A Guide to Careers in Dance

Championing Dance for All Young People

onedanceuk.org
## Contents

A Lifelong Career .......................................................... 04
Interchangeable Dance Skills ........................................ 05
A Performer's Life .......................................................... 06
Teaching ........................................................................... 07
Support Professions ....................................................... 11
Breaking the Mould ........................................................ 12
Keeping Healthy ............................................................. 13
Training ............................................................................. 14
Opportunities for Disabled Dancers .............................. 15
Increasing your chances ............................................... 17
Funding ............................................................................. 18
Progression Routes ....................................................... 23
Careers ............................................................................. 26
Case Studies ...................................................................... 36
Dance Teacher .................................................................
Dance Movement Psychotherapist, Choreographer and
Researcher ......................................................................
Senior Lecturer in Dance
Director ...........................................................................
Choreographer, Dance Teacher
Artistic Director ..............................................................
BA Hons University Student ..............................................
Links ................................................................................. 49
Glossary ............................................................................ 54
Photography: Brian Slater, Chris Nash and Chris Parkes.
So, you’ve decided that you want a career in dance. Be under no illusions that you have selected one of the toughest career paths possible – but also one of the most rewarding. This guide aims to help you understand what a dance career might mean – and it’s not necessarily what you think.

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

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

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

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

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

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

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

The one long career

A Lifelong Career

Interchangeable Dance Skills

© One Dance UK

Contents

www.onedanceuk.org

© One Dance UK

Contents

www.onedanceuk.org
A Performer’s Life

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

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

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

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

Many people decide to become dance teachers and they get a huge amount of fulfillment from guiding students and helping them realise their full potential in and through dance. Some people teach as part of a portfolio of work that may involve performing, choreography, management as well as teaching. Others focus entirely on teaching throughout their careers.

Dance can be taught in a variety of settings: state schools, private dance schools and an array on settings in the community that might include: arts/dance centres, youth and sport centres.

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

Teaching

Teachers working in the private sector are usually self-employed, based in places like leisure centres, halls or in private premises. They can offer classes that lead students towards taking graded examinations in a number of dance genres such as Ballet, Ballroom, Jazz, Stage Dance and Tap. They can offer classes for all abilities for a range of adults and young people.

Private dance teachers typically hold qualifications from one or more Dance Awarding Organisations (DAOs), such as British Ballet Organisation, International Dance Teachers Association, Imperial Society for Teachers of Dancing and Royal Academy of Dance. DAOs offer a range of examinations for children and young people as well as teacher training programmes which lead to teaching qualifications.
Some of the organisations offer Further and Higher Education qualifications too including: BA (Hons), DTLLS: Diploma in Teaching in the Lifelong Learning Sector (Dance). Level 5.

Only teachers registered with the relevant awarding body may enter children and students for examinations.

Each school and each of the DAOs has its own method of teaching. Prospectuses can be obtained for vocational training courses, which lead to teaching qualifications. These schemes only lead to qualifications for teaching in the private sector.

Some vocational schools run their own teacher training courses for dance. A full list of DAOs accredited by Council for Dance and Education can be viewed here.

**Teaching in State Schools**

Teaching in a state school involves you not just in teaching dance in the curriculum but also being a part of the overall education of the students and the running of the school. For example being a Form Tutor, taking on personal and social care of a group of students, assessing and recording student progress, developing course materials, as well as running out of school activities such as clubs and performance groups. As a dance teacher you may also contribute to the teaching of other subjects such as Physical Education, Drama, Music, Creative and Media studies etc.

If you wish to teach in state schools you are usually required to hold qualified teacher status (QTS), which is most often acquired through taking a Bachelor of Education degree, a BA with QTS or a Postgraduate Certificate in Education (PGCE). The Universities of Brighton, Chichester, Exeter and the Royal Academy of Dance offer a PGCE in Dance. For further information and details of courses see the Training and Development Agency for Schools (TDA) or Universities and Colleges Admissions Service (UCAS).

Another way of gaining QTS is to complete a teaching qualification whilst working as a teacher, you should be experienced in the subject you intend to teach, find an employer willing to support you in working towards qualifications and complete a teaching qualification within a set time. When you are qualified you will need to keep your skills and knowledge up to date through recorded continuing professional development (CPD). One Dance UK offers CPD courses for teachers, for more information click here.

**Teaching in Further Education**

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

Qualifying as a FE teacher does not give you qualified teacher status (QTS) to teach in schools. For further information and details of qualifications and training providers click here.

In Scotland you are also required to hold appropriate qualifications, click here for more information.

In Wales FE teachers must register with the Education Workforce Council click here for more information.

In Northern Ireland further information can be found here.
Teaching Dance in the Community

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

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

Trinity Laban currently offers a Postgraduate Diploma in Community Dance.

For more information about studying community dance at university visit People Dancing.

There is now a formal qualification for teaching outside of schools and in informal settings. The Diploma in Dance Teaching and Learning was developed by Trinity College London working with the Dance Training and Accreditation Partnership (a group of the leading national dance organisations) specifically for dance artists and practitioners that are working, or want to work, in informal and community settings. Previously developed for just working with children and young people, it now includes working with all ages. For details on training providers and how to apply visit the Trinity College London website.

Support Professions

There are a host of other roles within the dance industry without which there would be no performing arts scene. Performances have to be commissioned, produced and booked, projects have to be set up and documented, dancers need specialists to help them to take care of their health and bodies, funding has to be found and performances have to be lit, scored and dressed.

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

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

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

Many graduates start their careers by setting up their own companies with friends or on their own. This allows them to develop their artistic practice, build networks and establish themselves within the sector. It’s not an easy route and demands a lot of time to get your name out there and find ways of funding the development of the dance work whilst finding platforms for it. Advice on setting up your own company can be gained through becoming a member of One Dance UK.

If university isn’t your thing, there may be ways of gaining an apprenticeship or internship within a dance organisation of company. By providing your time and enthusiasm, you’ll build your skills and connections in the sector. See www.ccskills.org.uk for more information on apprenticeships.

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

Keeping Healthy

One thing all performers and teachers of dance need to place at the heart of their training is the knowledge that a good dancer needs a healthy body. Whether performing or teaching, your body is what pays the bills – so you need to look after it! It is vital a dancer or teacher is aware of healthier dance practice including injury prevention, healthy eating and improving their general understanding of a whole range of factors that can impact on dancers’ health and performance.

One Dance UK in partnership with the National Institute of Dance Medicine and Science (NIDMS) is a team of organisations that provide healthcare, undertake research and give education to the dance sector.

NIDMS also undertakes research into the health, wellbeing and performance of dancers in order to help improve dance training and careers. Click here for more details about the research they are doing now.

NIDMS provides professional development, education and training in dance medicine and science and dancers’ health for dancers, teachers, scientists, healthcare and medical practitioners. Click here to learn more about NIDMS’ educational programmes and events.
One thing all dancers need is a high quality, accredited training whether they are to go on to perform or teach. So, how do you get there?

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

There are many Higher Education institutions offering dance courses or courses with dance elements. For further information on the institutions and course content, please visit www.dancehe.org.uk.

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

Creative Apprenticeships

The dance sector is a popular and competitive sector. Walking into your dream job is not easy! Apprenticeship can be a great way to develop your networks within the industry, your skills and get a good way to get your foot in the door. They are also an opportunities to gain qualifications too.

The Creative and Cultural Skills website has a list of current schemes available. Other opportunities will be listed on organisations’ own websites.

<table>
<thead>
<tr>
<th>Region</th>
<th>Organisation/ School</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>London</td>
<td>Magpie Dance in Bromley and at Greenwich Dance Agency</td>
<td>Weekly classes, performance company and peer mentoring, Bronze Arts Award.</td>
</tr>
<tr>
<td></td>
<td>Magpie Dance’s Highfliers Company</td>
<td>Funded Training and Performance company</td>
</tr>
<tr>
<td>London</td>
<td>Trinity Laban</td>
<td>Regular Classes</td>
</tr>
<tr>
<td>London</td>
<td>CandCo</td>
<td>Classes, summer school and performances</td>
</tr>
<tr>
<td>East Region</td>
<td>The Garage, Norwich</td>
<td>Regular Classes</td>
</tr>
<tr>
<td>East Region</td>
<td>Luminet Dance, Ilk</td>
<td>Classes and Performances</td>
</tr>
<tr>
<td>North East</td>
<td>Fin Arts, Durham</td>
<td>Classes and performance group</td>
</tr>
<tr>
<td>South East</td>
<td>Anahii</td>
<td>Regular classes and performance group</td>
</tr>
<tr>
<td>South East</td>
<td>Stopgap: Creative Learning</td>
<td>Regular classes linked to their youth dance companies</td>
</tr>
<tr>
<td>South West</td>
<td>Wheelfever, Plymouth</td>
<td>Classes and performance group</td>
</tr>
<tr>
<td>South West</td>
<td>GDance, Gloucestershire</td>
<td>Regular Classes</td>
</tr>
</tbody>
</table>
Increasing your chances

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

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

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

Further details are available from the CDET (www.cdet.org.uk), and One Dance UK (www.onedanceuk.org) is a good source of information on training opportunities and networking events in the sector.

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

### Region | Organisation/ School | Activity
--- | --- | ---
Yorkshire | Yorkshire Dance, Leeds | Regular Classes (for people aged 18 and over)
South West | Exim Plymouth | BTEC Level 2 in Dance
South West | University of Plymouth | BA Hons Dance
Funding

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

Finding the funds to study on dance courses can be a long and difficult process with a great deal of competition. For example; a year long course at a CDET accredited vocational training school for example can cost between £7,000-30,000 per annum. Whilst there are several funding schemes available, more often than not students are responsible for the full cost of fees and may need to secure private funding via loans, scholarships and trusts. We have highlighted some of the main funding sources for you.

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

Student Loans

The DirectGov website has clear and up-to-date information about higher education fees and finance. Universities charge up to £9,000 per year for their full-time courses. The website explains that From September 2012, most universities and colleges can charge new full-time students £6,000 per year. They can charge a maximum of £9,000 but need to meet strict conditions to ensure that students from all income groups can access their courses. Before applying for a full-time course you should check how much your tuition will cost with the university or college you’re interested in. The maximum tuition fees a publicly-funded university or college can charge is:

- £9,000 for 2015/16
- £9,000 for 2016/17

Private colleges and universities are restricted to charging £6000 a year.

If you are a full-time student, to cover the cost of tuition fees you can apply for a Tuition Fee Loan. To cover living costs you can apply for a Maintenance Loan. In 2015/16 the figure is £4,565 to £8,009 in 2015/16. This figure is likely to change in 2016/17. Click here for details.

If you started your course since September 2012 you will have to start paying it back once you have completed your course and are earning over £21,000 per year.

For more information about student finance options click on the links below:

- Students in England
- Students in Northern Ireland
- Students in Scotland
- Students in Wales
Music and Dance Scheme (MDS)

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

Finding the funds to study on dance courses can be a long and difficult process with a great deal of competition. For example, a year long course at a CDET accredited vocational training school for example can cost between £7,000-30,000 per annum. Whilst there are several funding schemes available, more often than not students are responsible for the full cost of fees and may need to secure private funding via loans, scholarships and trusts. We have highlighted some of the main funding sources for you.

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

Grants and Awards

Bursaries
Did you know that 65% of young people don’t realise that many universities and colleges offer bursaries to offset the cost of tuition fees? This lack of awareness means that many bursaries, ranging from £338 to £3375 a year (in 2011/12), are unclaimed.

A bursary is non-repayable financial support from a university or college that is granted to students paying full tuition fees and receiving a full maintenance grant (although some pay bursaries to those on partial grants). The minimum bursary available from universities asking for the maximum tuition fees is £338.

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

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

Da DA Awards – Music and Dance Scheme

The Dance and Drama Awards (Da DA) were introduced by the government to increase access to vocational dance, musical theatre, drama and stage management training. They provide reduced fees for full time vocational dance and drama students but are only available to those studying for the following qualifications – Level 5 Diploma in Professional Dance (Ballet or Contemporary Dance), Level 6 Professional Dance and Level 6 Professional Musical Theatre. The qualifications are all awarded by Trinity College London (TCL) and are only available at one of the 19 providers TCL validates.

A limited number of Da DAs are awarded each year and they are allocated by the 19 schools to students showing most potential at audition. Students intending to apply for an award should contact a vocational school directly to enquire if it has funded Da DA places available. The 19 schools will make an award to a student regardless of his/her income but where Students are judged to be equally talented their financial circumstances will be taken into consideration.

To be eligible for an award a student must be age 16 and above; an EU national at the start of the course or have been resident in the EU for at least 3 years before the course begins. Students who are offered Awards will have to make a contribution to their fees.

The Da DA Awards are income assessed. This means students showing the most potential, whose family household annual income is under £30,000 will pay no fees during the duration of their course, after this there is a graduated scale of fee amounts. Students that come from families whose household income is below £21,000 could receive up to a maximum of £1,185 per annum in a grant to help with living costs. For more information visit the DirectGov or Da DA website.

Professional and Career Development Loans

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

You can use it to fund a variety of vocational (work-related) courses with a wide range of organisations and can take one out whether you are employed, self-employed or unemployed. To qualify for a PCDL you must:

• be aged 18 or over
• have been living in the UK for at least three years before your course starts
• plan to work in the UK, EU or EEA after the course
You may borrow anything between £300 and £10,000 to help you fund up to two years of learning (or up to three years if the course includes one year of relevant practical work experience) and you can get PCDLs through Barclays and The Co-operative Bank. The government pays the interest on your loan while you’re learning and for up to one month after you’ve stopped training. You then repay the loan to the bank over an agreed period at a fixed rate of interest. Your PCDL can be used to pay for more than just course fees.

The three areas it can cover are:

- course fees – 80 per cent of your course fees, or 100 per cent if you have been out of work for three months or more at the time of application
- other course costs – including, books, equipment, tools, childcare, travel expenses and any costs associated with disability
- living expenses – food, ordinary clothing or footwear, household fuel, rent, housing costs, council tax and water charges if you are unemployed or working less than 30 hours per week.

Charitable Donations
Some people receive charitable donations to support their years in training and education but they must first do a lot of ground work sourcing and writing to appropriate charities. The Association of Charitable Foundations (ACF) website has information and support about grant making trusts and foundations in the UK although it does not make grants itself. More advice can also be found through the Educational Grants Advisory Service (EGAS). Many trusts donate funds to particular causes or issues that are close to their own hearts or interests. Go to the ACF website or EGAS website for more information.

Progression Routes

There are many different routes to take in order to get to your career in dance. Here are just some of them (see overleaf), all of which will give you different and exciting experiences and skills to prepare you for your career in dance.
School
As part of the curriculum, out of hours activity, club

Community
Classes, creative and performance projects provided by local dance agencies, dance companies, theatres, and arts organizations, local authorities

Local Dance School
Regular classes, graded examinations, performances, competitions in particular dance forms / styles

Individual
Inspired by seeing a dance performance, participating in a project, social enjoyment, post-group

School
Auditioned dance groups/companies; U.Dance; GCSE, GCE A and AS examinations, accredited courses

Beyond School
Advanced classes, creative and performance projects; Performing in local, regional, national events; U.Dance county and regional performances; Selected performance companies / Youth Dance Companies; One Dance UK Dance Ambassadors and Young Creatives programmes; Associate / Scholar programmes offered by independent teaching associations; Centres for Advanced Training; Specialist residential schools

Further and Higher Education
Undergraduate and Postgraduate degrees in dance; Professional dance training / degrees; Accredited courses

Careers
Dancing, teaching, creating, producing, management, policy-making etc

Credit: From ‘Dance in and beyond schools: An essential guide to dance teaching and learning’, 2016, Jeanette Siddall, One Dance UK

Beyond School
Advanced classes, creative and performance projects; Performing in local, regional, national events; U.Dance county and regional performances; Selected performance companies / Youth Dance Companies; One Dance UK Dance Ambassadors and Young Creatives programmes; Associate / Scholar programmes offered by independent teaching associations; Centres for Advanced Training; Specialist residential schools.
Careers

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

Choreographer
A good dance training is essential to any choreographer. Many choreographers start out as performers in professional companies and gain experience touring and in rehearsal with the company and its artistic director. Many students set up companies of their own with their contemporaries when they leave university or college as an introduction to the industry. At the beginning of a choreographic career it’s useful to find a mentor or someone that you admire in the dance world e.g. a teacher or local choreographer. Ask them to watch your dance work while you’re making it and make the most of their advice. If you’re creating or performing dance, get an ‘outside eye’ by using a body double to dance as you watch or film it. Film your final dance work in performance to use as your show reel. Always see as much work as possible to increase your knowledge and awareness of styles, development and current dance practice. Experienced freelance choreographers can list themselves for work on One Dance UK’s Choreographers’ Directory.

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

Costume/Set Designer
You may be able to become a costume designer without a degree, by working your way up through craft or assistant jobs in costume departments. To succeed, you will need a lot of experience, good contacts and an excellent portfolio of work. There are no set entry requirements, but most costume designers have a Higher National Diploma (HND), degree or postgraduate qualification in a relevant subject such as costume design, fashion, theatre, design, art and design or performing arts (production). See the UCAS website to find art and design foundation courses all over the UK.

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

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

Costume/Set Designer
You may be able to become a costume designer without a degree, by working your way up through craft or assistant jobs in costume departments. To succeed, you will need a lot of experience, good contacts and an excellent portfolio of work. There are no set entry requirements, but most costume designers have a Higher National Diploma (HND), degree or postgraduate qualification in a relevant subject such as costume design, fashion, theatre, design, art and design or performing arts (production). See the UCAS website to find art and design foundation courses all over the UK.

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

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

Costume/Set Designer
You may be able to become a costume designer without a degree, by working your way up through craft or assistant jobs in costume departments. To succeed, you will need a lot of experience, good contacts and an excellent portfolio of work. There are no set entry requirements, but most costume designers have a Higher National Diploma (HND), degree or postgraduate qualification in a relevant subject such as costume design, fashion, theatre, design, art and design or performing arts (production). See the UCAS website to find art and design foundation courses all over the UK.
It’s important you find practical work experience and build a good portfolio of your work. You can gain relevant experience through student and amateur theatre and film productions, working as a costume ‘daily’ (temporary casual helpers on TV or film sets), casual wardrobe work in theatres or working for a theatrical costume hire company.

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

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

**Dance/Arts/Culture Officer**
Dance or Arts Culture Officers work for funding bodies or dance/arts/culture organisations. They may be advertised in The Stage newspaper and on the websites of local and regional dance organisations.

Dance companies and organisations need people who know about dance as well as education and cultural policy in order to provide an educational aspect to their work. This involves running workshops, performance projects, talks etc. on the working practices and repertoire of the company or organisation.

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

Professional dancers can develop additional skills in teaching and project co-ordination to take on an education role in the company. Companies also recruit dance teachers and community dance practitioners to deliver this role.

Dance companies and organisations need people who know about dance as well as education and cultural policy in order to provide an educational aspect to their work. This involves running workshops, performance projects, talks etc. on the working practices and repertoire of the company or organisation.

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

Professional dancers can develop additional skills in teaching and project co-ordination to take on an education role in the company. Companies also recruit dance teachers and community dance practitioners to deliver this role.

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

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

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

Dance Movement Therapists must have a postgraduate qualification recognised by The Association of Dance Movement Psychotherapy (ADMPUK) and a minimum of two years’ experience of at least one dance or movement form Goldsmiths, Derby and Roehampton Universities offer qualifications in this field. Subject studied include anatomy, psychology, psycho-therapy and movement observation. Other universities offering ADMT include Canterbury Christchurch and Edge Hill Universities.

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

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

Maturity and the ability to communicate through movement is essential and the minimum age for entering DMT training is 25 years. Contact the ADMPUK for further information.

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

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

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

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

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

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

Dance Movement Therapists must have a postgraduate qualification recognised by The Association of Dance Movement Psychotherapy (ADMPUK) and a minimum of two years’ experience of at least one dance or movement form Goldsmiths, Derby and Roehampton Universities offer qualifications in this field. Subject studied include anatomy, psychology, psycho-therapy and movement observation. Other universities offering ADMT include Canterbury Christchurch and Edge Hill Universities.

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

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

Maturity and the ability to communicate through movement is essential and the minimum age for entering DMT training is 25 years. Contact the ADMPUK for further information.

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

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

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

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

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

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

Dance Movement Therapists must have a postgraduate qualification recognised by The Association of Dance Movement Psychotherapy (ADMPUK) and a minimum of two years’ experience of at least one dance or movement form Goldsmiths, Derby and Roehampton Universities offer qualifications in this field. Subject studied include anatomy, psychology, psycho-therapy and movement observation. Other universities offering ADMT include Canterbury Christchurch and Edge Hill Universities.

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

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

Maturity and the ability to communicate through movement is essential and the minimum age for entering DMT training is 25 years. Contact the ADMPUK for further information.

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

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

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

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

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

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

Dance Movement Therapists must have a postgraduate qualification recognised by The Association of Dance Movement Psychotherapy (ADMPUK) and a minimum of two years’ experience of at least one dance or movement form Goldsmiths, Derby and Roehampton Universities offer qualifications in this field. Subject studied include anatomy, psychology, psycho-therapy and movement observation. Other universities offering ADMT include Canterbury Christchurch and Edge Hill Universities.

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

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

Maturity and the ability to communicate through movement is essential and the minimum age for entering DMT training is 25 years. Contact the ADMPUK for further information.

**Dance Journalist**
Journalism is mostly learnt and “fine-tuned” on the job, although there are specific skills to learn, such as shorthand for speech reporting, which can be taught on industry approved journalism courses.
Dance Projects Coordinator or Administrator
Every dance company, organisation, venue or funding body needs someone to run it and there is a growing demand for administrators who are knowledgeable in dance, administration or management. Usually such people will hold a degree in a relevant subject such as dance, drama or performing arts and they need to be flexible learners as they will often manage a variety of tasks from marketing projects to being among wider populations. A dance producer will usually work on a freelance basis, and you will find many will work as general photographers also (weddings etc) to top up their income.

Dance Projects Coordinator or Administrator

Dance Photographer
Many dance photographers have a degree in photography or art and will have spent years taking photographs and practising their trade. A dance photographer will usually work on a freelance basis, and you will find many will work as general photographers also (weddings etc) to top up their income. Photographs are very valuable to dance companies as a source of documentation and also for marketing and PR. Photographs are very valuable to dance companies as a source of documentation and also for marketing and PR. Photographs are very valuable to dance companies as a source of documentation and also for marketing and PR.

Dance Producer
A dance producer will normally hold a degree in Dance, Drama, or Arts Administration and have had plenty of relevant work experience – maybe as a performer or administrator. Dance producers often have a very varied schedule that requires them to be good all rounders and work to a brief set out by your client.

Dance Teacher
Education Guardian or the Times Educational Supplement. You will find teaching vacancies advertised in the local and national press, and in specialist supplements such as the Education Guardian or the Times Educational Supplement. As a teacher it will be important to ensure your practice is accessible to people with disabilities. There are a range of settings, you will also need to acquire business skills, and have strong communication skills. Getting new productions off the ground requires lots of hard work and a strong sense of entrepreneurship.

Dance Science
You need extensive knowledge of your subject and the ability to explain it, motivate and create enthusiasm. Initiative and leadership skills are vital, as is the ability to relate to a variety of people. You will need to be creative, interested in furthering other people’s development, have the ability to express yourself clearly, the creativity to design interesting activities, excellent planning skills and patience. If you work for yourself running a private dance school or as a free-lance practitioner working in a number of settings, you will also need to acquire business skills, know how to market yourself and your work and how to keep financial records.

Dance Teacher
You will need extensive knowledge of your subject and the ability to explain it, motivate and create enthusiasm. Initiative and leadership skills are vital, as is the ability to relate to a variety of people. You will need to be creative, interested in furthering other people’s development, have the ability to express yourself clearly, the creativity to design interesting activities, excellent planning skills and patience. If you work for yourself running a private dance school or as a free-lance practitioner working in a number of settings, you will also need to acquire business skills, know how to market yourself and your work and how to keep financial records.

Dance Teacher
You will find teaching vacancies advertised in the local and national press, and in specialist supplements such as the Education Guardian or the Times Educational Supplement. You can teach in state schools, private dance schools, colleges, universities, community dance settings and vocational dance colleges.

Dance Teacher
You will find teaching vacancies advertised in the local and national press, and in specialist supplements such as the Education Guardian or the Times Educational Supplement.
Lighting Designer/Technical Production

You could work in technical production after taking a technical theatre course which includes units on lighting design and practice. Courses include BTEC National Certificate or Diploma in Performing Arts (Technical), BTEC in Higher National Certificate/Diploma (HNC/HND) in Performing Arts (Production) and there are accredited drama school diplomas in technical theatre (see Drama UK) that can be undertaken in colleges or universities.

These professionals often come from a performing arts background and would hold a relevant degree. It is becoming more commonplace for these professionals to have a performing arts background in addition to their technical degree. They are able to combine their creative understanding of dance and movement with the technical skills needed to create a safe and effective lighting environment for dancers.

A professional lighting designer will design and plan lighting for a show or event, working closely with the director, choreographer and stage manager to ensure the lighting design complements the dance and technical production.

Management Specialist

A professional manager of dance artists, companies, organisations, or individual artists will need to have a good understanding of the dance industry, the needs of the dancers they work with, and how to promote and market the work of their clients.

Dance agencies, companies, organisations and individuals all need to communicate and promote their work to the public. PR specialists build relationships with people working in the media industries, cultivating interest through inviting them to events, regularly communicating with them about developments through press updates and releases, and providing written copy and images for different media. They need to communicate information to create an ‘angle’ that the press are more likely to respond to, along with a skilled eye for the right images for press articles are all PR requirements. You must also be a creative thinker and be able to come up with novel ways of communicating information.

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

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

Press and Public Relations Specialist

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

Yoga Instructor

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

Yoga teachers must be trained and experienced in yoga practice; have a high standard of physical fitness and build a patient, caring and interested in people, be able to motivate individuals and groups; have good verbal communication skills and be aware of the risks exercising can involve.
To become a teacher you will need to complete a yoga teaching qualification. By gaining membership of the Register of Exercise Professionals (REPs) you will be able to show employers and clients that you meet fitness industry standards of good practice.

You can find out more about REPs and recognised courses and qualifications by visiting the REPs website. BWY is the national governing body for yoga and you can do their courses throughout the UK.

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

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

Youth Worker

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

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

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

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

Visit the NYA website for a list of validated professional youth work courses and information on youth support worker qualification.
My experiences within high school initiated my interest in dance. Before this my only understanding of dance was ballet and competitive dance which seemed, to my naïve eye, to involve wearing pink and plastering on huge quantities of make-up. No way. Both the school and sixth form college I attended presented dance as an art form and we studied great dance works as we would have studied great works of literature in English.

We learnt how to compose dance, how to experiment and improvise as well as how to perform. My interest led me to the Laban Centre where I studied for three years. My immediate choice wasn't to teach but after several years of pottering about, choreographing this and that, doing the odd bit of small scale performance work, I found that quite by accident the majority of my work had become teaching. I decided to embrace this and started running regular workshops for schools. I became a community dance worker at one, ran extra-curricular clubs and also taught GCSE Dance. I helped start a Youth Dance Company for the county that I continue to lead eight years on.

Throughout this period of freelance employment as a dance teacher I was always very aware that I had no teaching qualifications. When I began teaching A level dance at Worcester Sixth Form College I started attending a Certificate in Education course that would qualify me to teach. By the time I had completed this it had become the Diploma in Teaching in the Lifelong Learning Sector (DTTLS). At present this allows me to teach 14-19 year olds.

Working with 14-19 year olds is generally a delight. The key with teaching an A level in dance is that the students actually want to be there, their mum’s didn’t make them do it, the interest is theirs and that allows the teacher to challenge and inspire the students. More and more this has become a vocation for me and each year on the job brings new challenges, through new responsibilities and new courses or specifications. The skills learnt through teaching are transferable and therefore a career in teaching could very well end up broadening your career prospects through allowing you to teach other subjects or consider tutoring, pastoral care or working with young people with specific learning needs. Teaching also has a clear route of progression and promotion which is a rare thing for dance graduates to have access to. I was fortunate enough to work within Worcestershire as a School Dance Coordinator for Youth Dance England. During the 19 months that this post lasted I worked with many teachers of dance to help them to develop their practice. Often these teachers had no formal dance training, yet they were the key teachers responsible for delivering dance and devising the curriculum for dance within their schools. As a practising teacher I was able to offer practical advice and training. This was an exciting and enjoyable job and it highlighted for me the importance of continuing professional development throughout one’s career.
Case Study

Beatrice Allegranti
Dance Movement Psychotherapist, Choreographer and Researcher, University of Roehampton and Independent

I knew from early on that dance could mean something and would have the power to change my life. As a child and a teenager, ballet, contemporary and jazz classes helped me through difficult life circumstances (when my parents were breaking up). I found a way to articulate my lived experiences through dance and to overcome some of the emotional hurdles at that time.

I followed a route of professional contemporary dance training first at Laban and then a BA (Hons) Dance in Society degree at Surrey University. During my degree I had the opportunity to study dance movement psychotherapy (DMP) and psychology alongside choreography and technique classes. This combination opened up a door of fascinating possibilities for my moving body: not only in terms of aesthetics and performance, but also in terms of social and psychological perspectives of dance.

Consequently, I decided to deepen my understanding and went on to study a practice-based MA in DMP at Roehampton University. During this professional training, I discovered that my relationship with my body is a foremost relationship and the more I developed this relationship, the more I could make sense of life’s challenges. At the same time I was choreographing, performing and teaching and then in 2004 I was awarded a three-year scholarship to undertake a practice-based PhD where I integrated all my practical dance and DMP experience to date.

I am now course leader and researcher in DMP in the Department of Psychology at Roehampton University. When I’m teaching DMP trainees at Roehampton I’m always struck by the richness of each individual’s ‘body story’ and the experience carried within each person’s moving body. My working life brings together several aspects: lecturing and research, clinical practice and supervision, choreography and filmmaking. I’m also involved in international work at the Institute for Dance and Movement Psychotherapy in Warsaw, Poland, the Arts for Peace Foundation in Ireland and The Arts in Mental Health in Hong Kong.

In my working experience I have seen that a person’s relationship with their body can grow through dance and can also assist in constructively developing their relationship with others. For example, when working in the NHS in adult psychiatry, I was running DMP groups and working with young people and adults. Then I was witness to how DMP changed people’s lives in a positive way and helped individuals to explore, in a safe environment, strong and sometimes overwhelming life conditions and experiences like depression, schizophrenia, anorexia or sexual abuse.

Similarly, in my choreographic and filmmaking practice a focus of my work is on the bodily expression of emotions and the potential for human equality and change.

I feel very fortunate to be able to follow my heart’s desire and continue to facilitate DMP in a clinical arena, choreograph, direct short films, write, research, and teach with a focus on integrating my interdisciplinary dance experience. For those interested in pursuing a career in DMP I would say: keep up your relationship with dance and find a style in which you express yourself most comfortably. Develop your improvisation skills – learning how to be spontaneous in the moment of movement, with yourself and with others, is not only a useful dance skill but also an invaluable life skill.

Useful links:

Embodied Practice
Association for Dance Movement Psychotherapy UK
University of Roehampton, StudentZone
or search YouTube for ‘MA DMP at University of Roehampton’.

Consequently, I decided to deepen my understanding and went on to study a practice-based MA in DMP at Roehampton University. During this professional training, I discovered that my relationship with my body is a foremost relationship and the more I developed this relationship, the more I could make sense of life’s challenges. At the same time I was choreographing, performing and teaching and then in 2004 I was awarded a three-year scholarship to undertake a practice-based PhD where I integrated all my practical dance and DMP experience to date.

I am now course leader and researcher in DMP in the Department of Psychology at Roehampton University. When I’m teaching DMP trainees at Roehampton I’m always struck by the richness of each individual’s ‘body story’ and the experience carried within each person’s moving body. My working life brings together several aspects: lecturing and research, clinical practice and supervision, choreography and filmmaking. I’m also involved in international work at the Institute for Dance and Movement Psychotherapy in Warsaw, Poland, the Arts for Peace Foundation in Ireland and The Arts in Mental Health in Hong Kong.

In my working experience I have seen that a person’s relationship with their body can grow through dance and can also assist in constructively developing their relationship with others. For example, when working in the NHS in adult psychiatry, I was running DMP groups and working with young people and adults. Then I was witness to how DMP changed people’s lives in a positive way and helped individuals to explore, in a safe environment, strong and sometimes overwhelming life conditions and experiences like depression, schizophrenia, anorexia or sexual abuse.

Similarly, in my choreographic and filmmaking practice a focus of my work is on the bodily expression of emotions and the potential for human equality and change.

I feel very fortunate to be able to follow my heart’s desire and continue to facilitate DMP in a clinical arena, choreograph, direct short films, write, research, and teach with a focus on integrating my interdisciplinary dance experience. For those interested in pursuing a career in DMP I would say:

keep up your relationship with dance and find a style in which you express yourself most comfortably. Develop your improvisation skills – learning how to be spontaneous in the moment of movement, with yourself and with others, is not only a useful dance skill but also an invaluable life skill.

Useful links:

Embodied Practice
Association for Dance Movement Psychotherapy UK
University of Roehampton, StudentZone
or search YouTube for ‘MA DMP at University of Roehampton’.

Consequently, I decided to deepen my understanding and went on to study a practice-based MA in DMP at Roehampton University. During this professional training, I discovered that my relationship with my body is a foremost relationship and the more I developed this relationship, the more I could make sense of life’s challenges. At the same time I was choreographing, performing and teaching and then in 2004 I was awarded a three-year scholarship to undertake a practice-based PhD where I integrated all my practical dance and DMP experience to date.

I am now course leader and researcher in DMP in the Department of Psychology at Roehampton University. When I’m teaching DMP trainees at Roehampton I’m always struck by the richness of each individual’s ‘body story’ and the experience carried within each person’s moving body. My working life brings together several aspects: lecturing and research, clinical practice and supervision, choreography and filmmaking. I’m also involved in international work at the Institute for Dance and Movement Psychotherapy in Warsaw, Poland, the Arts for Peace Foundation in Ireland and The Arts in Mental Health in Hong Kong.

In my working experience I have seen that a person’s relationship with their body can grow through dance and can also assist in constructively developing their relationship with others. For example, when working in the NHS in adult psychiatry, I was running DMP groups and working with young people and adults. Then I was witness to how DMP changed people’s lives in a positive way and helped individuals to explore, in a safe environment, strong and sometimes overwhelming life conditions and experiences like depression, schizophrenia, anorexia or sexual abuse.

Similarly, in my choreographic and filmmaking practice a focus of my work is on the bodily expression of emotions and the potential for human equality and change.

I feel very fortunate to be able to follow my heart’s desire and continue to facilitate DMP in a clinical arena, choreograph, direct short films, write, research, and teach with a focus on integrating my interdisciplinary dance experience. For those interested in pursuing a career in DMP I would say:

keep up your relationship with dance and find a style in which you express yourself most comfortably. Develop your improvisation skills – learning how to be spontaneous in the moment of movement, with yourself and with others, is not only a useful dance skill but also an invaluable life skill.

Useful links:

Embodied Practice
Association for Dance Movement Psychotherapy UK
University of Roehampton, StudentZone
or search YouTube for ‘MA DMP at University of Roehampton’.

Consequently, I decided to deepen my understanding and went on to study a practice-based MA in DMP at Roehampton University. During this professional training, I discovered that my relationship with my body is a foremost relationship and the more I developed this relationship, the more I could make sense of life’s challenges. At the same time I was choreographing, performing and teaching and then in 2004 I was awarded a three-year scholarship to undertake a practice-based PhD where I integrated all my practical dance and DMP experience to date.

I am now course leader and researcher in DMP in the Department of Psychology at Roehampton University. When I’m teaching DMP trainees at Roehampton I’m always struck by the richness of each individual’s ‘body story’ and the experience carried within each person’s moving body. My working life brings together several aspects: lecturing and research, clinical practice and supervision, choreography and filmmaking. I’m also involved in international work at the Institute for Dance and Movement Psychotherapy in Warsaw, Poland, the Arts for Peace Foundation in Ireland and The Arts in Mental Health in Hong Kong.

In my working experience I have seen that a person’s relationship with their body can grow through dance and can also assist in constructively developing their relationship with others. For example, when working in the NHS in adult psychiatry, I was running DMP groups and working with young people and adults. Then I was witness to how DMP changed people’s lives in a positive way and helped individuals to explore, in a safe environment, strong and sometimes overwhelming life conditions and experiences like depression, schizophrenia, anorexia or sexual abuse.

Similarly, in my choreographic and filmmaking practice a focus of my work is on the bodily expression of emotions and the potential for human equality and change.

I feel very fortunate to be able to follow my heart’s desire and continue to facilitate DMP in a clinical arena, choreograph, direct short films, write, research, and teach with a focus on integrating my interdisciplinary dance experience. For those interested in pursuing a career in DMP I would say:

keep up your relationship with dance and find a style in which you express yourself most comfortably. Develop your improvisation skills – learning how to be spontaneous in the moment of movement, with yourself and with others, is not only a useful dance skill but also an invaluable life skill.

Useful links:

Embodied Practice
Association for Dance Movement Psychotherapy UK
University of Roehampton, StudentZone
or search YouTube for ‘MA DMP at University of Roehampton’.
I began dancing at an early age and trained mainly in ballet and contemporary techniques. Upon graduating high school I attended the University of Calgary and studied on the BA Dance degree programme. As part of the 4-year dance degree, all students in their 2nd year had to take a detailed anatomy course and were also required to complete dance kinesiology/dance science modules throughout the programme. My interest in this area blossomed throughout this course and I began to see how important it is for dancers to understand how the body and mind work. One of my supervisors at the time encouraged me to continue my studies at Trinity Laban in London, England where they had an MSc course in Dance Science. During the course we focused heavily on physiological, biomechanical, and psychological factors that can help dancers prevent injury and enhance performance. Through this work one is able to reflect back on their own practice as dancer and begin to understand more about themselves in relation to dance. Reflection and the subsequent progression that comes out of this process are not only exciting and interesting for the dancer, but are necessary components of a dancer’s training. After completing the MSc course I interviewed for a lecturing position in the dance department at the University of Roehampton and was offered a position as a dance science lecturer and ballet instructor. Though much of my work up until this stage had focused on enhancing performance and preventing injuries for dancers, I was also interested in another developing stream within dance science that looks at how dance may benefit other populations. Dr. Sara Houston, who had also just joined the dance department at Roehampton, was approached by English National Ballet to lead a research project looking at how dance may benefit people living with Parkinson’s. She accepted the position and asked if I would like to join the research team as a dance scientist and researcher. The project aims to use a mixed methods approach (both quantitative and qualitative methods) to understand how dance may help people cope with better with their Parkinson’s symptoms and to investigate how dance may affect participants physically, mentally, emotionally, and socially. The pilot project took place across 12 weeks from November 2010 to February 2011. Participants were involved in weekly ballet classes at English National Ballet studios. Basic measures of balance and posture were assessed pre and post intervention and interviews were carried out throughout the project. This pilot project found positive results, many of which are published in Arts & Health (*Houston and McGill, 2013). English National Ballet received funding from the Paul Hamlyn Foundation to carry out the 2nd phase of the project across a 3-year time period. Additionally, our research for the pilot project won the Vitality for Life’ prize from the BUPA foundation, which helped to further fund the longitudinal project. Data collection for this project has finished and we are now in the final stages of analyzing the results and publishing the findings. Having the opportunity to work on this project has been both inspiring and motivating and the project is now the basis for my PhD research.

Case Study
Ashley McGill
Senior Lecturer in Dance

The project aims to use a mixed methods approach (both quantitative and qualitative methods) to understand how dance may help people cope with better with their Parkinson’s symptoms and to investigate how dance may affect participants physically, mentally, emotionally, and socially. The pilot project took place across 12 weeks from November 2010 to February 2011. Participants were involved in weekly ballet classes at English National Ballet studios. Basic measures of balance and posture were assessed pre and post intervention and interviews were carried out throughout the project. This pilot project found positive results, many of which are published in Arts & Health (*Houston and McGill, 2013). English National Ballet received funding from the Paul Hamlyn Foundation to carry out the 2nd phase of the project across a 3-year time period. Additionally, our research for the pilot project won the Vitality for Life’ prize from the BUPA foundation, which helped to further fund the longitudinal project. Data collection for this project has finished and we are now in the final stages of analyzing the results and publishing the findings. Having the opportunity to work on this project has been both inspiring and motivating and the project is now the basis for my PhD research.

I am Wayne Sables, the artistic director for Wayne Sables Project (WSP) – a dance theatre and multimedia company based at The Civic in Barnsley, South Yorkshire. My job includes many facets from devising dance theatre works for tour, making dance/film installations, making films of all descriptions, liaising with other artists/companies in order to develop partnerships, delivering long term arts activity and developing the company’s aims and objectives.

The main roles and responsibilities of my job include devising dance theatre/multi media work with our professional company as well as creating work for other companies, schools, colleges, universities and youth dance companies/groups. Along with this I deliver workshops that tour with the company, which forms part of our audience development strategy.

Alongside this I lead and choreograph a professional youth dance company based in Doncaster which meets regularly and performs three or four times a year in regional performance events. This forms part of my work as the creative producer for the Doncaster Dance Development Strategy.

My advice to young dancers and aspiring choreographers is to train hard, see as much dance, theatre, art, film, in fact go see anything you can, you never know what may spark of the seeds of an idea, always believe in yourself and enjoy the journey you will end up where you’re meant to be.

Each job/commission that you don’t get is a chance to review and reflect. Take something away from every experience you create and always respect yourself. The toughest journeys are never easy but the rewards are vast.

Case Study
Wayne Stables
Artistic Director, Wayne Stables Project

Case Study
Chris Pavia
Choreographer, Dancer, Teacher Stopgap Dance Company

Chris started dancing aged 16 when he began a performing arts course at his school. He had always loved theatre and musicals and discovered dance was his preferred art form.

After attending workshops with the company, Chris joined Stopgap in 1997 as a Trainee and then became an apprentice in 1999 having completed a Foundation GNVQ in Performing Arts at Brooklands College, Weybridge. He became a full time dancer with the company in 2000 and has worked with many choreographers since then touring extensively both nationally and internationally.

In 2008 Chris was the first choreographer with a learning disability to be selected for Resolution! with Statues of Darkness. In 2010 Chris choreographed Shadowed Voices, a duet for Stopgap trainees that has been performed at schools and conferences across the UK, as well as in Albania for the Albanian President in 2010. Chris choreographed Captured by the Dark for Resolution! 2013 and most recently he has choreographed The Awakening for Stopgap which toured festivals and outdoor spaces.

Chris finds dance provides him with a great opportunity to be creative and share ideas. Working with a huge range of choreographers has afforded him masses of inspiration for his own work and he takes a lot of ideas from films (he is a massive film buff!!)

Chris admits that it has been quite a challenge becoming a professional dancer but has been determined to follow his dream. Like anything, it was hard at first to learn things at speed, to learn how to teach, to negotiate the transport network and keep to a timetable to name a few challenges that face us all. But with perseverance and support he has made being a dance artist a full-time career. He has been a great role model for other young dance artists with...
Case Study

James Cousins
Artistic Director, James Cousins Company

I started dancing when I was 11 in PE lessons at school. I had a great teacher who encouraged me to come to after school and Saturday classes.

Before I knew it I was in several youth dance companies and by time I finished school I was dancing in different companies every day of the week. I first decided I wanted to become a contemporary dancer after seeing Rambert perform a piece by Rafael Bonachela. I remember when the piece finished I was just completely speechless and decided at that point that that’s what I wanted to do.

I trained at London Contemporary Dance School on the three year BA Hons course. The course covered so many aspects of dance from ballet and contemporary technique to improvisation, contact work and choreography; as well as anatomy, music and design. After training I joined the cast of Matthew Bourne’s Swan Lake for a UK and international tour. Upon finishing I created my first work, which was premiered at Resolution! at The Place. I then worked as a freelance dancer before winning the New Adventures Choreographer Award, which helped launch my choreographic career. I am currently Artistic Director of my own company, James Cousins Company as well as a freelance choreographer and dancer. As director of my own company I end up spending a large amount of time doing admin work, such as writing funding applications and planning for future activities.

The amount of time I actually spend in the studio with my dancers is very small compared to amount of time I’m at my laptop! As a freelance choreographer I get commissioned by companies to create works on their dancers and I always enjoy these opportunities as I don’t have any responsibility for managing budgets or other people. I just get to go in and create with amazing dancers from a range of different backgrounds and trainings. As well as choreographing I also dance and teach. It’s very hard to line up jobs back to back so in the gaps between projects it’s important to have some other strings to your bow to make a bit of income elsewhere. Versatility is key.

Photograph: Chris Parkes
My work brings me in contact with a big range of people from producers, managers and directors to dancers, designers and technicians. One piece of advice I'd give would be to be friendly to everyone, whether they're running the theatre or just working behind the bar; it doesn't matter; you never know when you may be working with them or they could help you out or recommend you to someone. Reputation is everything. When hiring my dancers I always ask around to try to get some background information on them; I end up spending a lot of time with the people I hire, so for me knowing they are going to help to create a nice working environment and be fun to work with is just as important as their dance ability.

The things I love most about my job are working with people and being creative with other like-minded people. After months of collaboration, there's nothing better than seeing all the elements finally come together on the stage to create a great show. The thing I find most challenging is probably the fact that you have to plan so far ahead. As a freelancer you can't just sit around and wait for things to land on your lap, you have to be proactive at making things happen. As a choreographer things need planning so far ahead in order to allow time for budgeting, funding applications, research and creation time that I'm thinking about 2 years ahead. Switching back and forth between future projects and the current projects can be quite a challenge.

The journey from starting dancing to where I am today has taken a lot of hard work and dedication. It takes drive and commitment and ultimately a love and passion for what you do; there will be times when you don't have work and it's hard but equally there will be incredible times, performing in front of thousands of people which make it all worthwhile! Choreography is a hard thing to break into; it's not only about creating great work; it's about getting it out there and having support from the right people and organisations. I think it's important just to put yourself out there, be nice to everyone (you never know when you might need their support) and keep creating and exploring.

The things I love most about my job are working with people and being creative with other like-minded people. After months of collaboration, there's nothing better than seeing all the elements finally come together on the stage to create a great show. The thing I find most challenging is probably the fact that you have to plan so far ahead. As a freelancer you can't just sit around and wait for things to land on your lap, you have to be proactive at making things happen. As a choreographer things need planning so far ahead in order to allow time for budgeting, funding applications, research and creation time that I'm thinking about 2 years ahead. Switching back and forth between future projects and the current projects can be quite a challenge.

Case Study

Daisy Nash
Being a BA Hons. Dance University Student

My name is Daisy and being in a wheelchair at a university is very challenging, as it is for any non-disabled person. My disability is cerebral palsy which is a condition that affects all my limbs including my speech. Now being told that I'm on a dance course may leave you very shocked but I am. I wake up at 6:30 and warm up at 8:30 in the studio like everyone else and I have adapted the routines to benefit me. Sometimes I have help with this from my lecturer.

Being in a room full of physically fit dancers and then there's me with only strong arms and a wheelchair can make me stick out like a sore thumb, but in many ways that is good because it shows that I'm very passionate about dance and willing to try my very best. I'm the first wheelchair user on a dance course at Falmouth University which can be very challenging for everyone because it's the fear of the unknown and that changes have to be made to make the course accessible. But I never let that stop me before, even when I went to non-disabled dance classes when I was younger.
I do have support which I now organise myself. [This is] a new skill for me to take [forwards] in my world of work.

Getting around campus can be difficult because the site is mostly on a hill but I have trained myself to get from the performing arts centre to my flat in my “manual” chair [which] has power sensitive wheels that help give a bit of extra push.

All in all, being at university has been a roller coaster experience that I could recommend to everyone!

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

**A**

**Article 19.co.uk**  
Sometimes controversial, always enlightening – a website dedicated to dance news and gossip!

**Arts Council England (ACE)**  
ACE develops and promotes the arts across England.

**The Association of Charitable Foundations**  
A membership association for grant-making charities in the UK.

**The Association for Dance Movement Psychotherapy UK (ADMPUK)**  
Dedicated to further communication amongst dance movement therapists, students & practitioners

**B**

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

**British Ballet Organisation (BBO)**  
An established dance examining society offering teacher training and examinations in classical ballet, tap, modern and jazz.

**British Wheel of Yoga**  
The largest yoga organisation in the country. They offer a range of courses to enable their members to learn more about yoga including a foundation course, teacher training and post-training modules.
Centres for Advanced Training (CATs)
A national network of organisations that provide high-quality training to exceptional dancers that are funded by the DfE Music and Dance Scheme.

Conservatoire for Dance & Drama
A consortium of Higher Education Institutions in the UK, training artists in dance, drama and circus arts.

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

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

DfE Music and Dance Scheme
The Department for Education’s Music and Dance Scheme gives exceptionally talented children access to the best specialist music and dance training available alongside a good academic education.

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

Drama UK
Drama UK provides a unique link between the theatres, media and broadcasting industries, and drama training providers within the UK.

Imperial Society of Teachers of Dancing (ISTD)

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

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

Londondance.com
Provides what’s on listings, features, directory, news and jobs in dance.

LUX
LUX is an international arts agency for the support and promotion of artists’ moving image practice.

National Council for the Training of Journalism
Journalism courses, qualifications, awarding body. The NCTJ accredits courses that train journalists for the fast-changing multimedia industry.

The National Youth Agency (NYA)
The NYA supports those involved in young people’s personal and social development and works to enable all young people to fulfil their potential within a just society.

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

People Dancing
People Dancing is a UK-wide charity established to support the development of community dance.

Prospects
Website covering a huge array of jobs.

One Dance UK
The national body for dance. Specialising in dance education, youth dance, Dance of the African Diaspora, performance, dancer’s health and wellbeing, management, leadership and career development and advocacy for dance.

The Department for Education’s Music and Dance Scheme gives exceptionally talented children access to the best specialist music and dance training available alongside a good academic education.
Register of Exercise Professionals (REPs)
REPs has been set up to help safeguard and to promote the health and interests of people who are using the services of exercise and fitness instructors, teachers and trainers.

Royal Academy of Dance (RAD)
The RAD is an organisation that promotes knowledge, understanding and practice of dance internationally. It seeks to accomplish this through promoting dance, educating and training students and providing examinations to set standards and reward achievement.

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

Skills Active
The sector skills council for active leisure and learning.

Skills Funding Agency
Set up to fund and regulate further education and skills training in England.

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

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

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

Trinity College London (TCL)
TCL offers accredited qualifications in dance performing and creative arts. For example, Arts Award and Diploma in Dance Teaching and Learning (Children & Young People

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

Vision2Learn
Vision2learn offer free e-learning courses in that lead to national qualifications. Courses include Business and administration and Health and Nutrition.

Young People’s Learning Agency (YPLA)
The YPLA champions education and training for young people in England through providing financial support to young learners, funding academies and supporting local authorities.

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

A

Accreditation
Refers to something that has been given certification of competency, authority or credibility. Accreditation is often required in order to progress in your career.

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

Advocacy
An umbrella term for active support in aid of a cause or people. Unlike propaganda, advocacy is expected to be non-deceptive and in good faith. In the competitive arts world this is often ultimately to ensure financial security through the giving of grant aid and to raise an organisation’s profile.

Alexander Technique
A form of education that is applied to recognise and overcome reactive, habitual limitations in movement and thinking. The Alexander Technique is usually learned from individual lessons with a teacher using specialised hand contact and verbal instructions.

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

Benesh Notation
A system of dance notation that can document any form of dance or human movement. Invented by Joan and Rudolf Benesh in the late 1940’s, the system uses abstract symbols based on figurative representations of the human body. Benesh notation uses a five line stave that reads from left to right with bar lines to mark the passage of time. Benesh Movement Notation is used in the contexts of physical therapy, choreography documenting, and teaching the Royal Academy of Dance ballet syllabi. It is one of the most widely used dance notation systems in Western culture.

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

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

Commercial Rates of Interest
Interest is a fee paid on borrowed money. The fee is compensation to the lender for foregoing other useful investments that could have been made with the loaned money. The amount lent is called the principal. The percentage of the principal which is paid as a fee (the interest), over a certain period of time, is called the interest rate. Commercial rates of interest are based on more competitive terms and commercial lenders include commercial banks, mutual companies, private lending institutions, hard money lenders and other financial groups.

Community Theatre
A movement of professional theatre companies which developed in the 70s and 80s presenting plays for specific communities with common interests - local, or regional. The plays represented the lived experiences and concerns of these communities, and had a radical approach and were performed in local community centres. The term now commonly refers to a show toured by a company committed to local issues and reflecting their interests. Community theatre develops the skills, community spirit and artistic sensibilities of those involved. It can also create a place for debate, self-expression and interactivity that is important for the health of a community.

Complementary Therapies
Activities that look at the ‘whole person’ with a view to improving general well-being – these could include yoga, Pilates, Alexander Technique, massage, reflexology and acupuncture amongst others.

Continuing Professional Development (CPD)
The means by which members of professional associations maintain, improve and broaden their knowledge and skills and develop the qualities required in their professional lives.
Dance Notation
Dance notation is the symbolic representation of dance movement. Various methods have been used to visually represent dance movements including abstract symbols and figurative representation.

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

Other purposes of dance notation are the documentation and analysis for use in research and education.

Dance Science
Dance Science is a fast growing area of research and study within dance. It aims for investigate ways of enhancing and understanding dance practice. Through methodological approaches it aims to examine the impact of dance on areas of health and well-being among other populations.

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

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

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

Grant
Grants are an amount of money given to an individual for a specific purpose. It can be awarded for good grades or to help with the living costs of university.

Higher Education
Higher education is provided by universities, vocational universities (community colleges, technical colleges, etc) and other collegial institutions that award academic degrees or work that goes towards a degree level or a foundation degree qualification. Post-secondary education below the level of higher education is referred to as Further Education.

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

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

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

Loan
A loan is a financial transaction in which one party agrees to give another party a specific amount of money that must be paid back in full with interest.

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

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

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

As these relationships strengthen, the exchange of partnership work increases. Many professionals tend to prefer face-to-face networking because the potential for higher quality relationships is stronger and because people prefer actually meeting who they intend to do business with.
“Schmoozing” or “rubbing elbows” are expressions used among business professionals for meeting one another, and establishing rapport.

Networking enables professionals to gain a sense of trust and confidence to exchange project ideas and contacts.

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

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

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

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

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

Qualifications and Credit Framework
The Qualifications and Credit Framework (QCF) is the new framework for creating and accrediting qualifications in England, Wales and Northern Ireland. Most qualifications in dance sit on this framework.

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

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

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

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

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

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

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

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

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

58 www.onedanceuk.org
©One Dance UK

59 www.onedanceuk.org
©One Dance UK