



Movement

Beyond Borders

The UK Dance
Sector Outlook
on Brexit



August 2018

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Introduction

Since the June 2016 EU Referendum, One Dance UK have been speaking to our members and stakeholders across the UK, and with Government, to define what Brexit really means for dance in this country.

Based on these discussions and the results of a survey* we've conducted, of major dance organisations through to individual dance artists, this report sets out what we've learned and our recommendations of how to safeguard the conditions that will allow the UK dance sector to continue to thrive after the UK leaves the EU.

Consideration must be given to the impact on the entire lifecycle of dance – from education and training, the creative process that leads to new ideas and conception of new work, through to its creation, production, performance and sharing.





Key Recommendations

This report sets out the potential impacts that our sector anticipates as a result of Brexit.

If the right safeguards are not put in place after the UK leaves the EU, we anticipate a detrimental impact on the UK dance sector, including on dance artists and the artform itself, as well as a real prospect that some of the UK's flagship dance companies could fail financially and ultimately cease to exist.

We strongly advocate for:

A quick, easy and either no-cost or low-cost, long-duration, multiple-entry visa or work permit arrangement for creative and cultural workers, to ensure continued free movement of people and objects, allowing UK nationals to travel to the EU as well as EEA and visa nationals to continue to work in the UK without the need for visa sponsorship. This could be based on the permit free festivals model and also the cultural sector's proposals to allow for more flexibility in the Permitted Paid Engagement system (where the dance sector is concerned specifically, however, this can only be part of the solution).

A commitment in real terms and investment in dance education now, to foster future generations of UK dance artists to be able to perform at the highly skilled levels required to maintain the UK's position as a global leader in dance. This includes not only vocational training and further and higher education, but also embedding and recognising the value of creative and artistic subjects in Primary and Secondary schools.

Guaranteed status of EEA migrant workers already in the UK, in both employed and freelance positions, as eligible to remain and work in the UK.

One Dance UK and arts and cultural sector representatives must be part of the discussions in future negotiations on new international partnerships in a post Brexit world, where our sector is concerned.

Maintain the UK's participation in EU funding programmes such as Creative Europe, Horizon 2020 and Erasmus+ post Brexit.

Reciprocal arrangements to enable cultural exchange without increased bureaucracy or cost to organisations touring in Europe, internationally and the UK.

Special consideration must be given to the significant number of freelance dance artists doing important work in our sector and their ability to move across borders. These workers would not be able to secure a visa without formal employment arrangements. One solution could include the introduction of a 'creative freelancer' visa.

An exemption for temporary import of cultural goods, theatrical effects, and any related technical equipment needed for production. Professional equipment as well as sets and costumes etc, temporarily moving across borders must not be subject to burdensome documentation requirements and levies.

“
The arts are what melts the divide and unites us in humanity...to protect artists we must keep the relationship open.

”
Emma Snellgrove, Dance Artist

The UK Dance Sector – A Snapshot

Dance is at the heart of our UK creative industries, a sector worth

£92 billion

and growing at twice the rate of the economy.



As well as being a celebrated UK art form, dance has a unique and important role to play in education, health and wellbeing, community cohesion, technological advancement, social mobility and diversity.



The UK dance sector is vibrant and diverse. It is a flagship UK creative industry, it boasts world-class companies such as *The Royal Ballet*, *Akram Khan Company*, *Hofesh Shechter Company*, *Rambert* and many more, who bring a wide range of dance to audiences across the UK and the rest of the world.



Most recent statistics show that the UK dance sector is made up of a

40,000 workforce,

employing not only dancers but also artistic, administrative and technical support staff as well as educators, musicians, health professionals and a wide supply chain of individuals and businesses supporting the sector.



Challenges and Proposed Solutions

Uncertainty

The most immediate and real challenge facing the sector, is that of uncertainty.

A lack of clarity about what the arrangements will be post Brexit is already having a direct impact on dance artists' and major organisations' ability and confidence to plan future work and productions, recruit and establish partnerships.



The basic concern of an increasing number of businesses [is] what it will mean, in reality - the detail is simply not clear...planning for this will be difficult, even within a transitional period.

Chris Stenton, Executive Director
People Dancing



There is anecdotal evidence that some EEA migrants working in the dance sector have already chosen to leave the UK following the outcome of the Brexit referendum, due to the uncertainty of their future status in the UK.



I could not only lose my dancers and the possibility to work with them at all, but I might have to leave the UK myself as well. I might not be able to work as a freelance creator in London anymore.

Sheida Mas, Choreographer



One Dance UK continues to work tirelessly as a constructive partner to Government throughout the Brexit negotiations, offering insight and input from the dance sector to help achieve greater clarity of how future arrangements might impact our industry and artform.

One Dance UK and arts and cultural sector representatives must continue to be part of the discussions in future negotiations on new international partnerships in a post Brexit world where our sector is concerned.

Ease of Movement

There is a continued need for people working in dance to be able to move freely across Europe - companies and goods also need that ability. Otherwise, there will be a significant detrimental impact on the health of the dance sector in the UK and on the artform itself. International cultural exchange is the lifeblood of our art forms. It fosters creativity and must be maintained to allow dance to flourish in the UK.



Reduced access to EU workers could affect the quality of the work produced.

Tigho Ayovuaire, Head of Operations, Rambert



UK dance companies have very strong international reputations and are in great demand globally, as they present work of exceptional quality. Dancers perform at the highest level and are drawn from a global talent pool.

There are strong concerns from many of our members that the quality of their work could suffer should there be limited access to international talent, either from the EEA, or further afield. The employment of and collaboration with EEA and international artists means that UK companies and theatres are able to present a diverse range of artistic experiences for UK audiences. Some more sophisticated and challenging productions require specialist skill or experience which can only be sourced from outside the UK. The sector foresees a potential compromise of cultural integrity, and the ability to maintain the UK's flagship dance industry, as a result of limited access to the best talent in the world.

We strongly advocate for a quick, easy and either no-cost or low-cost, long-duration, multiple-entry visa or work permit arrangement for creative and cultural workers, to ensure continued free movement of people and objects, allowing UK nationals to travel to the EU as well as EEA and visa nationals to continue to work in the UK without the need for visa sponsorship. This could be based on the permit free festivals model and the cultural sector's proposals to allow for more flexibility in the Permitted Paid Engagement system (where the dance sector is concerned specifically; however, this can only be part of the solution).

“

I think we will see a stultifying and isolating trend in the artistic work that becomes too inward looking.

Natalie Richardson, Producer,
Konzept Arts & Ideas

“

The dance world relies on free movement of creatives — dancers, choreographers, designers and technicians. We don't have resources to deal with hundreds more visas each year.

Tamara Rojo CBE, Artistic Director and
Principal dancer, English National Ballet

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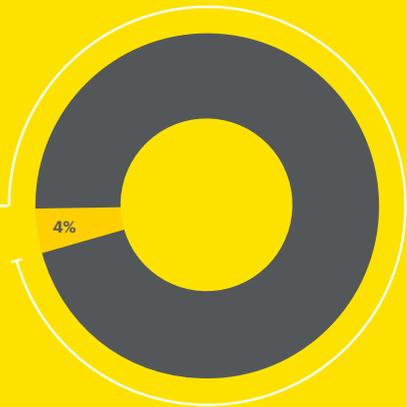
Grün Konzert by
Avatâra Ayuso.
Photo by A. Ayuso



Touring

96%

of One Dance UK's dance Sector Brexit survey* respondents expect **Brexit to have an impact on future touring work within the EU.**



Of the 70 Arts Council England National Portfolio dance Organisations (NPOs), which receive regular funding from Arts Council England, 40 are touring dance companies.

Most of these do at least some international touring and for many international touring makes up a significant proportion of their revenue. There are many more, smaller, project-based companies and artist-led projects which also tour to Europe and beyond. Small and medium sized companies are particularly active in Europe.

European one-off engagements and touring provide much needed additional income and development opportunities for publicly subsidised dance companies, as well as for the commercial sector, against a backdrop of public funding which is either at a standstill, or in decline at both national and local levels.

Figures from an Arts Council survey** of National Portfolio Organisations (NPOs) in 2014/15 show that 15.6% of earned income in the dance sector was generated by international activity – one of the highest proportions of earned income amongst NPOs.

The ability of UK companies to tour around Europe, as well as our ability to bring in workers from around the world, has helped secure foreign investment in our dance companies.

The Mechanics of International Touring for UK Dance Companies – Impact Assessment

We estimate that in excess of 200 performances per year involve crossing the UK border. The two most high-profile UK companies touring extensively throughout Europe alone, have over 50 European dates each and one major UK theatre over 100. This provides a vital additional source of income and has become a key part of their business model.

Dance companies travelling to EU member states follow a straightforward process, often managed entirely by a relatively small administrative team. This works well for companies of all sizes - from six dancers to 90.

Additional bureaucracy post Brexit, in the form of work permits, visas, carnets and tax, would add cost and complications to this process.

An increase in the number of UK performances, and a decline in the number of European dates, would significantly reduce revenue and the ability to continue creating internationally acclaimed, award winning creative works.

Fees: Touring personnel costs remain the same across the world. Freight costs increase hugely when transported by sea rather than by road -sets generally cannot be flown due to size, weight and hence costs, so have to be shipped. Generally the expense is passed on to the promoter. Locally fluctuating accommodation and subsistence costs make a modest impact, but these can vary across Europe as much as they vary across the rest of the world and so are budgeted for on a case-by-case basis. Revenue generation varies across Europe, but is significantly higher than in the UK - for example, a single performance could generate a fee of £5,000 in the UK, but is likely to generate a fee of €20,000 in France. There are continuously fewer and fewer countries outside of the EU who are able to pay large fees, and costs of touring beyond the EU increase significantly, making margins narrower and international touring beyond the EU generally less profitable.

Companies are able to provide Certificates of Fiscal Residence to EU hosts, avoiding any double-taxation or withholding tax. Royalties are also often paid through European collection agencies for choreographic, design or music rights. Some countries require further documentation - France, for example, requires registration with DRAC and DIRECTE, both of which cover employment practices and working regulations. Some companies have a Euro bank account and business banking allows easy currency exchange between Sterling and Euro accounts as required. Tax legislation does vary from country to country, but outside the EU most countries withhold a portion of fees and/or royalties necessitating further paperwork for the company, or the engagement of a local accountant or tax specialist. Sometimes the tax burden is passed on to the promoter, but promoters tend to resist this as it adds to their costs significantly. Royalties to UK artists or creators are often taxed at different rates too depending on the country. This cost is sometimes absorbed by the company but is often passed on to the individual artist or creator.

Personnel: UK Tier 5 visas (and generally Schengen visas as well) are in place for all non-EU team members, and EU freedom of movement allows team members with EU citizenship (and some visa nationals with UK work permission) to travel visa-free. EU team members are able to provide A1 certificates, to avoid doubling of social security contributions. Non-EU team members differ in their social security arrangements, as some are from countries which have bilateral /reciprocal social security agreements with EU Member states, whilst others require additional work permits or certification, dependent on their home country and the touring destination.

Objects: European touring is more attractive, and lucrative, due to the fact that sets and costumes can travel by road, keeping shipping costs low and other than travel to Switzerland which requires an ATA carnet, no further customs documentation or levy is required. Travel by road without restriction at borders, facilitates touring in Northern Europe for the larger companies who can easily do week long runs of performances (often needed to ensure economies of scale make a short visit financially viable) in Northern European cities. The necessity for customs clearance procedures would slow the process and increase the cost, making the financial viability of a short run of performances less likely. Currently touring outside of the EU requires temporary import arrangements for sets and costumes (often an ATA carnet) which take a significant amount of time and organisation, and add to the cost of shipping. Were carnets or other temporary import arrangements to become necessary, this would increase the cost of touring, alongside a potential increase in transit times, making short runs of performances impractical and reducing options to promoters who can sustain longer runs.

Specialist technical equipment often needs to travel with a production. Sometimes this is owned by a company, but often it is hired from a specialist during the run of performances. Currently it is very straightforward for companies to hire specialist technical equipment from a UK supplier, and ship it along with sets and costumes to EU Member states without incurring withholding tax, or making any temporary import arrangements. In non-EU Member states, arrangements are much more complicated and promoters often have to make import arrangements or pick up local hire costs where equipment is available locally, adding additional cost and administration.

The number of instruments and/or objects included for each performance varies enormously. Only the largest ballet companies can afford to travel with musicians – most smaller companies will use recorded music. Sets and costumes normally travel in at least one container/trailer and the largest of productions can occupy 4 or 5 trailers.

The largest majority of freight is reported to pass through Dover port, with less frequent use of Harwich, and some use of Holyhead. Air freight is not widely used due to the significant costs associated with it.

Companies, on average, allow at least one week either side of engagements to clear customs, when touring to a non-EU country.



Zenaida Yanowsky, The Royal Ballet at Together for Dance Gala 2016. Photo by Brian Slater

Post-Brexit: The employment status of performers and key office staff from EU Member states is currently in doubt. Companies are very concerned that they may have to secure visas for them, which would involve an administrative burden as well as additional cost, or that these staff may lose the right to work in the UK altogether, in which case their considerable experience will be lost, and time, resource and budget will have to be allocated to recruitment. Freedom of movement for UK staff, performers and technicians is currently in doubt as well. This would affect over half of the employees in some of the larger companies that currently tour to EU Member states – if visas are required for each individual European country then the potential administrative burden each year would be unmanageable on current resourcing levels, and would add considerable cost. Several companies who tour widely have stated that they would have to employ additional staff to manage the process. It could also limit their touring activity if individual passports are held at embassies or visa processing centres, meaning that an individual could not travel outside the UK whilst the visa is secured.

There is also a question-mark over increased costs if/when UK team members are no longer entitled to reciprocal healthcare in the EU. Companies anticipate that they would need to broaden their insurance provision to cover this eventuality, and insurance premiums will increase as a result.

Freedom of movement for freight is also in doubt, and could require ATA carnets or equivalent for every country. We estimate somewhere in the region of 200-250 carnets would be required after the UK leaves the EU. This will add considerable administrative time and expense to each European trip, requiring additional resource and budget to manage the process. It may also mean that the time it takes to clear customs means week long runs of performances are no longer financially viable, limiting the range of promoters companies can work with.

Continued currency fluctuation and uncertainty will affect tour income where fees, services or royalties were already negotiated in Euros.

Impact: Companies estimate the impact of any changes post Brexit to be increased administration, visa and carnet costs. One high profile UK touring company has already calculated that this would incur increased costs of over £130k (based on current touring models) and that if this were applied to the current financial year for example, it would completely wipe out their operating surplus - and leave them in deficit. They are a registered charity so this presents a significant risk to them.

Any effort to pass any of these costs onto presenters could price companies out of the market, resulting in reduced opportunity for the company, reduced revenue, reduced employment and, ultimately, an impact on the excellent reputation these companies enjoy around the world.

A decline in the number of European dates would significantly reduce revenue, and companies ability to continue to create internationally acclaimed, award-winning creative works. It also calls into question the long term sustainability of their business models, without further subsidy from current funders.

We advocate for safeguarding the ease of movement of people and goods, as detailed above, as well as reciprocal arrangements to enable cultural exchange without increased bureaucracy or cost to organisations touring in Europe, internationally and the UK.



The Brit School. Photo by Brian Slater

Case Study

A medium-sized high-profile dance company which gave **109 performances in 39 European cities** across **9 EU Member** states last year.

It has **12 European co-producing partners** who financially support the creation of their new work. **6 out of 12** current performers are **EEA migrants**, and **3 key office staff** are EEA migrants. An increase in the number of UK performances and a decline in the number of European dates would significantly reduce revenue, and their ability to continue to create internationally acclaimed, award-winning creative works.

A single performance could generate a **fee of £5,000 in the UK**, but is likely to generate a **fee of €20,000 in France**. It is the joint economy of European touring which makes up almost **50% of the company's turnover**, combined with ACE funding, that allows the company to have a confident artistic vision with strong values of excellence, innovation, access and risk. The loss of this touring revenue could seriously undermine the company's aspirations and values.

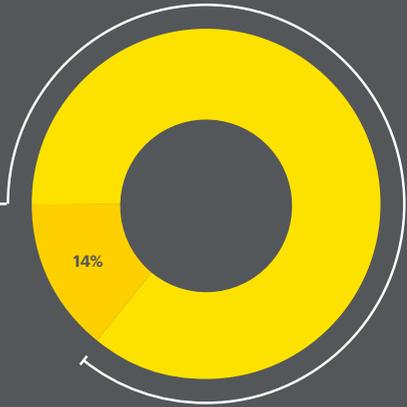
The company travels with sets and costumes packed into one or two containers/trailers (mostly passing through Dover port, depending on destination). Any significant changes to the arrangements for freight would increase cost - their assessment of potential additional costs (admin, visas and carnets) amount to **£130,000** for the current financial year - almost **10%** of the Company's annual turnover - which calls into question the long-term sustainability of their business model, without further subsidy from current funders.



Workforce

86%

of One Dance UK's Dance Sector Brexit survey* respondents have said that Brexit **will affect their UK based work and productions** for example by reducing their ability to bring artists and organisations into this country.



“

When making creative work, it's all about finding the right person for the right role – no matter where they are from.

One Dance UK Member

”



La Veronal. Photo by Jevan Chowdhury, Moving Cities. Courtesy of Dance Umbrella

The UK dance sector is reliant on EEA migrant workers.

There is an international labour market for our sector, from which leading companies across the world are competing to recruit. UK companies recruit from the EEA and beyond, and UK based dancers move on from companies in the UK to work with companies across the EEA and beyond.

The success of the sector in maintaining an international reputation for the highest quality creative work, is very much reliant on employing EEA and non-EEA migrants on permanent and temporary contracts.

Of those organisations who employ EEA migrants, the majority of these employees are dancers (vs operational, artistic and technical staff etc). The average proportion of EEA migrants employed as performers and creative/artistic staff across large scale performing companies is **25-33%**, but some mid to smaller scale companies have as many as half, or more, of their current performers made up of EEA migrants. Larger, regularly funded companies mostly employ EEA migrants on yearlong or permanent contracts, but do engage guest artists and other creative team members on short-term contracts.

Many of the smaller companies rely on being able to engage self-employed dancers (both UK workers and EEA migrants) at short notice and low cost, sometimes due to injury. There are concerns in the industry about the calibre of artists that would be able to come to audition in the UK as a result of any changes in free movement and/or visa requirements.

The EEA migrants employed have similar skills levels to the UK workers they employ – in the case of performers and creative/artistic staff these are highly skilled, specialised roles, where there is a recognised shortage of talent in the resident labour market (n.b. both ‘professional classical dancer’ and ‘professional contemporary dancer’ are on the Shortage Occupation List, which sets out those jobs for which the UK does not have enough skilled workers available domestically).

In our member venues and theatres which present dance, EEA migrants cover a variety of roles among their permanent, fixed-term and casual staff at different levels throughout the business: Managers, Heads of Department, Front of House, Kitchen Staff, specialists etc. Within their permanent staff, they complete similar jobs to UK workers, bar a few specialist roles. Many EEA migrants are short-term on the casual register (while completing studies in the UK, on short term working visas etc.) However, around **14% of permanent and fixed-term workforce** at one major venue **is made up of EEA migrants**, a majority of whom have been with the organisation for a number of years. Approximately **13% of casual workers** at this same venue **are EEA migrants**. Non-EEA migrants are employed by registered Sponsors on Tiers 1, 2, and 5 through the current points-based system, with special consideration given to the fact that the professions are included on the Shortage Occupation List.

A reduction in the availability of EEA migrants could currently only be solved by employing increased numbers of non-EEA migrants, at significantly increased cost (staff time and visa fees), with much longer lead times. Any increase in costs would be prohibitive for all but the very largest of organisations in our sector, who cannot afford to be registered visa sponsors. Demand exceeds supply simply because there are so few dancers of the standard needed by our leading dance companies - there simply aren't enough highly skilled UK workers available to fulfil demand in the many highly acclaimed internationally renowned dance companies operating across the UK.

Any future requirement for EEA migrants to secure visas would need to be on the same basis as non-EEA migrants currently – with a streamlined process, and ideally minimal cost, for jobs on the Shortage Occupation List. None but the very largest of companies have capacity to manage any additional administrative burden (they assess the impact as between 0.3 and 0.5 FTE additional staff resource). Smaller companies do not currently have the resources to employ visa nationals,

cannot afford to go through the process of becoming a registered sponsor, and would not have capacity to absorb any additional administrative burden.

EEA migrants currently working in our sector contribute significantly to the UK through net fiscal impacts (paying tax with very high levels of productivity), assist in innovation through their participation in creating internationally acclaimed, award-winning creative works, and contribute to the general competitiveness of UK industry by creating touring productions which are major cultural events abroad - often engaging with both the British Council and the British Embassy or Consulate wherever they tour to create maximum exposure for "UK plc".

Special consideration must be given to the significant number of freelance dance artists doing important work in our sector and their ability to move. These workers would not be able to secure a visa without formal employment arrangements. One solution could include the introduction of a 'creative freelancer' visa.

We also advocate for the guaranteed status of EEA migrant workers already in the UK, in both employed and freelance positions, as eligible to remain and work in the UK.

Cultivating the UK Workforce

There are ongoing efforts to attract, train and upskill UK dancers, through vocational schools and further and higher educational institutions in the UK. A high level of skill is required, which training can develop, but innate ability is a fundamental requirement which cannot be taught.

Many of the larger companies have their own feeder schools, and prioritise recruitment into entry level jobs from their own schools, however many of their students have come from overseas as the schools are also drawing from an international talent pool. For example, English National Ballet recruited nine 1st Year Artists this season where four were from the UK, four from the EEA, and one from the US.

The Conservatoire for Dance and Drama is a group of eight schools delivering world-leading education and training in dance, drama and circus arts. The schools are: Central School of Ballet, London Contemporary Dance School, Northern School of Contemporary Dance, Rambert School (dance), Bristol Old Vic Theatre School, LAMDA, and RADA (drama), and the National Centre for Circus Arts. In 2015/16 the proportion of EU students from across the Conservatoire was 13.3% (165 of 1,235 students)***.

We advocate for a commitment in real terms and investment in dance education now to foster future generations of UK dance artists, able to perform at the highly skilled levels required to maintain the UK's position as a global leader in dance. This includes not only vocational training and further and higher education, but also in terms of embedding and recognising the value of creative and artistic subjects in Primary and Secondary schools.



Untold at Re:generations 2016. Photo by Foteini Christofilopoulou

A woman in a traditional Indian dance costume, featuring a red and gold sari with intricate patterns and jewelry, is captured in a graceful pose. She has one leg raised and bent, with her arms extended in a classic dance gesture. The background is a solid, vibrant red.

“ “ The sector...

...will see a huge reduction in dancers available to work with us, or at huge extra expense"...
"lost productivity and costs"...and a fear that recruitment costs"could as much as double...

One Dance UK member*

” ”

“ “ Reduced access to EU workers could result in a...

...loss of a varied range of skills and professional, cultural and personal experiences that promote diversity and inclusion across our workforce and the work that we do.

One Dance UK member*

” ”

“ “

If it becomes onerous and time consuming to recruit EU workers because of extra admin, paperwork and visas we shall no longer be able to employ EU workers at all. We already struggle to survive.

Natalie Richardson, Producer,
Konzept Arts & Ideas

” ”

Funding

25% of One Dance UK's Dance Sector Brexit survey* respondents currently access or are in the process of applying for EU funding, namely from Creative Europe – ranging from £1K to £200K in value per year.

100% of these respondents have said that there are no alternative UK or international sources to replace this funding.

Whilst EU funding is not a primary concern for our sector, for those organisations who do access EU funding within Dance in the UK, the impact of losing this will be severe.

We support our colleagues across the cultural sector in calling for maintaining our participation in EU funding programmes such as Creative Europe, Horizon 2020 and Erasmus+ post Brexit.



APPI(A)PPIA by Avatâra Ayuso and Professor Ángel Martínez Roger.
Photo by Stephan Floss

About One Dance UK

One Dance UK supports and represents all those working and taking part in dance in the UK.

We are the Sector Support Organisation for dance in Arts Council England's National Portfolio, working to remove barriers and promote the national profile and diversity of dance for everyone in the UK. One Dance UK is working to lead the way to a stronger, more vibrant and diverse dance sector.

We provide one clear voice to:

Support all those working in the sector to achieve excellence in dance performance, education and management.

Advocate for the increased profile and importance of dance in all its diverse forms and settings.

Enhance dancers' health, well-being and performance.

Identify gaps, provide opportunities and improve conditions for dance to be learnt, discussed and seen.

Act as the Subject Association for Dance.

One Dance UK is a registered charity funded by Arts Council England, as well as income from members and membership services and through generous donations and sponsorships by individuals and organisations. We represent our members' interests across England, Scotland, Wales and Northern Ireland and collaborate with European partners and artists.

How One Dance UK is Making the Case on Behalf of our Members

One Dance UK is working tirelessly on behalf of our members to make the case for the UK dance sector to policymakers.

Some of this work has included:

Formed the Dance Sector Brexit Working Group representing the breadth of the sector, from industry leaders and major organisations to individual dance artists.

Carried out the 'UK Dance Sector Survey – Impact of Brexit' of members and stakeholders across the UK dance sector between December 2017 – April 2018.

Work as a constructive partner to Government across all relevant departments, offering first hand insight and input from the UK dance sector.

Regularly give oral and written evidence on the impact of Brexit on the dance sector to Parliamentary Select Committees as well as Government advisory committees.

As the Secretariat for the Dance All Party Parliamentary Group (APPG), work in partnership with other APPGs representing the creative industries including the Performers' Alliance; Art, Craft & Design; Music Education; and Teaching Profession.

Support and work alongside other sector bodies such as the Creative Industries Federation, Musicians Union, Association of British Orchestras and UK Theatre.



**One
Dance
UK**
The UK Body
for Dance



References:

*One Dance UK 'UK Dance Sector Survey – Impact of Brexit' of members and stakeholders across the UK dance sector, carried out between December 2017 – April 2018.

**2016 Arts Council England Report - The arts and culture sector and exit from the European Union

***HESA (Higher Education Statistics Agency) data

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