropriate organisations and events to approach. Funding is difficult so you need to make sure you get plenty of advice from organisations such as 'Lux' in London or agencies that specialise in dance for the camera such as 'Capture' or South East Dance.

Dance film makers must have a love of dance and film in equal parts, maintain a strong knowledge of artists and companies work, build up a portfolio and practical skills and techniques – perhaps in weekend courses or summer schools led at arts cinemas or agencies.

### **Dance Movement Therapist**

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Therapists need to have a strong sense of empathy, be creative, fit and interested in psychology and movement.

Dance movement therapists must have a postgraduate qualification recognised by the Association of Dance Movement Therapists (ADMTUK) and a minimum of two years experience of at least one dance or movement form. Goldsmiths and Roehampton Universities offer qualifications in this field. Subjects studied include anatomy, psychology, psycho-therapy and movement observation.

Dance therapists work in a variety of settings including hospitals, psychiatric and rehabilitation units and schools and use dance and movement to help people with a wide range of emotional, social, psychological and physical difficulties.

Therapists work with individuals and groups to help improve their self-esteem, develop communication skills and develop strategies to manage their lives. They work with a variety of conditions such as autism and eating and emotional disorders. Part-time or session work is common and many DMTs are self-employed or freelance.

Maturity and the ability to communicate through movement is essential and the minimum age for entering DMT training is 23 years. Contact the ADMTUK for further information.

### **Dance Journalist**

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Journalism is mostly learnt and “fine-tuned” on the job, although there are specific skills to learn, such as shorthand for speech reporting, which can be taught on industry approved journalism courses.

Visit the National Council For The Training of Journalism’s website for more information.

### **Dance Lecturer or Academic Researcher**

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[Click here to read a Case Study](#)

If you are interested in dance history, aesthetics, research and the more academic side of dance you may want to consider HE lecturing and further academic research. If you do, you should consider postgraduate courses at universities at MA and PhD levels. See UCAS for more details.

## **Dance Photographer**

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Many dance photographers have a degree in photography or art and will have spent years taking photographs and practicing their trade. A dance photographer will usually work on a freelance basis, and you will find many will work as general photographers also (weddings etc) to top up their income.

Photographs are very valuable to dance companies as a source of documentation and also for marketing and PR. As a dance photographer you will need to be creative but also work to a brief set out by your client.

Working as a dance photographer can involve a lot of travelling, long hours and late nights, so you will need to be patient and practical with both good organisational and communication skills.

## **Dance Projects Coordinator or Administrator**

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Every dance company, organisation, venue or funding body needs someone to run it and there is a growing demand for administrators who are knowledgeable in dance, administration or management. Usually such people will hold a degree in a relevant subject such as dance, drama or performing arts and they need to be flexible learners as they will often manage a variety of tasks from marketing, project and budget management, to copywriting, event management and fundraising. This is a competitive field and it's often necessary to get some good work experience under your belt before applying for jobs. Dance artists will often hold such a position to boost their performance income.

## **Dance Producer**

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A dance producer will normally hold a degree in Dance, Drama, or Arts Administration and have had plenty of relevant work experience – maybe as a performer or administrator. Dance producers often have a very varied schedule that requires them to be good all rounders, which means that no two days are the same!

Successful dance producers will have a good knowledge of performing arts, keep abreast of changes in the sector and be aware of new work being made. As well as having creative flair, producers need a good business mind – they need to be extremely organised, a good planner, go-getters and have strong communication skills. Getting new productions off the ground requires lots of hard work and a strong sense of entrepreneurship.

## Dance Teacher

You will need extensive knowledge of your subject and the ability to explain it, motivate and create enthusiasm. Initiative and leadership skills are vital, as is the ability to relate to a variety of people. You will need to be creative, interested in furthering other people's development, have the ability to express yourself clearly, the creativity to design interesting activities, excellent planning skills and patience.

Those who want to teach in private dance schools usually take the graded examinations of one or more of the Dance Awarding Bodies which finally lead to teaching qualifications. Applicants for teaching posts in all maintained (state) and direct grant schools must hold Qualified Teacher Status (QTS), which is awarded by the Department for Children, Schools and Families (DCSF). FE teachers teach A and AS-Level, BTECs and HNDs and need a relevant academic or professional qualification, or experience in the subject taught as well as a teaching qualification recognised by Lifelong Learning UK (LLUK).

As a dance teacher in a primary or secondary school or a college you can join the National Dance Teachers Association (NDTA), which provides in-service training, continuing professional development, networking opportunities and teaching resources. If you are interested in making the arts more accessible to people with disabilities you could become involved in leading or assisting in workshops run by Shape UK or regional disability organisations.

You can do this as a freelance or a volunteer, depending on experience. Visit the Shape UK website for details.

You will find teaching vacancies advertised in the local and national press, and in specialist supplements such as the Education Guardian or the Times Educational Supplement.

## Lighting Designer/Technical Production

[Click here to read a Case Study](#)

You could work in technical production after taking a technical theatre course which includes units on lighting design and practice. Courses include BTEC National Certificate or Diplomas in Performing Arts (Technical), BTEC in Higher National Certificate/Diploma (HNC/HND) in Performing Arts (Production) and there are accredited drama school diplomas in technical theatre (see the National Council for Drama Training website) and degrees in lighting design, lighting technology or technical theatre. Check with colleges or universities for exact entry requirements.

As ever, these courses do not guarantee entry. You must still get relevant work experience and employers may still prefer you to be a fully-qualified electrician. You can gain relevant experience from working as casual show staff in theatres. Contact theatres directly to ask about any available opportunities volunteering on student theatre or amateur theatre productions and concerts. Take a look at the Conference for Drama Schools website for a downloadable PDF guide to careers backstage.

## Management Specialist

[Click here to read a Case Study](#)

A professional manager of dance artists, companies, buildings or projects often works with more than one project at any given time and would typically manage a flexible portfolio of activities within the dance profession. These professionals often come from a performing or administration background and would hold a relevant degree. It is becoming more commonplace for administrators and managers to hold a BA or MA in Arts Administration or Management and many colleges and universities now offer such courses such as Birkbeck, South Bank University, Anglia Ruskin and De Montfort.

## Notation/Choreology

Notators provide choreographers and dancers with a 'choreographic score' by recording dances on paper in ways that can be understood by others. There are two existing methods of recording movement: Labanotation and Benesh Notation. You can take a course in Benesh Notation at the Royal Academy of Dance and at the Labanotation Institute at the University of Surrey. Laban runs a Specialist Diploma in Dance Notating.

## Pilates Instructor

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Pilates develops body awareness – improving and changing postural and alignment habits and increasing flexibility and ease of movement. The basics are based upon a thorough understanding of the human anatomy and teachers use this information to create a personalised exercise programme for their clients.

Osteopaths, physiotherapists and GPs all recommend Pilates as one of the safest forms of exercise – beneficial for general fitness and body awareness, pregnancy, injury prevention and rehabilitation work. It can also improve technique for athletes and dancers. Pilates helps students increase strength, flexibility and stability, improve their coordination, release stress and improve posture.

Teacher trainee applicants should have a previous background in exercise and/or movement and have completed a minimum of 25 Pilates sessions, in a studio, prior to starting their training. Final acceptance will be based on their background, their own physicality and physical knowledge of the exercises, and an interview to determine their commitment to, and passion for, the work.

The training period is 18 to 24 months and a minimum of 1200 hours is required before taking the Pilates Foundation UK Exam.

## Press and Public Relations Specialist

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[Click here to read a Case Study](#)

Dance agencies, companies, organisations and individuals all need to communicate and promote their work to the public. To this end, working with the press and media (newspapers, magazines, web platforms, TV, Radio and internet channels and networks) is vital to make sure that information on performances, events, new work and developments are communicated to the widest possible audience.

PR specialists build relationships with people working in the media industries, cultivating interest through inviting them to events, regularly communicating with them about developments through press updates and releases, and providing written copy and images for different media. They need to know their subject well and be able to communicate it clearly and creatively to the various media so that information on their clients and their work is widely known.

The pathways into this work are as varied as the people involved. A good knowledge base of dance and industry contacts within dance and the media are vital. Knowing how to create an attention grabbing headline and communicate information to create an 'angle' that the press are more likely to respond to, along with a skilled eye for the right images for press articles are all PR requirements. You must also be a creative thinker and be able to come up with novel ways of communicating information.

## Yoga Instructor

Yoga teachers instruct on positions, controlled breathing and meditation. They teach either as a form of exercise, to increase physical fitness and flexibility or as a therapy to control ill-health. There are many styles of yoga including Ashtanga, Viniyoga and Iyengar which vary in physical intensity and complexity.

Yoga teachers must be trained and experienced in yoga practice, have a high standard of physical fitness, be patient, caring and interested in people, be able to motivate individuals and groups, have good verbal communication skills and be aware of the risks exercising can involve.

To become a teacher you will need to complete a yoga teaching qualification. By gaining membership of the Register of Exercise Professionals (REPs) you will be able to show employers and clients that you meet fitness industry standards of good practice.

You can find out more about REPs and recognised courses and qualifications by visiting the REPs website. Currently REPs only recognise British Wheel of Yoga (BWY) qualifications. BWY is the national governing body for yoga and you can do their courses throughout the UK.

Skills Active has details of additional recognised courses and qualifications. The BWY Yoga Teacher's Diploma covers anatomy and physiology, stress and relaxation, yoga philosophy, health and safety and practical aspects of teaching yoga postures.

There is a growing demand for yoga teachers in sports and leisure centres, health clubs and community centres. Employers include local authorities, private health clubs and corporate organisations. You can broaden your practice to include teaching yoga to children, in prisons, for pregnancy and teaching meditation.

## Youth Worker

Youth workers provide enjoyable, educational and challenging activities to help young people improve their confidence, develop new skills and cope with issues that affect their lives. They mainly work with people aged 13 to 19.

The role varies and depends on need, but may include organising sports, arts, drama and dance activities, mentoring young people, supporting groups such as young carers or those at risk of offending, developing and running projects that tackle issues like health, bullying or crime, managing volunteers, keeping records, controlling budgets, fundraising and networking with other professionals such as social workers, teachers, probation officers and the police.

Professional youth workers need a youth and community work qualification validated by the National Youth Agency (NYA). Validated qualifications can be foundation degrees, diplomas of higher education (Dip HE), degrees or postgraduate diplomas. You may be accepted without traditional academic qualifications if you have relevant work experience and the potential to succeed on the course.

You could start as a youth support worker without any qualifications by taking work-based qualifications in youth support work, and go on to complete professional training part-time, or by distance-learning.

See the NYA website for a list of validated professional youth work courses and information on youth support worker qualifications.





## Case Study

Jonathan Goddard

Dancer



"I began dancing at five in a creative movement group and found that I really enjoyed making my own moves and jumping around to the music! I graduated to my local dance school and at eleven became a Royal Ballet Junior Associate. After two years of monthly training trips to London, I was offered a week's summer school. The training was hard and I found the competitive nature of the ballet classes difficult, so when offered the chance of a full time place I decided not to go. My parents were supportive and I continued normal schooling, taking my dance lessons on the side.

After my G.C.S.E.'s I auditioned for full time training but was turned down by all the classical schools, which was tough. I was offered places by the Rambert and London Contemporary Dance Schools (LCDS) but as I was unable to gain a scholarship to pay for the LCDS fees, I opted to train at Rambert which was free but came as a bit of a shock, having never done any contemporary dance. Faced with a whole new technique I resolved to use what I could

already do, stay calm and work on what I couldn't. This attitude has stood me well throughout my career.

In the third year of Rambert I was offered an apprenticeship at Scottish Dance Theatre, which was a brilliant experience. I made new friends, learned how to work with different choreographers and developed my teaching which has since proved invaluable. After three years, I returned to London to work with Richard Alston Dance Company where I remained for six years. I loved Richard's approach to choreography and the interest he showed in his dancers – his work demands the clarity of classical ballet with the flow and grounded-ness of modern dance: not at all easy!

In 2008 I was delighted to gain recognition for my work, winning 'Best Male Dancer' at the Critics Circle Awards, the first time a contemporary dancer had won. I also joined Rambert Dance Company. We really work hard but ensure we support each other and try to sneak some fun in whenever we can – I love the company atmosphere!

My advice to any young person would be to be honest with yourself. Look at what you can do well and enjoy it. Look at what is difficult for you and work on it. Dance technique is there not to hinder but to help you find a clarity and ease in your body so that your performing can be generous, relaxed and enjoyable!"



# Case Study

Michelle Kettle

## Freelance Dance Film Artist



"I first started Irish dancing aged 13, was always interested in performance and loved drama at school, but was never offered dance. I only discovered contemporary dance at A-level. I studied for A-Level Performing Arts, GCSE Dance and then took a degree in Dance at Chester University.

At university I discovered dance for camera and I loved it! I spent hours in the library, watching dance made for the camera and soon purchased a very cheap camcorder and started to experiment with ideas. I opted to take modules in Dance for Screen that enabled me to learn and discover this was the path I wanted to go down, rather than performance. I studied a Post Graduate Diploma in Dance for Screen at London Contemporary Dance School followed by an MA in the same subject.

I am now self-employed, combining my passion for teaching alongside my love for dance film-making, so my day-to-day life varies massively. My job involves working with a number of major dance companies to create their promotional and educational films as well as documentaries, so I spend a lot of time planning a shoot, editing and meeting with choreographers or company directors. I need to be very patient and creative and have a real love for what I do. I also teach dance three days a week so I am a very busy person but extremely lucky to have a job that I love.

If you wanted to do a similar job you need to be very committed, I spend 90% of my week working, so you must believe in, and be dedicated to, your work. I try to network where I can and I have built a good reputation by doing an excellent job at all times. It has taken, and still takes, a lot of hard work but it is worth it. Try to get some hands-on experience to develop your ideas; I did lots of work for free when I was learning. If you put in the hard work it's definitely possible."



# Case Study

Martha Oakes

## Dance and Arts Publicist



"I studied ballet throughout my childhood and always wanted to work in a creative, inventive environment.

I worked for my father's advertising consultancy for a couple of years before beginning a BA honors degree in Dance at Laban and continued working for him in the holidays. After finishing my degree and a fourth year running Laban's youth company and teaching dance, I joined a fringe dance company and a pop group. At the same time I was temping in the press office at Channel 4 television and later got a full-time job as Press Officer at an environmental agency. By that time I was about 27 and decided that I most enjoyed the role of publicist and that I didn't want to continue as a performer.

In 1987 I set up with a friend as independent dance publicists. I went solo in 1990 and since then have worked hard to increase my knowledge and skills, doing business courses and arts marketing courses and seeing as much dance, art and theatre as I could. I studied a

part-time MA in European Cultural Policy and Administration at Warwick University.

Since 1996 I have worked with fellow dance and arts publicist Sue Lancashire and together we make a very strong team. Although we have run many marketing campaigns for clients, we now focus on press and media campaigns. Our clients include dance companies, performance companies, arts promoters and arts festivals.

In 2009 we are working with Shobana Jeyasingh Dance Company, Hofesh Shechter Company, and the City of London Festival, among others. Once we are taken on by a client, we meet them to find out their aims and objectives and all details of their events and we respond to this with a strategic and timetabled press campaign, focusing our energies on achieving the right results for them.

What we do is very specialist and you need a wide range of skills to do it. Go to see lots of performance, dance yourself, read and experience a wide range of media, get to know people and keep their contact details, learn to write well, learn how to run your own business, ask for help, look for mentors, do work experience, promote your friends' shows for free, speak other languages, keep healthy, keep smiling.

What I do now is my perfect job and I am continually challenged and inspired by it."



## Case Study

Elsa Bradley

### Independent Dance Scientist, Researcher and Lecturer



"I started dancing at 7, doing ballet, modern and tap and then studied dance at GCSE and A Level. I was exposed to some wonderful opportunities and became aware of the variety of work options that dance has to offer. It was a really inspiring time! I did a BA (Hons) in Dance in Society at the University of Surrey and was lucky enough to get a year-long work placement with The Royal Ballet and Birmingham Royal Ballet Education Departments, working alongside leading dancers and educators to deliver workshops. Upon graduating I wanted to brush up on my technical dance skills so did a one year programme at London Contemporary Dance School. The combination of academic study with intensive physical dance training really prepared me for the workplace as I had a wide variety of skills to draw upon.

I have combined a performance and teaching career for the last 15 years. Combining my skills in a portfolio career informs each area of my work, allowing me to stay connected to the artform and developing my experiences as an artist.

I have worked as a freelance artist for many organisations and encounter a wide range of people, which is what I really enjoy about my job. In 2002 I was appointed as Senior Dance Artist at Norfolk Dance. The financial security of a paid job was very welcome and it allowed me the time and space to hone my practice, instead of running from job to job trying to make enough money to live! My exploration of the working body became a key focus in my artistic journey; I wanted to know more, so did an MSc in Dance Science at Laban. This has allowed me to change direction with my career and opened many doors to new opportunities. I now lecture in higher education, work with professional dancers to develop their fitness, present my research at conferences and teach dance health at the DanceEast Academy (a Centre for Advanced Training).

I would advise young people considering a career in dance to grab every opportunity to build their skills and experience. Follow your dream, have confidence in what you can do and enjoy the journey."



# Case Study

Bill Deverson

## Lighting Designer and Production Manager



"My love of theatre and all things theatrical started early in life, dancing ballet, tap and modern from age five.

At college, I worked with a truly inspiring drama teacher and subsequently did a tour of America with a modern piece of theatre. It was then I decided that I wanted to direct contemporary plays using all theatrical and multi-media possibilities. I also wanted a formal qualification and Laban was the only place where it was possible to obtain a degree in this area and get my dancing back up to scratch! At Laban I majored in Lighting Design, Sound and Video because I thought it would be useful to know about the backstage side of theatre if I was to be a competent director.

After my degree I stayed on, became a lecturer and set up the drama course at Laban, which led to my teaching movement for actors at the Royal Academy of Dramatic Arts and LADA. I was also teaching lighting at Laban, lighting many of the student shows as well as visiting companies.

During this period Emilyn Claid asked me to light and tour for Extemporary Dance. I became their lighting designer and production manager and my life became a whirl of touring, working with many dance companies, opera companies, bands, fashion shows, drama shows, mime, circus and a whole host of other things!!!

I also diversified, becoming responsible for all the sound and lighting for shows at Broadgate arena and as Production Manager for many festivals at the South Bank Centre. During this time I went to some fantastic countries and met some amazing people.

Hard work, long and unsocial hours, sheer determination and a complete love for what I do, has built me this career. The ability to translate aesthetic visions into practical nuts and bolts realisations led me from my initial path but set me off on another course where the benefits, challenges and the range of people and art forms that I have experienced far outweigh the negative sides.

The day I stop caring about what I do, is the day I will stop..."



## Case Study

Kate Scanlan

### Project Manager for Breakin' Convention



"I have always danced, but I was at 6th form when I seriously thought I could do it; I had a really inspiring teacher that helped me believe I could. I did a Dance in Society Degree at Surrey University, including a year in industry working for Motionhouse and Green Candle. That really changed my future in dance because I actually saw how companies exist, how they make work, fund it, tour it and engage with their communities.

After graduating I was offered a placement in the education department at Sadler's Wells. This was 1998 and the brand new theatre was about to open. I was involved in all the education and outreach set up for the re-opening. At this time I was also dancing in a small company and teaching freelance.

Since 1998 my jobs have included dance education posts at Sadler's Wells and The Cholmondeleys, freelance dancer, amateur and consultant and Director of Education at Rambert. In 2007 I was awarded the DCMS Dance Fellowship on the Clore Leadership Programme and set up my own business, Dance360.

Since 2004 I have been Project Manager on Breakin' Convention, the International Festival of Hip Hop dance theatre based at Sadler's Wells. My job is probably the best in the world and when I left Sadler's Wells in 2004, I kept this role, doing it as a freelancer in my spare time. I made a lot of sacrifices in terms of how hard I had to work to stay involved with it, but it was something I never questioned. To be part of the total transformation of Sadler's Wells each year is such a buzz. I travel the country and indeed the world to programme the festival and I am constantly learning new things. I can honestly say I go to work happy every day!

If you are interested in producing events, or working with companies or venues here's my advice: see as much dance as possible, the more you see the more you understand what you like, volunteer for an organisation and never underestimate the importance of volunteering – not only does it give you contacts and experience but it could also lead to a job and finally create opportunities for yourself. If there is something you would like to do why not try to? There are lots of opportunities out there to help you develop your skills. Check out the Community Dance Leaders Award or YDE's Stride! programme."



## Links



Here are just some of the organisations that may be able to offer you help, advice and information:

### A

#### **Article 19.co.uk**

Sometimes controversial, always enlightening – a website dedicated to dance news and gossip!

[www.article19.co.uk](http://www.article19.co.uk)

#### **Arts Council England (ACE)**

ACE develops and promotes the arts across England. There are links to all the regional and national dance agencies on the Links page of the Dance section on the ACE website.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

0845 300 6200

#### **The Association of Charitable Foundations**

A membership association for grant-making charities in the UK.

[www.acf.org.uk](http://www.acf.org.uk)

#### **The Association for Dance Movement Therapy (ADMTUK)**

Dedicated to further communication amongst dance movement therapists, students & practitioners

[www.admt.org.uk](http://www.admt.org.uk)

### B

#### **BBC Blast**

Blast inspires and supports 13 to 19 year olds to get creative.

[www.bbc.co.uk/blast](http://www.bbc.co.uk/blast)

#### **British Ballet Organisation (BBO)**

An established dance examining society offering teacher training and examinations in classical ballet, tap, modern and jazz.

[www.bbo.org.uk](http://www.bbo.org.uk)

020 8748 1241

#### **British Wheel of Yoga**

The largest yoga organisation in the country. They offer a range of courses to enable their members to learn more about yoga including a foundation course, teacher training and post-training modules.

[www.bwy.org.uk](http://www.bwy.org.uk)

01529 306851

### C

#### **Centres for Advanced Training (CATs)**

A national network of organisations that provide high-quality training to exceptional dancers that are funded by the DCSF Music and Dance Scheme.

[www.dcsf.gov.uk/mds/cats](http://www.dcsf.gov.uk/mds/cats)

#### **Conference of Drama Schools (CDS)**

CDS exists in order to strengthen the voice of the member schools, the 22 member schools offer courses in Acting, Musical Theatre, Directing and Technical Theatre training.

[www.drama.ac.uk](http://www.drama.ac.uk)

### **Conservatoire for Dance & Drama**

A consortium of Higher Education Institutions in the UK, training artists in dance, drama and circus arts.

[www.cdd.ac.uk](http://www.cdd.ac.uk)  
020 7387 5101

### **Council for Dance Education and Training (CDET)**

The Council for Dance Education and Training is the national standards body of the professional dance industry.

[www.cdetr.org.uk](http://www.cdetr.org.uk)  
020 7240 5703

## **D**

### **Dance UK**

Dance UK advocates and lobbies to promote the importance and needs of dance.

[www.danceuk.org](http://www.danceuk.org)  
020 7713 0730

### **Dancers' Career Development**

Dancers' Career Development offers educational advice, career coaching, emotional counselling, CV and interview guidance, grants for retraining, business start-up grants, and on-going support for professional dancers whose performing careers are drawing to a close.

[www.thedcd.org.uk](http://www.thedcd.org.uk)  
020 7404 6141

### **DCSF Music and Dance Scheme**

The Department for Children, Schools and Families' Music and Dance scheme gives exceptionally talented children access to the best specialist music and dance training available alongside a good academic education.

[www.dcsf.gov.uk/mcls](http://www.dcsf.gov.uk/mcls)

### **Directgov**

A Central Government website with information on all public services including education and learning, young people, employment and health.

[www.direct.gov.uk](http://www.direct.gov.uk)

## **F**

### **Foundation for Community Dance**

The Foundation for Community Dance is a UK-wide charity, established to support the development of community dance.

[www.communitydance.org.uk](http://www.communitydance.org.uk)  
0116 253 3453



## G

### **Graduate Teacher Training Registry**

An admissions service that processes over 50,000 applications each year for full-time and part-time postgraduate teacher training courses at most universities and higher education colleges in England, Wales and Scotland.

[www.gttr.ac.uk](http://www.gttr.ac.uk)

01242 222444

## I

### **Imperial Society of Teachers of Dancing (ISTD)**

An established dance examinations board that covers Classical Ballet, Classical Greek Dance, National Dance, Modern Theatre, Tap Dance, South Asian Dance, Modern Ballroom, Latin American, Sequence, Disco/Freestyle/Rock 'n' Roll and Club Dance.

[www.istd.org](http://www.istd.org)

020 7377 1577

### **International Dance Teachers Association (IDTA)**

Provides a wide range of examination services, training, guidance and support for dance teachers. Examinations cover a broad spectrum of dance genres including tap, ballet, tango, musical theatre, salsa, jive and modern jazz.

[www.idta.co.uk](http://www.idta.co.uk)

01273 685652

## L

### **Learndirect**

A good source for careers advice and provider of training courses.

[www.learndirect-advice.co.uk](http://www.learndirect-advice.co.uk)

### **Learning and Skills Council**

The LSC is responsible for planning and funding high quality education and training for everyone in England other than those in universities.

[www.lsc.gov.uk](http://www.lsc.gov.uk)

0845 019 4170

### **Lifelong Learning UK (LLUK)**

Lifelong Learning UK is the Sector Skills Council responsible for the professional development of all those working in community learning and development, further education, higher education, libraries, archives and information services and work-based learning.

[www.lifelonglearninguk.org](http://www.lifelonglearninguk.org)

020 7936 5798

## N

### **National Council for Drama Training (NCDT)**

Information & advice on training.

[www.ncdf.co.uk](http://www.ncdf.co.uk)

020 7387 3650

### **National Dance Teachers Association (NDTA)**

NDTA is a dance teachers' membership organisation offering advocacy, information and courses to ensure that all young people in the UK have access to high quality dance education in schools.

[www.ndta.org.uk](http://www.ndta.org.uk)

01543 308618

### **The National Youth Agency (NYA)**

The NYA supports those involved in young people's personal and social development and works to enable all young people to fulfil their potential within a just society.

[www.nya.org.uk](http://www.nya.org.uk)

0116 242 7350

## P

### **The Pilates Foundation UK**

The only not-for-profit professional Pilates organisation in the UK dedicated to ensuring the highest standards of certification training, continuing education and code of conduct.

[www.pilatesfoundation.com](http://www.pilatesfoundation.com)

07071 781 859

### **Prospects**

Website covering a huge array of jobs.

[www.prospects.ac.uk](http://www.prospects.ac.uk)

0161 277 5200

## R

### **Register of Exercise Professionals (REPs)**

REPs has been set up to help safeguard and to promote the health and interests of people who are using the services of exercise and fitness instructors, teachers and trainers.

[www.exerciseregister.org](http://www.exerciseregister.org)

020 8686 6464

### **Royal Academy of Dance (RAD)**

The RAD is an established dance education and training organisation offering graded ballet examinations, teacher training courses and professional support for teachers specialising in Ballet.

[www.rad.org.uk](http://www.rad.org.uk)

020 7326 8000

## S

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### Shape UK

A disability arts organisation working to improve access to the arts and supporting deaf and disabled artists.

[www.shapearts.org.uk](http://www.shapearts.org.uk)  
020 7619 6160

### Skills Active

The sector skills council for active leisure and learning.

[www.skillsactive.com](http://www.skillsactive.com)  
08000 933300

### Sport England

Sport England advises, invests in and promotes community sport to create an active nation.

[www.sportengland.org](http://www.sportengland.org)  
020 7273 1551

### Student Finance England

Previously known as Student Finance Direct, you can work out the financial support you can get for Higher Education, apply for finance and keep track of your payments through Student Finance England.

[www.direct.gov.uk/studentfinance](http://www.direct.gov.uk/studentfinance)  
0845 300 5090

### Student Loans Company

A UK public sector organisation established to provide loans and grants to students in colleges and universities across the UK.

[www.slc.co.uk](http://www.slc.co.uk)

## T

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### Training & Development Agency for Schools (TDA)

The TDA is the national agency and recognised sector body responsible for the training and development of the school workforce.

[www.tda.gov.uk](http://www.tda.gov.uk)  
020 7023 8000

## U

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### UCAS

The central organisation that processes applications for full-time undergraduate courses at UK universities and colleges.

[www.ucas.com](http://www.ucas.com)  
0870 1122211

## Y

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### Youth Dance England

The national organisation that champions dance for children and young people.

[www.yde.org.uk](http://www.yde.org.uk)  
020 7940 9800

### Youth Sport Trust

Youth Sport Trust aim to deliver high quality PE and sport to all young people, regardless of ability.

[www.youthsporttrust.org](http://www.youthsporttrust.org)  
0150 922 6600

# Glossary



## A

### Accredited

Is where something has been given certification of competency, authority, or credibility. A certificate of accreditation is often required in order to progress in your career.

### Advocacy

An umbrella term for active support in aid of a cause or people.

Unlike propaganda, advocacy is expected to be non-deceptive and in good faith. In the competitive arts world this is often ultimately to ensure financial security through the giving of grant aid and to raise an organisation's profile.

### Alexander Technique

A form of education that is applied to recognise and overcome reactive, habitual limitations in movement and thinking.

The Alexander Technique is usually learned from individual lessons with a teacher using specialised hand contact and verbal instructions.

### Arts Administration

Arts administrators work for arts and cultural organisations such as theatres, art galleries, museums, arts festivals, arts centres, arts councils, regional arts councils, dance companies, community arts and disability arts organisations and local authorities.

An arts administrator in a small organisation may do marketing, event booking, and handle financial issues. An arts administrator for a larger arts organisation may be responsible for buildings and facilities, creative staff (e.g performers/artists), other administrative staff, public relations, marketing, and writing reports. A senior level arts administrator may advise the Board of Directors or other senior managers on strategic planning and management decisions.

## B

### Benesh Notation

A system of dance notation that can document any form of dance or human movement. Invented by Joan and Rudolf Benesh in the late 1940's, the system uses abstract symbols based on figurative representations of the human body.

Benesh notation uses a five line stave that reads from left to right with bar lines to mark the passage of time. Benesh Movement Notation is used in the contexts of physical therapy, choreography documenting, and teaching the Royal Academy of Dance ballet syllabi. It is one of the most widely used dance notation systems in Western culture.

### Bursary

Non repayable financial support from a university or college granted to students paying full tuition fees and receiving a full (or sometimes partial) maintenance grant.

## C

### Choreography

Creating dance and movement sequences for presentation in theatres, in other locations and/or for film. Choreographers can work as part of an artistic team to create movement and dance sequences for theatrical productions and/or films.

### Commercial Rates of Interest

Interest is a fee paid on borrowed money. The fee is compensation to the lender for foregoing other useful investments that could have been made with the loaned money.

The amount lent is called the principal. The percentage of the principal which is paid as a fee (the interest), over a certain period of time, is called the interest rate. Commercial rates of interest are based on more competitive terms and commercial lenders include commercial banks, mutual companies, private lending institutions, hard money lenders and other financial groups.

### Community Theatre

A movement of professional theatre companies which developed in the 70's and 80's presenting plays for specific communities with common interests – local, or regional. The plays represented the lived experiences and concerns of these communities, had a radical approach and were performed in local community centres.

The term now commonly refers to a show toured by a company committed to local issues and reflecting their interests. Community theatre develops the skills, community spirit and artistic sensibilities of those involved. It can also create a place for debate, self-expression and interactivity that is important for the health of a community.

## Complementary Therapies

Activities that look at the 'whole person' with a view to improving general well being – these could include yoga, pilates, Alexander Technique, massage, reflexology and acupuncture amongst others.

## Continuing Professional Development (CPD)

The means by which members of professional associations maintain, improve and broaden their knowledge and skills and develop the qualities required in their professional lives.

## D

### Dance Notation

Dance notation is the symbolic representation of dance movement. Various methods have been used to visually represent dance movements including abstract symbols and figurative representation.

The primary use of dance notation is the documentation, analysis and reconstruction of choreography and dance forms or technical exercises. Another purpose of dance notation is the documentation and analysis of dance in dance ethnology.

## F

### Freelance

A freelancer or freelance worker is a person who pursues a profession without a long-term commitment to any one employer. Fields where freelancing is especially common include journalism and other forms of writing, copywriting and consulting and many other professional and creative services.

Payment for freelance work varies greatly – some may charge by the day or hour, or on a per-project basis instead of a flat rate or fee.

## G

### Graduate

Someone who has been awarded a degree by a university or college.

## H

### Higher Education

Higher education is provided by universities, vocational universities (community colleges, technical colleges, etc) and other collegial institutions that award academic degrees or work that goes towards a degree-level or a foundation degree qualification.

Higher education includes teaching, research and social services activities of universities, and within the realm of teaching, it includes both the undergraduate level (sometimes referred to as tertiary education) and the graduate (or postgraduate) level.

Post-secondary education below the level of higher education is referred to as further education.

## L

### Labanotation

A system of movement notation invented by Rudolf Laban, it is one of the two main systems of movement notation used in Western culture.

Labanotation uses abstract symbols to define the direction of the movement, the part of the body doing the movement, the level of the movement and the length of time it takes to do the movement. The shapes of the symbols indicate nine different directions in space and the shading of the symbol tells you the level of the movement.

### Local Authority (LA)

A wide range of local public services are provided by LAs often in partnership with other public sector agencies (e.g. Health, Police) and voluntary organisations. Services for education, learning and youth provision are increasingly integrated.

## M

### Maintenance Grant

A grant that pays for your upkeep whilst studying – generally food and accommodation.

### Mentor

A person who gives another person help and advice over a period of time and often also teaches them how to do their job.

## N

### Networking

The purpose of networking is to exchange ideas and work leads with potential partners. Networkers build their own “one-to-one” relationship with existing or potential future colleagues.

As these relationships strengthen, the exchange of partnership work increases. Many professionals tend to prefer face-to-face networking because the potential for higher quality relationships is stronger and because people prefer actually meeting who they intend to do business with.

“Schmoozing” or “rubbing elbows” are expressions used among business professionals for meeting one another, and establishing rapport. Networking enables professionals to gain a sense of trust and confidence to exchange project ideas and contacts.

## P

### Personnel Management

Planning, organising, and administering all activities related to personnel (staff).

### Portfolio Career

A portfolio career is sourcing income from a variety of jobs at any one time, usually by applying the various skills you’ve developed throughout your career to different types of work.

For example, you could combine consulting with teaching and freelance choreography.

### Postgraduate degree

To complete a postgraduate degree you will need to have already completed a Bachelor’s degree.

## Q

### Qualified Teacher Status

This is required in England and Wales to become, and continue to be, a teacher in the state and special education sectors. Similar statuses exist in the rest of the United Kingdom (Scotland and Northern Ireland), but under different names.

## S

### Scenography

The visual aspects of a production (lighting, scenery, costumes etc).

### Scholarship

Scholarships are grants given to students by institutions or another sponsoring body such as a workplace. Scholarships tend to be given to students based on academic achievement or exceptional talent.



## Self-employment

A person who works for himself/herself instead of as an employee of another person or organisation, drawing income from a trade or business.

A self-employed person can operate as a sole trader or as an incorporated limited liability company. It is also possible for someone to form a business that is run only part-time or concurrently while holding down a full time job. This form of employment, while popular, does come with several legal responsibilities.

## Short Term Contract

A legally binding exchange of promises or agreement between parties that the law will enforce, in this case of specific work to be undertaken for a set, short period of time.

## Strategic Management

The process of specifying an organisation's objectives, developing policies and plans to achieve these objectives, and allocating resources so as to implement the plans. It is the highest level of managerial activity, usually performed by the company's Chief Executive Officer (CEO) and executive team.

Strategic Management provides overall direction to the whole enterprise and must be appropriate for its resources, circumstances, and objectives.

The object of an overall corporate strategy is to put the organisation into a position to carry out its mission effectively and efficiently.

## V

### Vocation

A vocation is an occupation, either professional or voluntary, that is carried out more for its altruistic benefit than for income, which might be regarded as a secondary aspect of the vocation, however beneficial. Vocations can be seen as fulfilling a psychological or spiritual need for the worker, and the term can also be used to describe any occupation for which a person is specifically gifted, and usually implies that the worker has a form of "calling" for the task.

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