

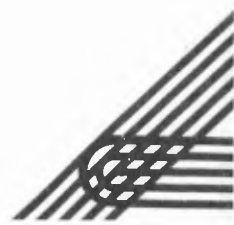
STEPPING FORWARD

by Graham Devlin

**Some suggestions for the
development of dance in England
during the 1990s**

Commissioned by the Arts Council Dance Department

February 1989



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FOREWORD

This report was originally commissioned as an internal document for the Arts Council Dance Department. As such, it was written for a highly specific readership and accordingly assumed a thorough and detailed knowledge of historical circumstances and recent developments in dance. The paper was submitted to the Arts Council on December 1st 1988 and in January it was decided that it should receive wider dissemination than was originally envisaged. This broader circulation really demanded a properly revised draft but the exigencies of the necessary time-scale made this impossible. Consequently the current document is substantially the same as that originally submitted; only a few minor amendments have been made to ensure clarity and typographical accuracy.

Under these circumstances, the reader should be aware of certain parameters which inform the report and which arise from its original genesis:

1) The document makes extensive use of a wide variety of source materials, including past ACOB reports. These previous papers are frequently cited in the following pages, and their conclusions adduced without extensive elaboration. It may be, therefore, that in some places, arguments rest on assumed information which can be found elsewhere. This is possibly most significant in the sections which draw on the Skene report on Contemporary Dance Touring and the Millman report on African People's Dance.

2) The scope of the brief was such that generic conclusions were often required. Consequently, while the report dealt with the largest companies in individual detail, it was usually more appropriate to discuss smaller companies in less specific terms. Otherwise an already long document would have grown like Topsy.

3) African People's Dance and South Asian Dance are similarly included as a category. However it is crucially important that this categorisation should not be seen as marginalising these forms. As vital and dynamic elements in the fabric of dance in this country, they must be seen as central to the development of a dance policy. Accordingly, it is important to recognise that the presence and significance of non-Western dance should be borne in mind throughout this report, not just in those sections and recommendations which relate specifically to it.

4) It was made axiomatically clear at the beginning of the research period that this review had to recognise the current realities of Arts Council funding. Recommendations had, therefore, to be contained within existing financial levels and any significant new initiatives or developments could only be achieved through a redistribution of funds. This report recognises that dance is massively underfunded and that, for the adequate maintenance of the existing portfolio and the provision of any development, substantial new funds are needed. Under the terms of the brief, however, significant additional monies could not be relied upon so this document does consider the implications of budgetary redistribution.

PREFACE

THE BRIEF

At meetings held in autumn 1987 the Arts Council's advisory panel on Dance and Mime identified the need to examine the national requirement for dance in England and to re-assess the Panel's current portfolio of clients, projects and schemes.

In spring 1988 the Panel approved a draft three year plan for dance. Its main policy objectives highlighted the need for a review of the pattern of funding dance which was introduced in the 1960s. The three year plan also emphasised the need to encourage a creative reinvigoration within all dance forms, and took into account the Council's recently stated policies on equal opportunities.

Following consultative meetings with representatives of the dance profession the Panel commissioned this report with the intention of developing some alternative models for structural change in order to encourage long-term growth and development within the art form. The aims of this research were as follows:

1. In collaboration with the ACOB and RAAs, to examine the national requirement for subsidised professional dance at every level throughout England.
2. Taking into account the resources available, to make positive proposals for change in the national infrastructure for dance, (including how it is funded), together with indications of how this could be achieved.

Given the wide range of the brief, research focused on the following areas:

- a) Forms of professional dance currently supported by ACOB and RAAs.
- b) Geographical spread of provision
- c) Regional Dance policies
- d) Trends in audience attendances
- e) Current funding levels; sources and security of funding
- f) Working patterns including touring and residencies
- g) General profile of dance within a changing society
- h) Models of funding dance overseas

WORKING METHOD

The research for this review was undertaken between August and November 1988 at a time when a number of dance companies were experiencing periods of extreme financial difficulty and/or substantial reorganisation. Consequently this report attempts an analysis of the current situation intended to lead to suggestions for both short and long term strategies.

The time-scale for this research was defined by the need to make a presentation to the Council's Dance Panel in December - in order that any immediate action that might arise from its recommendations could be initiated in 1989/90. The process was further influenced by the fact that the research period coincided with the publication of the Arts Council's three-year plan and the submission by its clients of their three-year proposals. Using these constraints on the timetable as parameters around which to construct a *modus operandi*, I approached the research on five broad fronts:

- 1) By reading and gathering together existing reports on national and regional dance provision. These are detailed in Appendix I and include commissioned reports, Arts Council appraisal documents and clients' own three-year plans.
- 2) By interviewing representatives of the profession, beginning with officers of the Arts Council and the Regional Arts Associations. I also interviewed officers of the Welsh and Scottish Arts Councils and their clients, the British Council, senior personnel from all the Arts Council's revenue and annual funded clients, representatives of the project clients and of representative dance organisations, dance critics, venue managers, animateurs, educationalists and other selected members of the British and European dance profession. These are listed in Appendix II.
- 3) By collating and analysing statistical information, including audience figures, budgets, accounts and market research information.
- 4) By inviting and receiving a number of written submissions both from people whom I was unable to meet and also some additional material from those interviewed.
- 5) By a series of consultative meetings with members of a steering group, together and individually.

Finally, I should observe that I claim no expertise or authority on the aesthetic of dance. Consequently this report does not reflect any personal artistic assessments. Where artistic judgements do inform the argument or the conclusions, they are drawn from a consensus of opinions expressed by specialists in the profession - artists or Arts Council advisers and officers.

SUMMARY: PRINCIPAL CONCLUSIONS

This summary is intended as a brief exposition of the main conclusions of this report. The arguments and calculations leading to these conclusions are set out in detail in the body of the document and the numbers in parentheses on the right refer to the paragraphs in which they are contained.

- 1(a) The Dance Panel should devise a short-term plan and a long-term strategy for itself and its clients. This programme may need to be radical in its approach to the client list and funding implications. The development of these plans must occur in full consultation with clients, actual and potential in order to dissipate the atmosphere of mistrust which currently exists. At the same time, the Panel can redefine the implications of client status. (26-29)
&(50-53)
- 1(b) As part of this process, the ACOB needs to resolve clients' uncertainties as to what is expected of them; this process may involve a re-negotiation of work, including such areas as how to 'count' education work vis-a-vis touring weeks and how working patterns could be spread and assessed over three-year periods rather than annually. (18-25)
- 1(c) The Dance Panel itself should take on a more strategic role in long-term planning, reorganising itself where necessary to take on specific issues. (30-32)
- 1(d) In fulfilling its objectives, the Dance Panel's eventual aim should be to create a healthy ecology in which major touring companies, not necessarily all based in London, play successfully in large theatres and complement that work with a range of educational and outreach work (and perhaps work on other scales) while a range of other, smaller companies (say 6-12 dancers) offers another level of provision on the middle-scale and these companies in turn are complemented by smaller project groups or independent dance artists. Within this there must be space for the production of new work and the development of new approaches to dance. It is also vital to encourage broader based audiences to regard dance as a normal part of their cultural diet - a diet which represents the full range of regional and ethnic experiences that constitute our society. (33-39)

- 1(e) For this to happen, the Arts Council must positively adopt, in association with the RAAs, a strategic regional policy for dance development and initially, this policy should concentrate on those geographical regions where a healthy dance culture can be identified. (42-43;87)
- 2(a) Under current financial conditions, the Dance Panel must consider whether it can continue to support its current level of activity. In the short term, the best way of developing the desired healthy ecology may be a policy of concentrating on fewer, better resources. (1-17)
&(44-49)
- 2(b) Panel needs to confront those areas where there has been a decline in audiences and readdress the question of balancing the needs of artists and the needs of audiences. It should also consider whether there are not some areas where it should move away from an artist-centred approach. (57-59)
- 2(c) In order to maintain the status quo with regard to its existing portfolio of major revenue clients while restoring some credibility to the notion of smaller middle scale touring, the Dance Panel must immediately seek additional funds from the Arts Council, - £250,000 next year, rising to £675,000 thereafter. (62-71)
- 2(d) If this appeal is unsuccessful, the Panel must accept that it can no longer support its current portfolio of clients and it must consider withdrawing funds from at least one of them in order to sustain the others and generate new initiatives. It should also recognise that appreciable savings can only be made by reviewing the four major non-Opera House clients and so in the current situation it may choose to reconsider its funding for Northern Ballet Theatre, while undertaking appropriate planning with other companies to ameliorate the loss of provision caused by that decision (72-86)
- 3(a) The ACOGB and the RAAs should derive a regional policy by defining mutually agreed priorities and considering ways to break the existing London hegemony of dance activity, artists and funding. This strategy needs to be responsive to the needs of the regions which believe that there is a lack of accessible, marketable companies. It also needs to recognise that many smaller promoters are unaware of the range of dance available and that this situation might be eased by the availability of travel and training grants. (88-106)
&(404)

3(b) In this strategy there must be an acknowledgement that some forms of art are esoteric and may well only be viable in urban centres with populous constituencies. This 'r and d' work needs careful presentation and proper funding. From 1989/90 Dance Department project clients should receive 'realistic' awards - i.e. adequate responses to their perceived need. Attention should then turn to the places where this necessarily reduced portfolio of 'experimental' project clients will be seen. Through a process of consultation with the RAAs, the Arts Council should identify a small number of promoters which have a strong record of promoting 'new' dance and encourage the work to be concentrated with them. Alternatively, it may be that mini-festivals of the Dance Umbrella or the Spring Loaded type are an appropriate medium, in which case, a small element of the projects budget could be reserved in order to support such showcases.

(108-115)

3(c) A second, more radical, approach to this problem would address the question of regional need by setting out to create a dance culture at grass roots. For this, regional resources should be identified which can act as agencies for dance. In the short term, these RDAs could be developed as performance, rehearsal and studio spaces. They could serve as a focus for the development of young audiences and for professional classes. Some might specialise in non-Western dance. All would aim to become 'home' for a regionally based dance community, offering space to house local amateurs, youth dance groups etc., while also acting as an information network on a local and national scale. In addition they could provide opportunities for commercial exploitation. They could act as a co-producer or commissioning agency for professional companies, thereby offering artists long residencies in sympathetic surroundings. They would also be a focus for the outreach activities of major touring companies visiting the region.

(116-130)
& (157-158)

3(d) RDAs should be built on existing resources and additional investment generated from a pluralist funding base. A strong case should be made through CORAA for development money for this concept. Also there are possibilities for Incentive Funding in the RDA model. The Dance Department should develop an appropriate scheme with the Finance Department and the Incentive Unit that could exploit the commercial possibilities of such agencies. Professional work within the RDAs should be regarded by the Dance Department as a priority area, especially with regard to applications for production grants from companies invited to be resident in them.

(131-138)
& (54-55)

3(e) Recognising that there are certain areas of the country that are more 'dance aware' than others and that it is clearly impractical to launch a programme of RDAs in all twelve RAA areas simultaneously, the Arts Council and RAAs should undertake a feasibility study to determine which regionally based dance resources offer the most fruitful promise of developing into properly funded RDAs. Then a five-year strategy for development should be drawn up and set in train in 1990/91. Then, when the first tranche becomes better established, other candidates can be encouraged. The aim would be to have properly established at least one RDA in every region within eight to ten years from now.

(139-144)

3(f) This report sees RDAs as being a more promising model than regional dance companies. The evidence does not suggest that these (regionally funded and with a regional brief) are really viable. It is recommended, rather, that RDAs are used to create an infrastructure which will encourage national dance companies (of every scale) to be based outside London.

(148-157)

4(a) It is time for a review of the 'Special Relationships' policy for the larger companies and a re-evaluation of those companies' patterns of work in order to integrate them more into a regional policy. To deal with the drop in the number of performances given by these companies and the attendant decline in average audience for contemporary dance, a strategy is needed which has the support of the Dance Department, AC Touring, RAAs, venues and companies.

(158-190)

- 4(b) As part of this, the ACOB needs to re-assess its own role. AC Touring's expertise can best be used in offering support and servicing across a whole range of dance but in order for this to be possible, there will need to be a renegotiation of the relative roles of the Touring dance officer and the management of the individual companies in the structuring of tours. At the same time, the Arts Council should re-involve itself in ticket pricing policy for the main contemporary companies, in order to modify the growing differential between the yield on ballet and contemporary tickets. (191-195)
- 4(c) The Dance Department should collaborate with the Research and Finance Departments of the Council to determine what are the most useful indicators of audience trends and companies' financial health collect and disseminate that information where appropriate and use it to inform policy. (196-200)
- 5(a) A reappraisal of the classical touring circuit should be undertaken. The conclusion would seem to be that, at least in the middle term, the Council should support an economically sustainable portfolio of clients who should be briefed to concentrate a significant proportion of their work on a limited number of centres of population, which can support them. (206-210)
- 5(b) SWRB and Festival Ballet are both strengthening their links with certain regions in both performance and outreach activity. These should be planned complementarily to allow them to concentrate the bulk of their work into their nominated regions. For example the cities of Birmingham, Plymouth and Bristol could be designated as priority areas, along with the Leeds/Bradford conurbation, the Newcastle/ Sunderland axis and the Manchester/Liverpool nexus. In addition to regular seasons in these cities, the companies would still visit on a weekly basis some other towns - Southampton or Hull, for example. Such a strategy would regularise the concentration of classical dance into its most appropriate homes without apparently reducing its existing geographical accessibility. (210-211)
&(218-221)

5(c) SWRB's proposed relocation to Birmingham would obviously enhance this strategy. In any consideration of a comparable move for Festival Ballet, however, a different set of financial parameters obtain. Were Festival to maintain their pattern of London seasons but tour into the city from a regional base, it is probable that their marginal costs would shoot up. In their current situation, therefore, a SWRB-type relocation is probably untenable. If however, the company's situation changed, it might behove them to consider very seriously a move to a regional centre.

(212-217)

5(d) Currently, Northern Ballet Theatre is funded to provide middle-scale ballet. If it is to continue, additional funds must be found for it - either direct from Council after an appeal from the Dance Panel or through redistribution within the Panel allocation. In this latter case, the only two practical sources lie in the withdrawal of subsidy from Extemporary Dance (currently the only small to middle-scale revenue company) or in the commitment of the bulk of the funds earmarked for the recommendations of this report. Neither of these are particularly appealing options. If, however, funds are diverted to secure NBT and the company's own efforts are successful, then there should be a re-evaluation of the demands put on the company and its role, taking account of the shifting touring patterns of SWRB and Festival.

(224-231)

& (79-81)

5(e) If NBT ceases to tour, alternative structures should be explored to replace its provision. The LFB/ Scottish Ballet small group model is one such, different though it is to the current range and style of provision. Given the resources of a company of the size and stature of Festival Ballet, it is possible for smaller towns and theatres to see work performed by dancers of a high calibre, designed for that range of venues. Provided the artists within the company are convinced of the value of such work and stimulated by the creative challenge, a repertoire can be developed that complements the main programme both geographically and creatively. In addition, there may be a case for the companies considering, as part of its main performance programme 'experimental' or studio work, perhaps presented in the RDA of the town in which the company is playing.

(232-238)

&(251-252)

- 5(f) The Dance Panel should, then, consider encouraging Festival Ballet to increase its provision of LFB weeks. At the same time it should discuss with SWRB the possibilities of adopting a comparable policy. Even the Royal Ballet might consider investigating the idea as an option for part of the period when the Royal Opera House will be closed. In addition, Scottish Ballet could be encouraged to tour into appropriate English dates. Costings of this strategy should be made with a view to bidding for Great Britain Touring Funds or for calculating a reallocation within the existing budget. This process could be begun in 1990/91 and consolidated over three years. (239-245)
- 5(g) An alternate or complementary strategy for the middle-scale could involve the use of London City Ballet. This would have to be undertaken very carefully; the geographic distribution of the company's work is such that it could not just replace NBT - nor would it be prudent for the Arts Council to replace one middle-scale revenue client with another. However, as a significant number of LCB's touring dates occur on the Eastern side of the country, mainly outside the reach of the main regional bases it would seem sensible for Arts Council Touring to use this work in an attempt to achieve a proper regional spread. (246-250)
- 6(a) Strategies are also needed for creative re-invigoration. Ways have to be found for classical dance to refresh the repertoire, deal with a number of social challenges and attract to the profession young people from every ethnic and cultural background. (253-256)
- 6(b) For this to happen, attitudes need to be altered. Initially the education and training programmes of the major companies need to target communities and individuals who would not conventionally be thought of as likely material for classical dance. As part of this initiative, representatives of the Arts Council Dance and Planning Departments should meet with the senior officers of the relevant training establishments to determine a strategy for improving the representation of non-white communities in the schools and to set targets for achieving this. (257-258)

6(c) Training may also offer a key to the problem of the need for choreographic re-invigoration. In both schools and companies, there is often considerable ignorance about the work that others are doing. The schools should try to bridge that gap in order to allow an environment where different dance forms can inform one another. Similarly, at the professional level, ways should be sought in which dancers with choreographic talent could be released from work with their 'own' company in order to get experience elsewhere. Complementarily high quality guest teachers could be brought in to a company - from another English organisation or from abroad. At yet another level, ways should be found for artists in mid-career to refresh their creative spirit. A scheme enabling them to re-train - through travel or master classes - would be welcome. For all these activities, it is recommended that the Dance Department consider significantly increasing the allocation available for training initiatives. It should also continue to support the Creative Dance Artists Trust.

(259-263)

7(a) Given the current state of flux in the contemporary dance world - with changes of senior personnel in some companies and the closure of others - and the evident decline of audience numbers, it is an opportune time to reassess the roles of the companies in terms of a national provision.

(265-278)

7(b) The Arts Council must develop a nucleus of strong companies with clear identities to work on the middle scale. The financial responsibilities that accompany revenue or quasi-revenue status for dance companies are such that the Arts Council should not enter into such arrangements with this nucleus of companies unless it can be sure that the estimate of subsidy need is realistic and attainable. That annual need is probably between #175,000 and #300,000 for each company. These companies should be flagships for different styles of work and should ideally be developed from existing resources. Certainly one must represent the field of African People's Dance. In toto, the Panel should aim to re-allocate a sum of the order of #250-300,000 from within its own budget in order to raise three or four companies to the required level. It should also apply for #100,000 from the Council's development funds in order to immediately begin the process with regard to an African company - probably Adzido.

(279-292)

&(320-338)

7(c) Simultaneously, in consultation with the RAAs and these companies the Arts Council needs to examine the range of venues available and to investigate the potential for developing some into a properly realised network with appropriate programming and marketing support where necessary. This area could be a candidate for Incentive Funding. The Dance Department should consult with the Finance Department and the Incentive Unit to devise a marketing scheme for middle-scale companies and venues.

(332-333)

7(d) As part of this initiative it will be necessary to renegotiate the roles of London Contemporary Dance Theatre and Rambert Dance. The evident decline in their audiences in the larger theatres suggests strongly that the companies should aim to play in a wider range of venues. At the same time, the existing 'special relationships' policy needs to be reassessed in association with the RAAs and where appropriate, radically revised.

(297-298)

7(e) The Arts Council should take the opportunity offered by the arrival of a new senior management team at LCDT to define carefully with the company their policy and strategic role, possibly building on the sort of in-depth relationship it has created in Leeds where its educational activity has been crucial. It might be appropriate for this sort of exercise to be undertaken in another region as well (cf. the classical dance bases model). Such relationships could provide the cornerstones of a large-scale touring programme, with performances often concentrated in the second half of the week. It would also be sensible for the company to renegotiate with the Arts Council the number of weeks it undertakes at this scale. It is important that the totality of LCDT's operation is assessed, including its education work. Accordingly these large-scale weeks should be seen as an important constituent part of the whole not the whole itself. The resultant lessened requirement for work in the large houses would release weeks in the company's year which could be used by returning to a smaller circuit - possibly splitting the company into two units for part of the year in the process. In this form LCDT could be a very useful element in a strengthened middle-scale network.

(293-296)

&(299-300 & 336)

- 7(f) In this renegotiation, the question of repertoire will be central. Wherever the company's new direction leads it, whether into a single choreographic style or into a broad-based repertory (possibly including occasional work for children), it is important that the repertoire and the audiences are compatible. (301-303)
- 7(g) Rambert's role should also be re-assessed. The company plays, generally, in slightly smaller houses than LCDT and expresses an interest in playing in repertory theatres. Where possible this should be encouraged as an attempt to find more sympathetic showcases for the work. (304-310)
- 7(h) In this case, Rambert's touring pattern needs to be revised to take account of their playing in slightly smaller houses and to accommodate a revised LCDT programme. This will probably mean modifying the 'special relationships', perhaps using smaller units or education programmes to validate them. Alternatively, the company may create possibilities for co-productions with reps. (311-313)
- 7(i) In building these relationships, Rambert could develop its profile in certain areas. Specifically, in Manchester, the company should capitalise on its existing relationship with the local authorities and, if in the wake of decisions about NBT, AGMA funds are available, the Arts Council should initiate negotiations with the authority and the company to investigate possibilities of developing the company's outreach work in the region. In the U.S.A., most if not all of the major companies have two homes. Perhaps in Rambert's relationship with Manchester there might be an embryonic British model. (314-316)
- 8(a) Black Dance needs "coherent, realistic and continuous levels of funding commitment" (the Millman report) and the funding of an African People's Dance Company on the middle-scale network should be seen as a very high priority, resourced at a level of at least #250,000. Funds dedicated to this development should not come from the panel's 'Dance of Ethnic Minorities' allocation, but from a special application to Council for development funds or from reallocated Panel funds. The earmarked funds should be used to support a proper structure of grass roots activity. (345-351)

- 8(b) Training for African-Caribbean and South Asian Dance should be recognised as a priority through the support of schools, apprenticeships and visiting artists and teachers from Africa and the sub-continent. (352)
- 8(c) Another priority should be the nurturing of any potential RDA which is orientated towards non-Western work. For other RDAs, it would be worth considering the establishment of a network of advisers, possibly co-ordinated through RAAs who could offer specialist expertise on programming and marketing non-Western dance and educate venues and funding bodies on the appropriate criteria and traditions of the form. (323-328)
- 8(d) This report endorses the three year plan designed to serve the Dance Panel's South Asian Dance Policy. It also endorses the recommendations of the South Asian Dance in Education conference with respect to the accreditation of training establishments and further endorses the establishment of a South Asian Dance Development Trust. (353-357)
- 8(e) Dance companies working in Western forms also need positive equal opportunities policies; Arts Council clients should be encouraged to take advantage of racism awareness courses and other training or educational opportunities in this field. They should also be reminded of the need to recruit positively for managerial and administrative posts and to consider ways in which they can offer training experience. Recommendations about ballet training and equal opportunities are contained in 6(b) above. (358-359)
- 9(a) On the small scale, as elsewhere, the Dance Panel and DAMPAC should take the decision to fund less work more adequately. In this situation when resources are being concentrated, assessment and monitoring become doubly important. The committee should also consider having two deadline dates during the year and two grant-giving sessions. (359-362)
& (388)
- 9(b) The Dance Department should also involve itself in overcoming the obstacles faced by its clients. In London it should, in association with GLA, investigate the possibilities of rehearsal spaces and, if necessary, consider a financial involvement. (363-370)

- 9(c) As an aid to the cross-fertilisation of ideas, the Arts Council could act as a broker in helping some of the newer dance companies and artists develop relationships with the major companies. (264 & 371)
- 9(d) The lack of administrative support for small dance companies is a matter of some urgency that needs to be addressed by a combination of training initiatives and better remuneration. (387)
- 10(a) Training at all levels and in every area should become one of the Panel's highest priorities. (390-393)
- 10(b) Recommendations about the policies of dance schools have already been made. In addition, the Arts Council should encourage the development of first-class non-London based institutions and/or any move to relocate high-quality schools out of London. (394-397)
&(169-172)
- 10(c) A range of administrative training schemes should be developed for dance administrators, venue managers and RAA officers. These should cover bursaries, in-service training and travel grants. In all of them the development of black dance administrators should be a priority. (399-404)
&(173-175)
- 10(d) Similarly a range of training opportunities should be offered to artists for creative refreshment, both as individuals or in groups. The definition of what constitutes training should be kept flexible but certainly the categories already mentioned - travel, in-service training and bursaries - should be included. It is recommended that a sum not less than #30,000 and preferably #50,000 be dedicated within the dance budget to funding training and travel initiatives. Guidelines and criteria for this budget should be kept as flexible as possible. (405-410)
- 11(a) The Arts Council should involve itself in ongoing discussions with the D.E.S. to clarify the parameters of educational policy from both sides. As part of this the Dance Panel should be involved in deliberations that relate to the setting of syllabi for GCSE and 'A' level courses. These courses will place a major demand on the time and resources of companies' education officers. This must be recognised by education authorities and arts organisations and the requisite support provided. (411-415)

- 11(b) Education programmes are crucial to the profiles of the larger or more established companies. Areas for development include joint residencies and projects - between companies of different scale or artists from different disciplines. These sorts of initiatives are ones which DAMEOC might wish to encourage. (416-417)
- 11(c) It may not always be appropriate for inexperienced artists to undertake education work, so provision should be made for arrangements whereby newer companies can be trained in educational methods. (418-420)
- 11(d) Criteria for assessment of educational programmes should be developed, involving the artists themselves, the relevant RAA and representatives of other local educational initiatives - e.g. an animateur. (421-425)
- 11(e) In the light of the devolution of funds from l.e.a.s to individual schools, the ACOB in conjunction with RAAs needs to establish a strategy for ensuring the continued funding of animateur posts. (426-429)
- 11(f) Within this necessity, there is a priority for the establishment of South Asian and Afro-Caribbean animateurs or animateur teams. The team model is probably even more important here than in areas of Western dance. (432-433)
- 12(a) It is recommended that the Arts Council undertake further research into the possibilities of a quasi-NPN structure in Europe and other European initiatives in conjunction with the British Council. (435-458)

CHAPTER 1: AN INTRODUCTION

THE BACKGROUND

1. Ten years ago, the dance world was suffused with optimism. The 'dance explosion' was everywhere. The audience for ballet was at an all-time high and that for contemporary work had doubled in six years. The Opera and Dance Study Group Report of 1983 observed that the period had "witnessed an unprecedented increase in the number of medium and small-scale companies committed to the creation and presentation of new dance" and that this had led to far greater opportunities for choreographers, composers, designers and dancers alike. Everything in the garden looked, if not rosy, then at least to be growing healthily.
2. Today the outlook seems very different. Throughout this research, a number of motifs constantly recurred, motifs which reveal a deeply demoralised and nervous profession. The concerns thus articulated resonate through every scale and almost every style of work - the belief that there is a creative crisis in British dance, for example, or that much contemporary work has lost contact with its audience.
3. Some of these perceptions rely on qualitative judgements and are necessarily subjective but, even so, artistic disquiet seems so widespread and so forcefully expressed that it cannot be ignored. Other concerns are more clearly verifiable - such as the decline in audiences for the major contemporary companies, the financial collapse of a string of smaller middle-scale companies and the inability of many independent dancers to attain wide exposure. All these factors together produce a complex basket of problems which needs to be addressed as a matter of urgency if all the developments of the last few years are not to be further jeopardised.
4. However, before closely analysing the present or developing proposals for the future, it is worth reviewing the background to the current situation.

THE HISTORY

5. Undoubtedly there was a genuine 'dance boom' in the late seventies and early eighties. With hindsight it is possible to identify some of the root causes of this phenomenon - and to diagnose the reasons for its passing.
6. Firstly the late seventies was a period of intense 'body awareness' - aerobics, jogging and a massive increased interest in health and fitness all helped contribute towards a popular upsurge in dance-related activity. The disco boom coincided with this and, as a natural consequence, Hollywood rediscovered dance in its various forms - with 'Saturday Night Fever', 'Flashdance' and 'Fame', to name but three.

7. These factors together helped create an environment where dance was fashionable. Performance art had already achieved a degree of popularity with young people and it was that same peer group who now became attracted to a new generation of choreographers whose style was highly theatrical and often related to performance art traditions.
8. A new audience was therefore generated by this unique and coincidental combination of factors. It was not, however, a committed 'pure dance' audience. Indeed it is arguable that it was the first manifestation of an eighties phenomenon - the event audience - essentially a mobile, dilettante group who will 'snack' on whatever cultural form is riding high at any given moment.
9. At the beginning of the decade, for the reasons proposed above, dance became the snack to savour and so its core audience became heavily reinforced for three or four years. There is considerable evidence to suggest that the 'core' following for contemporary dance is really quite small. The Target Group Index for 1987/88 identifies the proportion of the adult population who attend modern dance of all types (i.e. including commercial shows) more than once a year as 1% (cf. Classical Music 5% and Plays 12%). Consequently the infusion of significant additional numbers substantially altered the picture.
10. This situation offered dance a genuine opportunity. If a significant proportion of this new audience could have been converted into long-term supporters, the artform would have consolidated its position as the fastest growing and most exciting area in the performing arts. For this to happen, however, considerable investment would have been required.
11. At this point it is perhaps worth recognising that many of the phenomena indicated so far are not unique to Britain. In France, dance has, until recently, been seen to be at the back of the queue when it comes to status or appeal. However heavy investment over the last few years, allied to a long-term central strategy, culminating in this year's L'Annee de la Danse, has transformed dance in France to the point where it is now held up internationally as a model, both creatively and administratively. But it took the best part of a decade for this to be achieved.
12. Unfortunately in England the great expansion of dance took place at a time when government funding of the arts provided no growth in real terms. Dance has historically been a poor relation in terms of subsidy and 'clout', as was recognised by the Panel's 1986 policy priority which sought to have dance take its place "as an equal among the art forms supported by the Council."

13. As it is, dance is often presented on very restricted budgets despite the evidently high costs incurred by large casts and the requirements of live music. The Opera and Dance Study Group warned five years ago that "unless more funds are made available at every level much of what has grown will be lost."
14. As a result of this, the Arts Council promised an initial additional #450,000 to the Dance Panel, but in practical terms this was not enough to achieve the infrastructural investment needed to capitalise on the existing success. Consequently, over successive years the picture has grown steadily bleaker.
15. In the absence of French-style financial growth in this country, the Arts Council Dance Panel has striven to maintain a portfolio of clients intended to provide a balance of style, scale, spread and access throughout the country. In addition, it aims to offer support to project clients, develop African People's Dance, South Asian Dance and the Dance of other cultures and run a number of schemes.
16. In recent years the pressures on financial resources within the dance budget have made this brief intolerably difficult. For a start, the six major clients of the panel (the Royal Ballet, SWRB, London Festival Ballet, Northern Ballet Theatre, London Contemporary Dance and Rambert Dance) between them absorb 90% of the Panel's 1987/88 allocation, despite receiving standstill grants in the current year.
17. The Panel's ability to respond to the demands made on its resources, therefore, has become increasingly stretched until it is now in a position where it has to consider whether it can continue to support effectively the level of activity with which it has heretofore been engaged.

CHAPTER 2: THE ARTS COUNCIL, ITS POLICIES AND ITS CLIENTS

WHAT DOES THE ARTS COUNCIL WANT?

18. Before considering that last question it is worth returning to first principles to ask what the Arts Council wants from its dance policy and from its clients. It should be recognised at this point that the specific answers to this question will vary greatly according to the sort of work under discussion. The different styles and scales of dance are dealt with separately later in this report. For the purpose of this exercise, however, general observations are being made and conclusions drawn which will have different applications in different areas.
19. Despite the Panel's clearly articulated policy objectives and priorities, there is confusion from many of the clients as to what the Council requires of them. For instance, there is undoubtedly an incompatibility between the demands of touring and the companies' need to develop artistic integrity and creativity. Certain companies wish, and are able, to tour more weeks one year than another.
20. In the past, funding levels have been fairly closely tied to the annual total of performances given by a company in the U.K. With three year budgeting however there is the chance to restructure this relationship so that it becomes more flexible, thereby giving the companies more chance to bring new work into existence.
21. The Arts Council should be prepared to negotiate an agreement with companies which allows them to organise their 'ACGB' touring weeks over a three year period. In this way, major companies might have longer rehearsal periods, more profitable overseas tours and better co-ordinated U.K touring. Other companies might wish to spend a prolonged period doing residency work.
22. Residency work can allow the companies to make close contact with dance centres in an area and can also serve as a period of creative research (see also Chapter 5). However, some companies are unclear about what they are expected to achieve in terms of residency and education work, especially considering the immediate financial problems confronting them. It is currently unclear how the clients should 'count' such work.
23. There needs to be a flexible, common approach to this question on the part of both the Dance and the Finance departments. If policies of outreach and access are to be fully implemented and if the quality of in-depth residential work is to be valued as comparable to the quantity of performance weeks, then there needs to be a negotiated agreement between company and Arts Council that counts the contact made with the people of a region as equivalent to a certain number of theatre performances.

24. (A model for this sort of work might be CNDC in Angers, which is developing as a production centre and a training school).
25. At the moment, there are incompatibilities and anomalies which create an atmosphere of contention. It is perhaps not surprising at a time of financial restraint that there should be an uneasy relationship between the Arts Council and its clients. There exists at the moment, however, a lack of trust towards the Council which is disturbing and unproductive.

TWO TIME-SCALES: THE LONG AND THE SHORT

26. The Dance Panel should, therefore, devise a short-term plan to deal with the real and immediate problems which confront it and its clients. This programme may need to be radical in its approach to its client list and its funding implications.
27. In any case, it is important that the Dance Department comes to a clear understanding with all its clients as to the nature of the contract between them and the work for which they are being funded. In some cases it may be necessary to renegotiate the relationship and the workload.
28. At the same time the Panel should develop a detailed long-term strategy for the nineties, as did the French in the past decade. (Another example is Massachusetts where the State Arts Council has embarked on a 25 year development programme). In the past, the need to respond to immediate problems has militated against such an approach - as have the uncertainties of historical subsidy patterns.
29. The advent of three-year funding however, offering the chance for more flexible thinking and strategic planning, would seem to be an inevitable and welcome development. In a non-expanding public sector arts economy, and with substantial sums of the budget committed some way in advance, the Arts Council will, of necessity, adopt a more advisory and strategic role, rather than being primarily a provider of funds.

THE ROLE OF THE DANCE PANEL

30. The role of the Dance Panel itself may change in this situation. It is worth asking whether in the 1990s, specialist artform departments remain the best structure for supporting the arts. Dance is after all a form of theatre, as is drama, and it is at least arguable that the artform might fare better as part of a wider 'theatre' department.
31. Such a redeployment, it might be argued, would open up the intellectual and aesthetic frontiers of the discipline and recognise the evolution of a body of work which straddles dance and drama - work that emanates from both worlds. Most practically, the recent experience of mime in being transferred to drama is a salutary one. With Trestle and Theatre de Complicite being awarded annual status and consequently substantial additional funds being available for mime, that transfer can be clearly seen as being of financial benefit to the form.
32. Despite these arguments, however, there is a clear role for a specialist dance panel, at least in the foreseeable future. If the Arts Council is to adopt the task of detailed strategic planning for dance, it needs a clear idea of the ends for which it is planning. It needs, if not a blueprint, then some kind of route map leading to an agreed destination and in order to interpret or follow that map, it needs a guide or at least a traffic controller. The Panel should take on this more strategic role, reorganising itself where necessary to take on specific issues.

LOOKING FOR A DESTINATION

33. So what is this agreed destination? A crude distillation of the panel's chief objectives would reveal the need to support creative re-energisation within all forms of dance and the intention of ensuring that the national requirement for dance throughout the country was met in the appropriate style and at the appropriate scale.
34. But this can only be achieved within a healthy ecology. At this point, it may be instructive to compare the dance world with another art form. In drama, the Arts Council supports a huge range of clients, of every size and type. Directors, administrators and performers can move between these different animals relatively easily. None is so important that its failure would jeopardise the rest.
35. In dance that security does not exist. The collapse of a middle-scale touring company sends serious reverberations through its peer group and leaves a hole in venues' schedules for the alternatives are thin on the ground. Meanwhile the smaller companies and independent dancers are effectively ghettoised with little prospect of developing their work or working with other, larger companies.

36. Similarly, the vulnerability of dance is demonstrated by the partisan and sectional nature of its audiences. Information gathered by the British Market Research Bureau from a large statistical sample (24,000 adults) reveals the surprising fact that only 33% of Ballet-goers also attend Contemporary Dance, while 79% of them attend plays, 71% Art Galleries, 60% Cinema, 57% Classical Music and 46% Opera. Similarly Contemporary Dance attenders are more likely to attend plays (78%), Galleries (75%) or Cinema (71%) than Ballet (53%).
37. The dance world, then, is made up of at least two discrete constituencies (in fact there are several more) with very different ecologies. This might be a strength; at the moment it seems to reinforce the frailty of the form.
38. It is essential that this fragile ecology be strengthened. More work is needed at every scale in order to create an environment in which the form can flourish. This would allow more opportunities for artists to grow and develop; it would enable choreographers and dancers to cross styles and scales more easily; above all more work of quality should encourage broader based audiences to regard dance as a normal part of their cultural diet.
39. And in order to make that diet truly varied and appropriate to the culture from which it has emerged it is vital that the work represents the full range of regional and ethnic experiences that constitute our society.
40. In ten years time, then, the dance world should be aiming towards a thriving ecology in which major touring companies, not necessarily all based in London, play successfully in large theatres and complement that work with a range of educational and outreach work (and perhaps work on other scales). Meanwhile a range of other, smaller companies (say 6-12 dancers) offers another level of provision on the middle-scale and these companies in turn are complemented by smaller project groups or independent dance artists. It is fundamental to all this that there is space within the structure for the production of new work and the development of new approaches to dance - research and development.
41. (This vision is intended to knit together the currently loose threads of dance provision into a single garment. Alternatively it could be seen as a sort of fleet in which a handful of flagships (the largest companies) are surrounded by a range of more sprightly cruisers (the middle-scale group) and of little speedboats (project companies or individuals). Each class has its own strengths and limitations; one is versatile and flexible, another is majestic and spectacular. But taken together they offer a comprehensive range of dance to audience and artist alike.)

42. Such a programme can only hope to be developed by the Arts Council's positively adopting a strategic regional policy for dance development and that decision will have profound implications for funding patterns and policies - not least on the smaller scale. These implications are discussed in detail in Chapter 5. For now let it be said that it will almost certainly be necessary to develop a clearly defined touring circuit for smaller scale, more 'difficult' work based on those areas where a strong dance culture is evident.
43. In the process of developing this programme, moreover, it should be recognised that the paucity of dance companies does offer the Dance Department one advantage. It should be possible for each of them to develop clearly delineated identities and strategies, thereby strengthening their artistic policy and their marketability.
44. In order to achieve the aims set out above, there need to be short term tactics as well as long-term strategy. And in the short term, paradoxically, the logical route to strengthening is not the immediate proliferation of companies, but rather a concentration on fewer, better resources.

DOING LESS BETTER

45. It was argued above (paras. 14-17) that Arts Council funds are now under increasingly intolerable strains and that the Panel's room for manoeuvre or flexibility is virtually non-existent. The current situation is also forcing the clients into a position of steady contraction as inflation outstrips income. In some instances these financial constraints are now inhibiting the creative process and there is a widespread belief that, in several cases, the problem of under-funding is being reflected in a lack of quality on stage.
46. Further, it is at least arguable that a lack of quality on stage is soon recognised by the audience and becomes speedily destructive. Second rate work devalues its artform, is perceived as being poor value for money and, far from developing audiences, actually destroys them.
47. This can be seen to be true at every level - from the large ballet company that cannot afford the cover for its dancers through the middle-scale contemporary company which cannot market itself properly. to the individual project groups or artists who have to take any bookings they can get.
48. The general conclusion to be drawn from this argument is that the Arts Council should apply its resources in a more strategic and concentrated way. In other words, it should aim to do less, better.

49. This principle is a fundamental one and will underpin many of the conclusions of this report. Its applications can only work in practice, however, if they are seen to arise from a clearly defined and intentional policy.

CLIENT STATUS

- 50 This clarity of purpose needs to be communicated to all clients through the process of discussion and renegotiation outlined in paragraph 21 above. As part of this process, it is important that the Arts Council redefines with its clients the implications of the various categories of status within the allocation.
- 51 In the past, revenue and annual status have been perceived as being "rewards", establishing a clear hierarchy within the portfolio. With three-year funding and clearly understood strategic roles this need no longer be the case. Indeed the experiences of some smaller revenue clients suggest that revenue status can be a very mixed blessing. The problems sometimes attendant on revenue status are considered in Chapter 8.
52. In general, when a clear long-term plan is in place, it should be very clear into which category a client fits. As a rule, the larger organisations which have built a company over a long time and need to keep a substantial staff on permanent salary (the flagships) will be fulfilling a strategic role with their touring and should be candidates for Rolling Triennial funding. At the same time the 'cruiser' companies which develop work and offer it to their theatres over a number of years should be able to plan on a three year or franchise basis, while most of the smaller groups would remain on project funding, or occasionally on annual grants.
53. This categorisation refers, of course, to base funding. Over the next few years, however, the principal source of new public funds available to Arts Council clients is likely to be Incentive Funding or similar schemes.

INCENTIVE FUNDING

54. It is already acknowledged that Incentive Funding criteria, as presently established, are better designed for building-based organisations than for touring companies. By 1991-92, however, many of the more obvious candidates for these funds will have launched their schemes. If Incentive Funding is to continue thereafter, new concepts will be needed in order to enable the remainder of the Council's clientele to bid.

55. Clearly not every client is suitable for Incentive Funding, no matter how the rules are drawn up. The Dance Department should take the initiative, however, and seek to develop, in consultation with the Finance Department and the Incentive Funding Unit, model schemes that would be appropriate for non-building-based dance companies. These would then take their place as part of a wider portfolio of schemes. (N.B. In Chapters 5 and 8 of the present report, arguments are adduced which lead to two proposals for potential incentive proposals).
56. In the devising of any such new model schemes, however, one criterion will remain immutable - the need for incentive funding to attract other, private, money either in the form of box-office or in sponsorship.

THE ARTIST AND THE AUDIENCE

57. Clearly different forms of dance have different popular appeal. The Opera and Dance Study Group recognised the particular difficulty of balancing the needs of artists and the needs of audiences. One of the principal reasons for the commissioning of the current report was the perception that the gross audiences for almost all forms of dance were in decline.
58. As the tables and graphs in Appendix III prove, this is an accurate perception. If the Arts Council is to adopt a more strategic planning role in the development of dance over the next ten years, it must readdress this question of the relative needs of artist and audience. The Dance Department's funding policies have historically been client- and artist-orientated. Panel should consider whether there are not areas where an alternative strategy might not be more productive.
59. One suggestion for an approach which moves away from being totally artist-led is made in Chapter 5 as part of a proposed regional strategy. In addition, the Council already offers funds to certain co-ordinating or management organisations (e.g. Dance Umbrella, Black Dance Development Trust). Dance Panel should consider whether there might be advantages in further developing this form of support.

CHAPTER 3: SHORT TERM MEASURES

60. The first two chapters of this report have produced a number of guidelines for the development of Dance Panel strategy. At the risk of repetition it may be worth restating some general points here before considering specific implications.
61. A)The Panel must develop a short and a long term strategy in order to develop a healthier and more productive dance ecology in ten years' time.
- B)The Dance Department (in consultation with Finance and Touring) must establish clearly understood agreements with its triennial and franchise clients which allow more flexibility in their working patterns.
- C)The Panel itself should adopt the role of strategic planning for the overall development of this work.
- D)For this to happen, a detailed regional policy will have to be developed in close association with the Regional Arts Associations and, where applicable, with the Touring Department.
- E)In order to protect and develop good work and enable the desired reinvigoration, the Arts Council must be prepared to reduce its portfolio of commitments so it can support the remainder more effectively.
- F)In some cases, it may no longer be appropriate to concentrate on artist- or company-centred funding.
62. Bearing these principles in mind, it is time to turn to what practical courses of action are open to the Panel. Leaving aside, for the moment, detailed discussions of the long-term strategy, there is a clear need for investment in the short term.
63. Panel has already acknowledged the need to begin to shift resources in order to achieve its objectives. Having identified priorities of creativity, touring/access, education/outreach and equal opportunities, it took the radical step in 1988/89 of putting its revenue and annual clients on standstill in order to set up the Dance Development Pool.

64. The response to and bids for this fund were on the whole disappointing. There are several probable reasons for this - but the overall conclusion is that, for the Pool to continue, more input would be required from the Arts Council to help generate bids. However it might be wiser to regard the Pool as having been an interim measure. If as a result of this report and ensuing discussions, clear long-term objectives for the Panel are identified and courses of action are agreed with clients, Pool funds would best be applied in securing that strategy.
65. The amount of money thus released, however, is only of the order of £160,000. It is clear that more than this is needed if any significant new initiatives are to be undertaken.
66. It is the Panel's stated policy objective "to encourage a creative re- invigoration within all dance forms" yet, as has already been argued, that creative urge is in danger of slow suffocation by lack of funds. More immediately, there are several companies whose very existence is currently in jeopardy through financial crisis. In the case of Northern Ballet Theatre, for instance, the financial state of the company is cause for serious and urgent alarm.
67. In this specific case, indeed, were the company to weather its stormy financial present, the future does not offer any obviously safe harbours. Estimates of NBT's real subsidy needs vary (depending on whether they originate within the company or in 105 Piccadilly) but it would not be wildly inaccurate to reckon on an additional annual requirement of about £100,000-150,000 as a minimum for the company to develop its work to the level and standard recommended in its appraisal. (This additional funding would only address the operating needs of the company and not the current accumulated deficit.)
68. The last three years of standstill or sub-inflationary increases have detrimentally affected all the larger companies. Meanwhile, most of the remainder of the Panel's portfolio of revenue clients has fared at least as badly. 1988 has seen the demise of Janet Smith and Dancers and Mantis, both small- to middle-scale touring groups. Over the years, successive reports have recognised the need for healthy provision in this field, yet two of the four clients funded by the Panel in 1987/88 to do such work have now collapsed.
69. The problems of this sort of touring are discussed in greater detail in Chapter 8, along with an analysis of the roles and funding of these smaller companies. For the present, however, it is just necessary to note that the evidence of the Smith/Mantis closures reinforces the conclusions that can be drawn from the numerous collapses of regionally based touring companies in the last few years.

70. In brief, it is evident that these companies were underfunded and inadequately managed. If the ACOB believes that it is important for a range of creative work to exist on this scale it must reappraise the level of its subsidy and the quality of its management. It will be necessary to attract and/or train good administrative staff and find more funds. These points are considered in Chapter 8 & 10.

THE SHORT-TERM FUTURE

71. So - this initial analysis reveals two immediate areas that require increased funds as a matter of extreme urgency. It is recommended, therefore, that if the Dance Panel wishes to maintain the status quo with regard to its existing portfolio of major clients while restoring some credibility to the notion of smaller middle scale touring, it must make representation to the Arts Council for additional funds - £250,000 next year, rising to £675,000 thereafter.
- 72 (It must be stressed that these funds would need to be dedicated to the preservation of existing provision and would do little for any new developments. Any significant intervention in new initiatives would have further financial implications.)
73. If this appeal is unsuccessful, the Panel must confront the question of how best to distribute its existing finite resources. If the funds available for dance do not increase significantly in real terms, it must be recognised that it is no longer viable for the Council to support its current portfolio of clients.
74. If this is the case, it is regretfully recommended that the Dance Panel consider withdrawing funds from at least one of its clients. In practical terms any savings effected by withdrawing from one of the smaller clients would be negligible in terms of the overall strategy so appreciable savings of the scale required can only be made by reviewing the six major clients. As the funding of the two Royal Ballet companies is agreed as part of the Royal Opera House allocation any redistributed funds must, in reality, come from one of the other four.
75. The larger clients are studied in some depth in Chapters 7 & 8 where it will be seen that there are strong and persuasive arguments against the removal of funds from each of them. However there are some important determining factors which should be considered.

76. An analysis of the Panel's budget immediately reveals a significant imbalance in the proportion of funding dedicated to Ballet (76%) vis-a-vis all other forms (24%). It would therefore seem to be inequitable to exacerbate this financial bias by removing funds from one of the two larger contemporary companies. In any case, such a course of action would significantly affect the nature of contemporary dance in this country, creating a virtual monopoly at the larger-middle scale and significantly inhibiting the range of work available.
- 77 This means, however, that any redistribution of funds must be resourced from either London Festival Ballet (English National Ballet) or from Northern Ballet Theatre.
- 78 Festival Ballet is developing strong relationships with regional centres while pioneering smaller scale work with its LFB unit. Despite its ongoing financial difficulties, it obviously fulfils an important strategic role. The withdrawal of a significant proportion of its grant for redistribution purposes would almost certainly be fatal to the company and non-cost-effective for the Arts Council, leaving the Dance Panel with a loss of quality work, a gap in provision and, as Festival's grant is approximately twice the urgent short-term need (£675,000), probably an immediate embarrassment of funds which it would find difficult to redeploy effectively. A withdrawal of support from London Festival Ballet would, therefore, seem extremely undesirable.
- 79 Northern Ballet Theatre, as indicated in paragraphs 66 & 67 above, has severe current financial problems and a chequered history artistically. Under the current artistic director, however, there has been a significant improvement in the standard of dancing and its audience figures have grown spectacularly over the past seventeen years. NBT also fills a valuable strategic role as the only Arts Council-funded classical company currently based outside London and removal of funds from such an organisation would seem to sit ill with the expressed need for a more comprehensive and responsive regional policy.
80. Nevertheless, if SWRB successfully negotiates its removal to Birmingham and if some of the other regional developments recommended in Chapter 7 are undertaken, the profile and quality of classical ballet provision throughout the country should be considerably strengthened.
- 81 Under these circumstances, it may be that NBT's past regional significance and present improvement in standards are not enough to outweigh its problems. In that case, the Dance Panel may consider that, in the current situation, the least of the evils presented to it entails the reconsideration of its funding for Northern Ballet Theatre.

82. There is undoubtedly a concern that, were this course of action to be taken, the quantity of touring provision available to the larger middle-scale theatres would, in the short term, be reduced. However this reduction should be seen as a 'reculer pour mieux sauter' insofar as it will be necessary for the Arts Council to take full account of this situation in its planning with its other principal classical dance clients.
83. In the absence of events outside the Arts Council's control (e.g. the demise of a company), it is not feasible to effect any radical shift of funds from a major client in 1989/90. However it should be possible during that year to indicate to all clients how the redistribution of resources is intended to work in order that funds can be made available in 1990/91.
84. If, therefore, after appealing to Council for additional funds, the Dance Panel has to accept the need for a radical redistribution of funds within its own resources, and it does realise a saving from its group of larger revenue clients of about #670,000, it will have achieved a disposable budget of approximately #830,000 (including the Development Pool).
85. So how should this money be applied? Undoubtedly one of the strongest refrains that was repeated throughout the research for this report was a concern about the scarcity of first-rate creative talent available and working in this country. This was complemented by a universal belief that funding should follow quality in order to build on positions of strength.
86. This is the policy adopted by the French Ministry of Culture in their implantation programme and accords well with the theories outlined already in this document, that by funding quality work (in every style and at every scale) more adequately, the Arts Council can serve the development of dance more constructively than by spreading limited resources too thinly among artists and areas of lesser potential.
87. In addition, this logically means that, in order to further nurture healthy developments, in the short to medium term, Arts Council policy should concentrate on those geographical regions where a healthy dance culture can be identified. And this relates directly to the existence and nature of a regional policy.

CHAPTER 4: TOWARDS A REGIONAL POLICY-THE POSITION TODAY

THE ARTS COUNCIL AND THE REGIONAL ARTS ASSOCIATIONS

88. In the olden days, there were fairly clear distinctions between the funding role of the Arts Council and the Regional Arts Associations. In the crudest possible terms (and recognising an enormous number of qualifications and exceptions) it could be said that the Arts Council concentrated on funding the artform while the RAAs were more concerned with placing that work in a social context.
89. Those distinctions are far less well defined today. As the Arts Council has increasingly recognised the need to incorporate social criteria in its own policies and in its conditions of funding for clients, so the Regional Arts Associations have become much clearer about their need to become involved in taking responsibility for the creation and development of artforms.
90. These redefinitions of roles have led to certain points of contention between the Arts Council and the RAAs.
91. Chief among these in dance - and probably underlying most others - is the observation that RAAs' priorities and policies are substantially different from Piccadilly's. Consequently there is a widely expressed belief that the Arts Council often funds work without considering the regional need.
92. Certainly in the course of taking evidence for this report from RAA officers, it became clear that the principal foci for them had little to do with the large mainstream touring companies. I was consistently informed that the RAAs had virtually no contact with these companies (even in areas where a 'special relationship' was supposed to exist) and that they perceived the most important growth areas to be those in which their association's priorities lay - at grass roots level in African People's Dance and South Asian work, in youth dance, in special needs work, the amateur movement, small-scale performance and residencies. There was even an opinion expressed on more than one occasion that, as far as certain regions were concerned, London Contemporary Dance and Rambert "would not be missed".
93. Certainly reservations exist within the RAAs about the need for or viability of sustaining both contemporary companies. There is a clear strain of sentiment that resources would be better used on developing smaller companies and/or bringing in more international work.
94. Obviously these disjunctions reflect a disturbing state of affairs which needs to be addressed if the Arts Council is to be perceived as responding to regional (and regional audiences') needs as well as to those of its clients.

THE LONDON DIMENSION

95. Historically the RAAs have expressed considerable dissatisfaction with the funding category of 'Regional Projects'. CORAA dance officers maintain vehemently that England is made up of twelve regions and that, consequently, all projects are 'regional'. Implicitly, however, funding patterns reflect a different practical reality.
96. It is undeniable that the focus of professional dance activity in England is centred on London. That is where most of the artists live, it is where most of the companies are based, where classes and training schools are located - and where the majority of audiences (especially for new or 'experimental' work) are to be found. Correspondingly, it is London-based companies and artists that receive the bulk of the Dance Panel's disbursement.
97. It would be naive to expect this situation to change quickly. Dance people want to be in London because that is where dance people are. The situation is circular and self-perpetuating. To change it, it will be necessary to develop long-term strategies which break down such perceptions and these strategies will have to encourage companies eventually to be based outside London while recognising the attendant financial implications.

DO THEY ORDER THESE THINGS BETTER IN FRANCE?

98. At this point, it is worth a brief reference to the French programme of implantation. When faced with a similar problem in the early eighties, the French Ministry of Culture's solution involved the selective transplanting of a number of dynamic young choreographers from Paris into pre-selected regional centres with time and money to create new dance companies.
99. This solution seems to have been highly effective. Before rushing to emulate it, however, it is worth acknowledging the differences between the French experience and the British; first, the funding structure is significantly different and while the implantation programme might not seem particularly costly at national level (the three major centres receive #140,000 between them in 1988), there is an additional infrastructure of local and regional funding; second, the overhead costs of dance performance are different due to the different arrangements with the musicians' unions; third the demands put on the companies by the funding bodies are different; finally the range of fees paid by presenting theatres is substantially higher.

100 Despite these differences in the French and British environment however, the principal of implantation is one to bear in mind if it becomes apparent that decentralisation from London is a significant part of a regional strategy.

THE COMPANIES AND THE VENUES

101 Certainly the metrocentric world militates strongly against the development of any effective regional policy. Companies make work in London and tour it out. This leads immediately to disjunctions. The lack of communication between the larger companies and regional activity has already been noted; there are problems just as great (if not greater) with companies working on the smaller scales.

102 There is a perception that there used to be a range of accessible, marketable smaller companies such as Mantis or Janet Smith which has now shrunk, leaving a dearth of well-established 'names'. Venues are wary of newer companies, believing that they have not developed their marketing or their image to the point where they can attract an audience.

103 Allied to this is the belief that many of the new companies are, anyway, 'difficult'. These companies are often regarded as being arrogant, unapproachable and uninterested in their audiences. One class of work universally excepted from these strictures is that of African or Afro-Caribbean Dance. In fact there was a general consensus that it was companies such as Adzido or Kokuma that were currently presenting the most stimulating and accessible work.

104 The work of most other companies, however, is seen as failing comprehensively to communicate to most audiences. It is perceived as arising from an introverted world, not particularly interested in reaching out to make contact beyond the limits of the stage.

105. This accusation finds another manifestation in the charge that the companies make over-ambitious technical demands on the smaller venues which are often run on minimal budgets, lacking both technical and personnel resources. It is also felt that the cost of many Arts Council project funded companies is prohibitive for these smaller venues.

106. In addition, promoters are often ignorant of the range of dance available. They do not travel to see work, nor have many of them properly identified their audience. However they cannot rely on the equally impoverished companies to sell themselves and so there is a very real disinclination to take risks. Even in the fields of South Asian or African People's Dance (commonly recognised as a successful growth area) there is a reluctance to take more than one company a season.

CHAPTER 5: REGIONAL POLICY- AN OUTLINE

ADDRESSING THE PROBLEMS

107. There are, then, significant problems in reconciling the needs and development of the various regions with the work being produced by some London companies. (It should also be acknowledged that there are some companies - such as DV8 - whose work remains uncompromisingly innovative and still achieves considerable popular success). It is, however, in the recognition and overcoming of these problems that the cornerstones of a new regional policy can be laid.
108. To do this, it is necessary to identify current aims and objectives. Funding bodies all work with structures which have evolved historically and which may no longer be appropriate. If the long-term aim is to establish a healthy ecology to enable the growth of a dance culture in this country, it is necessary to re-evaluate these approaches. And it would seem sensible to start with the area widely claimed to be the most flourishing - the grass roots.

STARTING WITH THE SMALL-SCALE

109. The lack of contiguity between the work provided by many London companies and the product required by and acceptable to most regional venues has already been remarked. Two courses of action, designed to confront this problem, suggest themselves.
110. First, there needs to be an acknowledgement that some sorts of work are esoteric. In any artform, the experimental and the new have a limited audience. Indeed, it may well be that there is really a form of 'metropolitan art' that can only really thrive in large sophisticated urban centres where a sizeable constituency exists to sustain it.
111. Much of this work can, and should, be seen as 'r & d', either in terms of the form itself or of an individual's development (viz. Richard Alston's progress from his own small company to directorship of Rambert). As such, it is necessary to devise structures for its presentation.

112. These structures will need to take on board the already argued case for concentrating resources on fewer recipients in order to ensure more adequate funding for them. This is especially essential at this scale since it is meaningless to attempt to assess project clients whose grants cannot allow them to achieve their artistic ambitions. Only by the 'proper' funding of such clients can the Arts Council justify its right to assess their work at an appropriate level. At the same time, the Dance Panel needs to reserve funds for individual grants for research projects etc. This very important area for future development is discussed in Chapter 10.
113. From 1989/90, then, the Arts Council Dance Department should restrict itself to only making 'realistic' awards - i.e. ones which are adequate responses to the perceived need. Having decided upon a limited portfolio of 'experimental' project clients, the Dance Panel's attention should turn to the places in which they will be seen.
114. Through a process of consultation with the RAAs, it should identify a small number of promoters which have a strong record of promoting 'new' dance - the Green Room in Manchester, for example - and encourage the work to be concentrated in those venues (or in less conventional settings such as galleries or museums where the promoter may wish to place it).
115. It may be that such a concentration is best achieved through mini-festivals such as those that Dance Umbrella is proposing for Newcastle and Leicester or through the sort of extension of Spring Loaded that is planned for next year. If so, it might be sensible to reserve a small element of the projects budget against supporting such showcases.
116. In any case, the intention is to recognise that there is an area of dance which cannot be expected to achieve large appeal in the short term, that it should be funded selectively but adequately and presented in sympathetic and appropriate conditions.
117. This proposal, while designed to go some way towards developing a fruitful relationship between 'new' companies and sympathetic audiences, cannot be said to do very much for addressing the more general problems of regional need.
118. The second course of action, however, is designed to address these problems and involves a rather more radical approach to the nature of regional provision - one which could be seen to shift the principal focus of planning and decision making away from the current company-centred model in an attempt to redress the balance of the needs of artist and audience.

119. Widespread dissatisfaction has been expressed by RAA dance officers with the Arts Council's 'regional projects' category. From 1989/90 it has already been agreed that this approach should be replaced, not by a category but by a priority.
120. In brief, it has been agreed that, across all categories of Project Awards, priority consideration will be given to companies planning to rehearse and premiere new work outside London. These plans will need to have been developed in consultation with the relevant RAA and show the association's involvement.
121. The intention here is to offer inducements to London-based artists to consider making work outside the capital without prejudicing those already doing so. In addition it is worth remarking the success achieved by Y.A.A. in commissioning both Gregory Nash and Lloyd Newson to make pieces in the region. Taken together these two elements offer a possible way forward - perhaps towards an English version of implantation.

REGIONAL DANCE AGENCIES

122. It has already been noted that the Panel's ten year plan should be to create a healthy dance ecology. In the short term, at 'grass-roots' level, this can be translated as the need to create a dance culture rather than concentrating on dance companies. Until first-rate facilities - including opportunities for regular class and training are available in other towns, the London hegemony will not be broken
123. Regional resources should therefore be identified which can act as agencies for dance and magnets for dance activity. In most cases these will be buildings or consortia of buildings. The word 'agencies' has been used initially however so as not to exclude alternative models, such as a deliverance agency in a rural area. In the short term, however, it would be best to concentrate on building-based models as these will offer the greatest scope for development
124. What could such regional dance agencies (RDAs) offer? In the short term, they could be developed as performance, rehearsal and studio spaces. By becoming identified with constant and consistent dance activity, they could serve as a focus for the development of young audiences and for professional classes. Some might specialise in non-Western dance. All would aim to become 'home' for a regionally based dance community, offering space to house local amateurs, youth dance groups etc. while also acting as an information network on a local and national scale. In addition they could provide opportunities for commercial exploitation - a shop, perhaps, or accommodation.

125. Whatever combination of services and facilities the RDAs offer, however, it is obvious that they must be responsive to the needs of their region and that their success in every area will be dependent on the skills of those managing them.
126. Probably most importantly, in terms of the development of professional dance in England, they could act as a sort of co-producer or commissioning agency for professional companies. Thus, rather than expecting the Cholmondeleys or Shobana Jeyasingh to move, French-style, lock stock and barrel to Newcastle or Leeds, this approach would encourage a long residency in sympathetic surroundings, leading to the premiere of a new work.
127. In addition, RDAs could act as hosts for showcases or mini-festivals. These could work in many ways but two present themselves immediately. First, the possibility of hosting a mini-Dance Umbrella type season or establishing a relationship with the Place's Spring Out programme (cf. the suggestion for the network of selected 'new dance' promoters in paras. 114-116). Alternatively such showcases could be theme-based e.g. concentrating on Dance for Young People, Black Dance or Dance for and with those with special needs.
128. Second, and more significantly in a regional context, an RDA could be the focus of a programme of orchestrated dance activity in a region for a limited season. Thus in Birmingham, say, it could be part of a programme that contained events at the Hippodrome (including SWRB's education work in the city), Rambert at the Rep., South Asian dance performances, amateur activity at Midlands Arts Centre or the Cave and work by Kokuma. Such a programme could produce very effective spin-offs in terms of p.r. for less high-profile areas of dance and perhaps attracting sponsorship.
129. There are obvious benefits to be gained for the regions from this approach. A strong case can also be made that the artists will stand to gain as much if not more. In practical terms, it is a truism that rehearsal space is at a premium everywhere but most especially in London. Indeed the cost of rehearsing can easily erode a substantial part of a project budget. If, within this proposal, a company was guaranteed good, warm, spacious rehearsal facilities (and perhaps accommodation), a number of financial and organisational pressures would be eased.
130. Another, less tangible, benefit might also accrue. If it is true that much of the work developed in London is too introspective to communicate outside a coterie audience, might not a working process that takes place in a less pressured atmosphere produce more 'accessible' work? In any case, there can be no doubt that the process would inform and influence the aesthetic.

131. The funding of this programme will obviously require a considerable commitment of money. While all RDAs should be built on existing resources, there will still be substantial investment required. The Dance Department should recognise that, if RDAs were to exist, then applications for project grants (more properly considered as production grants) from companies invited to be resident in them should be considered as a very high priority.
132. In terms of the funding of the RDAs themselves, however, the very nature of the proposal suggests that a strategy aimed at a pluralist base should not be implausible. Obviously local authority and regional arts partnerships with the Arts Council will be necessary. Conditions of funding will vary from region to region, as indeed will the nature of the RDAs but as a general rule each individual initiative should generate funds from all three sources. Different forms of partnership will be available in different cases - where non-Western dance provides a significant part of the package, for example, or ballet.
133. In addition, RDAs should achieve a significant regional and national profile. If so, local authorities and businesses should be encouraged to use them (and the companies that tour work made in them) as ambassadors for the area. After all, who had heard of Wuppertal before Pina Bausch? If this sort of profile were achieved, sponsorship opportunities would present themselves.
134. It is a commonly accepted fact that touring companies find it more difficult to get sponsorship than buildings. It was also observed in Chapter 2 that Incentive Funding is less appropriate for non-building-based organisations. Regional Dance Agencies could be one way to circumvent these obstacles.
135. Certainly insofar as Incentive Funding is concerned, there are numerous possibilities for income generation inherent within the concept. For example:
136. a) Commercially effective use of some part of the building - a dance shop, selling literature and equipment, for instance, or a cafe.
b) Teaching programmes and classes, allied to the rental of studio spaces.
c) Accommodation attached to the agency's building which could be used to house companies in residence or rented to other artists visiting the area.
137. If negotiations are begun in 1989/90 to pursue the plural funding base of such a programme and, simultaneously, the Dance Panel sets out to devise an Incentive Funding Scheme for this class of organisations, then by the early nineties, the first wave of such agencies should be ready to apply.

138. There is, then, a persuasive argument for a significant shift in funding patterns to focus on the development of RDAs. This idea has already been discussed in a forum constituted of CORAA dance officers and members of the Arts Council dance department. There is a strong case to be made through CORAA for development money for this concept. In any case, the Arts Council Dance Panel may well wish to regard it as an area into which it wishes to put its own funds over the next few years.
139. It should be acknowledged at this juncture that there are certain areas of the country that are more 'dance aware' than others. It is clearly impractical (and suicidally self-defeating) to attempt to launch a programme of RDAs in all twelve RAA areas simultaneously. If we still recognise the need to concentrate resources on fewer clients in order that they may establish significant achievements, then the same principle should obtain here.
140. In the absence of substantial new funds, therefore, (or even with them), the Arts Council and RAAs should undertake a feasibility study to determine which regionally based dance resources offer the most fruitful promise of developing into properly funded RDAs.
141. The historic record of dance in the area will obviously be one criterion; another will relate to the resource's geographical position. In addition, other factors to be considered would concern the actual or potential relationship an RDA might have with other regional arts organisations. Is there a repertory theatre with which a productive relationship might be established, for example? Or are there other organisations, for whom dance provides a constituent part of their work - an opera company, for instance, or a television company? Perhaps there is an over-riding case in one town for an RDA concentrating on a burgeoning black dance movement. It may well be that the second stage of the dance marketing research will also give assistance in identifying areas for investigation.
142. Having identified these first resources a five-year strategy for their development should be drawn up. This strategy could be set in train in 1990/91. Then, at the appropriate time, as the first tranche becomes better established, other candidates can be encouraged. The aim would be to have properly established at least one RDA in every region within eight to ten years from now.

143. It is probable that there are some organisations - Dance City in Newcastle, for example, with English Dance Theatre in residence, or the Yorkshire Dance Centre (hosting Phoenix) - which are already on their way to being able to engage in this sort of development. There will be others who will require nurturing from a less advanced position so a certain amount of pump-priming funding will be appropriate.
144. (It might be argued that organisations like Dance City have existed for some time without demonstrating the capacity for developing into the sort of agency here envisaged. This is true - but that has not been their brief, nor have they been constituted or funded to do it.)
145. It is also of considerable importance to realise that, if the Panel were to accept the need for a redistribution of funds among the larger touring companies, and if it further accepted that those funds for redistribution were to be achieved at the expense of Northern Ballet Theatre, then the resultant gap in provision in the North West would make Manchester a very strong candidate for any such initiatives.
146. What is outlined above is a blueprint for one sort of regional development that could serve as part of the infrastructure. There are others.
147. The symbiosis involved in an RDA hosting a company, for example, would grow in many cases into a long-term 'special relationship'. This can work at any level - so a venue or a region could make a three-year commitment to a pattern of visits, perhaps twice a year, thereby allowing the planning of audience and programme development. Or a company could undertake a residency in one part of the region while giving performances elsewhere.

REGIONAL COMPANIES?

148. It will have been noted that, despite the objective of achieving a comprehensive regional policy, this document has, as yet, given no consideration to the idea of regionally based dance companies.
149. This term embraces two different animals. Firstly there are national touring dance companies, based outside London. These are rare beasts, mainly owing to the London-centred nature of the profession already discussed. A few examples do thrive, however - Phoenix, a devolved Arts Council client with great popular appeal, for example or Kokuma in the West Midlands.

150. Secondly there are companies funded locally and designed to fulfil a regional role. Over the years a number of this second type of company have been set up by RAAs - EMMA, Midlands Dance Company, New Midlands Dance, Spiral, Delado - and have folded. One that remains, English Dance Theatre, a client of Northern Arts, is currently dark due to funding difficulties.
151. With the exception of Ludus, a special case because of its education brief and Jabadao, a small Yorkshire-based organisation concentrating on special needs work, it is difficult to find examples of this sort of resource which offer any great encouragement.
152. Consequently, a note of caution needs to be struck in any proposal to support a dance company designed to serve the needs of a single region. The evidence would seem to indicate that the level of operation at which companies have historically been funded and at which they have consistently failed is not practically viable. A different model is needed. In Merseyside, now, the probability is that rather than repeat the Spiral/Delado experience yet again, the RAA may aim to develop a black dance resource. Perhaps in time, a black RDA.
153. There is also an artistic reservation about RAA created regional dance companies serving a single region. Such a structure may contain within it the seeds of an endemic flaw in that there will almost certainly come a point when the artistic needs of the company and the political/strategic needs of the region no longer coincide.
154. The 'Regional Dance Company' model may, therefore, be a flawed ideal. However, if a regional infrastructure is developed which builds on the creation of RDAs and this is supported by creating a strengthened middle-scale theatre network for the presentation of dance (see Chapter 8) then the conditions for the existence of dance ecologies in cities other than London will have been created. Then it will not be so inconceivable for national touring companies to be based outside the capital - especially when people come to consider the comparative cost of living and working in London, particularly after the introduction of community charge in 1991.
155. If this strategy is successful, however, and companies do see a value in being regionally based, a way needs to be found to balance their regional role as a resource or a networking facility with their identity as a performing company in a national context. In looking for this balance, one model is worth noting.

156. The Welsh Arts Council fund Diversions as a year-round operation to fulfil a community resource role in Wales and also to create and tour new work. The company are now also performing regularly in England and visiting Europe, without sacrificing their commitment to a domestic outreach programme. The Welsh situation is rather different from the English but lessons can be learned from this company - not least in the way they have analysed their role and the sound management expertise they bring to their affairs.
157. So far these notes towards a regional strategy have concentrated on the smaller to middle scale. Obviously the nature of the structures here envisaged would have significant ramifications in terms of the community/amateur/youth dance activity of a region. Similarly the presence of RDAs would offer a focus for a region's animateurs and enable them to relate more effectively to visiting companies.

THE LARGER COMPANIES

158. And it is through this last possibility that opportunities arise to tie this locally derived regional policy to the largest touring companies. It has already been observed that, despite their main house visits being arranged long in advance and therefore being fixed points in the region's calendar, there is generally little communication between these companies and the local infrastructure. Indeed it sometimes seems as if the national dance scene consists of a varied and healthy landscape of grassroots activity over which pass four or five free-floating dirigibles.
159. Obviously this is not always the case. The education programmes of SWRB and LCDT, for example, prove that the companies are not impervious to the needs on the ground as does the range of Festival Ballet's work. With an established support structure for dance based on RDAs to complement this work, communication systems could be greatly improved between the outreach programmes of these companies and local networks.
160. However it is not easy to achieve the frequency of visits from the large companies needed to give a performance reference to their in-depth outreach work or to build their audience. The companies are required to tour nationally and accordingly find it difficult to achieve a universally high-profile presence right across the landscape.

161. In confronting that problem, the 1983 Opera and Dance Study Group rejected the operatic 'spheres of influence' model for dance and consequently The Glory of The Garden propounded a network of Special Relationships between companies and regions. These Special Relationships were set up, in part through the brokerage of the Arts Council rather than from any organic growth and it is probably time for a thorough-going review of the successes and failures of that policy.
162. In any case, it can be argued that to make the large companies more integrated into a regional policy, some form of re-evaluation of their patterns of work is required so they can capitalise on the work being done by local amateurs while offering the regional resources a high profile focus for part of their activity.
163. This sort of strategy can greatly enhance the cultural life of a region. As a demonstration of the options available, perhaps an existing example would be instructive.

A CASE STUDY - YORKSHIRE

164. Yorkshire Arts encourages visitors to build relationships with particular parts of the region in order to facilitate outreach work. This development programme is designed to apply across all scales and styles of work; thus the Royal Ballet might undertake an outreach programme in Calderdale to connect with its performance programme in Manchester, while SWRB develops a relationship with Barnsley and Extemporary with York and Wakefield. In two notable instances - LCDT at Leeds and Festival Ballet at Bradford - very successful outreach initiatives have complemented the main company's performance work.
165. The ability of companies to attract sponsorship for these initiatives is directly related to the profile of the main company - SWRB and LFB find it easier, for instance, than Extemporary. The Association can act as a broker in raising local authority funding for this work, thereby leading the authority into taking the responsibility itself but it recognises that the total funding package for each programme needs to be appropriate to the nature of the event. Accordingly, the proportion of subsidy applied to different companies' programmes needs to be flexible.
166. It might seem that with this sort of programme in place already, an RDA in Yorkshire would be redundant. However this area already has a concentration of dance activity in the Leeds/Bradford conurbation that begins to approximate towards the RDA concept. There is a strong tradition of dance in the region - both professional and in terms of its social infrastructure and four key organisations which relate to the association's policy for the region:-

167. a)The Yorkshire Dance Centre which provides a wide range of community dance workshops/courses and a resource centre for dance archives.
b)Phoenix Dance Company, based at the Dance Centre whose principal focus is young people. The company is also perceived as having a strategic role in terms of its relationship with other regional organisations (e.g. Opera North, Leeds Playhouse etc.)
c)Jabadao - providing dance resources for people with mental and physical handicap and for the elderly. The company also offers training opportunities for those who wish to work with these client groups.
d)Northern School of Contemporary Dance, which provides full time training for aspiring professional dancers as well as a community programme.
168. It can be seen, then, that the region supports in an ur-form some of the elements already defined as helping to constitute a healthy regional dance ecology. It also seems clear that this health could further benefit from the added strengthening that a regional policy would provide.

TRAINING IN THE REGIONS

169. Although the larger issue of training will be discussed in Chapter 11, it an area which has specific applications to regional policy. Firstly it is obvious that artists require access to training opportunities to develop both organisational and artistic skills and at the moment these, difficult find anywhere, are especially rare outside London.
170. Similarly training opportunities for would-be dancers are almost totally centred in the capital. It is interesting to note that, despite the existence of the Northern School of Contemporary Dance in Leeds, its graduates still feel compelled to move to London to seek work or to undertake a further year of study in order to be seen.
171. In long-term, then, it should be an aim of the regional policy to develop in association with the relevant educational institutions and authorities three or four training establishments in the English regions (as well as ones in Scotland and Wales). Further research into this area should be undertaken.
172. As part of this initiative, priority should be given to the needs of African People's and South Asian Dance. Currently no established training structures exist in these areas but there are clearly opportunities in certain regional centres for the development of properly resourced and staffed training resources.

173. One last area of training need still remains. Despite its higher profile over the last few years, not every Regional Arts Association has an officer responsible solely for dance. The idea of a dedicated dance officer is still a new one; the women and men holding the jobs come from a variety of backgrounds and often have to learn the job as they go.
174. In 1988 there has been an unprecedented turnover in these jobs. Of the twelve officers in post on January 1st, only four will be at the same desk at the end of the year. If some of the ideas proposed in this document take hold and a new emphasis is placed onto developing regional policy, the demands on RAA officers will increase substantially.
175. Attention should, therefore, be given to this state of affairs. It may be that some form of induction process or in-service training should be devised, perhaps through CORAA, to enable new officers to contribute fully towards what may be a fast evolving and radically different dance ecology

CHAPTER 6: TOURING

PERFORMANCES AND AUDIENCES - THE FIGURES

176. Throughout the previous chapters on regional policy, touring has been assumed to be a central plank of provision. With the exception of the Royal Ballet, no British dance company currently has a permanent performance home and all of them tour the regions more than they perform in London.
177. But this process is becoming increasingly more expensive as inflation outstrips grant rises by 4-5%. and direct touring costs rise substantially faster than that (cf. comments made in the Cork and Priestly reports about comparative cost indices in drama).
178. Consequently there has been a severe reduction in the number of performances given over the last few years. Taking as a sample the five major London based companies, in 1975/76 they gave a combined total of 861 performances. In 1987/88, this had shrunk to 565. Similarly compared with 1975-79 when the five companies played to at least 975,000 people a year, topping a million in 1977-78, they have now arrived (in 1987-88) at a total audience of 707,000.
179. A detailed analysis of audience patterns over the last seventeen years will be found in Appendix III. For the moment, however, some important observations can be adduced.
180. Firstly, there is no doubt that while total audience figures for both classical and contemporary dance have declined, there are different profiles to the reductions. In the case of larger-scale contemporary dance (LCDT and Rambert), while substantial variations from year to year are to be expected in audience figures, there is an unmistakable trend perceivable. Between the years 1979 and 1983, these companies gave an average of 242 performances a year to an average audience of 707; between 1985 and 1988, they averaged 193 shows to an average of 627. Consequently their total audience declined from a peak of 186,775 in 1979/80 to around 120,000 in each of the last three years.
181. With the London-based classical group (the Royal Ballet, SWRB and London Festival Ballet), touring into larger houses, there has been no decline in average audience numbers for their overall programme (i.e. London, the English Regions and forays into Scotland and Wales). Indeed the mean audience for this group has remained uncannily constant over the past seventeen seasons - 1,499 with a maximum variation in that time of only 6.4%. However the decline in the number of performances given by these companies has been even more pronounced than in the case of the contemporary group. Compared with the mid seventies when 530-550 was the norm, 1987-88 saw a total of 375 performances.

182. At the same time, Northern Ballet Theatre has substantially increased its provision in the 'middle-scale'. In 1971/72 the company gave 121 performances with an average audience of 202. Between 1978 and 1982, the company had increased its average output to a level of 212 performances a year with an audience of 529 - a total of 112,000 a year.
183. More recently NBT have been affected by the same economic and audience patterns as all the other major touring companies. From 1983-87, the company gave an average of 153 performances a year to a total of approximately 105,000 people a year. Even in this period of relative decline, however, the average audience increased to between 655 and 744.
184. This pattern has much in common with that exhibited by the two major contemporary companies (see below). Indeed, in many practical ways Rambert and LCDT are probably a more appropriate peer group for NBT than Festival Ballet or SWRB. All three play in that range of theatres loosely described as 'middle-scale' (roughly 750-1200 seats) and receive broadly comparable ACOGB funding (approx. £675-700,000). The difference is that in the case of NBT, the decline in performance numbers and audience figures has been far less disconcerting. Indeed in 1987/88, these statistics showed a marked upswing with the company achieving its highest ever totals and average audiences.
185. Unfortunately, this productivity has been accompanied by a steadily mounting deficit. The company plays in significantly smaller houses than the other classical companies (and exists at a significantly lower level of ACOGB subsidy). Classical dance touring is an extremely cost-intensive activity at every level and that economic pressure is clearly felt very keenly when box-office potential is limited.
186. Isolating the figures that relate to English regional touring by the larger London-based ballet companies, it would appear that classical dance built its average audience to a peak in the mid-seventies before suffering a slump in the eighties from which it may now be recovering, although it is really too early to know whether the currently detectable upswing (noticeable also in the 1987/88 figures for NBT) is a genuine trend or a 'blip' (see Appendix III, table 2 and graph 3). However the same period has seen a steady erosion of regional performances which have dropped in number from 254-270 per year (1975-79) to 186 in 1987/88 (App III, Tab 2, Graph 1).

187. Contemporary Dance (in the form of Rambert and LCDT) has, over the same period seen an even more spectacular shift. From an initial position in 1971/72 of giving 117 performances in the English regions the companies expanded to give 199 in 1977/78 but by 1987/88 were back to giving 117, exactly the same as sixteen years earlier - while at the same time, their London performances had reduced from 139 to 51. (App III, Tab 3, Graph 4)
188. Undoubtedly there are factors which modify any analysis of this pattern. The companies are playing in different size houses now from those they occupied at the end of the sixties. The average capacity of their regional touring dates has doubled - from 613 in 1971/72 to 1,225 in the period 1983-86). However their audience size has not - 362 average in 1971/72, 610 in 1985-88. (App III, Tab 3 Graph 2).
189. We are, then, confronted with a significant problem. In order to address it, a strategy will need to be devised that makes sense to, and receives support from the Dance Department, AC Touring, the Regional Arts Associations, the companies and the venues. And this strategy must aim as a priority to develop audiences across all dance forms - ballet, contemporary, non-Western and avant-garde.
190. A more detailed discussion of the companies, their work and working practices is contained in later chapters. At this point, however, we will concentrate on generic observations about types and scales of dance touring and courses of action whereby the Arts Council itself might be able to offer greater support to touring companies.

ARTS COUNCIL TOURING

191. Internally, the Arts Council needs to re-assess its role with respect to its intervention in the booking and negotiating of major tours. While there is an obvious need for the co-ordinating function which avoids clashes, systemises contracts and tries to establish a regular pattern of touring, it would be beneficial if the Dance Touring Officer were not wholly occupied in such business. Were some part of this officer's time to be freed up, it could be used constructively in a number of ways - in appraising the national picture and its changing needs, for example, rather than continuing to implement historical touring patterns.
192. There is also a need for more support and servicing across the whole range of dance. Arts Council Touring has expertise that cannot really be called on at present due to its involvement in and time commitment to the large scale. Companies across the board need to be kept informed and advised about priorities and planning. In addition they need to be encouraged and assisted in talking to other English companies and to those touring in from Wales, Scotland and, possibly increasingly after 1992, mainland Europe.

193. If the Arts Council is to be involved in this wider, more strategic brief there will need to be a renegotiation of the relative roles of the Touring dance officer and the management of the individual companies in the structuring of tours. In any case, it is advisable that Artistic Directors and Administrators develop a closer relationship with their venues and RAA officers.
194. Another area in which the Arts Council should re-involve itself is ticket pricing policy for the main contemporary companies. Both opted out of using AC Touring in negotiating prices in the early eighties. In Appendix III, Graph 6 illustrates the cash yield of tickets for the classical and contemporary groups in London and the English regions over the last ten years, demonstrating how the differential between these prices has grown. Graph 7 charts the average nightly income on tour over the same period both in cash terms and adjusted by the R.P.I. index to 1978 prices.
195. From these graphs it would seem that there is potential through a revised ticket pricing system to increase box office performance. T.G.I. data indicate that the contemporary dance audience is drawn from the wealthier, better educated section of the population and that, at its current level, it is very loyal. Clearly it is important to preserve a range of attractive and comprehensive concessions but, provided that is ensured, it would be advisable to undertake research to see what an acceptable pricing structure might be.
196. At the same time, for the Arts Council to carry out its advisory role properly, it needs to be better informed. There seems currently to be little real consistency in the way in which records are kept with a view to extracting useful data. The centrally collated figures for ballet companies, for instance, do not include Northern Ballet Theatre, although the company consistently gives between 160 and 200 performances a year, nor do Scottish Ballet's English dates seem to appear. Consequently it is quite difficult to achieve a comprehensive overview of ballet provision across the middle and large scales.
197. There is historically a serious lack of hard statistical information about dance in the U.K. The present report has pulled together much of what does exist but there are significant gaps. No figures seem to exist, for example, to show audience development in the middle-scale until 1985/86.

198. In recognising the need for a sound philosophical basis and intellectual rigour in determining dance policy, the Dance Department should, therefore, collaborate with the Research and Finance Departments of the Council to determine what are useful indicators of audience trends and companies' financial health. With such information available, it might be easier to anticipate problems such as those which led to the loss of Janet Smith and Dancers or Mantis
199. The Arts Council, then, needs to develop its role in analysing and disseminating information as a support to its clients. It also needs, through both its Dance and Touring departments, to establish productive dialogues with them in order to break down the atmosphere of mistrust that currently exists, and to share its analysis with them of the national picture (and the national needs) so as to involve them in the development of its strategy.
200. And in order to do that, it must have an analysis. Accordingly, we turn now to a consideration of the different areas of dance touring.

CHAPTER 7: CLASSICAL DANCE TOURING

201. There is undeniably a huge demand for top-level classical dance; there is, however, a significant difference between the appeal of the great Tchaikowsky full-length ballets and the rest of the repertoire.
202. As is widely recognised, the touring classical companies are under-resourced; consequently they budget on very high box-office returns which in turn pressures them into concentrating on the most financially rewarding parts of the repertoire. As an example, London Festival Ballet estimates that of 131 performances given in 1987/88, only 7 were not of the core traditional repertoire.
203. This situation restricts the chances for making and playing new works and consequently limits the possibilities of choreographic development. In addition, when every company is carrying "Swan Lake" in its repertoire, there is a danger that the public will find it difficult to develop a clear image of individual companies' identities.
204. However at the moment the principal companies seem almost trapped in a repetitive touring cycle which predicates against new work and triple bills.
205. At the same time, as has already been seen, the costs of touring are escalating and the number of weeks is dropping. It would seem to be time for a reappraisal of some aspects of the classical touring circuit.
206. The current basic pattern for classical touring was endorsed by the Opera and Dance Study Group in 1983. The Group was further of the opinion that any attempt to apply the operatic 'spheres of influence' model would be inappropriate because of the nature of the repertoire.
207. This may still be the case; certainly it may not be desirable to deny one section of the country access to the Diaghilev repertoire, say, or the Ashton heritage. But neither does it seem feasible to expect the companies to continue spreading themselves so thin.
208. This report has already argued that, in developing a comprehensive dance strategy for the rest of the century, the Arts Council should adopt guiding principles. First, it should aim to support and develop quality; second it should make the development of a regional policy a priority; and third, where necessary, it should redistribute or reallocate its resources in order to fulfil these aims.

209. In addition, in the case of touring classical dance at the largest scale, the argument for quality is compounded by the requirements of the form. Ballet is a technically demanding exercise - in terms of stages, pits and rehearsal spaces. There is a body of opinion that holds that work designed for this largest scale should not be compromised by compression.
210. All these criteria taken together would seem to lead to the conclusion that, at least in the middle term, the Council should support an economically sustainable portfolio of clients who should be briefed to concentrate a significant proportion of their work on a limited number of centres of population. For example the cities of Birmingham, Plymouth and Bristol could be designated as priority areas, along with the Leeds/Bradford conurbation, the Newcastle/ Sunderland axis and the Manchester/Liverpool nexus.
211. There is already a growing will in both SWRB and Festival Ballet to strengthen their links with certain regions and this would seem to be a desire to be endorsed and cultivated. If the companies can present a significant body of work in certain towns each year, then their educational and outreach work will give and be given a deeper context, subscription series for seasons could be marketed more effectively and through the subsequent audience development, it should be possible to raise the profile and appeal of the currently less marketable areas of the repertoire. (New York City Ballet achieves 90% audiences for triple-bills in its subscription series).
212. Moves in this direction are already under way, most obviously in SWRB's proposed relocation to Birmingham. If the move to the Hippodrome does go ahead, it will significantly alter the distribution of classical dance resources in England and lend an enormous stimulus to the development of a regional policy. In addition, it may point to a new way of releasing local authority funding for large scale dance.
213. The Birmingham project would not be conceivable without an extraordinary commitment of funds, both capital and revenue from the local authority. Part of this commitment is the plan to build rehearsal and studio spaces for the company. One of the great drawbacks for a classical dance company on the road is the lack of studio facilities so any plan which promises to develop some is important. If the strategy of creating high-profile regional centres for the big touring companies looks promising, then negotiations with the relevant local authorities should include plans for the provision of such resources.

214. Obviously the logistics of SWRB's proposed move are such that they will occupy much of the company's planning over the next three to four years. It should not be impossible, however, for SWRB to consider a second, and possibly third, 'special relationship' with a town in which it could centre a concentrated programme of performance and outreach work.
215. The SWRB proposal is a very exciting one and there is an immediate temptation to see if it cannot also be applied to London Festival Ballet. Here, however, a different set of financial parameters obtain. Were Festival to maintain their pattern of London seasons but tour into the city from a regional base, it is probable that their marginal costs would shoot up. On their current level of funding, therefore, and assuming a pattern of work not dissimilar to their current one, this sort of relocation in the near future is probably untenable.
216. If however, in the future, the company's current level of London performances (and London earnings) became less sustainable - or if their local authority support were less substantial - it might behoove them to consider very seriously a move to a regional centre. Certainly their planned change of name to English National Ballet suggests that they view themselves as a national resource rather than a primarily London-centred one and an address outside the capital would reinforce that impression.
217. If such a move were effected and two major national ballet companies were based in English regional centres, a significant breach would have been made in the London hegemony.
218. However in the short to middle term, the company could be encouraged to concentrate its touring on three centres. As with SWRB, these would not necessarily exclude the company from playing elsewhere but would enable it to capitalise on its own resources and those of the regional centres.
219. Is this very different from what happens today? Not in terms of the overall access to classical dance of people who live in the English regions. For example, if these six cities or city-areas were the only towns visited by Festival Ballet and SWRB in a year (and this is not what is being suggested) only six towns which had theatre visits from them between 1985/86 and 1987/88 would lose ballet performances - Eastbourne, Southampton, Northampton, Oxford, Canterbury and Hull.

220. The difference would lie in the depth of the dance experience that the companies could bring to the towns with which they forged special relationships. Each company could aim to build towards an annual commitment of, say, three weeks in its main bases (more in the case of SWRB at Birmingham) and still undertake some limited single-week visits to other towns. These other touring weeks should also include reciprocal visits to each other's main regional bases as one would hope the cultivation of regular dance audiences in those towns would both stimulate the appetite for more, different work and also help create a more sophisticated appetite for new work.
221. Such a strategy would regularise the concentration of classical dance into its most appropriate homes without apparently reducing its existing geographical accessibility.
222. There do remain questions about the nature of classical provision in areas outside these main centres. A glance at a map of the country which takes these bases (plus London) as the centres of circles of 50 mile radius reveals where those gaps lie.
223. The most significant lacuna is on the eastern seaboard - from East Anglia up to Hull. But of the theatres toured by Festival and SWRB between 1985 and 1988, only Northampton and Hull could make even a marginal claim to be serving any part of that region and even then London and Leeds/ Bradford would almost certainly be more effective as resources.
224. The foregoing concentrates on SWRB and London Festival Ballet as the two companies principally responsible for providing classical dance in the larger theatres. There is also, however, the question of middle scale ballet provision.
225. At the moment this is what Northern Ballet Theatre is funded for. In paras. 182-185, it was noted that this company has steadily improved its audience figures over the past fifteen years but that at the same time it has accumulated a very substantial deficit - especially in proportion to its turnover and its lack of assets.
226. If NBT is to continue working on that circuit (theatres of 1,000-1,200 capacity) then significant funds will need to be found to ensure its survival. The company finds the same difficulties as its larger brethren in marketing less familiar work (despite its great success with Simple Man) and it is not really equipped in terms of numbers to essay the larger popular ballets. Consequently it is caught in an invidious position wherein it needs a substantial injection of funds if it is to survive.

227. It was estimated earlier that (ignoring the accumulated deficit), the additional revenue need for NBT is approximately £100-150,000 per year. It was proposed in Chapter 2 that additional funds of this order should be sought from Council if the company was to be secured. If such funds are not forthcoming but the Dance Panel still commits itself to the sustenance of the company, resources will have to be found from within the Panel's allocation.
228. If these resources are made available to NBT without additional funds, the only candidates for producing the necessary redistribution would seem to be Extemporary Dance (currently the only middle-scale revenue client operating) or the money currently earmarked for the recommendations of this report. Both options would seriously damage other areas of the panel's work while exacerbating the existing imbalance between the funding of ballet (76%) and all other forms (24%)
229. In either case the Arts Council would be severely restricting the range of work it supports and denying itself the opportunity to foster new developments. In addition, by redistributing finite, limited funds to NBT, Council would be putting the resources of its other dance clients under increased pressure as 2% uplifts fail to match inflation.
230. It must be concluded therefore, that, if the Dance Panel is unsuccessful in obtaining significant new funds from the Arts Council in order to shore up its existing portfolio of clients, it will be necessary to consider reducing that portfolio and that the viability of Northern Ballet Theatre's continued existence should accordingly be reassessed.
231. If, on the other hand, special additional money is forthcoming from the Arts Council to secure NBT on an adequate funding base and if the company succeeds in its fund-raising appeal, then there should be a fundamental re-evaluation of the realistic demands that can be put on the company in terms of production standards, performance numbers, ticket yields and education policies. It will also be important to come to a clear understanding about the numbers of dancers and musicians required for the programme. Having determined those basic parameters, AC Touring and NBT will need to revise the company's schedule as necessary to take account of the shifting touring patterns of SWRB and Festival.

232. If, however, NBT does cease to tour, it will undoubtedly leave a gap in provision but it must be asked whether, if the company were not there it would have to be re-invented. In 1987/88 it gave 36 of its 195 performances in the six towns identified above as putative regional bases for SWRB and Festival Ballet. Only their performances in Brighton, Chichester, Northampton, Norwich, Nottingham, Poole and Scarborough lay outside the charmed (and admittedly arbitrary) 50 mile radius around these towns. There must be doubt whether, in a revised structure with other classical companies developing stronger regional presences, there is really a place for a full-time "middle-scale" company.
233. The very concept of a permanent middle-scale ballet company seems fraught with difficulty. How do you devise an artistically satisfying programme with a comparatively small company of dancers and musicians, working with limited stage facilities, when the imperatives of the box-office are constantly pushing you towards doing the big 'potboiler' classics? Yet there is a demand for provision at this scale. A new approach to satisfying it must be found.
234. One model that could be explored is that pioneered by London Festival Ballet. The success of LFB (formerly LFB2) in taking classical dance to areas which the main company cannot reach is matched by the creative stimulus that the smaller company gives its dancers and choreographers. In the current year more than 50% of the main company's dancers are getting the experience of working with the smaller group. In addition the different sort of work attracts a new audience. The company identifies a very different audience profile for its Sadlers Wells LFB season from that at the Coliseum.
235. (It is also worth noting the Scottish Ballet practice. Recognising its responsibility to serve the national need in Scotland and acknowledging the lack of houses capable of sustaining the full company, Scottish Ballet splits into smaller units for part of the year and the bifurcated company goes out with groups of 13 or 25 dancers.)
236. These approaches are different in type and scale from those currently adopted in the provision of middle-scale ballet. In developing either, a careful analysis of the range of theatres concerned would be essential.

237. Potentially, there are considerable advantages to developing these sorts of model, different though they be to the current range and style of provision. Given the resources of a company of the size and stature of Festival Ballet, it is possible for smaller towns and theatres to see work performed by dancers of a high calibre, designed for that range of venues. Provided the artists within the company are convinced of the value of such work and stimulated by the creative challenge, repertoire can be developed that complements the main programme both geographically and creatively.
238. Such a model applied on a wider scale, could help broaden the repertoire base and could introduce audiences to a range of newer works. It could also, where appropriate, encompass a triple bill which included an excerpt from a major classic, performed at the highest standard. This approach, combined with the tactic of concentrating on playing in strategic bases with a wider repertoire, begins to define a policy for the development of a more flexibly-minded audience.
239. The Dance Panel should, then, consider encouraging Festival Ballet to increase its provision of LFB weeks. At the same time it should discuss with SWRB the possibilities of that company adopting a comparable policy with whatever modifications are appropriate. Even the Royal Ballet might consider investigating the idea - if not for the immediate future, then as a possible option for some part of their programme in the period from 1993-96 when the Royal Opera House will be closed.
240. Undoubtedly, whatever policies the Dance Panel adopt, the current indications are that economics and market forces will lead to an inevitable reduction in the amount of work available at this scale over the next few years. Were NBT not to be touring, there would be an estimated net loss, outside the six named regional bases, of 20 weeks. At the moment, Festival Ballet estimates that it could increase its LFB touring from 6 weeks to 12. If SWRB undertook a modest LFB-like operation and if the bifurcated Scottish Ballet were encouraged to tour to appropriate venues in the North or to areas where it was developing a special relationship, a not insignificant part of this loss could be made good - albeit, in a somewhat different way.
241. But it will cost money. At the moment it can be argued the Arts Council is not making the most effective use of the resources involved in these companies. The sort of approach outlined above would set out to improve the value for money offered by them while offering them opportunities - both creative (in the potential to explore and expand repertoire) and financial (LFB or a mini-SWRB might be a comparatively cheap but profitable option for foreign touring)

242. If the Dance Panel decides to pursue this course of action, then, a substantial sum will need to be redeployed to LFB to enable it to resource this expansion. Similarly funds will be needed if SWRB are to develop this strategy or if Scottish Ballet were to be encouraged to take on more English touring. Careful costings of these options are needed in order for bids to be made (possibly through or in conjunction with AC Touring) for G.B. Touring Funds. Failing such an initiative, the scheme will demand a high priority in the redistribution of Panel funds.
243. This process could be begun in 1990/91 with the initial emphasis on a planned growth in activity for LFB (aiming to be completed by 1993/94). Scottish Ballet's increased English weeks could be consolidated over the same period while, if they were interested, SWRB could also run some sort of pilot scheme in 1990/91. The most probable date for the company's removal to Birmingham would seem to be 1991/92 so it would be unlikely that the company could significantly increase its workload during that season - although it might actually want to.
244. (If SWRB does go to the Hippodrome, the move will not be greeted with universal rejoicing by the employees. Indeed, there may be a significant number of defections from the company, leading to a temporary lowering of standards. Anything that can be used as an inducement to get the most accomplished dancers to move with the company would be useful and the LFB evidence seems to indicate that dancers do regard the creative opportunities given by the small units as being of great value)
245. In addition in 1993/94 the Royal Opera House will begin its closure period. If, by then, this pattern of work has become established, it may be possible to supplement it with a small unit drawn from the Royal Ballet. Such a move would obviously be very welcome - especially with the host venues - but it would need careful marketing and organisational support to ensure its success as the Royal Ballet is not inherently geared for touring.

OTHER OPTIONS

246. If the panel were to release funds by a withdrawal of support from NBT but were unconvinced by the arguments evinced above, a compromise strategy should be considered. Some funds could still be redirected into a strengthening of LFB's work and into developing Scottish Ballet visits to England. Other funding could be diverted to London City Ballet - effectively to replace NBT in a number of venues.

247. Such a replacement would, however, need to be very carefully considered. At the moment LCB benefits from extremely favourable (and probably unique) agreements with the Musicians' Union. These house arrangements cannot last for ever and when they end, the company's unit costs will soar. If the Arts Council is closely locked into a quasi-revenue relationship with the company at that point, it may well be back in the same situation in which it currently finds itself with NBT - supporting a non-viable revenue client - only this time it will be London-based rather than in Manchester. Hardly a good political move.
248. The London base of the company is not irrelevant either when considering the logistics of LCB taking over part of NBT's brief. Whereas last year NBT did 20 of their 28 performing weeks in what might generally be defined as "the north", only 3 of LCB's 38 dates were in the same area. Practically then, in marketing or venue development terms, any such proposal would be starting from near to scratch.
249. The Dance Panel should then be very wary of committing itself to LCB. Without that commitment, the company will continue to tour, aided by its exemplary success in raising sponsorship and achieving Royal patronage. It may be however that Arts Council Touring could develop its use of LCB.
250. A significant number of LCB's tour dates take place in that Eastern swath of the country identified as falling outside the reach of the main regional bases (10 'Eastern' venues in 1988/89). It would seem sensible, therefore, for the Dance Department and AC Touring to recognise the role of this work in its aim of achieving a proper regional spread.
251. The strategy outlined above takes as its starting point a somewhat different perspective from the traditional analysis of large- and middle-scale ballet companies. Festival Ballet and SWRB would adopt far more the role of a dance resource, working in a range of scales from full-corps major ballets through smaller units to education and outreach teams. There may also be a case for the companies considering, as part of its main performance programme 'experimental' or studio work.
252. Thus if, for instance Festival or one of the Royal companies were playing a season in Manchester or Birmingham and one or more of the dancers had pieces that they had developed themselves (as Jonathan Burrows does at present), it might be possible to arrange performances as part of the programme of work - perhaps at the local RDA.

A QUESTION OF CREATIVITY

253. The discussion so far has centred on the practical realities of touring. But the restraints placed upon the form by its current patterns and practices - the lack of rehearsal facilities on tour, the pressures on rehearsal time, the inability to find space to create new work (or, having created it, to play it in) - also inhibit creativity.
254. This creative constriction is frequently identified as one of the factors currently militating against the production of exciting or top-quality work. Indeed it can create a particularly vicious circle. If a company has a range of new ballets or triple bills in its repertoire but is forced by economic necessity to concentrate massively on a few works, the rest of the repertoire suffers from disuse. When it is finally brought out, it needs to be either a major revival or it suffers from being under-rehearsed. The audience may well be dissatisfied with a piece that is consequently perceived as not being up to standard, return to the safer well-known rep. and be even less likely to take a chance next time out.
255. But unless a way is found to refresh the repertoire, there can be no development and ballet will become no more than a museum. As it is, in order to survive as a living form into the next century, classical dance has to deal with a number of social challenges. Clearly it is perceived by many young people as having nothing to do with them or their lives; in terms of addressing the issues contained within a multi-cultural society, the almost universally white faces on stage in a ballet performance are hardly persuasive of a positive approach; and the physical and social discipline imposed by the demands of the form and its traditional training processes must seem quite alien to many young people at the end of the twentieth century.
256. But if the form cannot overcome those problems of perception (and fact), it will not prosper artistically. It has to be able to attract the best potential dancers from every ethnic or cultural background and hold them - without stifling their individuality or restraining their flexibility. If that happens, the influences on the dance will change and the work will develop.
257. In order for that to happen, attitudes need to be altered at every level. Initially, the education and training programmes of the major companies need to target communities and individuals who would not normally be thought of as likely material for classical dance. The new priority given to education at the Royal Opera House is an encouraging sign here, especially in the commitment to using dancers in the process. Similarly an outreach programme funded by GLA used LFB in association with Jiving Lindy Hoppers in an attempt to break down preconceptions of the categories of dance.

258. In areas of training, both the Royal Ballet school and the newly formed London Festival Ballet School recognise the need to attract black students. However at the moment neither can point to any real success. Clearly, if the classical dance profession is to open up at all to the black communities, it needs both role models within it and an aggressively publicised equal opportunities policy in its recruitment and training practices. This is an area where Arts Council experience and involvement would be useful. It is recommended, therefore, that representatives of the Arts Council Dance and Planning Departments meet with the senior officers of the relevant training establishments to determine a strategy for improving the representation of non-white communities in the schools and to set targets for achieving this.
259. Apart from the need to address the problem of inaccessibility through education and training, classical ballet also needs to find a way to re-invigorate itself choreographically. The tradition in England is not one that invites in choreographers from other areas of dance. Occasionally, as with Christopher Bruce's associateship with Festival Ballet, crossovers do occur but they are rare compared with the U.S.A. where, for example Twyla Tharp is associate director of American Ballet Theatre and many other 'experimental' choreographers have also worked in the field.
260. Training, again, may offer a key to this problem. Choreographers (classical and contemporary) need exposure to a wide range of dance. At both school and company level, there is often considerable ignorance about the work that others are doing. The schools, even when dedicated to producing dancers for specific companies, should try to bridge that gap in order to allow an environment where the two dance forms can inform one another.
261. At the professional level, this exchange of ideas is equally, if not more, important. Collaborations on educational projects are already welcomed; ways should be sought in which dancers with choreographic talent could be released from work with their 'own' company in order to get experience elsewhere. Complementarily high quality guest teachers could be brought in to a company - from another English organisation or from abroad.
262. At yet another level, it is clear that many prominent choreographers are weighed down with organisational duties. While this is inevitable in a profession where the choreographer is also the artistic director, there must be ways found to re-invigorate their creative spirit. A scheme whereby artists in mid-career can be allowed some space - for travel or master classes - would be welcome.

263. These issues will be revisited in the chapter on Training. For now, it should be noted that the Arts Council should consider significantly increasing the allocation it makes available for training initiatives in dance, including schemes for secondments, sabbaticals and masterclasses. In addition it should continue to support the Creative Dance Artists Trust.
264. The initiatives so far mentioned are principally centred on individuals. There may also be room for an institutional approach. If the major companies (classical and contemporary) were to develop relationships with some of the newer dance companies and artists - offering administrative facilities, say, or rehearsal space, those relationships might be of considerable value to both parties in terms of creative development. This is an area in which the Arts Council might act as a broker

CHAPTER 8: THE CONTEMPORARY DILEMMA

265. Before discussing the problems of the larger contemporary companies, I must recognise this paper's indebtedness to Prudence Skene's report on Contemporary Dance Touring, which has provided much invaluable information and many insights. Rather than repeat her processes from scratch, it has seemed more economical to use them as a starting point, referring to her arguments and conclusions as appropriate.
266. In some cases the conclusions now may be very different. The Skene report is two years old and the landscape has changed with a new direction at LCDT and the demise of Mantis and Janet Smith. But many of the problems stay the same.
267. Some of the problems that beset contemporary dance touring have already been identified in the classical dance scene - the steadily increasing costs of touring, the conflicting demands of performance weeks and rehearsal time and the balance between creative exploration and accessibility.
268. There is another problem with contemporary dance, however, illustrated in the statistics at the beginning of this chapter. LCDT and Rambert Dance have lost one-third of the audience they commanded ten years ago. Prudence Skene's report on Contemporary Dance Touring identified a slow decline in their audience through the eighties with an "alarming decrease for the year 1985/86".
269. In the three years since then the situation has not improved. Rambert's average audience on tour in England rose from 585 in 1985/86 to 631 (86/87) but fell back to 583 in 1987/88. LCDT's equivalent figures were 603 (85/86), 524 (86/87) and 587 (87/88). In London, it appeared in 1986/87 as if the pattern might be improving with figures rising from 716 to 1,129 (Rambert) and 771 to 1,034 (LCDT) but the following year they fell again to 723 and 731.
270. There is no authoritative audience research to explain this collapsing audience. It is in any case notoriously difficult to ask people who are not at a performance why they are absent. However there is substantial anecdotal evidence. The Skene report acknowledged the "virtually unanimous concern at all sizes of venues regarding lack of accessibility and excitement value". This concern reflected on a whole range of dance companies, not just LCDT and Rambert, but similar observations about those two organisations were not unknown during the current research.

271. The problem does not, then, seem to be resolving itself. It must, of course, be pointed out that contemporary dance, in the shape of LCDT and Rambert, finds itself in a unique and somewhat invidious position. It alone of modernist artforms is required to put 'bums on seats' in large numbers, playing full week runs in comparatively large houses. This requirement comes in part from the technical demands of the form - stage size etc. but much more from economic imperatives and the encouragement of the Arts Council.
272. It is often assumed that this model is successfully undertaken overseas but this is by no means certain. In France, for example, there is a wide range of expectation from companies who might be thought comparable to Rambert and LCDT and are, in fact, as a general rule slightly smaller, 12-16 dancers being the norm.
273. While, say, Jean-Claude Galotta would seem to be able to work around the year, playing and filling 1,500 seater theatres, others of the implantation companies were set up with far more modest targets, (which they have since exceeded.) Dominic Bagouet's three year contract with Montpellier, for example committed him to 60 performances or other activities in the first year.
274. The American experience also gives pause to the assumption that contemporary dance can and should aim for the same sort of touring pattern as classical ballet. The United States is provided with a vast network of college towns, many of which have student populations of 100,000 plus and thriving performing arts departments. These would seem to offer a natural circuit for contemporary dance. They do - but often the pattern of work, even for the most prestigious companies such as Cunningham's, consists of workshops and classes for the first part of the week leading to a restricted number of performances in large auditoria at the end.
275. There is, then, considerable evidence, both domestically and internationally, to suggest that it may be unreasonable - and unrealistic - to expect both Rambert and LCDT to continue to play their current number of touring weeks in the larger venues. As Skene pointed out 'there is not the demand at the large-scale for the two major contemporary companies to tour for 30-34 weeks a year: the need to fulfil such is also straining the resources of the companies'.
276. This practical and objective conclusion has also to be aligned with the subjective observation that there is widespread concern about the current artistic direction of contemporary dance, often seen as deliberately 'elitist', "cool and passionless" (contrasted with French work which is believed to contain more emotional warmth). These two issues cannot be separated. Only when the product is right and the venues are right will the corner be turned.

277. Under these circumstances, it would seem appropriate to consider the Skene proposal that the companies divide their present amount of touring between different scales of venue. This suggestion gave rise to concern about the effects of such a move on smaller companies. This may, however be less of an obstacle now that the range of those smaller companies has been reduced by the departure of two revenue clients.
278. Indeed the current situation is in such a state of flux - with some companies folded or dark and others, like LCDT and Extemporary, under new directors, about to develop new policies and roles - that a rare opportunity for radical reassessment presents itself. It is now possible and necessary to reassess the work and roles of Rambert and LCDT in the context of other contemporary dance provision, analyse the needs of the artform and the needs of the market as a whole and devise a strategy that uses the companies as a resource.
279. It was argued in Chapter 2 that, for a healthy dance ecology to exist, there needs to be a broad-based range of contemporary work available at every scale. A range of companies needs to exist which fills the void in between the small project clients and the larger revenue companies such as Rambert or LCDT. At the moment, this void offers an indication of the discontinuity of the dance spectrum.
280. To recall for a moment the comparison with drama: - there a small project client may only get a few thousand pounds, but it is part of a continuous spectrum that gradually shades through larger project and annual clients through the non-building-based revenue companies and on into the regional theatres. It is possible for artists and administrators to move between the different levels of activity relatively easily without having to make quantum jumps.
281. In dance, there is a restricted range of project grants, rising perhaps to #30,000. From there, barring a couple of exceptions, the next range of clients weighs in at about #125,000 (and at the moment, it should be stressed, that class - of Arts Council revenue funded small/middle scale companies - consists of Extemporary alone) and after that the next stop is with Rambert, LCDT and NBT at #670-700,000.
282. Clearly there can be no real comparison between the classes. In terms of artistic resources (numbers of dancers, production budgets) they are different animals and their managerial/marketing support systems are equally disparate.

283. (It is perhaps worth taking a moment here to recognise the imprecision of the terminology used to describe touring companies and venues. The term 'middle-scale' covers a multitude of sins and is of limited value as an accurate guide. In discussions of NBT earlier that company was described as middle-scale in ballet terms, playing as it does in theatres seating about 1,000-1,200. LCDT also plays in that range of venues while Rambert often plays in somewhat smaller house (say 800) and other 'middle-scale' companies such as Extemporary or Second Stride can be found in auditoria half that size.)
284. The Skene report suggested that there were too many companies. That is probably still true in the small, project field where most groups find it difficult to get gigs; however, if it were true of the middle-scale in 1987, it is difficult to believe it is still so now.
285. What is needed on the middle and larger scale is a continuum of a number of companies of acknowledged quality, each with a distinctive identity and a defined complementary role to play. An analysis of how that is to be achieved should assist in redefining the roles of the two larger companies.

THE MIDDLE SCALE

286. A structured approach to development and growth is, therefore, essential for the middle scale. To this end, discussions should be held between the Arts Council, the RAAs and the companies funded to work in that area (of which more later) to examine the range of venues available and to investigate the potential for developing some into a properly realised network.
287. This process should identify a number of theatres capable of developing a varied dance programme. If so there may be some which want assistance in programming. As part of its long-term strategy, Massachusetts appointed contemporary arts programmers to its receiving theatres on three year contracts. It might be that this is a role that regionally based amateurs could fill. In terms of marketing initiatives, it may well be that the Arts Council's proposed context-led regional marketing resources may be of use.
288. The smaller end of the middle scale does present a problem in dance. It has already been noted that the recent collapse of companies revenue funded by both the Arts Council and various RAAs has left the field denuded. It would also appear that those English-based companies who remain are surviving rather than thriving. Despite this, there is still a conviction expressed by a number of theatre managers that there is a genuine and substantial market for a range of work in this scale including ballet, contemporary dance and dance from other cultures.

289. The role of a regional policy in the middle scale, then, must be to work towards the aim of creating a range of work, properly funded to fill the void. Just as the Arts Council and the RAAs should seek to develop a network of theatres, so the corollary is that they should also identify a nucleus of strong companies with clearly identifiable roles who can be funded to develop work at this scale.
290. And these companies must be capable of developing a strong artistic programme that is responsive to their audience's needs. This would involve them in dialogue with venue managers and RAA officers in a constant process of self-assessment.
291. For this area to grow, then, or even survive, investment is necessary. Accordingly, it must be a strong candidate for being on the receiving end of any redistribution of funds.
292. The picture that is emerging shows a need for a rationalised, but properly funded group of companies serving the middle and larger scales. Such a group, if the repertoires and identities were clearly enough defined should support one another rather than compete and could offer a 'feeder' system to each other with mobility of artists and administration.
293. How can this work in practice? As was observed earlier, the number of clients in dance is small enough to enable each to develop a 'customised' profile built on its existing strengths. Accordingly, for example LCDT's role would need to make full use of its education pedigree.

L.C.D.T.

294. London Contemporary is currently in a state of transition. It might, therefore, be an appropriate time for the Arts Council to sit down with the company and negotiate with it a new role. The Trust is constituted to be of service to and through the dance and all parties should recognise that the form that service takes will change and evolve over time.
295. At this point, before and as the new artistic policy is formed, there would seem to be a number of guidelines that could inform the company's process and integrate them into the Arts Council's needs.

296. Firstly, the company needs to re-create a strong identity; as part of that exercise, it could build on the sort of in-depth relationship it has created in Leeds where its educational role has been crucial. It might be appropriate for this sort of exercise to be undertaken in another region as well (cf. the classical dance bases model). It should also be noted that if the Spring Out seasons are to become regular features of the touring year, it would obviously be beneficial for them to visit those towns where the company has a high profile.
297. (All these developments also need to take cognizance of the touring pattern of 'special relationships' negotiated with Rambert. These special relationships have now been in place for some time and need to be seriously reassessed by the Arts Council in association with the appropriate RAA.
298. If after such a reassessment it is clear which parts of the touring model offer potential for development, then those possibilities should inform any reorganisation of the pattern. If on the other hand elements are seen not to be working, alternatives should be proposed.)
299. If the company can develop two or three of the areas referred to in paragraph 296, they could provide the cornerstones of its large-scale touring programme. It has already been demonstrated that there is a limited audience for this sort of programme so it would be sensible, wherever possible to concentrate performances in these venues in the second half of the week, thereby easing the financial pressure on the theatre and reducing the company's direct touring costs. As an exercise the savings made by such an approach should be weighed against any potential loss of box-office share. It would also be sensible for the company to renegotiate with the Arts Council the number of weeks it undertakes at this scale. It is important that the totality of LCDT's operation is assessed, including its education work. Accordingly these large-scale weeks should be seen as an important constituent part of the whole not the whole itself.
300. Such a renegotiation should lead to a lessened requirement for work in the large houses. Accordingly it would release weeks in the company's year which could be used by returning to a smaller circuit. There are clearly complex financial implications in such a move but it should be emphasised that the company does not have to take its full company out every time. Other options are available to it - splitting the company in two for a season, for example, with the two units alternately rehearsing and touring or adopting the Scottish Ballet approach of bifurcation, thereby covering two circuits.

301. The foregoing refers to structural approaches to the problems confronting LCDT. But however they are faced, the question of repertoire will be central. The company's draft appraisal recognises the "need to completely rethink its artistic profile" and the current situation offers the opportunity for that. Rambert under Richard Alston has established a clear identity by concentrating on a particular area of repertoire. That option is also available to LCDT. An alternative possibility would be to complement the Rambert approach by developing into a broad-based repertory company, occasionally making forays into touring a programme of "international contemporary classics" (as recommended in its draft appraisal document).
302. For such a programme to achieve excellence it would require an outstanding group of dancers and this has always been one of the company's great strengths. In addition, it would have the added bonus of enabling the company to bring in a range of first-rate choreographers to develop different styles. Clearly, the new Artistic Director will have strong ideas about the direction in which he wants to lead the company - but whichever direction that is, it is important that the repertoire and the audiences are compatible.
303. Whatever general direction the company takes, it might be of interest to consider the making of the occasional programme specifically for children (cf. LFB's commission to Janet Smith). One of the smaller units could tour this sort of programme, for instance - or it might be possible to play it as a matinee under an evening show of the full company. If this were successful, not only might it introduce a new young audience to the form, it might even enhance the weekly takings.

RAMBERT

304. The artistic policy of Rambert Dance is far more clearly visualised. Indeed in Richard Alston the company possesses one of the few artistic directors in the country who knows exactly what he wants to do. His vision is for a non-narrative dance which takes risks and he recognises that it needs an "alert" audience.
305. Clearly this sort of commitment to a vision of work fulfils the criterion that any restructured provision for dance in England should build on quality. However, the need for an "alert" audience immediately signals that Rambert's work is unlikely, in the main, to attract or hold large numbers. Its audience figures are holding up but there is no evidence to suggest any imminent increase. It is, therefore, appropriate to ask of this company too where it should be playing.

306. At the moment, the outlines of Rambert's touring programme are determined by the shape of the contemporary dance circuit agreed with LCDT. If LCDT is, to any significant extent, to withdraw from that circuit, then Rambert's role should also be re-assessed
307. The company itself expresses an interest in playing in repertory theatres. It recognises that 'difficult' work can sit uneasily in a large mixed-programme house and feels that the atmosphere of a rep. is more appropriate as, often, is the audience.
308. There used to be an effective prohibition on regional theatres hosting tours. More recently these buildings are seen more as a resource for presenting theatre of all types rather than just plays. Accordingly this sort of move might be welcomed. Where possible, then, Rambert should be encouraged in its attempts to find more sympathetic showcases for its work.
309. But this begs questions about the status of Rambert in larger theatres and in its 'special relationship' towns.
310. First, an analysis of the larger theatres. In 1987/88, out of eight English regional touring dates, Rambert played in two venues (Oxford Apollo and Southampton Mayflower) with a capacity of over 1,200. In comparison seven of LCDT's eleven dates had at least that capacity.
311. In actual historical terms, then, Rambert is already playing at a marginally smaller scale than LCDT and this is clearly in keeping with the artistic wishes of the company. If this is recognised, then Rambert's touring pattern needs to be revised accordingly (yet again) - to take account of their artistic (and practical) need to present themselves in slightly smaller houses and to accommodate a revised LCDT programme.
312. This may mean modifying the 'special relationship' approach - but not necessarily abandoning it. Those towns which the company is designated to visit twice might not need the full company on both occasions, for example. A smaller unit or an intensive education programme might suffice. Alternatively, by performing more at rep theatres, the company may create possibilities for regionally-based co-productions. While it is impossible to legislate for creative successes like the Oedipus/Pulcinella experiment, the building of relationships with certain regions or reps. might help create the situations in which they can occur.

313. This sort of suggestion redefines the concepts of 'special relationships' but it also reiterates the theme of the most effective use of resources which has recurred throughout this report. To take it further, in building those relationships, Rambert could develop a much higher profile in certain areas. In Manchester, for example, the company have already established a strong local authority connection and it would seem sensible to try to capitalise on it.
314. In the U.S.A., most if not all of the major companies have two homes - on the two coasts or across the Mason-Dixon line. The advantages of such an arrangement are generally seen to far outweigh its drawbacks. Perhaps in Rambert's relationship with Manchester there is discernible an embryonic British model.
315. If the Dance Panel fails to achieve the additional funds it needs for the sustenance of its existing portfolio, it may have to recommend to Council the withdrawal of funds from Northern Ballet Theatre. NBT is also funded by the Association of Greater Manchester Authorities, - funds which will no longer be committed if that company ceases to trade. Therefore, in that situation, if Rambert wished to heighten its regional profile in Manchester and to concentrate on developing its outreach work, it would behove the Arts Council to initiate negotiations with AGMA to ensure the preservation of the funds currently allocated to NBT for dance and to engage in tripartite discussions with the company and the authority to investigate possibilities.
316. In summary, the Arts Council must recognise the need to reduce the requirements on Rambert and LCDT to tour major houses. To this end, special relationships with a certain towns should be encouraged, including the possibility of Rambert building a second home in Manchester. Meanwhile, the Arts Council should renegotiate the role of LCDT with the company with a view to redefining its repertoire and its circuit. Rambert need to be involved in the second discussion so both companies' patterns of work can evolve from the existing structure.
317. There are a number of detailed options available within this general scenario. What is important is that it is recognised that unless action is taken to resolve the questions of repertoire and the partial withdrawal from the larger touring circuit, then in a few years very serious questions will exist about the viability of both companies

MEANWHILE - BACK AT THE MIDDLE SCALE

318. In any reorganisation of the work of Rambert and LCDT, it is clear that no significant additional subsidy will be available from central resources, although it may be possible to unlock local funds for some parts of the revised programme. That nil-cost option is not practical for a restructuring of work on the middle-scale.

319. At this point, in order to try to understand the pressures at work in this area, it is worth examining an example.

JANET SMITH AND DANCERS - A CASE STUDY

320. Reservations may have been expressed about this company's lack of innovation but it was, in terms of audience appeal, one of the more successful. Consequently it was put on revenue status in 1984 and it can be argued that in that moment of elevation it was handed a poisoned cup.
321. Revenue status brings with it an added burden of responsibility and added costs - board structures, pension plans, musicians' unions agreements etc., all admirable in their own way but all adding to the financial commitments of the company.
322. The decision to grant revenue status was made on artistic grounds (or perhaps from a desire to 'reward' Janet Smith for years of work). There seems to have been no proper analysis of the additional cost implications nor any guidance as to the setting up of financial or management systems. In many ways, the company was chronically unready for revenue status.
323. The 1985 teachers' action did not help; despite increased marketing, the company reported falling audiences. The Skene report identified a growing difficulty in finding gigs, a claim disputed at the time but, in retrospect, seen to be accurate. In addition, when the company could get the dates, it found it hard to get the fees and consequently the pressure of rising expenditure was compounded by depressed income.
324. By the time of the company's closure this year, then, Janet Smith and Dancers were working without the support of a clearly defined ACOB policy, structurally underfunded for what they were setting out to do and struggling to overcome growing audience resistance. The lessons are clear.
325. First, the Dance Department needs to be extremely careful about entering in to any longish-term funding relationship with a client until it is sure what effect that relationship will have on the clients' infrastructure. There is no point in killing a company with kindness.

326. Accordingly, clients should not be placed on franchise (or even possibly annual) basis unless it can be done at a proper level. If the decision to do this is made, then the Arts Council should be instrumental in advising them on the financial and structural implications and on the creation and responsibilities of a properly constituted board. (It may be that the proposed revised brief of the Dance Touring Officer is relevant here.) It may also be germane here to ask a rather large question. Who should actually direct dance companies?
327. Traditionally Artistic Directors have almost always been choreographers but the individual who can properly combine those specific talents with the organisational, production and p.r. abilities needed to run a company is rare.
328. This is a question equally valid at every level of dance. It is noticeable that Scottish Ballet have appointed Peter Kyle to be Chief Executive in an attempt to solve this very problem. What dance companies at all levels need is a breed of director who may not necessarily be a choreographer but who has a clear artistic sense married to organisational vision. A hustler, an (much abused word) impresario.
329. Second, that proper level of funding must take into consideration factors such as increased marketing costs and more sophisticated print, adequate staffing and materials for education and outreach work, proper production budgets, additional dancers and, perhaps most important of all, the need to pay salaries that will attract and hold high quality administrative staff.
330. Obviously it is somewhat arbitrary at this stage to nominate funding levels for unspecified companies but it would not be unreasonable to estimate, from the evidence of existing companies and those no longer with us, that the bottom line is probably about #175,000 and could range up to nearer #300,000 for a full-scale African People's Dance company of 30 or so performers.
331. Finally, even with increased marketing and production budgets, the companies need to be allowed to build relationships with venues. Because of the areas of expenditure analysed above, small/middle scale dance companies have high unit costs. Janet Smith was trying to go out for #1,100 a night, twice as much as a comparable drama company. And on current evidence most venue managers will tell you that dance does not sell. Consequently venues need to be nurtured and collaborated with in the development of their audiences and the Arts Council's funding needs to accept that box-office growth will not come immediately.

332. This situation may also open the door on possibilities for incentive funding. It was pointed out in an earlier chapter that building-based operations had a better chance of achieving incentive awards than touring companies. The Dance Department should therefore investigate the possibilities of devising an incentive scheme based on a number of middle-scale theatres and companies.
333. Such a scheme would take as its base line the current low level of box office receipts and by focusing on co-ordinated marketing schemes, multi-company subscription series and a restructuring of ticket pricing policies, would aim to generate much greater earned income. Indeed, the assumption of some such growth needs to be built in to the funding agreements with the middle-scale companies anyway. Thus, when their earned income rises, funds are released to be applied elsewhere - into projects, for example or RDAs.
334. With or without incentive funding, the immediate need is for three or four companies to be working in this area in order to re-invigorate it and contribute towards a regional strategy that may lead towards the healthy dance culture of the 1990s. It is also vital that these companies be seen as flagships for various forms of dance in order to represent its diversity and to stimulate and motivate new generations of dancers.
335. There should ideally be flagship companies working in mainstream dance traditions, in dance-theatre forms, in experimental techniques and in areas that bridge cultural divides - whether in terms of ethnicity or merely in terms of the classical/contemporary split. Three (or even four) companies cannot encompass all this but, as a matter of priority, it would seem essential that one area that must be represented is the one widely identified as the most successful and accessible in the country today - African People's Dance.
336. Some part of this provision may be provided by LCDT if they do adopt a policy of middle-scale touring as part of their annual programme. Insofar as the other companies for this circuit are concerned, if the panel wishes to build on its existing resources, there are a limited number of candidates. The criteria need to include not only artistic quality and accessibility but also management strength. It is also worth observing that while there is a general desire on the part of most choreographer/directors to develop a permanent ensemble of choreographer and dancers - for understandable reasons despite the dangers of cosiness - that is not always the most appropriate structure.

337. Several candidates for consideration as flagship companies suggest themselves. Bearing in mind the estimate that the approximate subsidy need for a full-time company doing this work is between £175-300,000, it would appear that three or four companies already in receipt of subsidy could be raised to the requisite level for an additional expenditure of between £250-300,000.

338. If the Panel is convinced that it should revitalise this circuit, in order to (i) encourage and strengthen the diversity of dance forms on offer, (ii) develop and consolidate its regional policy and (iii) create a richer variety of dance culture which will feed into other areas (larger companies, amateurs, educationalists) and be fed by them, it should recognise this financial need as a priority in any redistribution of resources.

CHAPTER 9: AFRICAN-CARIBBEAN AND SOUTH ASIAN DANCE

339. Before beginning this chapter, it is necessary for me to acknowledge the comprehensive work undertaken by Ann Millman in her 1987 report "African People's Dance: The State of The Art". This is an exhaustive and creative document that deals with its subject area far more comprehensively than this report can pretend to. Accordingly, this chapter takes the Millman report as a basis and merely suggests ways in which its findings can be integrated into these recommendations.

WHAT IS AFRICAN-CARIBBEAN DANCE ANYWAY?

340. Millman defines black dance as "the work of African and Afro-Caribbean dance companies and the techniques, skills, music and traditions of their work". With the substitution of 'South Asian' for 'African and Afro-Caribbean' and the addition of the word 'soloists', such a definition will also serve for South Asian work.

341. This chapter considers these areas but also yokes with them another issue - one that arises from social and political concerns rather than cultural - the prospects for African-Caribbean workers in the wider world of dance.

342. In many ways recommendations throughout this report are as relevant to African-Caribbean companies as to any other - the development of regional policies or RDAs for example, the creation of 'flagship' companies, the investigation of possible collaborations across dance disciplines, the need for training opportunities and educational policies and the importance of the role of amateurs and development agencies such as the Black Dance Development Trust.

343. Indeed, it is important to see African-Caribbean dance as taking its place as one of the most vital threads in the mainstream. The social and cultural discrimination faced by black people in Britain argues undeniably for special care and priority to be given to the nurturing of the form and the training of people to work in it. However it must not be allowed to become ghettoised. It is worth more than that.

344. At a regional level, the establishment of RDAs could offer sympathetic host environments to African-Caribbean artists. The possibility for an RDA principally orientated towards non-Western work should always be kept in mind and, if such a scheme seems promising, should be a priority; but with or without this specialist agency, every RDA should include the nurturing of African-Caribbean dance in its policy. To this end, it would be worth considering the establishment of some sort of network of advisers, possibly co-ordinated through RAAs who could offer specialist expertise on programming and marketing in this area. Such a network could also be used in educating venue managers and funding body advisers on the criteria and traditions of the form in order that its presentation and development can be appropriate.

AFRICAN'S PEOPLE'S DANCE

345. In 1987, at the time of Millman's report, no company was resourced to pay its dancers full-time and the highest subsidy level recorded was #54,000. There is still no company with the funding for a totally full-time performing team but both Adzido and Kokuma have made significant steps in that direction.
346. Millman identified the most immediate need for establishing "coherent, realistic and continuous levels of funding commitment" and the Arts Council's 'Arts Of Ethnic Minorities' three-year development policy sets out to encourage and fund "at a realistic level, companies to operate nationally. This may lead to the formation of a Revenue funded African People's Dance Company within a longer five year strategy".
347. The proposal to establish a network of 'flagship' companies serving a middle-scale circuit will offer a real possibility of achieving that last ambition. Clearly the popularity and excitement contained within African-Caribbean dance make the form an excellent candidate for inclusion on that circuit.
348. Adzido is currently funded by the Arts Council Dance Department and can be readily identified as a likely 'flagship' company. For this status to be feasible the company's funding would need to rise to at least #250,000 in order, among other things, for the company to become more professional. In the longer term, Adzido may develop onto a model of touring like Festival Ballet, with a large company and a smaller unit. In that case further development money would be needed.

349. It is possible that a substantial tranche of this money can come from ACOGB development funds. The remainder will have to be found within the Dance budget, but not from that section of it already earmarked for 'dance of ethnic minorities'. The whole 'flagship' programme should be seen as part of a major initiative in provision across the board and resources for it should be found from general funds or from reallocations.
350. The earmarked funds will be needed elsewhere. The danger of a 'flagship' company is that, while offering role models, employment prospects, training opportunities etc., it could also act as a magnet for the best dancers, thereby depriving other companies of the opportunity to grow.
351. African People's Dance is originally a social form. It needs, even more than other forms of dance, roots in a culture. Therefore it is essential to ensure that a proper structure of grassroots activity is maintained. This may take the form of community dance groups with no desire to expand or of embryonic professional companies. In either case it is vital that it flourishes. Otherwise the 'flagship' becomes disconnected from the fleet and floats away. Since full time regionally based companies (with a few exceptions, notably Kokuma) seem, at the moment, to be an unpromising route forward, as is argued elsewhere, project grants at both a regional and national level will be necessary in order to ensure that cultural health.
352. In addition, as elsewhere in dance, training must be seen as a priority. Dancers in this form cannot yet aspire to the equivalent of the Place or the Royal Ballet School. Training has to occur as and how it can. In addition, British-born black youth cannot be expected to know the significance of gestures or ceremonies from African culture. An awareness of the tradition must be acquired. To do this, a system of apprenticeships might be useful, as would a programme of visiting artists from Africa, teaching and performing. Visiting African companies could also play a significant role as examples. In this last case Dance Panel should be prepared to consider supporting such a visit in recognition of the stimulus it would provide for British artists. In any case, training for African-Caribbean dance should be a priority

SOUTH ASIAN DANCE

353. South Asian Dance has not achieved the crossover appeal of African-based work. As another report by Ann Millman (Indian Dance Qualitative Research) indicates, it is perceived to be more comparable to classical ballet than any other form. It thus lacks the immediate celebratory appeal of much African dance. Also it is perceived as being a solo form and therefore lacking in spectacle and energy.
354. This can probably be defined as an education gap. There is an assumption on many sides that a soloist is not a company, despite the presence of musicians. As a result shows are frequently forced into spaces smaller than the ideal for which they were designed although the design may be vital to the show's integrity as it places the work in context.
355. The Dance Department has recently adopted a three year plan designed to serve its South Asian Dance Policy. This report endorses that plan, recognising within it certain elements that can be integrated into its own general thrust. Some initiatives, such as amateur or education work, could be co-ordinated through RDAs. In the absence of formal training opportunities in this country, the role of amateurs is exceptionally important in creating local infrastructures to support the emergence of locally based teachers. RDAs should also be instrumental in the commissioning of pieces from South Asian artists and the programming and marketing support envisaged.
356. The lack of opportunities for training is noted above. Accordingly, this report endorses the conclusions and recommendations of the Leicester Polytechnic conference on South Asian Dance in Education with respect to action to be taken by national arts organisations about the accreditation of South Asian dance training establishments.
357. It further endorses the establishment of a South Asian Dance Development Organisation to fulfil a comparable function to the Black Dance Development Trust and with the same potential for development itself.

BLACK WORKERS IN WESTERN DANCE

358. The racial and class structures in this country severely handicap the chances of young black people. In the arts generally, the lack of role models has been an historical problem. The burgeoning success of African-Caribbean dance offers some palliative for this situation but it cannot disguise the need for positive action from the rest of the dance world.
359. The equal opportunities policies of all applicants to the Dance Panel should then be scrutinised carefully; clients should be encouraged to take advantage of racism awareness courses and other training or educational opportunities in this field. They should also be reminded of the need to recruit positively for managerial and administrative posts and to consider ways in which they can offer training experience - to young would-be administrators from African-Caribbean and South Asian backgrounds.

CHAPTER 10: THE SMALL THE NEW AND THE PROJECTS

359. Throughout this report a number of observations, conclusions and recommendations have already been made about this area. Briefly recapitulating some of the principal ones. It is recommended that:
360. 1)The Arts Council concentrates its awards on fewer recipients, thereby ensuring that the successful applicants receive adequate support.
- 2)That the Council recognises that the implicit demands of revenue (or franchise) funding often serve to discourage small clients from seeking or achieving that status. (This factor is also at work in the area of South Asian Dance).
- 3)Accordingly the Dance Panel reconsiders its demands on non-project funded clients or is extremely circumspect about entering into quasi-revenue status.
- 4)Whatever the funding base, this work is then carefully monitored and assessed.
- 5)Priority is given to applications that come from a regional base and, if the policy of establishing RDAs is enacted, they should become central to this priority.
- 6)In recognition of the fact that much new work may not be particularly accessible, a circuit of small-scale venues which support a knowledgeable dance audience should be identified. The touring of 'difficult' project work should then concentrate on this circuit of 'safe houses'.
- 7)Another approach to the promotion of new dance outside London could lie in the support of initiatives such as Dance Umbrella events in the regions or Spring Out. The Panel should consider reserving some funds for these.
361. It is also recognised that, in common with most other areas of dance, the magnet of London creates a very unbalanced national distribution of artists.
362. Bearing these points in mind, the Dance Panel needs to consider how best to identify and nurture developing and innovative talent. It must recognise that it should concentrate on quality and support a few clients or individuals properly. But as well as that, it also needs to recognise the practical obstacles that confront that talent.

363. First, apart from the universal tightness of funds, comes the lack of resources and support. Clearly the Administration for Small Dance Companies scheme currently being undertaken is one approach to this problem and one to be pursued. Longer term solutions must also be found.

REHEARSAL SPACES - OR THE LACK OF THEM

364. In London, there is a chronic lack of warm, sympathetic rehearsal space where dancers can work, meet and exchange ideas. There is Chisenhale, there is the Place, there are one or two more but hardly enough.

365. The Arts Council should involve itself in this issue, probably in association with GLA, in an attempt to find potential spaces. If necessary the two funding agencies should be prepared to consider putting money into such a space if it were approached to do so by a consortium of artists.

366. Of course, it must be recognised that London itself is a region, not just a city centre. Accordingly it may well wish to develop one, two or more RDAs, which would also help furnish this need.

367. There is a natural reluctance on the part of funding agencies to consider putting money into bricks and mortar rather than artists and so the idea of, in any way, funding rehearsal spaces may seem anathematic. A costing exercise should be done, however, to estimate the total rents paid by Arts Council-funded and other independent dancers for their annual rehearsal spaces.

368. If that total is significantly higher than the direct costs of a consortium renting or leasing a building (assuming that there are no cost implications in terms of ongoing staffing levels), such an option should be considered.

369. It should also be noted that one or two existing theatre spaces might be open to renegotiation in terms of their availability for dance use - Riverside is one example.

370. Another is Sadlers Wells. With the Lilian Baylis Theatre now open and with the probable departure of SWRB within three years, this theatre offers a range of facilities that could be enormously useful to the independent dance community. The Arts Council should discuss with the management of the theatre its long-term plans for these facilities to see if any accommodation can be reached.

371. It was suggested earlier (paragraph 264) that, as part of an effort to creatively reinvigorate the choreographic work of larger companies, they should establish avuncular relationships with smaller ones or with independent artists. This could have both practical benefits in rehearsal terms and also offer both sides creative stimulus, - if such a situation obtained it might not be inconceivable for Lea Anderson, say, to work with Rambert dancers or Lloyd Newson with a group from Festival Ballet. This is an area where the Arts Council could act as a broker.
372. In the other regions, the pressures are currently less horrendous because (a) there are far fewer dancers looking for space and (b) the spaces cost less to rent. It has already been observed that the introduction of community charge is going to push the already high cost of living in London up even further. A policy of developing RDAs might go some way to making eventual relocation more attractive to dancers by offering them the facilities they cannot find in London (thereby also reducing the pressure of demand for space in the capital). Such a relocation (even a temporary one in the case of artists working with an RDA on a commission) may also help bridge the current gulf between many of the independent artists and their audiences.
373. This issue returns us to the question of the artists and their audience and to the field of small scale performance.
374. Small scale dance is different in its demands from small scale drama. It needs more space and facilities; accordingly it must be recognised there are very few promoters able to present it adequately.
375. In London, the great critical and popular success of Dance Umbrella has proved what can be achieved. That Festival, together with Spring Loaded, has educated audiences by exposing them over a ten year period to a wide range of high-quality international dance.
376. That education process has been crucial. There is no way that the more experimental or esoteric work that Umbrella presents could work without the right audience having been delivered to it. That core audience does now exist in London. The New Dance Marketing Research undertaken at the 1988 Spring Loaded season reveals them to be sophisticated, knowledgable and committed, hoping to see work that is original, innovative and different. Unsurprisingly, perhaps, in view of other findings in the current report, they do not see themselves as aligned to mainstream dance audiences. They also express (as who would not?) a preference for pleasant, informal, relaxed venues with good performance spaces, of which the Place is seen as a paradigm.

377. The respondents in this research were clearly very informed about the companies they were watching; indeed, in many ways, they are new dance fans. Spring Loaded offers them a focus for 'their' sort of work. Outside the Festival situation, however, new or experimental dance in London, still usually has to fight for its audience.
378. Logically, then, much of this work - the real 'r & d' needs to be seen in a 'safe house', a space with which it is empathetic. Suggestions to this end have already been made elsewhere in this report and summarised at the head of this chapter. It may however be worth considering other models:

OCTOPUS

379. As a response to the limited funds available and in order to ensure a geographical spread of provision for smaller dance work in the region, Southern Arts devised the 'Octopus' circuit in 1985, whereby eight venues would be funded to present a programme of dance work provided they fulfilled certain criteria. These were:
380. 1)The funding would go towards a balanced programme of work, which should normally include mime and non-Western.
2)Funding would not be available if the venue were only promoting events with extra funds from the dance panel.
3)Co-operation in joint sponsorship and marketing initiatives with at least two policy/programme meetings a year.
4)A programme of only one-night stands would not be acceptable
5)The development of an outreach programme in relation to performances.
381. It is important here to distinguish between the presentation of dance in an arts centre or mixed programming context such as this (or, indeed, the 'safe house' circuit proposed at the beginning of this chapter) and its place within the dedicated space of an RDA. The two are not incompatible, just different.
382. The 'Octopus' model would seem to have some clear affinities with the suggestion for a 'safe house' circuit. Indeed most, if not all, of the criteria listed would be appropriate as litmus tests for the suitability of a venue for that circuit.
383. However, care must be taken in considering the nature of the dance that is to play on these various circuits. Given what has already been vouchsafed about the lack of popular appeal of much work, it would be dangerous to attempt to identify these two models any closer.

384. It is possible to take those criteria on board for the 'safe house' circuit and still consider a role for the 'Octopus'-type arrangement, however. Every region has venues which wish to present dance that is less challenging than 'the cutting edge' dealt with above. There may not be the mixture of suitable arts centres and studio theatres in every region - nor the audiences. But if desired, a pan-regional circuit could be created of six or eight venues over, say, three RAAs.
385. This model is certainly possible. This document has argued, however, that the Dance Panel and the RAAs should concentrate on three regional priorities. These are (a) getting a middle-scale circuit right (and some of those venues will, anyway, be of the 'Octopus' type), (b) establishing a network of 'safe house' venues capable of supporting and sustaining experimental work and (c) creating a pattern of RDAs. If this thesis is accepted, the funding bodies may well conclude that if they try also to spread 'Octopus' clones around the country, they will again be in danger of spreading provision and policy too thinly.
386. One other model to be mentioned in passing is the Eastern Arts Performing Arts Combined Touring Circuit. This is a proposal to package three contemporary art forms (drama, dance/mime and music) and offer it with heavy subsidy to selected promoters. It is an interesting initiative which could certainly inform the development of the 'safe house' circuit. The scheme is in its infancy, however, and will need to have run for two or three seasons before it can be properly assessed to see what national applications it may have.
387. The other principal obstacle that seems to confront the whole field of dance, but this area in particular, is the lack of adequate administrative support. Partly a reflection of low salaries, this inadequacy is probably also a function of the rather depressed nature of the form generally. It needs to be addressed as a matter of urgency by a combination of training initiatives and better remuneration.
388. The timetabling of work may also need addressing. At present, with only one applications deadline for DAMPAC and only one grant-giving meeting in January, projects either have to be planned many months ahead or all the work will tend to bunch together. The committee should consider having two deadline dates and two grant-giving sessions.
389. Of the other categories that fall within the project committee's remit, this report strongly endorses the principles behind those for research and development and bursaries. These sorts of awards would seem to relate to the wider areas of training, retraining and individual re-invigoration which have constantly recurred throughout this document. In all their forms these areas should be among the highest priorities for Panel in its planning for the next ten years. Some of the issues involved are discussed in the next chapter.

CHAPTER 11: TRAINING

390. Consistently, throughout the period of research that led to the composition of this report, interviews and conversations turned to the issue of training or the lack of it. Specific suggestions for training provision have been made as they occurred during relevant sections. However, so endemic was the theme of the inadequacy of training opportunities that it seems worth devoting a short chapter to it.
391. One of the main tenets, indeed possibly the main tenet of this report has been the need for the Dance Panel to retrench its commitments so as to support work properly now and to allow more to grow in the future. But as part of that strategy, it must help create the environment and the people who can enable that growth.
392. There are many areas, at the moment, where that environment and those people are not being produced and to turn that situation around, the Dance Panel needs to adopt a positive and imaginative attitude towards training issues.
393. Analysing the wide spread of needs, it is probably easiest to break them down into three categories - training for the profession through the dance schools, training for administration and what might loosely be termed in-service training for artists i.e. creative re-
invigoration.

THE SCHOOLS

394. It was pointed out in paragraphs 255 et seq. that, for their own sake, the classical ballet companies need to attract and hold the best potential dancers from every ethnic or cultural background and that for this to happen attitudes need to be altered at every level. Clearly, if the classical dance profession is to open up at all to the black communities, it needs both role models within it and an aggressively publicised equal opportunities policy in its recruitment and training practices. This is also true for the contemporary dance world. This is an area where Arts Council experience and involvement would be useful. It is recommended, therefore, that representatives of the Arts Council Dance and Planning Departments meet with the senior officers of the relevant training establishments to determine a strategy for improving the representation of non-white communities in the schools and to set targets for achieving this.
395. The schools should also try to overcome the often considerable ignorance about the work that others are doing to allow an environment where the two dance forms can inform one another. The LCDT draft appraisal, for example, recommends that the dancers be "encouraged to watch other dance, especially at the Place Theatre". This is also true for the students.

396. There is also a need for dancer training to be put into an intellectual context. In the U.S.A., much training takes place within an academic framework - Universities or performing arts colleges which also house other disciplines (viz. the Julliard). Without that, there is a danger that the physical concentration required by the discipline of dance excludes too much else, leading to either 'body fascism' or self-indulgence. Methods need to be found for opening up the boundaries and introducing techniques of self-criticism that have wider ranging points of reference.
397. Currently the principal training schools are all centred in London. For a number of reasons, it would be advisable for this concentration to be dispersed. The Northern School already exists in Leeds and Scottish Ballet are negotiating for a Scottish school. In the long term (say 10-15) years, the SWRB removal to Birmingham will necessitate a Midlands based Royal Ballet school. Similarly, if at some point London Festival Ballet/English National Ballet relocated out of London, their school would presumably accompany them. The ACOB should actively encourage any such developments.
398. These proposals relate primarily to schools for training dancers in Western disciplines. The Arts Council should also recognise the need for schools for the training of African-Caribbean and South Asian dancers.

ADMINISTRATION

399. There is a widely recognised lack of top quality administrators in dance. The Arts Council has sought to address the problem this year, both with its 'Administration for Small Scale Dance' scheme and its bursary scheme for advanced financial training.
400. Both of these schemes would seem not just necessary but essential. The demise of so many middle scale companies during the 1980s suggests a widespread lack of management experience. Companies will only get themselves on a sound footing if they are properly managed.
401. Other possibilities for approaches to this problem suggest themselves; - bringing in experienced administrators from outside dance to run short courses or to act as 'shadow' managers on a project, for example; developing a much stronger programme of placements where potential dance administrators work in a variety of arts organisations; placing people for short periods within the Arts Council itself; or funding places on good quality business management/financial training courses.

402. Specifically within this area of administrative training, it is of paramount importance to concentrate on the identification and development of black managers. At the moment of 31 African or South Asian companies or artists, only 4 have black administrators.
403. In addition to company administrators, it is necessary (as recommended in Chapter 5) that some form of induction or in-service training be designed for RAA Officers.
404. Finally, on the administrative side, it has been observed that many venue managers do not see sufficient work to become knowledgeable enough to develop their dance programming. Travel and training awards ought to be available for them to see new British and, on occasion, foreign work.

IN-SERVICE TRAINING FOR ARTISTS - CREATIVE RE-INVIGORATION

405. The need for creative refreshment in the British dance scene has been another theme of much of this report and the ways in which a training programme could help provide that are manifold.
406. a) Ways should be sought in which dancers with choreographic talent could be given bursaries to release them from work with their own company in order to get experience elsewhere. Complementarily high quality guest teachers could be brought in to a company - from another English organisation or from abroad.
- b) Funds could be set aside for international exchanges or international symposia.
- c) Travel grants should be more readily available to artists. These could be smallish sums to enable very specific initiatives or they could be more substantial bursaries designed to give dancers or choreographers in mid-career a space to develop ideas.
- d) Choreographers and dancers in mid-career should have the opportunity to take part in masterclasses - perhaps week end courses at which a major international figure presided.
- e) Younger companies undertaking education programmes for the first time should be able to call on assistance in understanding and planning that process, especially since a badly planned workshop programme is worse than none at all.
- f) Similarly, younger artists undertaking residencies should be able to do so in association with more experienced professionals. This could usefully instruct the one while refreshing the other.

g) Another facility that might be developed within the context of the RDAs, is the sort of training facility currently attempted by Glasgow Independent Dance (and before that the Independent Dance Programme in London).

h) The existing research and development category within the projects budget should be reinforced.

i) Other initiatives currently undertaken with the training department should be continued.

407. Clearly training in all these forms is vital to the future health of the profession and the artform. It is therefore recommended that it be a high priority in any redistribution of funds within the budget and that a significant sum of money should be dedicated to it. It should be noted that in the French Dance Budget, nearly #3,000,000 is allotted to training, of which about #135,000 would be put to the sorts of uses outlined here.

408. Accordingly it is recommended that a sum not less than #30,000 and preferably #50,000 be dedicated within the dance budget to funding training and travel initiatives.

409. Up to a certain financial limit to be decided these awards should be made by officers with delegated powers in order that responses can be speedy. Larger awards should be subject to DAMPAC or DAMEOC approval.

410. Guidelines and criteria for this budget should be kept as flexible as possible.

CHAPTER 12: EDUCATION AND THE ANIMATEUR MOVEMENT

411. Dance artists and companies probably undertake more educational work than do their peers in any other art form. Over the past years, there has been a major growth in the work done with young people, special needs groups and a more general community.
412. However, current changes in the wider world are altering the framework in which that education work takes place. Issues raised by the core curriculum and by new funding realities within the formal education sector may significantly affect some aspects of the work.
413. Recognising this, the Arts Council should involve itself in ongoing discussions with the D.E.S. to clarify the parameters of educational policy from both sides.
414. As part of this, the Dance Panel should be involved in deliberations that relate to the setting of syllabi for GCSE and 'A' level courses. If smaller British companies are having their work set for study on these courses, it is vital that they are able to produce documentation for the coursework. Indeed all companies would be well advised to concentrate on upgrading elements such as programme notes.
415. This will obviously place a major demand on the time and resources of the companies' education officers. This must be recognised by education authorities and arts organisations and the requisite support provided.
416. The development of education units and officers with dance companies has been spectacular. Clearly it is right that such a programme should be crucial and fundamental to the work profile of all the larger or more established companies. Elsewhere in this report it is suggested that those companies should move into closer relationships with regions allowing more comprehensive 'packages' of performance and education work to be offered. As part of this, specific areas could be highlighted - issues of gender and race in classical dance, for instance, or the current lack of contemporary provision in primary schools.
417. Other areas for development could include the idea of joint residencies and projects - either between large and small scale companies, between artists from different dance forms or between representatives of different cultures. This sort of initiative is one which DAMEOC might wish to encourage.

418. With some companies, however, the case is not so clear. Frequently a company may feel pressured to undertake a workshop or educational programme in order to get a gig (or adequate funding for it). This can lead to inexperienced people doing inappropriate work. It should be recognised that often 'no workshops' is better than bad workshops.
419. Consequently it should also be acknowledged that it may not always be appropriate for every company or artist to undertake education work, or that that work may be of a specialised nature. Provision should also be made for schemes or arrangements whereby newer companies can be trained in educational methods - perhaps by secondments or study of models of good practice.
420. At this point it is worth mentioning that the country does support one long-established dance-in-education team in Ludus. This company fulfils a specific brief and is very experienced in fulfilling it. As a training resource, it could be invaluable. It could also be used as an exemplar if, for instance, the British Council wished to export the best of this sort of work.
421. All this raises another question - that of assessment. Currently adequate criteria for the assessment of education work do not exist. Reliance on statistical criteria does not evaluate the quality of the experience and reduces the activity to a form of marketing.
422. It is important to avoid this equation. Undoubtedly audience development is a part of an education policy but there is a wider function which seeks to address a variety of barriers to an appreciation of the form - attitudinal, social, financial and physical in terms of those with special need.
423. A more satisfactory form of assessment needs to be devised, which might take the form of a process of self-assessment from the company in association with input from the local RAA and representatives of other local educational initiatives.
424. Among these other representatives would be local animateurs who, if the RDA and middle-scale touring patterns suggested earlier are to be adopted, may develop a more significant role in the larger pattern of dance in their region.
425. Consultation in the planning stage between company education officer, RAA and locally-based animateur could usefully inform the preparation of resource packs and indicate angles for the education programme to explore so as to make it more germane to a specific region.

THE ANIMATEUR MOVEMENT

426. Throughout this report, animateurs have been included as an integral part of the regional strategy. There are however some issues that relate specifically to the animateur movement that should be addressed.
427. Firstly, the devolution of funds from l.e.a.s to individual schools may further complicate the already sometimes Byzantine patchwork of funding for animateur posts.
428. While pluralistic funding is, in theory, admirable, the reality can be very complex. The more paymasters one has, the more hoops one has to jump through. Consequently bureaucracy takes up more and more time. If this is not to develop into an impossible situation, the Arts Council in conjunction with the RAAs needs to establish a strategy for ensuring the continued funding of animateur posts over the next few years of transition.
429. As a part of this strategy, in discussion with other statutory funding bodies, it will be important for very clear guidelines to be established as to the sources and phasing of funding for animateur posts and the terms on which they are to be established, using the National Association of Dance and Mime Animateurs' (NADMA's) Guidelines for Employers as a starting point.
430. NADMA itself will be important in this process. Dance Panel should recognise the value of support and development agencies (NADMA, Dance Umbrella, the Black Dance Development Trust, the Creative Dance Artists Trust and the proposed South Asian Dance Development Trust) to the development of its strategies. In this case, with most animateurs dealing on a day to day basis with RAAs and local authorities, NADMA is the Arts Council's best route of communication.
431. The role of NADMA for the animateurs themselves is also important. It is a newly recognised profession and the workers can be very isolated. Ways need to be found of overcoming that isolation and NADMA's role as a support structure can help this. Undoubtedly the existence of RDAs would also offer a framework for animateur initiatives.
432. Indeed, the evidence suggests that an important way forward for this whole area of work could lie in the development of animateur teams (perhaps cross-disciplinary, as in Basildon), dance workshops (as in Cheshire), or community dance units (as has developed in Welwyn). However there is no doubt but that the solo unit will always remain as the primary initial building block.

433. Within this general field, it must be recognised the need to prioritise the establishment of South Asian and African-Caribbean animateurs or animateur teams. In fact, the adoption of a team model may be even more important here than in the areas of Western dance. Penny Rae pointed out in "Young People Dancing" that the demands on non-Western animateurs are too great in comparison with other forms. In addition the sense of isolation expressed by most animateurs anyway is in danger of being reinforced for someone working in a discipline that is itself alien to the dominant culture

434. Lastly this report would endorse the general conclusions of the 'Perspectives' conference on the educational applications in dance of video and broadcasting.

CHAPTER 13: TWO FOREIGN MODELS

435. At various points during this report, reference has been made to work, structures and practices in other countries. In many ways these foreign models are instructive; in others they are totally inapplicable. However it is certainly worth investigating to see what lessons can be learned. Also, with the imminence of 1992, there are possibilities for substantially more cultural exchanges. Dance, as a non-language-bound medium, should be in the forefront of any such development.

FRANCE:

436. The first point that needs to be recognised in any discussion of Dance in France is that the role of culture in the national perception is very different. A senior Government Minister holds the Arts Portfolio and central arts spending represents 1% of the national budget.

437. Specifically in dance terms, the national budget increased by 17 million francs at the beginning of Lang's second term in office; it now stands at approximately #7,500,000 (not counting the grant given to the Ballet de l'Opera de Paris (cf. the Arts Council's budget for its non-Royal clients is #4,640,000). And this is not all. Apart from this central funding, dance organisations in France are free to apply to the 12 regions and 90 departments for money as well as to the individual cities and towns where grants are made by the mairie.

438. Here too there is a difference. Imagine an English deputy mayor saying, as does Georges Freche of Montpellier, that contemporary dance wins votes. The city has a large youth population (45,000 students), many coming originally from the Paris area and demanding a rich cultural diet. Accordingly the arts have become central to the political agenda and the town created a major Festival in 1981.

439. Seven years later 72% of the Festival's audience is local or regional and the figures for shows at the City Opera have gone up from 300 a show in 1981 to 1,000 today. The city's economic policies also rest to a large extent on its cultural life as the business community it is trying to attract demands a university and a cultural environment. The mairie also believes that the export of culture is good for the image of the town and the region and dance is both high-profile and comparatively cheap. From all these factors comes the belief that dance is a vote-getter.

440. So that is the cultural background. But there are other differences apart from the level of financial investment and the status of cultural activity. And the first can be seen from the three main principles behind the State's dance policy.

441. First among these is Education and Training - not just for training dancers, but for educating the public into the possibilities of exploring and understanding space. Including the money that goes into conservatoires, the education and training part of the dance budget is 29,000,000 francs - over #2,500,000. Even when the grants to conservatoires (which are not totally dedicated to dance) and the grant to the Ballet de l'Opera school are removed, the remaining education and training budget is still of the order of #600,000 - and of this about #135,000 is dedicated to schemes that approximate to bursaries, young dancer encouragement grants and individual further or in-service training.
442. The second difference lies in the approach to touring. Brigitte Lefevre, the Dance Officer at the Ministry of Culture recognises that the funding emphasis currently lies with the creation of new work rather than touring it. In order to deal with this imbalance, the Office National de Diffusion Artistique (ONDA), the Service des Affaires Internationales and Association Francaise d'Action Artistique are all making funds available during 1988's L'Annee de la Danse. ONDA, for instance are putting in about #300,000, of which one-third is dedicated to new work.
443. But even so, the British concept of touring does not really exist in France. Pieces of work are usually made by artists co-commissioned by three or four venues and it is to those venues that a company will go. An 'implanted' company has an obligation to mount two new pieces a year, give 20-40 performances in their host region and some more outside it. As was pointed out at the beginning of this report Dominic Bagouet (who considers it 50 times more difficult to arrange a tour in France than one in South America) was required to undertake a total of 60 pieces of work in his first year.
444. (Of course the sheer size of France may be a disincentive to touring. In Holland, which is somewhat smaller, there is a network of about thirty dance promoters and companies seem to have no problem touring for two or three months at a time - and getting home to their own beds every night.)
445. Other differences between the British scene and the French lie in the levels of fees paid to the companies (Mathilde Monnier with a company of 7, for example, would command a fee of about #2,000) and the Government's preparedness to put up money to improve the facilities of theatres to make them more adequate for dance.
446. These previous paragraphs express some of the differences between the basis of the French system and the English. But there are elements in the French recipe which can be adapted and adopted.

447. First among these is the basic one of implantation. While this in its original pure dirigiste form cannot really be an option in England since we have neither the Maisons de Culture nor the ability to make the necessary massive investment, the policy of developing RDAs is designed to achieve the same sorts of ends. Indeed, if that policy were truly successful and within five or six years RDAs were attracting dancers out of London to work in them, a very similar end would have been achieved.
448. That development would require a funding response to the need that had been generated. And that might develop a new breed of regionally based companies doing a variety of work.
449. That brings us to the next lesson. Just as host venues or groups of host venues in France commission companies to make work, so would RDAs. Indeed it is quite possible that two or three RDAs could jointly put up a large proposal for a project with a client with performances to be shared between them. Thus, an exciting young choreographer might acquire the resources to work with 12 dancers on a piece that could be designed only to play in three spaces.
450. The French concentration on education and, especially, training is a priority to be emulated.
451. It is also interesting to note that there is a definite sense from members of the profession in France as well as other parts of mainland Europe that too great a diversity of activity has occurred. Both Jean-Paul Montanari from Montpellier and George Brugman from the Utrecht Spring Dance Festival think that there are now too many choreographers and companies working in those countries with the result that the audience is fragmenting.
452. So what does this mean for 1992 and beyond? Will European touring be the salvation of the English dance world? The picture is unclear. In the short term there may be some very lucrative work waiting in Europe for English companies - but reciprocity is going to be the name of the game. What small English venues can pay \$2,000 a night to a French dance company? And how will Galotta feel about coming away from full 1,500 seat theatres to play to a British audience of half that size. If the anticipation of rich Continental pickings makes 1992 look like Christmas, 1993 could be a chilly New Year.
453. From the point of view of British companies going into Europe, there are two issues under discussion: first there is the move from a number of European promoters, running the prestigious experimental arts centres and Festivals, to commission, co-produce and generally host an international circuit of primarily non-verbal theatre, including dance. Second, there is the desire on behalf of the larger British contemporary companies to be seen more on the mainland.

454. It is difficult to see how either of these ideas will develop. There are currently a number of new developments on the horizon. One arises out of the new British Council proposals for funding. With a new priority for supporting smaller, more innovative work and an interest in co-commissioning, the B.C. could be an important additional player in this game. From another angle, there are moves afoot to investigate the possibility of creating a European Dance Touring Network based on the American National Performance Network model.

THE NATIONAL PERFORMANCE NETWORK

455. N.P.N. is a consortium of organisations operating throughout the United States designed to present the work of independent or experimental artists from out-of-state by providing adequate and standardised fees for them. Its purpose is targeted at artists and performance spaces alike. It aims to stabilise a circuit of alternative presenters and secure them greater national visibility and more broad-based funding. It also aims to increase the opportunities for local and out-of-state artists to meet, assist the exchange of artistic ideas across the country and encourage greater support from the mainstream for the work.

456. The consortium is based on 17 (rising to 20 this year) primary sponsors - small theatres, performance spaces and museums. Programming is done locally with each primary sponsor presenting on average four artist/company residencies per year, each one lasting at least a week and containing at least two public performances. NPN provides a subsidy of 35% for each week (50% in a limited number of two week residencies)

457. The NPN fee structure is calculated on a non-negotiable per capita basis and covers real costs including travel, salaries, per diems, accommodation and an administrative fee. In addition these tours can be plugged into by secondary sponsors who, when the artist has arrived in the area, can negotiate to book additional gigs for the marginal cost. NPN works with 'Pentacle', a not-for-profit management service to help develop these secondary bookings.

458. Clearly such a structure could offer much to Europe. At the moment, however, the waters are too muddy to be able to make out what may happen. The timescale of this report made properly extensive research impractical but it is an area of immense potential. It is recommended that the Arts Council undertake further research into these questions with a view to discussing the full range of possibilities with the British Council.

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Jeanette Siddall
Kate Castle
Malcolm Cudmore
Sue Harrison
Helen Hale

Eastern Arts
Eastern Arts
East Midlands Arts
Greater London Arts
Lincs. & Humb. Arts
Merseyside Arts
Northern Arts
Northern Arts
North West Arts
Southern Arts
South East Arts
South West Arts
West Midlands Arts
Yorkshire Arts
Yorkshire Arts

STEERING GROUP AND OTHER INDIVIDUALS

Derrick Anderson	Christopher Bruce
John Drummond	Oonagh Duckworth
Ruth Glick	Stella Hall
Linda Jasper	Shobana Jeyasingh
Veronica Lewis	Judith Mackrell
Judi McCartney	Ann Millman
Colin Nears	Penny Rae
Anthony Wraight	Peter Wright

ARTISTS, COMPANIES AND ORGANISATIONS

Emma Gladstone	Adventures in Moving Pictures
Chester Morrison	Black Dance Dev'mnt Trust
Stephen Walton	Bury St Edmunds, Theatre Royal
Anmanda Leon	Chisenhale Dance Space
Lea Anderson	The Cholmondelys
Val Bourne	Dance Umbrella
Nigel Butcher	Rosemary Butcher
Fiona Dick	Dance Umbrella
Roy Campbell-Moore	Diversions
Mandy Wix	Diversions
Lloyd Newson	DV8
Jackie Lansley	English Dance Theatre
Emilyn Claid	Extemporary Dance
Kate Tyndall	Extemporary Dance
Fergus Early	Green Candle
Farooq Chaudhry	Images
Alison Atkinson	Janet Smith and Dancers
Shobana Jeyasingh	
Jackie Guy	Kokuma Performing Arts
Gillian Galbraith	The Kosh
Michael Merwitzer	The Kosh
Heather Knight	London City Ballet
John Ashford	LCDT/Place
Robert Cohan	LCDT
Janet Eager	LCDT
Robin Howard	LCDT
Richard Johnson	LCDT
Richard Jarman	London Festival Ballet
Peter Morris	London Festival Ballet
Peter Schaufuss	London Festival Ballet

Sue MacLennan	Montpelier
Jean-Paul Montanari	N.A.D.M.A.
Janet Archer	N.A.D.M.A.
Vivienne Raffaele	N.A.D.M.A.
Beverley Stevens	N.A.D.M.A.
Gregory Nash	
Dick Matchett	N.O.D.M.
Chris de Marigny	N.O.D.M.
Kieron Kawall	N.O.D.M.
Christopher Gable	Northern Ballet Theatre
Vivienne Tyler	Northern Ballet Theatre
Patrick Boyd Maunsell	Phoenix Dance
Neville Campbell	Phoenix Dance
Pauline Fitzmaurice	Phoenix Dance
Richard Alston	Rambert Dance Company
Ruth Glick	Rambert Dance Company
Anthony Russell Roberts	Royal Ballet
Jeremy Isaacs	Royal Opera House
Christopher Nourse	SWRB
Peter Wright	SWRB
Peter Kyle	Scottish Ballet
Kate Carreno	Second Stride
Ian Spink	Second Stride
Yolande Snaith	
George Brugmans	Utrecht Spring Dance Festival

APPENDIX III:

TABLES & GRAPHS

TABLE III(1) :

FREQUENCY OF ATTENDANCE OF THOSE ATTENDING ARTS EVENTS; 1986/87 & 1987/88
 SAMPLES : - 1987/88, 24,087; 1986/87, 25,332 (TARGET GROUP INDEX)

% Of all adults who attend	Theatre	Plays	Ballet	Cont Dance	Opera	Class Music	Jazz	Art Gall
At least monthly								
1986/87	1.8	1.2	0.1	0.2	0.2	0.8	0.4	1.2
1987/88	2.2	1.7	0.2	0.2	0.3	0.7	0.5	1.1
Every 2-3 months								
1986/87	3.7	2.9	0.3	0.2	0.3	1.2	0.6	1.8
1987/88	3.8	2.8	0.2	0.2	0.3	1.3	0.6	2.0
2/3 times a year								
1986/87	10.2	6.5	0.8	0.4	1.0	3.1	1.5	5.8
1987/88	10.8	7.1	0.8	0.3	1.0	3.1	1.9	5.6
Once a year								
1986/87	9.9	5.7	1.8	1.1	1.5	3.0	2.0	5.5
1987/88	9.9	5.7	1.7	1.0	1.4	2.6	2.1	5.8
Less often								
1986/87	8.5	6.6	2.7	2.3	2.3	3.8	2.8	6.6
1987/88	8.6	7.1	3.1	2.1	2.3	4.1	2.9	7.1
All who currently attend								
1986/87	34.2	23.0	5.7	4.1	5.3	11.9	7.3	21.0
1987/88	35.4	24.4	6.0	3.7	5.5	11.9	8.0	21.6

Notes:

- 1) Alone of the art forms under analysis, contemporary dance's percentage declined.
- 2) Additional figures not shown here further indicate that much of this decline took place in the younger section of the audience: 32.3% of the Contemporary audience fell in the 15-24 age ranges in 1986/87 against 28.6% in 1987/88, while the 55+ market increased from 12.5% to 17.5%. This is obviously worrying.
- 3) Ballet does show a growth in overall audiences. But analysis shows this growth to have been achieved in only two sections of the market; - those who attend at least once a month (although this sample is small and not necessarily significant) and those who go less than once a year.

TABLE III (2):
ATTENDANCES AND RECEIPTS; CLASSICAL DANCE COMPANIES BASED IN LONDON
-TICKETS SOLD- -BOX OFFICE RECEIPTS-
(incl. VAT.)

		Perfs	Total	Ave	Total	Ave	Yield
LONDON	1971/72	281	502,044	1,787	758,814	2,700	1.51
	1972/73	249	471,682	1,894	827,877	3,325	1.76
	1973/74	293	539,619	1,842	1,034,632	3,531	1.92
	1974/75	263	475,222	1,807	1,035,661	3,938	2.18
	1975/76	265	487,831	1,841	1,265,361	4,775	2.59
	1976/77	245	459,518	1,876	1,411,664	5,762	3.07
	1977/78	253	470,650	1,860	1,697,981	6,711	3.61
	1978/79	237	435,571	1,838	1,827,010	7,709	4.19
	1979/80	251	434,346	1,730	2,252,763	8,975	5.19
	1980/81	238	443,944	1,865	2,962,326	12,447	6.67
	1981/82	199	350,000	1,759	2,595,206	13,041	7.41
	1982/83	257	398,667	1,551	2,985,550	11,617	7.49
	1983/84	234	399,730	1,708	3,162,142	13,513	7.91
	1984/85	273	440,663	1,614	4,042,014	14,806	9.17
	1985/86	240	387,922	1,616	3,773,282	15,722	9.73
	1986/87	209	372,864	1,784	4,189,606	20,046	11.24
	1987/88	189	340,505	1,802	4,169,909	22,063	12.25
ENGLISH	1971/72	271	301,744	1,113	269,898	996	0.89
REGIONS	1972/73	231	266,189	1,152	257,805	1,116	0.97
	1973/74	227	234,679	1,034	269,035	1,185	1.15
	1974/75	257	283,321	1,102	390,745	1,520	1.38
	1975/76	270	342,009	1,267	615,991	2,281	1.80
	1976/77	254	320,097	1,260	681,292	2,682	2.13
	1977/78	263	364,095	1,384	818,925	3,114	2.25
	1978/79	264	370,396	1,403	968,796	3,670	2.62
	1979/80	226	288,461	1,276	939,720	4,158	3.26
	1980/81	230	281,870	1,226	1,069,229	4,649	3.79
	1981/82	245	303,393	1,238	1,379,116	5,629	4.55
	1982/83	220	297,461	1,352	1,653,625	7,516	5.56
	1983/84	191	239,854	1,256	1,331,750	6,973	5.55
	1984/85	247	302,982	1,227	1,861,862	7,538	6.15
	1985/86	202	248,707	1,231	1,632,311	8,081	6.56
	1986/87	196	250,100	1,276	1,793,705	9,151	7.17
	1987/88	186	248,258	1,335	2,021,011	10,866	8.14

ATTENDANCES AND RECEIPTS; CLASSICAL DANCE COMPANIES BASED IN LONDON
 -TICKETS SOLD- -BOX OFFICE RECEIPTS-
 (incl. VAT.)

TOTAL	1971/72	560	812,672	1,451	1,036,617	1,851	1.28
INCL.	1972/73	488	746,808	1,530	1,092,773	2,239	1.46
SCOT.	1973/74	536	788,622	1,471	1,321,456	2,465	1.68
AND	1974/75	550	784,295	1,426	1,460,603	2,656	1.86
WALES	1975/76	549	845,871	1,541	1,925,282	3,507	2.28
	1976/77	547	828,036	1,514	2,190,601	4,005	2.65
	1977/78	532	848,685	1,595	2,550,826	4,795	3.01
	1978/79	533	833,965	1,565	2,868,237	5,381	3.44
	1979/80	506	751,917	1,486	3,297,303	6,516	4.39
	1980/81	482	740,761	1,537	4,098,644	8,503	5.53
	1981/82	459	667,716	1,455	4,027,566	8,775	6.03
	1982/83	485	707,568	1,459	4,692,170	9,675	6.63
	1983/84	425	639,584	1,505	4,493,892	10,574	7.03
	1984/85	520	743,645	1,430	5,903,876	11,354	7.94
	1985/86	450	645,413	1,434	5,467,172	12,149	8.47
	1986/87	437	661,760	1,514	6,243,619	14,287	9.43
	1987/88	375	588,763	1,570	6,190,920	16,509	10.52

TABLE III (3) :
ATTENDANCES AND RECEIPTS; CONTEMP.DANCE COMPANIES BASED IN ENGLAND
-TICKETS SOLD- -BOX OFFICE RECEIPTS-
(incl. VAT.)

	Perfs	Total	Ave	Total	Ave	Yield
LONDON 1971/72	139	37,159	267	24,712	178	0.67
1972/73	85	20,785	245	12,579	148	0.61
1973/74	32	21,326	666	16,686	521	0.78
1974/75	68	46,559	685	45,095	663	0.97
1975/76	77	56,100	729	62,098	806	1.11
1976/77	41	38,431	937	48,212	1,176	1.25
1977/78	65	67,709	1,042	99,046	1,524	1.46
1978/79	51	39,889	782	68,670	1,346	1.72
1979/80	77	77,818	1,011	163,616	2,125	2.10
1980/81	35	39,824	1,138	108,513	3,100	2.72
1981/82	57	50,274	882	163,291	2,865	3.25
1982/83	66	53,195	806	206,493	3,129	3.88
1983/84	48	49,853	1,039	230,811	4,809	4.63
1984/85	46	42,047	914	211,719	4,603	5.04
1985/86	39	29,199	749	143,060	3,668	4.90
1986/87	32	34,613	1,082	196,314	6,135	5.67
1987/88	51	incomplete figures as yet				
ENGLISH REGIONS 1971/72	117	42,405	362	20,022	171	0.47
1972/73	148	62,843	425	37,585	254	0.60
1973/74	145	60,749	419	39,804	275	0.66
1974/75	151	57,645	382	46,413	307	0.81
1975/76	202	83,306	412	71,386	353	0.86
1976/77	177	82,914	468	90,252	510	1.09
1977/78	199	99,591	500	127,428	640	1.28
1978/79	177	90,124	509	135,022	763	1.50
1979/80	127	82,189	647	169,377	1,334	2.06
1980/81	175	97,369	556	231,981	1,326	2.38
1981/82	143	91,684	641	224,983	1,573	2.45
1982/83	148	110,896	749	332,235	2,245	3.00
1983/84	135	96,904	718	330,113	2,445	3.41
1984/85	143	101,684	711	398,725	2,788	3.92
1985/86	130	77,141	593	308,961	2,377	4.01
1986/87	139	79,327	571	361,259	2,599	4.55
1987/88	117	71,414	610	339,903	2,905	4.76

ATTENDANCES AND RECEIPTS; CONTEMP. DANCE COMPANIES BASED IN ENGLAND
 -TICKETS SOLD- -BOX OFFICE RECEIPTS-
 (incl. VAT.)

TOTAL	1971/72	264	82,122	311	45,769	173	0.56
INCL.	1972/73	246	88,653	360	52,915	215	0.60
SCOT.	1973/74	226	93,395	413	63,342	280	0.68
AND	1974/75	230	106,941	465	92,987	404	0.87
WALES	1975/76	312	147,367	472	140,036	449	0.95
	1976/77	266	147,591	555	168,120	632	1.14
	1977/78	291	175,287	602	234,831	807	1.34
	1978/79	288	156,710	544	242,879	843	1.55
	1979/80	252	186,775	741	386,018	1,532	2.07
	1980/81	228	148,037	649	362,502	1,590	2.45
	1981/82	244	166,868	684	452,528	1,855	2.71
	1982/83	245	183,223	748	593,102	2,421	3.24
	1983/84	214	171,311	801	662,013	3,094	3.86
	1984/85	223	163,305	732	681,395	3,056	4.17
	1985/86	197	117,571	597	498,669	2,531	4.24
	1986/87	193	127,103	659	618,325	3,204	4.86
	1987/88	190	118,704	625	n/a as yet		4.83

TABLE III (4):
ATTENDANCES AND RECEIPTS: NORTHERN BALLET THEATRE

ALL PERFORMANCES

	perfs	-TICKETS SOLD-		-BOX OFFICE RECEIPTS-		
		Total	Ave	Total	Ave	Yield
1971/72	121	24,416	202	9,375	77	0.38
1972/73	152	27,439	181	11,826	78	0.43
1973/74	147	40,492	275	20,030	136	0.49
1974/75	152	48,100	316	29,353	193	0.61
1975/76	138	37,781	274	25,529	185	0.68
1976/77	158	37,269	236	29,951	190	0.80
1977/78	170	66,256	390	76,109	448	1.15
1978/79	207	101,045	488	164,569	795	1.63
1979/80	202	98,334	487	209,679	1,038	2.13
1980/81	226	134,690	596	363,636	1,609	2.70
1981/82	213	115,883	544	389,311	1,828	3.36
1982/83	190	121,896	642	400,914	2,110	3.29
1983/84	149	97,534	655	347,145	2,330	3.56
1984/85	146	106,515	730	452,000	3,096	4.24
1985/86	135	100,463	744	450,846	3,340	4.49
1986/87	181	118,676	656	646,386	3,571	5.45
1987/88	195	157,789	809	912,383	4,679	5.78

Notes:

N.B.T. is difficult to classify in relation to the other companies whose figures are presented in Tables III(2) & III(3). In reality the company is sui generis. In terms of venue capacity and ACOB subsidy it is comparable to the Contemporary Group but in form it must be considered with LFB and SWRB.

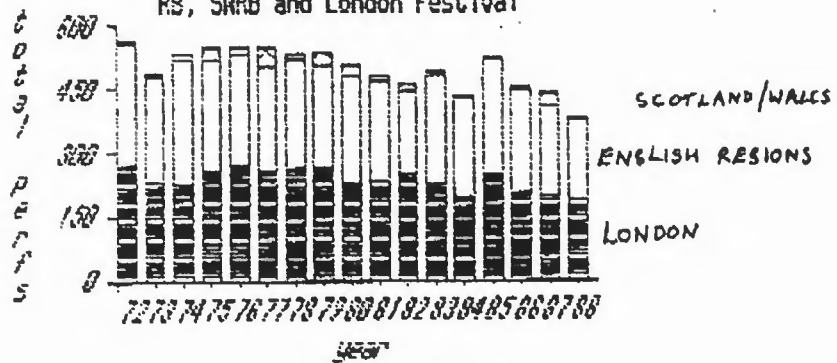
NBT's figures for 1986/87 (the last year in which a comparison can be made) are roughly comparable to the two contemporary companies combined although the ticket yield on regional touring is about 20% higher.

Since 1978/79 the company has consistently played to between 61 and 70% capacity and its average audience (quadrupled since 1971/72) is now 51% of that achieved by the other ballet companies - but with an average box-office only 28% of theirs. This difference is of course exacerbated by the London seasons of the other companies who in 1987/88 gave 50.4% of their performances in the capital thereby generating 67.4% of their income.

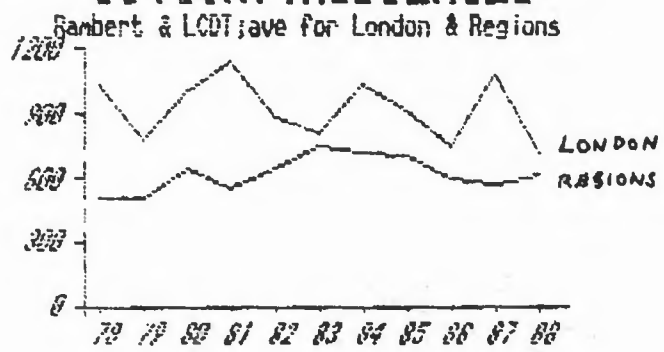
The economics of middle-scale ballet touring are clearly very difficult and the conclusion would seem to be that if NBT were to survive substantial additional funds would be required.

I: BALLET PERFS

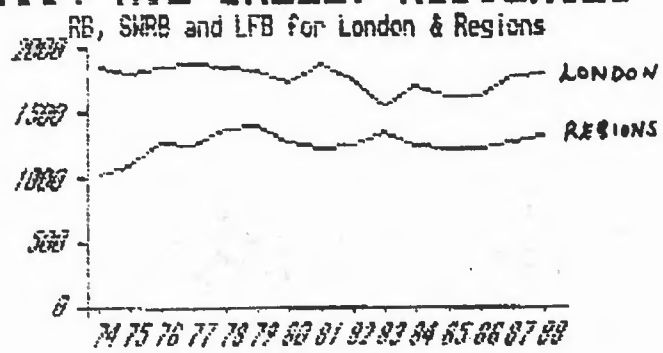
RS, SKRB and London Festival



II: CONT. AUDIENCES

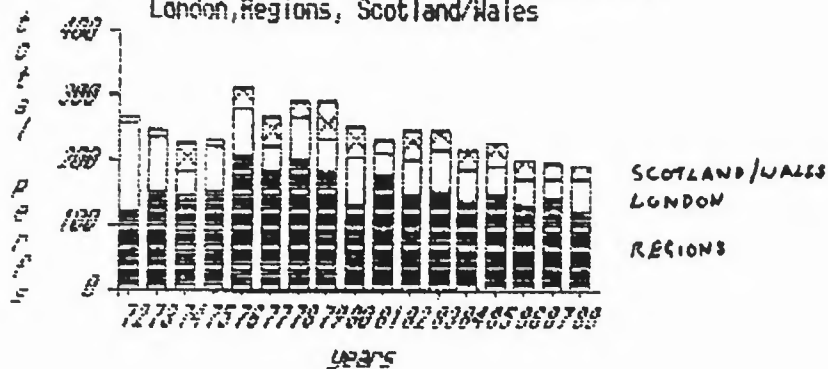


III: AVE BALLET AUDIENCES

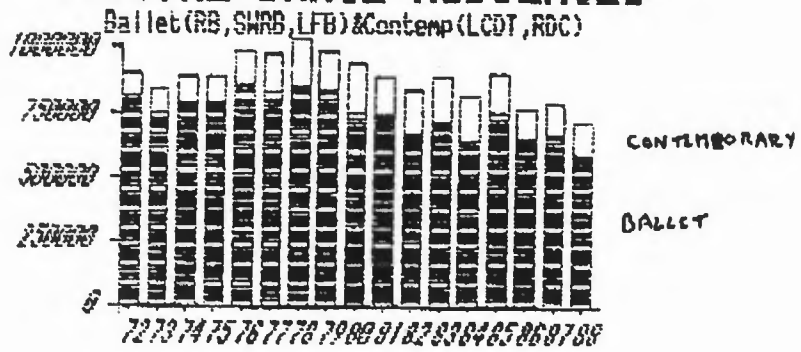


IV: TOTAL PERFS-CONT DANCE

London, Regions, Scotland/Wales

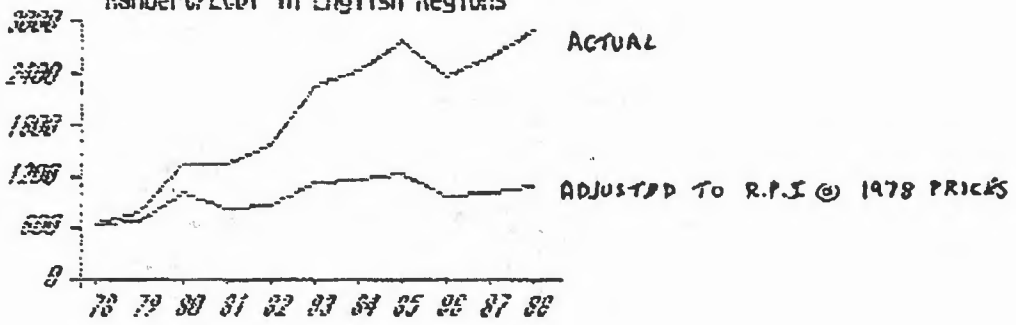


U: TOTAL DANCE AUDIENCES

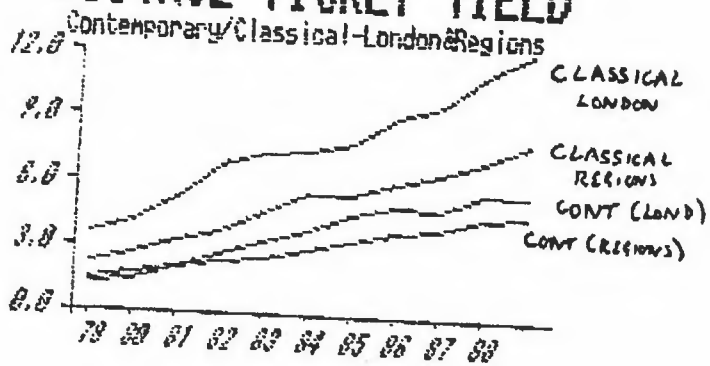


VI: AVE CONT DANCE B.O.

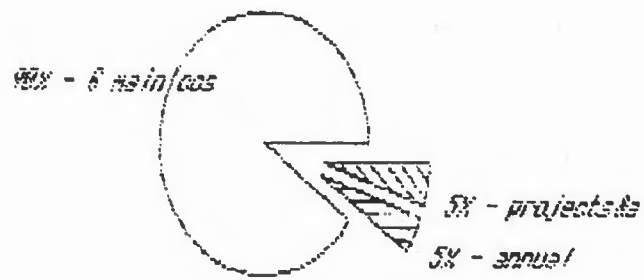
Barbert/LCDT in English Regions



AVERAGE TICKET YIELD

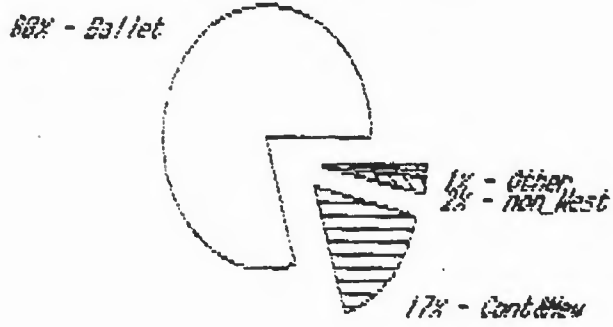


VIII :DANCE BUDGET 87/88



IX: DANCE BUDGET

divided by dance form



APPENDIX IV: COSTINGS

In this strategy, there are four principal areas of expenditure identified as priorities:

- 1) The creation of a network of Regional Dance Agencies around the country.
- 2) The strengthening of a group of middle-scale dance companies and the identification of a network of venues for them
- 3) Additional funding for SWRB and Festival Ballet to develop the LFB-type touring model and to enable Scottish Ballet to increase its intervention in England.
- 4) Significantly increased resources for training initiatives of all types

A fifth candidate for reallocated funds would be the projects budget, especially as the decision to make 'realistic' awards would otherwise lead to a significant decrease in the number of successful applicants. In addition there is a suggestion that some money be earmarked in the budget for the support of regional festivals such as Dance Umbrella or Spring Out.

In 1989/90, there will clearly be ongoing discussion of these recommendations. In the interim there is a sum of £200,000 earmarked in the main Dance budget for their implementation with another £50,000 in the Great Britain Touring Fund. Clearly more than this will be needed to deliver the strategies outlined here. However, while the debate determines whether additional funds are to be forthcoming, it is worth considering the best use of the existing £250,000.

1) REGIONAL DANCE AGENCIES:

During 1989/90, applications should be made through CORAA for development funds for this initiative. At the same time, the Dance Department should be investigating with Finance and the Incentive Unit, the possibilities for an Incentive scheme geared towards this (hopefully) emerging class of agencies. In terms of direct expenditure in this first year, there should only be the cost of a feasibility study - say £15,000. However, the Panel might consider earmarking a further £50,000 for regional initiatives such as commissions or residencies in areas which might develop into RDAs. This sum should be administered through DAMPAC.

-2) THE MIDDLE-SCALE NETWORK:

Hopefully development monies of up to \$100,000 will be forthcoming from Council for Adzido. This will set them part of the way towards being adequately funded for their size. In 1989/90, other money should be committed towards building up this small class of companies - perhaps \$100-120,000 some of which could come from the GBTF line on the budget. (N.B. The development money should not be seen to disqualify Adzido from being a potential recipient of some part of these funds). At the same time an Incentive Funding scheme geared towards a marketing initiative in middle scale dance houses should be explored.

3) CLASSICAL TOURING:

The construct of enhanced LFB touring, allied to similar developments in SWRB plus Scottish Ballet work, was predicated on the supposition that NBT would cease touring. This will not happen in 1989/90 and so this strategy cannot really develop next year. However it may be worth trying to increase in the short term the yield of LFB weeks by offering the company \$50-60,000 for next year.

4) TRAINING:

This report has suggested a very large number of training initiatives. Not all of them can be instigated immediately. However, it is recommended that \$30,000 is allocated to this budget head in the upcoming year with the intention of raising it to \$50,000 thereafter. It may well be that, as the profession is not used to the availability of training resources on this scale, there will be an insufficient take-up of these funds in the first year. In this case, the Panel should seek to have a roll-forward arrangement agreed.

5) PROJECTS

In addition to the \$50,000 that was suggested in the RDA section as being routed through DAMPAC, further money should be allocated to the committee and designed to (a) fund projects more adequately, (b) support regional festival initiatives and (c) provide support for developing work that has a clearly defined match of artist and audience - either through performance or outreach. A sum of about \$35,000 would seem to be appropriate.

Because of the exigencies of the timescale, these proposals for 1989/90 are, perforce, interim ones - and a shade arbitrary. None of the first three major strategic initiatives can be accomplished (or even begun) overnight and so the weight of the

additional disbursement in the first year tends to fall on areas which can respond quickly. The feasibility of this strategy, however, relies on substantial additional funds becoming available in 1990/91 and at that point the overwhelming emphasis of the new investment must be on those first three areas.