Making Changes

FACILITATING THE TRANSITION OF DANCERS TO POST-PERFORMANCE CAREERS

BY
WILLIAM J. BAUMOL
JOAN JEFFRI
DAVID THROSBY

the aDANCE project

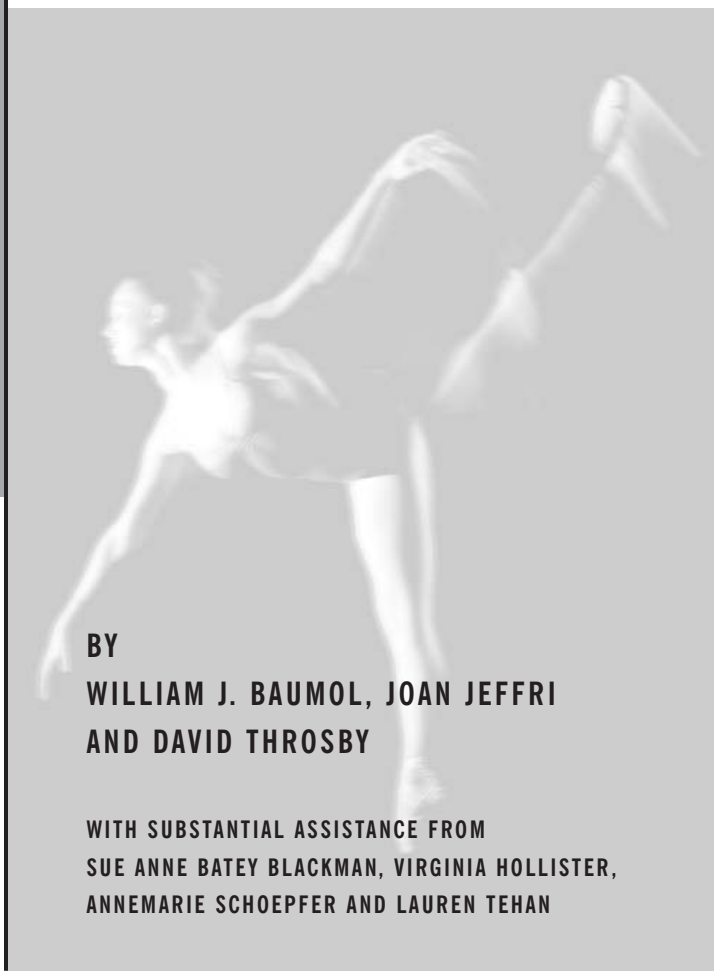
Research Report

Making Changes

FACILITATING THE TRANSITION OF DANCERS TO POST-PERFORMANCE CAREERS

RESEARCH REPORT

the ADVANCE project



BY
WILLIAM J. BAUMOL, JOAN JEFFRI
AND DAVID THROSBY

WITH SUBSTANTIAL ASSISTANCE FROM
SUE ANNE BATEY BLACKMAN, VIRGINIA HOLLISTER,
ANNEMARIE SCHOEPFER AND LAUREN TEHAN

RESEARCH DIRECTOR
Joan Jeffri

ADVISORY BOARD
William J. Baumol
and David Throsby

RESEARCH TEAM AND STAFF

William J. Baumol, New York University and Princeton University
Joan Jeffri, Teachers College, Columbia University
David Throsby, Macquarie University
Sue Anne Batey Blackman, Princeton University
Cheryl Carnahan, Consultant
Virginia Hollister, Macquarie University
Annemarie Schoepfer, Teachers College, Columbia University
Lauren Tehan, Teachers College, Columbia University

RESEARCH PARTNERS (SURVEY)

Joan Jeffri, Teachers College, Columbia University, U.S.
Adrian Schriel, Tanz Ensemble Cathy Sharp, Switzerland
David Throsby, Macquarie University, Australia

DATA PARTNERS (COUNTRY PROFILES)

Paul Bronkhorst, Dutch Retraining Program for Professional Dancers and International Organization for the Transition of Professional Dancers, Netherlands
Keiko Fukui, Geidankyo, Japan
Pia Hartmann, Hartmann Nagel Art & Consulting, Germany
Joan Jeffri, Teachers College, Columbia University, U.S.
Claire McCaughey, The Canada Council for the Arts, Canada
Pierre-Michel Menger, Centre National de la Recherche Scientifique, France
Gabriela Medina, La Manga Dance Company, Mexico
Annemarie Parekh, Pro Helvetia, Arts Council of Switzerland, Switzerland
Andrew Princz, ontheglobe.com, Hungary
Annemarie Schoepfer, Teachers College, Columbia University, U.S.
Adrian Schriel, Tanz Ensemble Cathy Sharp, Switzerland
Jeanette Siddall, Arts Council England, U.K.
Joysanne Sidimus, Dancer Transition Resource Centre, Canada
Lauren Tehan, Teachers College, Columbia University, U.S.
David Throsby, Macquarie University, Australia

MANAGEMENT AND FUNDRAISING

Adrian Ellis, AEA Consulting
Jeanne Bouhey, AEA Consulting
Libby McNeece, AEA Consulting
www.aeaconsulting.com

ADVANCE BOARD

Philippe Braunschweig, Co-Chairman
Harvey Lichtenstein, Co-Chairman
Paul Bronkhorst
Deborah Bull
Michael Byars
Alexander J. Dubé
Andrew Holland
Kevin McKenzie
Garry Neil
Annemarie Parekh
Stephen Pier
Linda Yates

ADVANCE PROJECT SUPPORTERS

AEA Consulting
Altria Group, Inc
Andrew W Mellon Foundation
Arts International
Bank Juliius Baer
Career Transition for Dancers (U.S.)
Caroline H Newhouse
Consul General of Switzerland
Dancer's Career Development (U.K.)
Dance Magazine
Dancer Transition Resource Center (Canada)
Dance USA
Doris Duke Charitable Foundation
Dutch Retraining Program for Professional Dancers
Ernst C. Stiefel Foundation
Howard Gilman Foundation
International Organization for the Transition of Professional Dancers (IOTPD)
Monaco Dance Forum
Nathan Cummings Foundation
National Endowment for the Arts
The Rudolf Nureyev Foundation
Princess Grace of Monaco Foundation
Pro Helvetia, Arts Council of Switzerland
Reed Foundation
Rolex Corporation
Sage Cowles
Swiss Federal Office of Culture
UNESCO

Published by The aDvANCE Project. New York, NY. 2004

The aDvANCE Project logo and book designs:
Lost In Brooklyn Studio www.lostinbrooklyn.com

SPECIAL THANKS

Special thanks to all of the current and former dancers and professionals in the dance field who care about transition and without whom this report would not have been possible.

We are pleased to present the results of what we believe to be the first study of its kind, a coordinated inquiry into the career transition of professional dancers in different countries. In total, eleven countries were included in this study. Sample surveys were undertaken in three countries to provide insights into the challenges of career change as seen from the viewpoint of the individual dancer, and country profiles were written in eight additional countries to illustrate further the global environment of dance. In addition, the four existing career transition centers contributed substantially to the Summary Statement by providing illuminating information derived from their data.

Summary Statement

THE CHALLENGES OF TRANSITION

Dance is a career that entails an extraordinarily high level of passion, commitment, extensive periods of training, and a professional life that is relatively brief, since many dancers have to retire in their early thirties and some even earlier. Yet in most countries, dancers are among the most poorly paid of artists, despite their great contribution to the cultural life of society, and inadequate recognition often compounds their morale problems. For professional dancers reaching the end of their performing careers, this confluence of factors creates economic, psychological, and educational difficulties for which they are often ill-equipped and which are likely to have a profound effect on the rest of their lives. Having lived in a relatively inward-looking and intensely focused world, they find themselves suddenly cast out from the stimulus and support that the dance world provided. Our research indicates that the skills and experience that professional dancers accumulate during their dancing years, including self-discipline, team work and stamina, are significant and transferable resources that are in danger of being wasted as their active dancing careers come to an end. Thus, inadequacy of career transition support not only creates significant challenges for individual dancers, but also imposes a social cost in the form of wasted human capital.

WHY THIS REPORT?

There is an urgent need for measures to ameliorate the problems of transition faced by all professional dancers. Only four countries—Canada, the Netherlands, the United Kingdom (U.K.), and the United States (U.S.)—are fortunate enough to have formal transition centers or other transition measures in place, and these programs have made significant progress in helping many dancers in these countries deal with the challenges of career change. But more generally, it remains a fact that determining what should be done is hampered by a lack of understanding of the problem, inadequate data, and the absence of an objective basis for systematic analysis of alternative strategies. At the initiative of the International Organization for the Transition of Professional Dancers (IOTPD), an international organization based in Switzerland, the present study has been undertaken by an international research team to assess the extent and nature of the challenges of the transition process, to gather factual evidence to test various propositions about the effects of transition on the individual dancer, and to suggest ways in which the problems of transition may be addressed by dance companies, service organizations, public agencies, and dancers themselves. However, fuller understanding of the issue and its scope requires recognition of the fact that the problems of transition can differ from one country to another. This report therefore explicitly adopts an international point of view in analyzing the problem and in making recommendations.

WHAT IS A DANCER?

This study is concerned with professional dancers. It is well known that the definition of "professional" in the arts is somewhat problematic, because a simple income test that may be appropriate in most other professions cannot readily be applied to artists. Rather, we consider professionalism to derive from a combination of factors including a dancer's training, career commitment, standard of work, income and time allocation, and we acknowledge that precise definitions of professional status differ among countries.

In regard to dance forms, we distinguish among dancers working in five broad categories: (1) classical/ballet, (2) modern/contemporary dance, (3) organized indigenous or folk dance, (4) musical theater or commercial dance, and (5) "other," a catch-all category that encompasses

dancers working in cinema, television, and other industries (such as revues, fashion shows, cruise ships and corporate events), as well as less-organized forms of dance. In all five of these categories, it is common to find individual dancers whose work spans more than one of the fields at a given time or at different stages in their careers.

We adopt the conventional usage of the term "transition" in this study to describe the career stage during which a dancer stops actively performing (often gradually) for reasons of age, health, injury, or some other cause, and moves to a new activity, whatever that may be. We use the terms "current" and "former" dancers to distinguish between those who are still actively performing and those who are not.

OUR RESEARCH APPROACH

This research project was composed of four distinct components:

(1) A study of some fundamental hypotheses designed to throw light on effective methods for improvement of the transition process and of the institutions dedicated to this purpose. These hypotheses are outlined further below. This portion of the study is designed to suggest and explore recommendations for further improvements in transition programs.

(2) A series of eleven "country profiles" undertaken to illustrate the breadth of dance activity around the world as a context for analysis of transition problems. Profiles were drawn up for Australia, Canada, England, France, Germany, Hungary, Japan, Mexico, the Netherlands, Switzerland, and the U.S.

(3) A compendium of existing transition assistance programs in various countries including, particularly, Canada, the Netherlands, the U.K., and the U.S., to assess the present approaches that have been undertaken to meet the challenges of transition. Even more important for this study, these assessments also provide models for other transition programs and evidence of the effectiveness and promise of the various approaches as they are currently carried out.

(4) A series of three sample surveys of current and former dancers, undertaken in Australia, Switzerland, and the U.S. The results of these surveys provide invaluable insights into the challenges of career change as seen from the perspective of the individual dancer in these countries.

THE DANCE INDUSTRY WORLDWIDE

Our individual national portraits comprising the country profiles are made up of information on the broadly defined dance industry in each country, including data on educational and training systems; public and private funding; numbers of employed and unemployed professional dancers; numbers of dance companies and institutions involved in dance; size and characteristics of audiences; institutional structures; and methods of support for dancers (benefits, pensions, and so on). Highlights from these profiles include the following:

• Most dancers in all eleven countries are female, and a number move among countries in pursuit of their dance careers.

• Dance is an important component of the performing arts, accounting for a total of about 33 million attendances annually in the eleven countries we studied, with the share of population attending dance events annually in the countries studied varying from less than 1 percent to approximately 15 percent.

• Although there are variations among countries, there has been significant growth in the dance sector in many countries over the last ten years, measured in terms of numbers of dancers, numbers of dance companies, and audience size.

• There is a substantial amount of direct government funding of dance in all countries studied, except for the U.S., where public support is provided mainly indirectly, via tax deductibility of contributions to dance organizations.

• Dance is a poorly paid occupation compared to other professions, and although some dancers are fortunate enough to be able to work full-time, many are obliged to take on other jobs in order to support their careers in dance.

EXISTING TRANSITION PROGRAMS

There are four major formal centers that provide career transition services for professional dancers:

(1) **Career Transition For Dancers** (CTFD), with offices in New York City and Los Angeles in the U.S., provides a wide range of career programs and services free of charge to assist in career transition for current and former dancers. Since 1985, it has serviced more than 2,600 dancers nationwide and has awarded more than $1.7 million in educational and entrepreneurial grants. A feature of CTFD's orientation is its effort to help dancers determine for themselves the steps they will take in their career transition and, by making its services dancer-driven, CTFD seeks to encourage dancer initiative and independence.

(2) **The Dancer Transition Resource Centre** (DTRC) in Canada is a membership organization that offers broad-based services to dancers on entering, during, and after their professional performing careers. Academic, career, financial, legal, and personal counseling are offered to its constituents, as well as DTRC's Dancer Award Fund that gives grants for skills courses, retraining and subsistence. In addition, the DTRC provides information to the general dance community, offering a newsletter, website, other publications, conferences, and seminars.

(3) The U.K.'s center for career transition for professional dancers, **Dancers' Career Development** (DCD), offers a wide range of practical, psychological and financial retraining and career transition services for professional dancers, including educational advice, career coaching, emotional counseling, résumé and interview guidance, grants for retraining, business start-up grants, and ongoing support for professional dancers. The DCD Company Fund Division operates a scheme in cooperation with dance companies, which contribute funds to be used to assist their dancers in transition. Currently, nine British companies participate in this scheme. The DCD also operates an Independent Trust Division that supports independent dancers and dancers in the commercial sector, funded through grants and fundraising activities.

(4) The **Dutch Retraining Program for Professional Dancers** (Stichting Omscholingsregeling Dansers, [SOD]) provides services to dancers in career transition in the Netherlands. Dancers pay a small monthly contribution to the program, which offers income support and grants for retraining, as well as counseling services, particularly career counseling. The program has recently been redesigned to provide grants to dancers in transition to cover study and subsistence expenses.

These four existing career transition centers—in Canada, the Netherlands, the U.K. and the U.S—are independent and specialized service organizations with a total of 90 years of accumulated experience in the field of dance career transition. The centers have all found the problems of dancers in transition to be remarkably similar, involving economic, psychological and educational issues that need to be addressed. Over the years, each of these organizations has developed a range of programs and services that focus on the different stages in a dancer's career, and have provided integrated support that is individually tailored to the needs of each dancer.

What do differ from country to country are the methods of addressing the problems. The kinds of assistance provided through the four career transition centers vary, depending on cultural differences, the type and amount of social, health and educational support provided by government, and the resources available to the transition centers and other career transition programs. Later in the report, we provide profiles of the four career transition centers, with details of their individual programs and services.

Two other organizations are noteworthy. The **International Organization for the Transition of Professional Dancers** (IOTPD) plays a significant leadership and advocacy role in the field. The IOTPD's main objectives are to help professional dancers in the process of career transition and to promote awareness of the contribution the dancer makes to society, the needs of the dancer during the transition process, and the benefits of a successful transition to a future productive career. And the **Swiss Association for the Career Re-orientation of Professional Dancers** (NPT/RDP) provides career counseling and training as well as financial support for unemployed workers, including dancers in transition, in Switzerland.

In addition to these programs, a number of dance companies and dance schools around the world provide transition services specifically tailored to their own needs. Examples include companies such as the Birmingham Royal Ballet (U.K.), the Houston Ballet (U.S.), the

Nederlands Dans Theater (Netherlands), the Opéra National de Paris (France), the New York City Ballet (U.S.), the Pacific Northwest Ballet (U.S.), the Escuela del Ballet Folklórico de México de Amalia Hernández (México), and schools like the Arts Education School (U.K.), Boston Ballet School (U.S.), and St. Mary's College of California, School of Extended Education (U.S.), among a number of others. Such programs provide a wide variety of career transition assistance for dancers, including support for training, job search, and information provision.

THE CIRCUMSTANCES AND VIEWPOINTS OF INDIVIDUAL DANCERS

The survey of dancers in Australia, Switzerland, and the U.S., undertaken as part of this study, provide a picture of transition challenges from the viewpoint of the individual dancers. While we received few responses to our survey from indigenous/folk dancers, we did receive responses from dancers in the other dance categories listed above. It is also important to note that the great majority of the questions in our survey are independent of whether a formal career transition center or other transition arrangements exist in the country surveyed. Thus, to the extent that dancers in the three surveyed countries are broadly comparable with dancers elsewhere, our findings can be used in general terms as a basis for inference to other countries.

The findings from our survey include the following:

• In all three countries, between two-thirds and three-quarters of dancers are female, and the majority have formal dance qualifications. They are also better educated in terms of post-secondary school qualifications than the average populations in their countries (in the U.S., for example, three-quarters of dancers have post-secondary qualifications, compared to a little over half of the general population with at least some post-secondary education).

• Our results show that currently active dancers expect to continue their performing careers until well into their forties. However, dancers whose active careers are now over remember that, although they thought they could continue until their late thirties, on average they actually stopped dancing professionally in their early to mid-thirties.

• The great majority of current dancers claim to be aware of the challenges that transition will pose (98 percent, 86 percent, and 93 percent in the U.S., Switzerland, and Australia, respectively), but many former dancers concede that they were in fact ill-prepared for this process

• Many current dancers see continuing to work in dance as a preferred post-transition option (26 percent, 51 percent, and 48 percent of dancers in the U.S., Switzerland, and Australia, respectively). In practice, in all three countries, the most likely way in which continuing contact with dance has actually been achieved by dancers post-transition is through employment as dance teachers, although this has not always afforded the most satisfaction. In all three countries studied, considerably more than half of former dancers have been engaged in some teaching of dance in their subsequent careers.

• It is also noteworthy that the number of dancers remaining in the dance profession is reported to be significantly lower among those former dancers who have availed themselves of the programs of the formal career transition centers. Data from the transition centers suggest that no more than some 10 to 15 percent of their clients prefer a dance-related career and that those clients do succeed in careers in other fields.

• There are many types of support that are helpful to dancers in the career transition process, including financial assistance, emotional support, counseling programs and services, job search preparation, advice and information, and assistance in education and training. Dancers report that this support comes from a variety of sources, including dance companies, unions, service organizations, and family and friends. About 60 percent of former dancers in Australia, Switzerland and the U.S. identified family and friends as the most important source of support for them during this critical period.

Dancers uniformly find specific transition programs helpful, when such programs are available. Among the three countries surveyed, participation is greatest in the U.S., where transition programs have been and continue to be more common than in Australia and Switzerland. The increased availability of programs in all three countries in recent years is evidenced by the fact that participation among current dancers is greater than that among former dancers in each case. Even so, taken overall, the majority of dancers in all three surveyed countries have not participated in transition programs.

GUIDING HYPOTHESES AND PERTINENT EVIDENCE

The main approaches to ease the career transition process that are likely to be used by dance companies, publicly and privately-funded support agencies, career transition centers, and other organizations and individuals include:

(1) Income subsidies paid directly to the dancers for a limited time period after retirement;

(2) Subsidies for re-education and retraining, paid to the retraining institutions or issued as vouchers to individual dancers;

(3) Sustained career counseling, beginning substantially before retirement;

(4) Establishment of a job placement agency that keeps up-to-date information on employment opportunities and guides former dancers both before and after a new career has been found;

(5) Pre-career education and training in a second field;

(6) Mid-career education and training in a second field; and

(7) Post-career education and training in a second field.

We examined these approaches by formulating a series of hypotheses and testing them against available evidence. Our hypotheses, and the evidence assembled, are the following:

HYPOTHESIS 1:

An income subsidy can play a substantial role in permitting the former dancer to undertake the effort needed to prepare for a subsequent career.

Current dancers in all three of our surveyed countries report that approximately five percent of their total income comes from unemployment benefits, insurance, government grants, and other subsidies. These contributions are clearly very modest and leave a sizeable gap between costs and resources. Without additional outside support, income subsidy is a costly approach, and while such a subsidy is being paid, it may even weaken the former dancer's incentive to look for a more viable long-term solution.

A comparison of dancers' expectations with their actual experience in the three countries surveyed indicates that in the majority of cases, the availability and importance of all types of support measures (financial, emotional, informational, and educational) fall short of dancers' expectations.

HYPOTHESIS 2:

Current funding of dancer retraining for a post-transition career is generally insufficient to cover the cost of such programs.

According to the dancers we surveyed, the financial resources available for further training in fields other than dance are inadequate. The highest percentages of current dancers responding to the survey in all three countries have concluded that they plan to finance study with their own funds (51 percent in Australia, 39 percent in Switzerland, and 43 percent in the U.S.). The expectation that post-career study will largely have to be self-financed is confirmed in practice in the three surveyed countries. The majority of *former dancers* in all three countries financed their further education with their own funds (51 percent in Australia, 49 percent in Switzerland, and 52 percent in the U.S.). The mean (average) cost of retraining in Australia was AU$11,000 (U.S.$8,800), CHF18,000 (U.S.$14,000) in Switzerland, and $27,000 in the U.S.

In Canada, the Netherlands and the U.K., however, retraining and subsistence grants have apparently minimized the need for such personal financial investment by dancers, according to information provided to us by the career transition centers. In some cases, retraining can even begin while dancers are still actively dancing, thus precluding the need for investments soon after transition (see Appendix A in Part Two of this report for more details).

HYPOTHESIS 3:

Retraining promises to provide a substantial improvement in the dancer's earnings after transition, particularly if the retraining occurs relatively early in the dancer's career.

The interview data from our three surveyed countries indicate that early formal retraining is often very valuable for improvement of subsequent earnings and career satisfaction. However, surprisingly, although such early formal retraining leads to a substantial increase in income immediately after transition, in the longer term it is not particularly far ahead of all the alternatives considered, such as contemplated later retraining or the absence of any intention to retrain. Moreover, there are significant exceptions to the hypothesized superiority of post-transition income that derives from retraining and particularly from pre-transition retraining. For example, in Australia, while twelve months after transition, 39 percent of those who had completed retraining before transition had increased their incomes over the pre-transition levels, 56 percent who had not yet completed retraining were also benefiting financially, and 42 percent of those who had no retraining plans had also experienced higher incomes. A similar exception occurs in the data for the U.S., where 43 percent of those who had completed retraining before transition had increased their incomes by the time of the surveys, but 46 percent of those who had no intention of retraining were also receiving higher incomes than before. So although early retraining clearly benefits some individuals, it is not the only answer, since a majority of dancers who did not undergo such retraining nevertheless finished up with a higher income than they had earned when they were dancers.

HYPOTHESIS 4:

Post-dance career retraining may offer benefits primarily in the long run, but may exacerbate the dancer's financial problems in the early stages of transition.

According to our survey, post-transition retraining entails a serious financial hardship soon after transition, in part because of the cost of retraining. However, this disadvantage disappears in the longer term as the benefit of higher incomes due to retraining takes effect.

HYPOTHESIS 5:

Training for a second career during the period of dance activity is a realistic policy, but only for some types of dance activity. The time demands of a professional dance career may leave insufficient time for an adequate level of training.

It is probably not realistic to aim at widespread training for second careers before transition, particularly for dancers in branches of dance such as classical ballet. Ballet requires an extremely time-consuming training program at a very early age. In addition, prospective dancers are unlikely to be guided effectively in this direction before beginning their dance careers. Most dancers in our surveyed countries do not think their study for a second career should have begun earlier.

Information from the four existing career transition centers generally confirms this. In general, dancers in companies that have relatively tight schedules may not have the flexibility to begin retraining while they are still dancing. However, the experience of the four transition centers indicates that early preparation for the career transition process significantly reduces the trauma that often accompanies unprepared transition. Therefore, the existing transition centers seek to heighten the dancers' awareness of the inevitable end of the performing career. A great deal of the work of these centers is focused on dancers while they are still studying dance and performing.

HYPOTHESIS 6:

For a substantial proportion of dancers, a post-transition career totally divorced from dance may not be a realistic possibility.

Non-dance-related careers into which surveyed former dancers from Australia, Switzerland and the U.S. have moved include real estate, nursing, the ministry, insurance, massage therapy, and yoga instruction. Our results, however, showed that most dancers in the countries surveyed ended up in new careers that are related to dance. It is also noteworthy that the 2002 Paris National Opera study found that nearly 83 percent of former dancers, after transition, went into careers in the field of dance and, of those, 65 percent became dance teachers. This may be so either because after retirement from dance it is too difficult, because of age or for other reasons, to switch to a career outside of dance. The retiring dancer may, for example, have dependants, making retraining a further

difficulty. It may also be a consequence of the former dancer's personal preferences and enduring commitment to the field, or of the orientation of funding agencies. And it may be a consequence of unavailability of career transition support.

According to information from the existing career transition centers, former dancers who have gone through one of these centers have chosen a wide variety of careers, including real estate, medicine, insurance, Pilates instruction, massage therapy, yoga instruction, architecture, arts management, computer technology, graphics and web design, finance, law, massage techniques, publishing, television, theater direction and production, carpentry, and psychology.

HYPOTHESIS 7:
Systematic programs of placement and apprenticeship of dancers with no ancillary skills at the time of career transition are likely to be most remunerative and satisfying when the new position is in the performing arts or some related arena.

The survey evidence casts some doubt on this hypothesis. A comparison of the post-transition incomes of those dancers working in a dance-related field, another arts-related field, a health or fitness occupation, or a non-arts field shows no significant differences in the proportions of dancers reporting higher or lower incomes than when a dancer. However, our results do reveal some differences in career satisfaction according to the area of work, with satisfaction greatest when dancers work in a dance-related field.

In contrast, the experience at the career transition centers indicates no difference in career satisfaction levels between careers that are dance-related and those that are not.

HYPOTHESIS 8:
For dancers switching to careers that are not dance-related, the older/more mature the dancer is at the time of career transition, the less favorable the dancer's subsequent earnings are likely to be.

Entry into a new profession at the end of the dance career can be very difficult because the age of retirement from dance is probably beyond that at which people learn most easily, and because it often entails entry into a field with far younger competitors. Our survey results show that the mean (average) age at which former dancers stopped dancing in Australia, Switzerland, and the U.S. was a little under 34 years, which is about ten years later than the general date of embarkation in most professions requiring extensive education.

The results of our survey indicate that the income prospects of dancers who stop dancing at a relatively older age are less favorable than those who stop dancing at an earlier age. In all three countries, the post-transition incomes of dancers who undergo transition before the age of 30 (which is several years before the mean and median ages of transition in these countries) are higher than for those who stop dancing beyond that age. This has not, however, been the experience in Canada where, according to the Dancer Transition Resource Centre, over the last 20 years the average age of transition was 36 years.[1]

HYPOTHESIS 9:
Substantial awareness of the challenges of transition (which can be assisted by career counseling) may facilitate increases in income after transition.

Career-counseling and provision of information to dancers about the challenges of transition can raise dancers' awareness of these challenges. In retrospect, a substantial proportion of surveyed dancers considered such awareness to be very valuable. In the three-country study, 43 percent of former dancers in Australia, 30 percent in Switzerland, and 57 percent in the U.S. reported that advice and information were "very important." Moreover, a greater percentage of the dancers who said they were very aware of the challenges also reported increases in income than those not very aware of them.

HYPOTHESIS 10:
Dancers tend to be badly informed about matters such as future income prospects and the challenges of career transition. Such information can help prospective dancers' satisfaction with a subsequent career after transition.

Most *current* dancers in our sample claim to be well aware of the challenges that will face them when transi-

[1] It is also noteworthy that Canadian grants primarily support dancers whose careers have been of considerable length, except in the case of dancers with permanent injury or other severe medical problems.

tion occurs. But this may be more apparent than real. With the benefit of hindsight, *former* dancers acknowledge they were *not* well prepared. The proportion of those fully prepared and enjoying higher incomes in the immediate post-transition period was larger than the corresponding proportion for those not fully prepared. This income advantage apparently associated with preparedness for transition was maintained in the longer term, though the distance between the fully-prepared and the not-fully-prepared groups appears to narrow over time.

Our survey results also show a markedly higher level of post-transition career satisfaction among those fully prepared to meet transition than among those not fully prepared.

HYPOTHESIS 11:
Dancers tend systematically to overestimate their likely incomes and the length of their careers.

The evidence supports this hypothesis. Our survey findings show that currently active dancers expect to continue their performing careers until well into their forties. However, dancers whose active careers are now over realize in retrospect that they could not continue dancing as long as they had expected. Although these dancers had thought they could continue until their late thirties, on average they actually stopped in their early to mid-thirties. One typical response to the inevitability of any kind of transition is simply denial of the problem. Thus, even if objective information is provided to the dancers, it may not have much effect. The experience of the countries where career transition centers exist tends to confirm this. Denial is a persistent defense mechanism.[2]

Not surprisingly, surveyed current dancers have only a vague idea about what they may earn after transition, and significant numbers answered, "don't know" when asked what they expected. Nevertheless, about one-third of current dancers in all three of our surveyed countries said they expected to earn more after they stopped dancing. Only 15 percent expected to earn less. Our survey data suggest that, in reality, those expecting to earn more are likely to be disappointed at first. However, in the longer term, their hope for a higher income seems more likely to be fulfilled. On the other hand, it seems that a number of those expecting less will have their fears confirmed, especially in the early stages after transition. Overall, a majority of surveyed dancers finish up earning more after transition than before, but almost 30 percent have post-transition income lower than when they were dancers.

HYPOTHESIS 12:
Dancers tend to disregard their health risks.

Surveyed current dancers often expect that ill health or the effects of injuries will lead to the end of a professional career (this is true of 43 percent of current dancers in Australia, 37 percent of current dancers in Switzerland, and 43 percent of current dancers in the U.S.). In fact, ill health and injury do often bring dance careers to an end. Twenty-nine percent of surveyed former dancers in Australia, 33 percent of former dancers in Switzerland, and 35 percent of former dancers in the U.S. report that the health effects of injuries caused them to stop dancing.

SOME CONCLUSIONS AND RECOMMENDATIONS

Our interviews with dancers, our study of current career transition-facilitating practices of a large sample of organizations in many countries, and our examination of the preceding hypotheses all provide insights for promising transition policies and programs that may be useful depending on particular regional or national differences. Most important, we acknowledge the invaluable contributions and the successful programs that are already being carried out by the four career dance-transition centers in Canada, the Netherlands, U.K. and the U.S. These organizations have led the way toward the design and execution of programs and services that can effectively alleviate the burden borne by dancers in the course of their career transitions. At least three of their reported accomplishments require particular emphasis. First, their programs have freed dancers from pressures to seek a new career primarily in a dance-related field and have made it possible for dancers to find rewarding second careers in other respected professions. Second, the programs at these career transition centers have helped to open an impressive variety of occupations for the dancers' second careers. Third, and perhaps most striking, is the success of the vast majority of the graduates of the transition center programs in finding continuing employment in the

[2] However, part of the work of the four career transition centers is focused on raising dancers' awareness of transitions issues during the stages of their dancing careers, even during the educational stage. Experience at the four centers indicates their efforts have succeeded. Discussion of transition in these countries is no longer taboo, as it was before the founding of the transition centers.

fields in which they were retrained. These laudable achievements underlie the first of our conclusions and recommendations:

(1) Concern about the welfare of dancers should lead countries in which no career transition center now exists to assign high priority to the creation of such a center, and should lead the governments in the countries where the four transition centers are now located to give higher priority to their funding.

The most important of our other conclusions and recommendations are summarized next, under six headings.

(2) Financial Issues: Costs and Funding

Cost and limited finances are clearly among the most serious handicaps impeding more widespread and effective career transition programs. Government-sector support and more vigorous fundraising are, of course, the oft-prescribed solutions, but other, more indirect, approaches can reduce the financial pressures. Two examples illustrate the possibilities:

• **Partnerships with institutions such as colleges.** Some dance organizations have entered into agreements with nearby educational institutions to provide retraining to current and former dancers at little or no tuition cost to the dancers, with obvious fiscal benefits to the dancers and the dance organization. Moreover, for the educational institutions, which normally seek intellectual enrichment through diversity in the student body, the addition of a relatively small number of students will cause little increase in operating costs, since a negligible expansion in the size of classes entails no expense.

• **Incorporation into other programs in the public sector or elsewhere.** The dance community can seek opportunities in existing governmental or other programs into which it can incorporate at least portions of its activities. For example, in Switzerland, governmental programs pay to retrain the unemployed and help their transition into a more viable vocation. The Swiss dance transition programs usually first investigate whether these government programs can be used to help a candidate for transition assistance before releasing any of their own limited funds for the purpose.

(3) Dancer Participation in Management of Transition Programs

Our evidence suggests that the dancers themselves should much more routinely participate in the formulation and operation of career transition programs. Programs in transition centers and dance companies that do so may be carried out more effectively. This approach may also elicit innovative ideas from the participants and will engender an atmosphere of confidence and trust.

(4) Training Programs

• **Dance school curriculum development.** Although finding the necessary space in dance training programs may be difficult, educational programs in dance schools of all kinds and at all levels should consider the inclusion of a mandatory curriculum on transition, as is currently the case in the U.K. Since over half the former dancers surveyed in the three countries have done some teaching, these former dancers are the perfect vehicles to include transition awareness in their own teaching practices, whether delivered through formal course programs in dance education or through informal or private dance instruction.

• **Retraining and, in particular, earlier retraining.** There is no question that for many dancers retraining is the portal to success in a new career. But in career transition programs, one size does not fit all. While retraining may be the key to a felicitous future for some dancers, others seem to do quite well without it. The survey evidence shows that retraining often contributes both to post-transition income and to job satisfaction. However, a greater share of former dancers who had not yet undertaken retraining (or who had no intention of doing so) had higher post-transition incomes than those who had completed their retraining or were still in the retraining process. Thus, the evidence does not show that *early* retraining is necessarily the most effective way to promote these goals.

(5) Counseling

The provision of counseling, particularly career counseling, services can be an invaluable component of any transition program. Given the very special and complex character of the career transition process, well-trained and

well-prepared counselors are required to provide effective services to dancers. Thus, in each country, unless it already exists, it may be desirable to organize a counselor-preparation program, offering a proficient-counselor training course to those who will be conducting the activity in dance organizations and other relevant venues. In addition, where feasible, the counselor staff should include former dancers, because they are uniquely situated to be able to understand the transitioning dancer's challenges and needs and to bring an outside perspective to their advice.

(6) Specific Suggestions for Dance Companies and Other Organizations

• **Formation of dance companies for older dancers.** The creation for older dancers of more companies such as exist in the Netherlands, the U.K. and the U.S. can provide additional opportunities for older dancers, and allow a more gradual and less traumatic transition, while continuing to make the talents of these dancers available to the public.

• **Two-track training programs.** Dual-track training programs—such as those used in Cuba and Mexico—that require dancers to study both dance and dance teaching simultaneously can be an effective and efficient way to prepare dancers for their activities after transition, while reducing the duration of any inter-career hiatus. However, this can result in a glut of dance teachers who may then have difficulty attracting a sufficient number of students to provide an adequate income. In addition, teaching is reported, at least in some cases, to yield limited career satisfaction to post-transition dancers. In fact, the two-track program in Mexico was recently terminated.

• **In-house dance company career transition programs.** Greater awareness and promotion of transition support needs to come from dance company managers, artistic directors, and those involved in the daily operations of the companies, with an active acknowledgement that transition should be seen as a normal part of a dancer's career. In particular, established companies should seriously consider setting up their own career transition programs, tailored to their own circumstances. One difficulty, according to the four dance career transition centers, is that it may be hard for a dance company to ensure strict confidentiality and gain the trust of its dancers in initiating career transition programs.

• **Dancers' unions and service organizations.** Although unions representing dancers and service organizations in the dance industry in several countries have addressed the challenges of career transition in various ways, a greater effort would appear to be warranted. Unions, for example, could effect changes in pension plans and health benefits.

(7) Government Funding and Policy

• **Government programs.** A number of the preceding proposals invite additional steps by government to facilitate and encourage them. For example, dance schools can be offered modest financial incentives to require their pupils to undertake a second field of education, along with incentives to encourage dance companies to enter into partnerships with local universities, creating programs that make it possible for dancers to pursue university degrees while still dancing.

Furthermore, governments can usefully contribute professional training to those who carry out career transition activities, possibly through grants to transition centers and dance service organizations in the field or by showing them on the basis of experience and analysis ways in which such programs can be designed and carried out more effectively. Part of this activity could include training in effective program-evaluation techniques that will enable those who conduct career transition programs to improve them on the basis of their own experience.

Finally, there is the most obvious role of government: the provision of the necessary funds.

• **Articulated health insurance and pension schemes.** Articulated protection in government health and pension schemes is clearly warranted for dancers (both company-affiliated and independent dancers), particularly given that nearly one-third of our surveyed former dancers cited health and injury as the cause of their dance career termination. Some governments and a number of organizations in several countries have already taken steps in this direction and their experience can be helpful to others in designing their own programs.

The preceding summary of recommendations that emerged from the study makes clear that there exists no

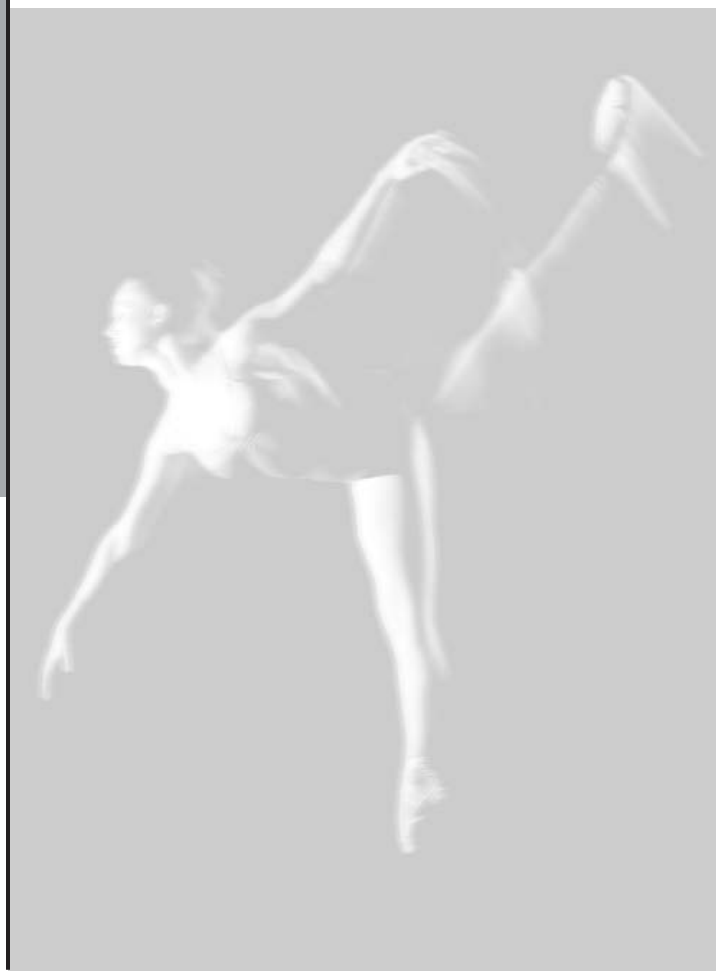
magic bullet that can make the problems of dance career transition vanish or even fundamentally ease the tasks they entail for those who are engaged in facilitating the career transition process. Yet, improvements in current arrangements are distinctly possible. And, above all, the prime candidate for improvement is the elimination of the neglect of dancers' problems, along with the creation of adequate resources for the purpose. The four extant formal transition centers have demonstrated that it is possible to do a much better job of helping dancers make the journey from active professional dance careers to successful second careers in the broader working world. These centers provide an invaluable example to other countries that seek effective measures to facilitate the dancers' transition process.

Society owes a substantial debt to those who contribute to its culture and its arts in general, and to dance and its practitioners in particular. Career transition is an evident opportunity to begin repayment of that debt.

Making Changes

Part One

FACILITATING THE TRANSITION OF DANCERS TO POST-PERFORMANCE CAREERS



Part One: I

INTRODUCTION: DANCERS IN TRANSITION, THE CHALLENGE

"Dancers' salaries are low; the average corps dancer makes less than a waitress in a busy coffee shop. And careers are short and precarious. A University of Washington study reported that dancers suffer a rate of injury higher than professional football players and athletes in other contact sports."

—Jack Miles and Douglas McLennan
"The Dance Problem: Is Dance a Lesser Art Form?," *Arts Journal.com*, April 6, 2001
http://www.artsjournal.com

"The dancer's earnings are generally the lowest, the span of years during which he can find employment is typically the shortest and his employment is generally the most uncertain, his working conditions are often the worst among the performing arts."

—William J. Baumol and William Bowen
Performing Arts: The Economic Dilemma
New York, NY: Twentieth Century Fund, 1966
p. 125.

Few would deny that dance plays a significant role in a nation's cultural activity. Yet the dancer's economic circumstances are far from enviable. Of course, to some degree, this is true in any line of artistic endeavor. But in a number of ways the lot of the dancer is even more difficult than that of practitioners in other art forms. The level of commitment required to become a professional dancer and to sustain a career in dance is arguably greater than in almost any other avenue of creative artistic work, but the dancer's pay is, on average, substantially lower than that of other performers. More particularly, the dancer's profession is beset by several handicaps which, taken together, constitute the focus of this study.

The professional life of a dancer is unusually brief. Normally, dancers retire between the ages of 30 and 40, when their physical ability to perform up to professional standards has come to an end. Among dancers we surveyed in Australia, Switzerland and the United States, the mean (i.e., average) age of retirement was a little under 34 years—nearly 30 years earlier than the average retirement age among the general population.[3] And, during that brief career, a dancer's compensation is among the lowest in society. We know of no other occupation that requires such extensive training, that is held in such esteem as a contribution to culture, and that pays so little. Even other performers, including actors and musicians, are better paid. In the three countries we surveyed, we found that dancers' mean *total* annual income from *all* sources is highest in the U.S. ($35,000), followed by Switzerland at $33,000, and Australia at $24,000 (all figures are in U.S. dollars). But of this total income, just $15,000-$20,000 is earned, on average, from dance activities. Another source of earnings data, the U.S. Bureau of Labor Statistics, reports that in 2002 the average annual earnings for American dancers was only $27,400, compared to average annual figures of $42,800 for actors, $48,300 for musicians and singers, $36,800 for carpenters, $42,600 for bricklayers and masons, and $42,600 for plumbers.[4] Thus, in order to earn enough to survive, most dancers must supplement their dance earnings with income from (sometimes multiple) other jobs.

[3] See sections II and VI for a thorough explanation of research methods and the survey. See the responses to question 12b in our survey of dancers in three countries (Appendix C) and Table 3 below, which also summarizes other significant characteristics of the dancers in the three countries, including gender, education, and age.

[4] U.S. Department of Labor, Bureau of Labor Statistics, "Wages, Earnings and Benefits," http://www./.bls.gov, accessed January 2004.

There are, of course, other professionals, like athletes, who must end their careers very early. And there are plenty of other occupations that are poorly paid (though few require such extensive and rigorous training). But there may be no other profession that carries both of these disadvantages, a combination that makes the transition of the dancer, from active dance professional to post-career occupation, so difficult. The well-paid athlete can hope to retire with a reasonable financial reserve, and can even choose to avoid the necessity of further gainful employment altogether.[5] Even low-paid laborers can go on working and eking out a meager existence for decades beyond the age at which dancers must retire. But low earnings and early retirement generally combine to deprive dancers of the opportunity to accumulate funds sufficient for a reasonably easy transition, much less for any more protracted period.

There are other complicating influences that add to dancers' career transition difficulties. In at least some forms of dance activity, perhaps most notably in classical ballet, the time demands during training and during the individual's active career are so great as to prevent simultaneous preparation for another economic activity to which the retired dancer can turn after the transition. A Swiss respondent to our survey noted: "It is extremely difficult to confront the problem of career transition while still dancing actively. Dance as a profession is too demanding to imagine pursuing another education parallel to it." Not everyone can expect to attend medical or law school during these periods, but even fields of specialization whose education demands considerably less time can be difficult to fit in. Another problem is that while the dancer's career transition occurs at an age that is generally considered far too young for retirement, the dancer often embarks on a new career at an age at which it is not easy to start all over again in another field of endeavor. For example, dancers in their mid-thirties who aspire to an administrative position in an arts organization or to a teaching post in a university's dance program will often find those organizations' entry-level personnel to be considerably younger than they.

[5] The U.S. Bureau of Labor Statistics estimates that athletes earned an average salary of nearly $93,000 a year in 2002, more than three times the estimated average salary for dancers in the U.S. (for source, see footnote 2 above).

The intensity of commitment required from many professional dancers is extraordinarily high, beginning at an early age and extending right through the dancer's career. According to the responses to our survey, on average, dancers begin training at about 10 years of age and start their professional careers at 20 years of age. This often makes it difficult for a dancer to stand back and devote much thought or preparation for life after dance, and may lead to psychological stress that becomes more acute as the dancing career draws to a close. This emotional trauma has to be set alongside the physical toll that a life of dance can also inflict on the dancer, manifested in a number of cases in chronic ailment or injury. In fact, many former dancers who participated in the survey reported physical problems, emotional loss and a sense of emptiness as three of the most significant challenges at the end of their dance careers.

Finally, it is worth noting that the focus by a dancer on career development in fields other than dancing may be perceived (or feared) as a lack of commitment to dance. So, thinking about career transition may often be frowned upon in the eyes of their employers and even peers, especially during the period when dancers are building their careers.

For professional dancers, this confluence of factors creates an economic, psychological and social trauma, which is likely to have a profound effect on the rest of their lives and for which they are often ill-equipped when no transition support is made available. Having lived in a relatively inward-looking and intensely focused world, they find themselves suddenly cast out from the stimulus and support that the dance world provided. As one former dancer commented: "I have found it very difficult to ignite passion for something else other than performing." The result often manifests itself as depression, inadequate socialization, low income and, from the viewpoint of society, a huge waste of human capital. The many transferable skills and experience that professional dancers accumulate during their dancing years, including self-discipline, team work, and stamina, are significant resources that are in danger of being unused as their active dancing careers come to an end.[6]

[6] All of these issues underscore the importance of timely counseling in preparation for transition. For example, in Canada, members of the Dancer Transition Resource Centre have access to career, financial, academic and personal counseling while they are still dancing, pavin g the way for a less stressful transition. Dancers are encouraged to plan for a second career well in advance of the time they stop dancing. After meeting certain eligibility criteria they can apply for retraining and subsistence grants that will enable them to develop either a parallel career while they are still dancing or to devote their energies to developing a second career after they stop dancing.

The challenge of career transition has recently received increasing attention, especially through the work of groups such as the International Organization for the Transition of Professional Dancers (IOTPD). In some countries, including the United States, the Netherlands, Canada and the United Kingdom, specialized transition agencies help to prepare dancers psychologically, professionally, and financially for the career transition process, and quite a few dance companies and schools have established programs and services to assist their dancers in changing their careers. Later in this report we will describe a large sample of such career transition programs. Their number and variety in just this limited sample will indicate that the problem is hardly being ignored. Yet the data we have gathered in this investigation indicate that, in each of the three countries where we conducted our survey, a majority of former dancers have not participated in any transition program, whether by choice or because no such program was available to them.[7] It seems clear, looking at the problem of transition from a global perspective, that current assistance measures are both limited in scope and inadequate in coverage.

Participation is most extensive in the U.S., where dancers' transition programs have been and continue to be more common than in the other two countries, Switzerland and Australia, which have been studied most fully by us. The increased availability of programs in all three countries in recent years is indicated by the fact that participation among current dancers is greater than that among former dancers, in each case.

It is our objective, then, to explore practical ways to build on the impressive successes of the current career transition programs. Our analysis of the problems facing the individual dancer is based on information about the wider environment within which dancers are situated across a range of countries: the network of dance companies, dance schools and academies, unions and professional associations, industry bodies, funding agencies, sponsors and support groups, and multiple levels of government, all of which make decisions and take actions that affect the transition process. Our recommendations will be directed, as appropriate, at all these organizations and individuals, since their involvement may prove to be required in some way in any program that can promise to alleviate the challenges under study.

[7] See responses to question 21 of our survey in Appendix C of Part Two of this report, and Table 7 below.

The need for measures to ameliorate the challenges of the dancer's career transition is urgent. But, even aside from the usual inertia that besets efforts to deal effectively with many of the pressing problems with which society is faced, there are two other obstacles that impede efforts to deal with the transition problem. The first is our uncertainty about exactly which measures promise to be the most effective in helping former dancers migrate into their next economic roles. The previously available empirical evidence on these matters, though enlightening and useful, has not provided the kind of systematically gathered data that we (as academic practitioners) believe are crucial for determination of the relative effectiveness of the different available measures for easing of dancers' transition. Thus, a central goal of this study was to assemble that kind of evidence and to summarize its implications.[8]

The second major problem besetting improvement of the career transition process is, in a word: cost. Even before we undertook this investigation, it was clear that virtually any measures that promise to make a substantial contribution to easing of the career transition of dancers are bound to be expensive. Of course, the need for funding is an obstacle for any enterprise. But in the case of dance, the challenges to which it gives rise are particularly severe, because the entire field is already extremely strapped for funds. That means that any funds spent on the transition process are sure to be regarded as a diversion of desperately needed resources from other uses that are also very pressing.[9] This issue—the competition for funds—must be kept constantly in mind in evaluating the findings of our study and the recommendations that follow explicitly or implicitly.

Unfortunately, one must, moreover, expect political considerations to impede provision of the requisite funds, even though the magnitude of the funding that will be required for an effective career transition program is hard-

[8] Countries with transition centers have developed a valuable store of information on what measures are effective in easing transition. For example, in Canada, the Dancer Transition Resource Centre has conducted two surveys, in 1985 and 1995, on the economic and non-economic needs of dancers. It has also produced three conferences on transition, which have been published in *On Transition* (Dancer Transition Resource Centre, 2002) and, in its annual reports and grant applications, it regularly explores the philosophical and practical issues surrounding transition and provides a statistical analysis of these issues.

[9] In some countries with transition centers this is not as severe a problem as elsewhere because funds for retraining and subsistence are provided through government programs specifically and separately set up for transition issues, as well as from private sources.

ly enormous when compared with other governmental expenditures. The U.S. provides a striking example: There are approximately 28,000 professional dancers in the U.S. Given the fact that the average dance career is on the order of 15–20 years, we can figure that every year approximately 5–8 percent of this number (i.e., roughly between 1,500 and 2,500) reach the end of their dance careers and become candidates for participation in a career transition program. Assuming a modest outlay of $5,000 per year per retiring dancer during an average of two years of transition, this calls for an expenditure of something like $15–25 million.

But this illustrative $10,000 per dancer over a two-year period of career transition is probably too conservative an estimate for a variety of reasons. The required compensation of career transition program personnel, including administrative, educational and other workers, already suggests that this estimate is too modest. But a second and far more substantial reason for this conclusion is particularly pertinent to the dance. The demanding training requirements facing professional dancers means that many of them will not have had the time for professional education in any other field. As a result, at the time of transition many dancers simply have little or no qualification for any economic role outside of dance. For former dancers in this position, guidance in seeking out and pursuing career opportunities outside of the dance arena is challenging.[10] Rather, what transitioning dancers appear to need most urgently is help in financing a costly program of education in a new profession. Our surveys indicate an actual retraining expenditure per dancer of some $27,000 in the U.S. (less in other countries), an amount nearly triple that of our hypothetical two-year, $10,000 cost figure above, but still a miniscule amount (perhaps $65 million) in the nearly $2.4 trillion U.S. government budget.

We can conclude from this that the urgent problem of facilitation of dancers' career transition from performance to post-performance occupation represents a small financial burden for a prosperous economy. We believe that assistance to dancers at the end of their careers is something we owe to these dedicated artists who contribute much to society's culture and quality of life. Moreover, it is arguable that, in the long run, the vitality of dance activity itself requires attention to the welfare of those engaged in it. The provisions for post-dance-career transition are clearly a critical element of dancers' welfare.

[10] Dancers in the countries with transition centers have been able to choose a wide variety of careers, particularly in health-related fields, the arts and academic disciplines. (See profiles of the transition centers, later in this volume.)

Part One: II

RESEARCH APPROACH AND METHODS OF THE STUDY

This research project originated at the initiative of the International Organization for the Transition of Professional Dancers (IOTPD), an international organization based in Switzerland whose activities are described further below. The project was undertaken by the international research team described at the front of this report. We begin this section of our report with a discussion of the research methods we used in this study.

DEFINITIONAL ISSUES

It is essential at the outset to define the research universe, and in the present context this principally entails specifying what is meant by a "professional dancer." Use of this term can be extremely narrow, encompassing only members of the most established dance companies who are fully employed by such an organization and have no other gainful employment. At the other extreme, the connotation of the term can be extended to include amateurs whose dancing is primarily recreational. We believe that both of these options are too extreme, but, unfortunately, there seem to be no obvious and clear-cut intermediate break points that are readily adopted as the defining attribute of the group on which our research should focus. And, indeed, even if such a boundary could be found for one country or for one dance form, it would almost certainly be inappropriate for another. In addition, while full-time employment may be an appropriate criterion for a highly established dance form that is liberally financed by a government and has a substantial and faithful audience, it is clearly unsuitable for a more experimental dance form that is characterized by meager financing and a very limited audience.

These considerations have led us to adopt a very flexible definitional concept, so that we can switch our interpretation to adapt it to the pertinent circumstances as we move from one society or one dance form to another. In Part Two of this report, we provide descriptions of the organization and the general state of dance in eleven nations (our "country profiles"). There, we have attempted to define what is meant by a "professional dancer" *in each country* in order to indicate what universe of dancers is under discussion in each case, although many countries have no working definition.

Nevertheless, we should make it clear that our concern is essentially with professional practitioners. The difficulties of defining "professional" as applied to artists are well known, since no single criterion can be relied upon as a sufficient condition for admission to professional status. Sometimes income is used as a test. For example, as part of their eligibility requirements, New York's Career Transition For Dancers asks current and former professional dancers to demonstrate that they have earned their livelihood from performance as dancers. However, income alone may be insufficient, since some professional artists go for long periods without earning any income at all. Similarly, time spent in employment as a dancer may be inadequate, since many professional dancers have to spend considerable time at other jobs in order to survive. Commitment to a career and attainment of professional performance standards are clearly also relevant, but difficult to measure. It is for these reasons that we have adopted the flexible definitional approach mentioned above, though remaining committed to the proposition that it is the professional dancer who is the focus of our work, however that is defined in particular cases.

In practical terms, for the purposes of this study, we distinguish among dancers working in five broad categories: (1) classical/ballet, (2) modern/contemporary, (3) organized indigenous or folk dance, (4) musical theater or commercial dance, and (5) "other," a catch-all category that encompasses dancers working in cinema, television and other industries (such as revues, fashion shows, cruise ships and corporate events), as well as less-organized forms of dance activity. In all five of these categories, it is

common to find individual dancers whose work spans more than one of the fields at a given time or at different stages in their careers.

Another possible definitional problem relates to the distinction between current and former dancers, a matter of relevance when surveying individual dancers about their expected or actual career transition experience. Some dancers who responded to our surveys were reluctant or unwilling to identify themselves as "former dancers," arguing that there is no fine line distinguishing a current dancer from a former dancer. For example, a male respondent in the U.S. who identified himself as a former dancer for the purpose of the survey wrote: "I don't consider being a choreographer much different than being a dancer…. I just had to stop dancing…in order to meet my responsibilities as a choreographer. How can choreographers not be considered dancers? Dance teachers are still dancers. I consider myself to be a current dancer even though I choreograph dance more than I perform it." Despite this, however, there is no doubt that an individual's career as an active *performer* does come to an end at some point, even though a post-transition career involving such activities as choreography or dance teaching does require occasional dance steps or movements to be performed or demonstrated. For the purposes of this study, we chose to draw the line between dancers currently involved in active performance and dancers no longer engaged in active performance.

GUIDING HYPOTHESES FOR THE EMPIRICAL INVESTIGATION

The collection of data in this investigation had two central purposes. The first was to determine the facts about the current state of affairs in the dance industry around the world, the nature and variety of currently available dancers' career transition programs, and the characteristics of the transition process as it now affects individual dancers. But in order to determine which data should be collected, we first needed to clarify which questions we wanted our investigation to answer, in order to succeed in our second and central purpose: that of evaluating the various strategies for amelioration of the problems of career transition and drawing attention to the most promising of those approaches.

For this purpose, we employed the standard analytic approach to such an investigation: the formulation and testing of *hypotheses*, or possible explanations, that in this case describe the choices available for the design of workable dancers' career transition programs. Accordingly, before we set out to collect the data on the pertinent facts, we devised a set of specific hypotheses (which can be thought of as tentative suppositions about the effectiveness of different measures in facilitating dancers' career transition) to guide the empirical investigation. In Section VI of this report, we will describe our hypotheses and discuss what the facts indicate about their validity. But readers should bear in mind that much of the information we have collected cannot validly be interpreted as providing a direct *test* of any of the hypotheses. Rather, the data can tell us whether current career transition practices are consistent with the implications of the hypotheses. In other words, we cannot claim to have provided conclusive tests of the hypotheses, but we have enough suggestive data to provide plausible evaluations of the relative promise of the different components that together constitute transition programs.

THE EMPIRICAL INVESTIGATION: OUR COLLECTED DATA

Guided, where relevant, by our hypotheses, we set about collecting three broad types of background information: (1) facts related to the dance "industry" and the institutions comprising it in the various countries under study, (2) facts about career transition programs currently in operation, and their success or lack thereof, and (3) facts related to the dancers themselves. We used the following three information-gathering methods to organize the data:

a. Profiles of 11 Countries. The "country profiles" portion of the study was undertaken to illustrate the breadth of dance activity around the world, to indicate the differences in the characteristics of careers in dance in different countries, and to provide some assessment of the magnitude and geographic distribution of the career transition challenge. Our coverage encompasses a wide variety of countries, including those with a long, historical commitment to dance and others with a less-formalized history. The eleven countries involved also exhibit substantial differences in their governmental support and programs and services for dancers, with public funding agencies that vary in organization and hierarchical arrangement. In addition, our profiles include countries with very different proportions of dancers engaged in the various

types of dance, including classical, modern, indigenous or folk dance, and commercial or show dance.

Profiles were drawn up for Australia, Canada, England, France, Germany, Hungary, Japan, Mexico, the Netherlands, Switzerland, and the U.S. These individual national portraits are made up of information on the dance industry in each country, including data on educational and training systems; public and private funding; numbers of employed and unemployed professional dancers; numbers of companies and institutions involved in dance; institutional structures; and methods of support for dancers (benefits, pensions, and so on). These data were gathered from a number of sources, including compendia of official government statistics, arts funding agencies, dance companies, dance transition centers, and other dance organizations. For each profile, we relied upon data collected by local professionals with extensive knowledge and experience in the dance sectors of their respective countries.

b. A Broad List and Description of Dance Career Transition Programs. There currently exist a considerable number and variety of programs designed to assist dancers at the end of their professional careers. Section IV of this report contains a sampling of some of the most significant dance career transition programs around the world, along with detailed descriptions of the programs of the four formal dance transition centers. And, in Appendix A of Part Two of this volume, we present a fuller listing and brief description of the many programs and practices, outside of the transition centers, that are currently employed to deal with the career transition problem.

The descriptions of the four transition centers were provided by the centers themselves. The remaining data for this section of the report were gathered by our research director, Professor Joan Jeffri, who visited the four career transition centers, and by members of our research staff, Annemarie Schoepfer and Lauren Tehan, who put together a detailed description of illustrative career transition programs and other transition-facilitating measures that are in effect in a number of countries. In some cases, other experts in the dance industry were interviewed for further information.

c. Sample Survey of Dancers in Three Countries. In order to understand more clearly the challenges of career change for individual dancers, we undertook sample surveys of current and former dancers in Australia,

Switzerland and the U.S. We chose these countries because, in each one, we were able to identify an appropriate research sample of dancers and former dancers, and were also able to locate qualified research partners to undertake the complex sample survey. As a prelude to the surveys, in each country we conducted personal interviews with representatives of the professional dance community—we talked to artistic directors, general managers, executive directors, dancers, and representatives from dancer service organizations, unions and government agencies. We then prepared a common questionnaire and obtained a sample list of current and former dancers. After the Board of Advisors of the aDvANCE Project reviewed and commented on the common questionnaire, it was first subjected to a pilot test with a small group of potential respondents. It was completed with some minor variations to suit local conditions. Following approval by our research partners' administering institutions, we conducted the survey by mail, and entered the answers to the survey into a common database for the three countries. More details of survey procedures employed in the three countries can be found in Appendix B of Part Two of this report.

We should note that the small number of countries studied in our sample surveys obviously leaves a significant gap to be filled by future investigators. Other evidence indicates that the circumstances of dancers in career transition do in fact vary from one country to another, and in some cases the variation is substantial. Thus, the results that we believe to be representative of the circumstances of dancers in the countries we were able to study may not necessarily hold elsewhere. Replication of these surveys in other countries provides an agenda for future research.

In the next three sections, we will describe in greater detail the data collected in the investigation, with highlights of our country profiles, a sampling of dance career transition programs, services, and practices, and our sample surveys of dancers in Australia, Switzerland and the U.S. Then, in Section VI, we will turn to the central issue of this report: What the collected evidence suggests about effective methods for facilitation of dancers' transition to their post-dance careers. Section VII will set out our conclusions and recommendations. ■

Part One: III

THE DANCE INDUSTRY WORLDWIDE: HIGHLIGHTS OF OUR COUNTRY PROFILES

As indicated earlier, this report provides as background a profile, or detailed description, of the general dance situation in each of the following eleven countries: Australia, Canada, England, France, Germany, Hungary, Japan, Mexico, the Netherlands, Switzerland, and the U.S. The individual, unabridged profiles are located in Part Two of this report. In this section we will summarize the most salient information in those profiles.[11]

As already noted, the profiles rely upon data collected by local professionals in each country. These data partners, who are identified in the unabridged profiles in Part Two, were chosen for their extensive knowledge of and experience in their country's dance sector. They were responsible for gathering all the available statistical information from government registries and funding bodies at the national, provincial and local levels from public directories, educational and training listings and directories, union data, listings of grant recipients, and from their own personal networks and referrals. We note here that data from the different agencies and organizations may sometimes conflict, offering different numbers for the same category. Also, the profiles of Australia, Switzerland and the U.S. are more detailed, because surveys of current and former dancers were also conducted in these three countries.

Where the data were available, we collected, among other things, information about the number of dancers in each country, about growth in the dance sector, types of financial support for dance (public and private), dancers' earned income, and the benefits offered to dancers who are employed by dance companies. While the separate country profiles located at the end of this report give details of significant trends and other data for each country individually, here we offer a few particularly noteworthy comparisons, emphasizing similarities and differences among countries to illustrate the sometimes very different circumstances to which career transition practices must adapt. In the following highlights, we touch on dancer population characteristics, including country of origin, data on attendance at dance performances, growth in the dance sector, dance funding, and dancers' incomes. Then, in Section IV, we will discuss the information we gathered about current career transition programs, services, and practices.

Dancer Population Characteristics. Although the percentage varies from country to country, the vast majority of dancers in all of the countries profiled are female. In the Netherlands, for example, female dancers make up 65 percent of the total; in Canada, 84 percent of the dancers are female.[12] Race and ethnicity are difficult to assess in an international study, but in Canada, the U.S. and the Netherlands, there is a high proportion of Caucasian dancers (90 percent in Canada, 81 percent in the U.S., and 90 percent in the Netherlands). It is also worth mentioning that in some countries, notably the Netherlands and Switzerland, a high proportion of dancers come from foreign countries, and these foreign dancers often reap the same benefits as native dancers. In the Netherlands, 50 percent of dancers come from elsewhere; in

[11] A few caveats are in order here with regard to the dancer categories into which we have had to fit the real world of dancing. Clearly, some categories incorporate more than one type of dance. Indeed, in some countries indigenous dancers, for example, are nearly impossible to separate out (in Mexico, for example, dance is such an integral part of many indigenous cultures that almost every Mexican native may be said to be a dancer). We note also that some dance institutions collect their data in a much more organized way than others do. Finally, information about ballet, modern, or unionized commercial dancers who are attached to particular companies or venues is, of course, much easier to come by than information about unaffiliated freelancers. While we are able to provide here only the data that were available to us, readers should be aware that there is a world of dancers out there that is unrepresented in this study.

[12] Switzerland's many independent dance companies are often led by dancer/choreographers, more of whom are male than female. Also, in 2003 all of the choreographers at the state-subsidized Swiss theaters were men.

Switzerland, only 2 of the 128 dancers in the four largest dance companies are Swiss nationals.

Attendance at Dance Performances. **Table 1** presents, for our 11 profiled countries, attendance figures at dance events and an estimate of the percentage of the total population that attends such events. Although the figures represent various years, they suggest that, in total in the eleven countries, more than 33 million people attend dance events annually.

by 93 percent between 1987 and 1997, while the number of dancers increased 34 percent from 1990 to 2001 (with 20,880 in 1990 and 28,000 in 2001). In Japan—where half of dancers are engaged in the classical Japanese dance form, in contrast to Western countries, where three-fourths of the dancers are in modern or contemporary companies—the number of dancers has stayed almost the same.

Dance Funding. With the exception of the U.S., dance in all the countries profiled is largely funded by the government, with different proportions at the federal, state and local levels. **Table 2** shows the amounts of public sector funding for dance, along with the figures for each country's general population and dancer population.[15] It should be noted that these figures are broadly indicative only. Although the data on dance funding for those countries where statistics are available are broadly comparable (though with the qualifications mentioned in the footnotes to the table), the figures for public-sector funding for the arts vary widely with respect to what is included and what is not, for example, depending on how the arts are defined in different jurisdictions and whether or not the amounts include capital as well as operational funding.

Table 1: Dance Audience Size in 11 Countries

Country	Year	Attendance at Dance Events	Share of Population that Attends Dance Events
Australia	1999	1,345,000	9.0
Canada	2001-2002	1,230,019	6.8
France	1997	7,823,468	13.0
England	2000-2001	1,786,000 [13]	3.0
Germany	2001-2002	1,610,834	2.0
Hungary	N/A	N/A	N/A
Japan	1999	4,072,200	3.3
Mexico	2002	217,608	0.2
Netherlands	2000	580,000	3.6
Switzerland	N/A	N/A	N/A
U.S.	2002	8,000,000*	3.9

Note: N/A means not available. * Includes audiences for ballet only.

Dance Sector Growth. Though varying in degree, in nearly all of the countries studied the dance sector has grown over the past ten years. In many of the eleven countries the number of dance companies and the number of dancers grew in the 1990s. In Canada, there was a 48 percent growth in dance companies and a 67 percent growth in the number of dancers; in the Netherlands, structurally subsidized[14] companies increased 86 percent in number (from 242 to 450 companies). In the U.S., the number of dance companies in the non-profit sector grew

[13] Total estimated dance attendance figures for England include 1,786,000 at performances, 479,000 at workshops, and 6,740,000 via broadcast, for a total attendance figure of 9,005,000.

[14] The Dutch government supports dance in two ways: structural support to companies on a four-year funding cycle and project support to choreographers on an annual basis.

[15] For comparison, currencies have been converted to U.S. dollars using the Universal Currency Converter, available at http://www.xe.com/ucc/. Note that M stands for millions and B for billions.

Table 2: General Population, Dancer Population, Public-Sector Funding for the Arts, and Public-Sector Funding for Dance, 11 Countries

Country	Population in 2003 [16]	Dancer Population [17]	Public Sector Funding for Arts	Public Sector Funding for Dance
Australia	19,731,984	1,250 [18] (2003)	AU$172.1M (2000/01) (U.S.$127.3M)	AU$23.7M (2000/01) (U.S.$17.5M)
Canada	32,207,113	6,400 [19] (2001)	CA$6.7B (2000/01) (U.S.$5.1B)	CA$26.3M (2000/01) (U.S.$20M)
England	60,094,648 [20]	N/A	£350M (2003/04) (U.S.$583M)	£30M [21] (2003/04) (U.S.$50M)
France	60,180,529	4,500 (2000)	2.5B€ (2001) (U.S.$3.1B)	4.3M€ (2001) (U.S.$5.2M)
Germany	82,398,326	3,190 (2002)	8.3B€ (2002) (U.S.$10B)	N/A
Hungary	10,045,407	700 (2002)	27.1B HUF (2001) (U.S.$125M)	2.1B HUF (2003) (U.S.$9.7 million)
Japan	125,214,499	6,400 [22] (1995)	764,580M ¥ (2000) (U.S.$6,216M)	N/A
Mexico	104,907,991	920 (2003)	5.8B pesos (2002/03) ($U.S.580M)	N/A
Netherlands	16,150,511	695 (2002)	296.3M€ (2002) ($U.S.340.4M)	32.6M€ (2002) (U.S.$37.5M)
Switzerland	7,318,638	N/A	N/A	N/A
U.S.	290,342,554	28,000 (2001)	U.S.$1.3B (2001)	U.S.$16.9M [23] (2000)

[16] Population estimates from U.S. Central Intelligence Agency, *The World Factbook*, http://www.cia.gov, accessed October 2003.
[17] Population estimates for dancers are from our country profiles (see Part Two of this report).
[18] Includes dancers and choreographers.
[19] Includes dancers and dance teachers.
[20] Represents population for all of United Kingdom, including Northern Ireland.
[21] This figure excludes funding for the Royal Ballet (which is part of The Royal Opera House.)
[22] Includes dance teachers.
[23] This estimate is based on the combination of National Endowment for the Arts funding and state funding for dance.

Bearing these caveats in mind, we can observe that the arrangements for and amounts of funding specifically for dance differ substantially from country to country. A few illustrations will suggest some of the differences. In the U.K., taxation and proceeds from the National Lottery help to fund dance. In the Netherlands, the government provides the majority of funding for dance; 65 percent of Dutch government funds for dance come from the federal government and 30 percent comes from municipal governments. In Hungary, the role of state subsidy is decreasing; and in Australia, there is a trend towards project-based support rather than recurrent general funding. In the U.S., where much of the government support for the arts is provided indirectly via tax deductibility of contributions to dance organizations, a 2000 "Dance USA" survey of 75 dance companies showed that direct government funding was only 4 percent of their total income. And in Japan, 86 percent of arts support comes from local governments.

Dancers' Incomes. In the majority of the countries profiled, studies suggest that dancers are the most poorly paid artists. In Canada, among all artistic occupations, the incomes of dancers were one of the lowest. In 2001, their annual average income was just CA$14,600 (U.S.$11,100), or less than half the annual average income of CA$31,800 (U.S.$24,200) for the entire labor force. These low incomes can, of course, be increased in countries with substantial government support. For example, in the Netherlands, a highly state-subsidized country where 55 percent of the dancers work full time, the mean annual salary in 2000 was € 27,600 (U.S.$34,000).

Because of their low average incomes, dancers are often forced to take on additional jobs, both inside and outside of the dance community, to supplement their earnings. In Australia in 2000-2001, dancers' mean annual income from dance activity was AU$16,700 (U.S.$12,300), while their mean total annual income, including earnings from other sources, was AU$26,900 (U.S.$19,900). In Japan, dancers' average salaries in 2000 were ¥3,397 million a year (U.S.$27,618) and median salaries were ¥2,500 million a year (U.S.$20,325), with less than one-fifth of the total income derived from dance performance.

In many cases, dancers' incomes depend on the size and type of company that employs them. In the U.S., the average 1999 earnings of professional dancers ranged from $427 a week (for dancers in medium-sized companies) to $816 a week (for dancers in large companies). In Hungary, 2002 salaries ranged from a low of HUF60,000 (U.S.$260) a week for folk and modern dancers to a high of HUF120,000 (U.S.$515) a week for ballet dancers. **Table 3** provides dancer income figures by country. Note that the measurement of income (what is included and what is not) varies substantially among countries in the table. Nevertheless, the conclusion can be drawn that in most of the countries studied, dancers are not well remunerated when compared with other occupations requiring similar amounts of training.

But the data in Table 3 do not tell the whole story. For instance, an independent survey of dancers in France found that dancers' average annual compensation has been decreasing as a result of shorter-term contracts, and because more employers have reduced the number of jobs they offer. The average term of a dancer's contract dropped from 28 days in 1987 to about 7 days in 2000. As a result, while in 1987 French professional dancers worked an average of 95 days a year, in 2000 they worked an average of about 60 days.

Finally, we also gathered information about each country's career transition programs and practices in our profiles, and found that a variety of programs play an important role in the career transitions of dancers in these countries. We devote the next section of the report to a sampling of those programs.

Table 3: Income of Dancers in 11 Countries

Country	Year	Amount	Pay Period
Australia[24]	2000-2001	AU$16,700 mean (U.S.$12,300) AU$12,900 median (U.S.$9,500)	Year
Canada	2001	CA$14,600 (U.S.$11,100)	Year
Quebec	2002	CA$15,000 (U.S.$11,400)	Year
England	N/A	N/A	N/A
France	N/A	N/A	N/A
Germany	2003	€1,700 (U.S.$2,000)[25] or 2,650–3,850 Deutsche Mark (DEM) (U.S.$1665–$2400)[26] for union dancers in the corps. €3,000–3,500 (U.S.$3,700–$4,300) for solo contracts. Commercial dancers earn €500–1,500 (U.S.$600–$1,800) per evening.	Month
Hungary	2002	HUF60,000–120,000 (U.S.$280–$560)	Week
Japan	1999	¥3,397 mean (U.S.$27,618) ¥2,500 median (U.S.$20,325)	Year
Mexico	2002	600–6,500 pesos (U.S.$60–$650) for contemporary dancer in a subsidized company; 8,000–13,000 pesos (U.S.$1,300–$4,800) for classical dancer plus a quarterly bonus 15–20,000 pesos (U.S.$1,500–$2,000).	Month
Netherlands	2000	€27,600 (U.S.$33,700)	Year
Switzerland	2003	CHF3,800 (U.S.$3,000) for corps-de-ballet members of official companies; CHF2,500 (U.S.$2,000) for independents in short-term projects.	Month
U.S.	2000	U.S.$27,950[27] mean	Year

[24] Includes only creative income.
[25] As reported by the Federal Institute of Labor (Bundesantstalt für Arbeit), October 2003. Regional and branch-related differences and additional payments may apply. These salaries are only for group dancers; soloists negotiate their incomes individually.
[26] According to the Normalvertrag Tanz (Deutscher Bühnenverein, association of theater employers). The salary range depends on qualification, position and age, with lower salaries in eastern Germany.
[27] U.S. Department of Labor, 2002.

Part One: IV

DANCER CAREER TRANSITION PROGRAMS AND PRACTICES AND THE FOUR TRANSITION CENTERS

There currently exist a considerable number and variety of efforts to assist dancers at the end of their professional careers. In this section, we first describe generally some of the most significant programs. Then we take a look at the four existing transition centers. Finally, Appendix A of Part Two of this report includes a listing of practices and programs outside the transition centers.

Our sample of institutions has been selected to emphasize useful suggestions, such as arrangements with nearby universities to offer opportunities to the dancers to study for post-dance careers in fields other than dance, or arrangements for interest-payment subsidies on loans incurred in establishing new former-dancer-owned firms. The sample also indicates in several cases that dancer design and control of transition programs can materially increase their acceptability to the dancers as well as their effectiveness. However, it will also be clear that the programs generally have many common elements such as tuition payments, income subsidies and counseling, which suggests that these activities are indispensable for an effective transition program. The following examples illustrate some of these efforts:

• In the Netherlands, in addition to a formal career transition center, the government's "Income Provision Act for Artists" offers a basic allowance for a maximum of four years for artists just graduated from their retraining but who have not yet found steady employment.

• In Hungary, since 1997, citizens are entitled to allocate one percent of their personal income tax to cultural foundations, national public arts collections, or cultural institutions.

• Up until 1990, the National School for Classical Dance of the National Institute of Fine Arts in Mexico, following the Cuban model, trained dancers on a dual track —as dancers and as dance teachers—so that transition from one role to the other flowed more naturally from their training.

• In the U.S., there are more than twenty performing-arts medical centers where dancers and other performers can receive preventive care and treatment for dance-related injuries (dance-related injuries are, according to our survey data, a major reason that American artists retire from dance).

• In Canada, the Al and Malka Green Artists' Health Centre in Toronto's Western Hospital, is a multi-disciplinary, integrated health care facility offering both medical and alternative health care dedicated to creative and performing artists. The Centre is designed to have three components: patient care, research, and education for both artists and practitioners.

• The international 'Passport' for dancers, instituted by the European branch of the Federation of International Actors (FIA, which is the worldwide umbrella organization of artists' unions and guilds), is the result of a mutual agreement among unions to give dancers contractual and legal help when performing in different countries. This is an interesting model for international career transition assistance.

• The Dancers Pension Fund in the U.K. serves as an enviable model, in which dancers have early access to pensions (they may receive pensions when they stop dancing, and do not have to wait until they reach age 65, the age at which the general workforce may receive pensions). This model has already been adopted by at least one U.S. dance company.

• A similar scheme in Germany allows ballet dancers to receive a lump-sum settlement if they retire from the profession during the season in which they reach age 40.

• In France, new areas of government support include funding for choreographers and dance studios.

• In Australia, the dance service organization "Ausdance" commissioned the compilation of a resource kit for dancers in 1997; this is similar to the U.S. Dancers' Survival Manual published by Dance Theater Workshop.

Next, we offer profiles of the four transition centers. The International Organization for the Career Transition of Professional Dancers, located in Lausanne, Switzerland, also plays a leader's role in this field. And a number of other programs and schemes have been helpful in laying the groundwork for more formal transition initiatives.

DESCRIPTIONS OF THE FOUR FORMAL CAREER TRANSITION CENTERS[28]

(1) DANCER TRANSITION RESOURCE CENTRE, CANADA (DTRC)

www.dtrc.ca
Source: Dancer Transition Resource Centre

Mandate. The DTRC's mandate is "to help dancers make necessary transitions into, within and from professional performing careers."

History. Founded in 1985 by Joysanne Sidimus, a former principal dancer of the National Ballet of Canada, the DTRC's opening was preceded by a nine-month research project undertaken from December of 1984 to August of 1985. Canada's two national dance service organizations at the time—the Dance in Canada Association and the Canadian Association of Professional Dance Organizations—agreed to co-sponsor the research, and funding was obtained from the Canadian Department of Communications, the Ontario Arts Council, and the Laidlaw Foundation. The research had three components: (1) a survey of 258 dancers in 23 companies and 100 independent dancers across Canada regarding the establishment and structure of a transition center; the survey was analyzed statistically and a report published; (2) a research trip to London, England, to meet with Margaret Lawford, then-administrator of the Dancers Resettlement Fund, to investigate that organization's structure; and (3) a conference that brought together experts in the field from both Canada and the U.S.

It was agreed that the DTRC was urgently needed, and a nationwide search for appropriate resource professionals was launched, a fund-raising campaign begun and a Board of Directors formed, with Karen Kain, Canada's prima ballerina, as president. At the same time, an Artistic Resource Committee was established. Most of the artistic directors in the country had been very supportive during the research phase. While not directly involved with the daily activities of the DTRC, the support of the artistic directors was invaluable in creating the culture of the its development.

The DTRC formally opened on September 1, 1985 and offered a program that came directly from the results of the research project described above. A membership system was developed and five types of counseling—academic, career, financial, legal and personal—and post-career retraining grants (as well as subsistence grants to dancers while they were in full-time retraining) were offered. By 1994, the DTRC's mandate was expanded to include transitions into and within the dance career as well as a great deal of networking and communication activity.

Philosophy. The DTRC believes that the heart of the matter of transition for dancers is inextricably linked to the place of the artist in society. The arts, and dance in particular, defy all commonly held beliefs regarding success. In the dance world, it is perfectly possible to be at the very top of the profession, yet not be earning a living wage. With the exception of a few ballet companies and a (very) few modern groups and those individuals whom circumstance have enabled to put together a mosaic of creative work (performing, teaching, choreography, being an artistic director), very few dancers can sustain the intolerably low pay, the uncertainty, and the difficulties of the performing life for very long without augmenting their work with something else. The DTRC sought to deal with prevention rather than crisis, trying somehow to soften the depression, self-doubt, and difficulty with social transition that beset so many of the Centre's early clients.

[28] The following descriptions of the four transition centers were prepared by the centers themselves at the request of the authors of this report (with some minor editing by us for consistency). We are very grateful to the centers for undertaking this task.

What emerged was the need to pay more attention to the person who chooses dance as a profession from the very beginning, from the school years. The social framework of the dancer, the communal schooling, company life, and subservience to choreographic need or an artistic director's vision often narrowed the life of the individual dancer, with the dance life becoming a surrogate for family, rather than just one part of a balanced existence. These circumstances, unfortunately, do serve to the benefit the art during the active dance career. No one can deny the necessity for intense concentration, focus and devotion to one's art, but the question kept arising: At what cost?

These issues and explanations provided the basis of the initial form the DTRC's programs and services took. Unlike most professions, the dancers had little or no choice in any of their lifestyle decisions. It was deemed most important to return the decision-making to the individual dancer. The DTRC designed a program that offers a diverse range of services, with members choosing the services that they find most appropriate to their needs. It was decided to (1) offer five types of counseling in the areas the dancers deemed most needed: academic, career, financial, legal, and personal; (2) provide retraining grants and subsistence while dancers were in full-time retraining; (3) build a resource library in each of the DTRC-represented cities; and (4) design, implement, and continually update a DTRC website.

From the creation of the DTRC, it was also deemed most vital to ensure that recognized dance professionals were a significant presence as staff members, regional representatives, board members and advisory council members. The insularity of the profession determined that trust was most readily granted to "one of their own." This philosophy, added to the self-help and autonomous decision-making process, formed the foundation of the DTRC's work. It is also carried through in the option to chose freely between joining and not joining as a member that distinguishes the DTRC from a union. This, too, was a desire expressed by the dancers.

Funding. The DTRC's government funding, which is the backbone of the center's financial stability, has fluctuated over the years. Commencing with an initial $500,000 (U.S. $364,000) grant over three years from the "Innovations" program under the Canadian Department of Communications (later the Department of Canadian Heritage), the DTRC's annual funding has been as high as $280,000 (U.S. $204,000) from Employment and Immigration Canada (later the Department of Human Resources Development Canada) in 1990-1991, and had sunk as low as $87,500 (U.S. $64,000) from Human Resources Development in 1996-97. Funding has now stabilized thanks to the creation in 1997 of the National Arts Training Contribution Program (NATCP) under the Department of Canadian Heritage, from which the DTRC has received $550,000 (U.S. $400,000) annually since April 2002. The Center also receives individual, foundation, and corporate donations, and has produced many successful galas and fundraising events. It is still, however, a constant struggle to meet the needs of the dancers in this ever-changing economy and ecology.

Programs and Services. The DTRC is a national organization with offices in Montreal, Toronto, and Vancouver, as well as two national representatives and regional representatives in Montreal, Winnipeg, Calgary, and Vancouver. The DTRC is a member-based organization that is open to professional dancers only—members of dance companies, independent dancers, and artistic dance staff.

• *Counseling.* The DTRC offers, free of charge, five types of counseling to members: academic, career, financial, legal, and personal. In-house counseling is part of the services the Centre provides and has constituted some 80 percent of the executive director and membership administrator's roles since its inception. Also, psychiatric treatment in Canada is paid for completely by the government. As many Canadian psychiatrists are also psychotherapists, the DTRC has used this service to the degree that was warranted. In fact, in the first seven years of the Centre's existence, this service was the most highly used service. Now that transition issues have become part of the normal discussion of a dance career, career counseling has superseded psychiatric counseling as our most widely used counseling service. Thus, it is impossible to estimate with accuracy the dollar amount or total number of hours that the Centre has spent on counseling. Based only on invoiced hours of professional counseling outside the DTRC office, since 1985, the Centre has provided $98,403 (U.S. $72,000) worth of counseling ($54,710 [U.S. $40,000], of which was for career counseling, to 257 dancers in Canada, Germany, Switzerland and the U.S. During that period, counseling expenditures have increased, on average, by 159 percent per annum.

• *Dancer Award Fund.* Retraining remains an integral part of a successful transition. Grants for retraining and *subsistence while in full-time retraining* are available for eligible members, both while the dancer is still performing and upon retirement. To date, the DTRC has provided 352 dancers with $3,019,150 (U.S. $2.2 million) for retraining and subsistence in Canada, China, England, France, Germany, Italy, Sweden, Thailand, and the U.S. In 2002-2003, the Centre awarded $314,226 (U.S. $230,000) in grants and subsistence to members.

The DTRC has found that, with appropriate counseling, dancers can discover other passions in their lives, as attested by the diversity of the following fields some of our dancers have chosen for retraining: animation, architecture, art history, arts administration, biology, business, cabinet making, chiropractics, computer graphics, counseling, graphic design, economics, education, environmental studies, fashion design, film, gemology, homeopathic medicine, horticulture, marketing, massage therapy, medicine, osteopathy, photography, physics, physiotherapy, psychology, quilting, radio and television arts, seminary studies, stage management, and web development. An indicator of the success of the program is the fact that all grant recipients who finished their retraining in 2002-2003 were working professionally in their fields and many of our alumni have received awards, both as students and in their new profession.

The DTRC also provides skills grants of up to $1,000 (U.S. $730) for courses in skills that are transferable to any profession. These grants are available to all members in good standing.

• *Resources.* The DTRC operates a fully functioning resource center that houses a library of career and transition-related materials, research resources, and a computer with Internet and printer access. Members have access to *Connections*, the DTRC networking directory designed to be a valuable tool for dancers in their search for both parallel and second careers. The directory lists dancers who are working in a variety of fields (both dance and non-dance related) and who are willing to act as mentors to dancers considering retraining. The DTRC's website at www.dtrc.ca offers grant information and forms, insightful articles, and links to other arts service organizations and other pertinent sites. The Centre also publishes a newsletter three times per year.

• *Conferences and Seminars.* The need for awareness at an earlier time in a dancer's career produced *On the MOVE*, the DTRC's annual conference for professional students entering the dance world. *On the MOVE* is designed to assist dancers in their transition from student to professional. Besides offering practical workshops, the conference gives these students the rare opportunity to interact with their peers from other dance disciplines, prominent dance professionals, and representatives from dance service organizations for information sharing and networking. The DTRC's regional offices and representatives also organize conferences and seminars across the country with major conferences taking place through our national office in Toronto.

• *The Al and Malka Green Artists' Health Centre.* Another of the DTRC's projects (and subsequently its own foundation, the Artists' Health Centre Foundation), the Artists' Health Centre, opened its doors in November 2002 at the Toronto Western Hospital. Based on an idea by Joysanne Sidimus, which came from many consultations with artists, the Artists' Health Centre has been an integral part of the work of the Centre for almost ten years. It is a multi-disciplinary, integrated healthcare facility dedicated to creative and performing artists and includes a fully functional dance studio with ceiling-mounted video cameras for diagnosis, a music studio, an office for mental health consultations and five clinical offices. The Centre is designed to have three components: patient care, research, and education (both for artists and practitioners).

• *Community Outreach and Advocacy.* The DTRC is sensitive to the ever-changing needs of Canada's dance community. Since its inception in 1985, the Centre has been an advocate for the socio-economic welfare of the artist and continues to be a strong voice in the arts community. The DTRC works with, and is represented on, the boards of other arts organizations and participates in conferences, symposiums, and government meetings to this end.

Future Goals. The DTRC is in the process of preparing its three-year business plan for 2005-2008. Although not yet finalized, some of the plans include (1) increasing the Quebec office hours to full-time; (2) expanding the *On the MOVE* student conference to Quebec, with smaller ver-

sions in other provinces, depending on need; (3) increasing DTRC's skills grants from $1,000 to $1,500 [U.S. $730 to $1,000]; (4) a national 20th Anniversary survey that is being developed for the DTRC by Hill Strategies Research for Fall 2004; (5) a three-day conference, planned for April 2005, that will focus on parallel careers and transition issues facing dancers while they are still performing; (6) moving to expand the DTRC's national office space, which the Centre will share with the Artists' Health Centre Foundation; and (7) a major gala planned for 2005-2006 (the 2002 gala raised $240,000 [U.S. $175,000].

Conclusions. After almost 20 years, the DTRC has observed the following tangible results in Canada.

(1) The issue of transition—once taboo, never discussed or dealt with—is now acknowledged as a routine part of a dancer's life.

(2) In the Centre's experience—through counseling and two national surveys (carried out in 1984 and 1995), as well as the annual regional representative meetings—dancers see their futures in the same way they viewed their dance careers: (a) they define their desired goal as a career, not a job; (b) they see financial remuneration as important but not primary; (c) they want a career which engages them passionately—as dance did; and (d) many want higher education (Bachelor's degree or higher). See the table below, which shows numbers of degrees earned or being earned by dancers with DTRC full retraining and subsistence grants (for full retraining and subsistence grant recipients).

Degrees earned or being earned by dancers with DTRC full retraining and subsistence grants*

Bachelor of Arts	16	Master of Arts	5	Doctor of Medicine	3
Bachelor of Commerce	1	Master of Dance	2	Doctor of Chiropractic	1
Bachelor of Fine Arts	2	Master of Fine Arts	2	Certified Accountant	1
Bachelor of Environmental Studies	1	Master of Business Administration	1		
Bachelor of Science	8	Master of Science	2		
Bachelor of Physiotherapy	3				

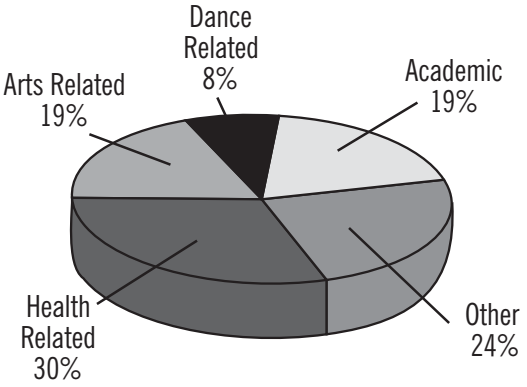
Full Grant Alumni	95
Members on Full Grants	10
Total	**105**

* Does not include the many diplomas and certifications earned that are not university-based. Several additional degrees were earned after DTRC funding was completed.

(3) In the DTRC's experience, most of the dancers have entered careers that are entrepreneurial or professional and rarely dance-related (see the breakdown of fields entered in the graph below).

(5) Traumatic incidents—such as drug overdoses, suicides and the necessity for admittance to alcohol and drug rehabilitation programs—all of which were visible in the first five years of the DTRC's existence, are now a non-issue.

Number of Grants Awarded from 1985-2004 Based on Field of Study



Health Related: 106 grants approved in Fitness, Homeopathic Medicine, Massage Therapy, Medicine, Movement Therapy, Occupational Therapy, Osteopathy, Physical Education, Physical Therapy, Physiotherapy, Pilates, and Yoga.

Other: 85 grants approved in Carpentry, Communication, Computers, Cooking, Fashion, Gemology, Horticulture, Interior Design, Marketing, Media, Pilot, Public Relations, Real Estate, Small Business Management and Spiritual Development.

Academic: 68 grants approved in Business Administration, Education, Environmental Studies, Law, Psychology, Psychotherapy, Science and Theology.

Arts Related: 66 grants approved in Acting, Arts Administration, Art Direction, Film / Theater Production, Make-Up/Aesthetics, Music, Photography, Theater/Film, and Visual Arts.

Dance Related: 27 grants approved in Choreography, Coaching/Mentoring, and Instruction.

(4) The need for transition awareness at an earlier time produced On the MOVE, the DTRC's program of conferences for professional students entering the dance world, a program that is extremely successful. Eighty students attended in 2001, 80 attended in 2002, 113 attended in 2003, and 100 attended in 2004. The year 2004 also saw the inauguration of the DTRC's mentorship program, which had 60 participants.

One conference was held in Vancouver as well this year, with 50 students in attendance, and one is planned for Quebec next year. The professional dance schools—such as the National Ballet School and the School of Toronto Dance Theatre—have also instituted programs that complement these conferences. Clearly, there was not enough information about the reality of the dancer's career before On the MOVE was started. The results are already evident in the 16 percent increase in DTRC membership of dancers who are in their first year of company and independent work.

(6) The level of understanding of the DTRC's counselors has dramatically increased. When the Centre was founded, most counselors came from the sports world or were university-affiliated. While the DTRC continues to work closely with universities, the counselors now have a far deeper awareness of the complexity of the transition issue as a result of 20 years of work. Some counselors are former dancers who have retrained as psychiatrists, social workers, and so on.

The existence of the DTRC and of the dancer career transition centers in the U.K., the Netherlands and the U.S. has changed the ecology of the dance world in the countries where they exist. It is the Centre's hope that many more centers will appear in the near future.

(2) THE DUTCH RETRAINING PROGRAM FOR PROFESSIONAL DANCERS, STICHTING OMSCHOLINGSREGELING DANSERS (SOD), THE NETHERLANDS

www.kunst-cultuur.nl

Source: Dutch Retraining Program for Professional Dancers

Mission. Because of the severe physical and technical demands of the art form, the career of a professional dancer is relatively short. In general, dancers have to terminate their careers well before the age of forty. In order to keep up with the high standards in this profession, the career of the dancer is intense and focused. To prepare oneself during the career for the inevitable transition is therefore nearly impossible. At the same time, the dancer who stops dancing is still comparatively young and faces the challenge to acquire a new place in society. Support and guidance are a necessity. The mission of the Dutch Retraining Program for Professional Dancers (SOD) is to offer support for dancers during each phase of the transition process. The SOD provides counseling services, particularly career counseling, and financial support.

Career counseling is adapted to all aspects of the dancer's career and the choice of a second career. Financial support is directed toward reimbursement of retraining costs and the guarantee of a certain income during a limited period of time.

History. The history of retraining support for professional dancers in the Netherlands dates back to 1979. In that year, the so-called Social Institute for Dance (Sociaal Instituut voor de Dans) was founded. This institute provided several types of counseling, both to dancers who were still performing, as well as to dancers who had reached the end of their careers. No financial support was available yet.

In 1986, the Dutch Ministry of Culture donated one million guilders (approximately € 455,000 [U.S. $553,000]) to the dance companies' employers association. This was made available to allow the Dutch dance companies to start the retraining fund. After a number of years of lobbying by dance companies, unions, and other dance-related organizations, the Dutch government had become convinced that a relatively small investment would enable the dance world to solve the problems of transition of dancers by itself.

The Retraining Fund was set up by mutual agreement between representatives of the artists' union and the dance companies and was integrated into the Collective Labor Agreement. The board of the Fund consists of representatives of the Employer's Association, the Artists' Union and an independent chair. The initial regulations of the retraining program were designed to supplement the legal framework of the Unemployment Act. Specific arrangements with the *Nieuwe Algemene Bedrijfsvereniging*, the organization responsible for administration of unemployment benefits, enabled dancers to retrain while receiving an unemployment benefit. The SOD reimbursed the dancers for their study expenses and paid a supplement beyond the unemployment benefit. The average length of the reschooling period was three and one-half years, during which dancers received in total approximately 80 percent of their last earned salaries.

Major changes in the social security legislation in 2000 had significant consequences for the administration of the SOD. The duration of the benefit was cut back and the period one was allowed to study while receiving an unemployment benefit was reduced to one year. These measures jeopardized the existence of the SOD. Two elements played an important role in the struggle for survival: first, the massive support of the public, politicians, dancers and dance companies, and second, the success rate of the SOD thus far. Compared to general (government) measures to reduce unemployment, the SOD had proven to be far more successful. As a result, the SOD was granted additional subsidies from the Ministry of Education, Culture and Science, the Ministry of Social Affairs, and the Stichting GAK Nederland b.v.

Still, the benefits offered by the SOD had to be completely redesigned. The main question was how to provide optimal support to dancers while taking into account the limits of the available budget of the program. In consultation with the Artists' Union (FNV – KIEM) and the Employers' Association (DOD), a new set of regulations was developed and became effective as of January 2004.

Programs and Services. The SOD is a national organization with offices in The Hague and Amsterdam. Counseling services are provided to professional dancers and dance students, and deal with questions about career

planning, career transition, social security, foreign law, finance, and health issues. No specific eligibility criteria are required.

Financial support. The SOD offers financial support to dancers who wish to retrain and who meet the eligibility criteria. The facilities offered are customized to the applicants' needs and career choice. A maximum personal budget is determined and is differentiated among recipients on the basis of career length and last earned salary. To become eligible for financial support, dancers, together with their dance companies, must contribute a certain amount to the SOD. Dancers who work in structurally subsidized companies automatically join the SOD. The employer contributes 2.5 percent and the dancer pays 1.5 percent of the dancer's gross salary. The total amount, 4 percent, is considered a single premium. If it is paid independently, the dancer pays the total amount, or 4 percent of his or her gross salary.

Because of the intense and demanding nature of a dancing career, most dancers cannot submit retraining plans immediately after they have terminated their careers. They can apply for a supplement to an unemployment benefit or to their new incomes if they have found job. Every three months this supplement is gradually decreased. During the first three months, the benefit (or other income) will be supplemented up to 95 percent of the last earned salary, then after another three months up to 90 percent, then to 85 percent until the level of 70 percent has been reached.

When a dancer submits a study plan within twelve months after the dance career has been terminated, a grant can be made available that includes reimbursement of study costs and subsistence. The length of the dancer's active dance career, the dancer's last earned salary and the contents of the study plan determine the size of the grant. The average amount available for the full retraining of an individual dancer is € 85,000 (U.S.$103,000). This amount can be directed to study costs, subsistence, and even capital investment if a former dancer decides to start his or her own business. Dancers are eligible for these types of support if they have been dancing for ten years and have paid at least 72 contributions to the SOD. Dancers who retire for medical reasons are eligible after eight years of dancing and a minimum of 60 contributions. Dancers who terminate their careers after five years and who have provided a minimum of 48 premiums to the SOD can apply for a second type of grant that consists of reimbursement of study costs to a maximum of € 2,500 (U.S. $3,000) per annum for a maximum period of four years.

Retraining may commence before the dancing career has been terminated, but, for the first type of grant, it has to start no later than 12 months after the date when the dancing career has ended, or no later than 24 months for the second type of grant.

Dancers who decide within three months of terminating their dance career that they intend to settle permanently abroad may apply for a lump-sum grant. The sum is equivalent to four times the last earned monthly salary. In addition, study costs can be reimbursed to a maximum of € 2,500 (U.S. $3,000) per annum for a maximum period of four years.

Funding. Structural funding by the Ministry of Education, Culture and Sciences and the contributions made by dancers and companies are the backbone of the Dutch retraining program. In total, the SOD receives € 710,000 (U.S. $864,000) annually from the Ministry of Culture. The total of contributions by the dance companies and dancers add up to an amount of approximately € 340,000 (U.S. $414,000) per annum.

A non-recurring subsidy was provided by the Ministry of Social Affairs and the Stichting GAK Nederland b.v. in 2001. These amounts added up to approximately € 610,000 (U.S.$742,000). In addition, the SOD receives an annual contribution from the Artists' Early Retirement Scheme of approximately € 175,000 (U.S. $213,000).

Closing Remarks. Over the years, the SOD has acquired a prominent place in the dance field in the Netherlands. It has proven to be very successful. More than 80 percent of the retrained dancers have been able to find employment within one year after they were retrained.

The facilities offered by the SOD are greatly appreciated by dance companies and individual dancers. Discussion of transition issues is no longer taboo, and dancers feel that they are offered an opportunity to create a new future after their dancing career.

Dancers learn about the program through information leaflets, meetings, and through the reputation of the program itself and its staff.

(3) DANCERS' CAREER DEVELOPMENT (DCD), U.K.

www.thedcd.org.uk
Source: Dancers' Career Development

Mission and Philosophy. Dancers' Career Development (DCD) is the premier authority for retraining of professional dancers in the United Kingdom. The organization's mission is to empower dancers in all dance forms to overcome the insecurities of a short professional lifespan by creating new careers built upon the distinctive strengths and transferable skills gained from the dancer's performing experience.

DCD is the only organization in the U.K. dedicated to providing practical, psychological, and financial retraining support for all dancers. DCD's specialist consultants offer unlimited emotional support to each individual at each stage of the transition process and work on individually tailored career paths suited to each dancer's needs, with each program being strictly supportive rather than prescriptive. DCD exists to support the dance profession through its holistic approach. Company dancers may commence preparatory work for retraining while performing with the contributing dance companies. Similarly, independent dancers are assisted with retraining courses to enable them to build up their second careers while performing as dancers, thus ensuring a smoother transition. DCD respects the dancer's strong identity, which has been formed through many years of commitment, from training to performing.[29] The organization reinforces the view that the transition process, in whatever direction it is taken, is a continuation of a dance career rather than an abrupt end of one career and an unrelated beginning of another.

DCD's work resulted in a successful Regional Arts Lottery Programme (RALP) application, and in 2003, the organization received a substantial grant for organizational development to expand its outreach programs further, produce media information, and conduct research.

[29] A. Stuart, "An Explanatory Study and Extrinsic Factors Affecting Difficulties in Career Transition for Professional Dancers," London, 2003.

Programs and Services. DCD was founded by Peter Williams OBE in 1974, as the Dancer's Resettlement Fund, under the joint sponsorship of the then Arts Council of Great Britain and British Actors Equity Association to give assistance in training or establishing a new career for dancers employed in what were then the "revenue funded" dance companies. Funding from the Arts Council to the then five contributing company members was increased to provide an annual sum equivalent to five percent of the dancers' salary bill, which was paid into the fund on an annual basis. Entitlement to benefit was originally restricted to those dancers who joined the Dancers Pension Scheme, but following enactment of legislation prohibiting employers from making membership in a pension scheme mandatory, this requirement was withdrawn. Since its inception, DCD has supported thousands of dancers in the United Kingdom (England, Scotland, Wales, and Northern Ireland) with career-transition services, and has awarded more than 1,200 retraining grants.

Among the free, independent and confidential career transition services offered by DCD to all professional dancers are career advice and transition counseling before, during and after completion of the performing career; emotional counseling; career- related, résumé-writing and interview workshops in dance companies and dance schools; psychometric testing; individual employment support from independent consultants; referrals to other support organizations; and mentoring and networking programs. In addition, DCD provides retraining and business start-up grants to eligible professional dancers.[30]

Research has shown that awareness of the transition process should start as early as possible, ideally during professional training for a performing career. In line with these findings, DCD recently added a school program to its workshop series to ensure that dancers nationwide are informed and regularly updated on the transition services available to them. Artistic and company directors, school principals and producers communicate with DCD to ensure that meetings with dancers from the contributing companies, small to middle-scale dance companies, dance schools, and commercial production companies are held annually or biannually. In addition to these meetings, dancers are offered the opportunity to schedule indi-

[30] Subject to grant eligibility guidelines and approval by DCD board of directors.

vidual one-to-one appointments with a specialist consultant either in the DCD offices, over the telephone, or at a nationwide location. Dancers can also access additional information via DCD's website and receive a triannual newsletter. A DCD survey conducted in 2003 showed that DCD- retrained dancers who were aware of the transition process at an earlier stage were better prepared and able to consider their life choices while still enjoying an often long and fulfilled performing career, thus easing the trauma often caused by unprepared transition.

One Organization, Two Divisions. Dancers' Career Development is separated into two divisions to guarantee maximum support to all dancers in the U.K. The Company Fund Division (previously the Dance Companies Resettlement Fund) is today supported by nine major dance companies: Adzido Pan African Dance Company, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Company, Scottish Ballet, and The Royal Ballet. Financial (grant) support for dancers from the Company Fund Division is available to those dancers who have performed a minimum of five years out of eight with one or more of the contributing companies.[31]

The Independent Trust Division, formerly known as the Dancers Trust, was established in 1988 as a registered charity to provide career transition support to all those independent dancers who fell outside the company fund scheme. Traditionally, these dancers performed in medium- and small-scale independent companies, commercial productions, cruise ships, west-end musicals, theater, and pantomime. Many of these productions can be credited with encouragement of new, innovative work, for acting as a springboard for emerging performing and choreographic talent, for promoting ethnic diversity, and for touring their shows to the regions and smaller theaters. They are a vital element of the dance world, play a crucial role in generating income for the leisure and tourist industry, and contribute to an all-important cultural heritage. The Independent Trust Division has no regular contractual funding, so it is entirely dependent on voluntary contributions from regular supporters such as the Equity Trust Fund and the Society of London Theatres, as well as donations from other charities, foundations, and individuals. As a result, the Trust's ability to provide assistance has been limited and its grants are severely restricted.

In August 2000, the Dance Companies Resettlement Fund and the Dancers Trust were combined as a registered charity under the new name Dancers' Career Development. The Board comprises nine contributing companies' representatives nominated from each company's Board to oversee the development of their dancers, two from the Arts Council England, two from Equity, and a number of independent trustees. A corporate trustee administers both divisions of DCD (Company & Independent Divisions) and the trustees are now the Directors of the Board.

Grant Eligibility Guidelines: Criteria for Funding.

• *Company Division.* To be eligible to apply for grant assistance through the Company Division, professional dancers must have completed at least eight years in the profession, five of those years with one or more of the contributing companies (Adzido Pan African Dance Company, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Company, Scottish Ballet, The Royal Ballet).

• *Independent Division.* Independent dancers (for example, those dancing freelance or with medium- and small-scale classical, contemporary and ethnic dance companies, musical theater, TV, film, and commercial productions) are eligible to apply for grant assistance through the Independent Division or for one of its bursaries[32] if they have completed eight years as a professional freelance dancer, five of which have been performed in the U.K., and worked at least four months in each of the last three years of employment as a dancer.

Dancers who wish to apply for grant assistance to either of the two divisions and who do not fulfill the above criteria because of earlier retirement caused by injury or illness are eligible to apply on medical grounds subject to appropriate medical reports.[33]

[31] Subject to grant eligibility guidelines and approval by DCD board of directors.

[32] For example, Leslie Edwards bursary. All bursaries are offered on a regular basis and advertised in a relevant medium.

[33] To prove early retirement due to injury or illness, two doctors' certificates are required (one from a doctor who managed the treatment and one from an independent consultant).

Funding Given to Dancers. Training and business start-up grants are just two of an extensive number of career and transition services offered by DCD. Grants are a vital element of the career support package, as they enable dancers to gain the qualifications needed to obtain sustainable employment in an area in which they excel (either inside or outside of the profession). Accredited qualifications enable the dancer to create employment opportunities for others through successful business enterprises. They also enable the dancer to become a service provider in an area where there is a high demand from the general public. They thereby act as role models for young dancers who are entering the profession. Dancers are highly employable and extremely focused and they possess many valuable transferable skills such as high motivation, self-discipline and commitment.

Today's dance students are supported by the professional dance schools through their academic programs; company dancers and independent arts-related dancers are offered Continuous Professional Development (CPD) in dance by the companies and the Arts Council England. There is, however, a lack of funding for those dancers not falling into the categories mentioned or those who wish to obtain an accredited professional qualification either inside or outside the dance profession. DCD is working hard to re-address this imbalance.

The key elements required for successful new career paths are educational advice, individual support, and grant assistance. DCD grants are not means-tested and offer successful applicants the opportunity to acquire academic undergraduate and post-graduate degrees and vocational qualifications (for example, BTEC, NVQ Certificates, and Higher National Diplomas) related to their career choice. Successful retraining often requires other supporting elements and dancers in transition can apply for funding towards course materials, travel, childcare, and maintenance during the study period. Business start-up grants can include relevant preparatory courses, driving lessons, computer and business management training, computer equipment, as well as business equipment (for example, tools, office and studio equipment and machines). Awards are closely monitored and a career consultant is available throughout and after the study period.

DCD approves an average of 65 grant applications for training from Independent and Company Division dancers each year, with courses lasting from several months to four years. DCD currently provides career support to 170 dancers who are working at different levels in their career path and receives approximately ten new inquiries from dancers each week.

Dancers' New Careers. DCD retrained dancers have become successful artistic, administrative and finance directors, choreographers, administrators, artistic staff, dance teachers, and company managers in the majority of U.K. dance companies, dance schools, dance organizations, and university departments, and many more are working in similar positions worldwide. However, career choices and interests among dancers in transition and already retrained dancers are diverse, and only a minority choose to remain in professions directly linked to the dance industry. Most career paths are primarily not dance-related and include a vast number of professions within and outside the arts world. In the past ten years, DCD retrained dancers have chosen from a broad career spectrum that includes, among others, actors; designers (for example, stage, fashion, computer, gardening, graphic, interior); fitness instructors (for example, Pilates, gyrotonics, Alexander technique, personal training); physical therapists (for example, acupuncture, physiotherapy, osteopathy, sports counseling, reflexology, massage, cranio-sacral therapy, Rolfing, and other alternative); and other professions as diverse as accountancy, advertising, animal care, antique porcelain restoration, architecture, ballet-shoe making, beauty therapy, Benesh notation, biophysics (Ph.D.), business studies, cake/confectionery making, carpentry, catering, ceramic restoration, computer programming, disk jockey and sound engineering, doll making and restoration, driving-school instructor, dry stone walling, environmental protection, ethnomusicology, floristry, hairdressing, horticulture, journalism, language studies, law, make-up artistry, musical instrument making, photography, plumbing, psychology, piano teaching diploma, picture framing, plant nursery, radio broadcasting, speech therapy, theater archiving, travel and tourism studies, tree surgery, and wig making.

DCD has achieved excellent success rates among retrained dancers. A survey conducted in 2003 showed that more than 93 percent of all dancers who retrained with the support of DCD over the past 30 years are still working in the same profession they retrained for, and 95 percent have found their current employment as a result

of their retraining.[34] Most important, the organization's work is a vital tool in enabling dancers to experience a smooth transition from one profession of their choice to another, thereby ensuring that they do not suffer emotional trauma, financial hardship, or have to depend totally on state benefits at the end of their performing careers, but continue to contribute to our society through an exceptional variety of career paths and professions.

Future Goals of the Organization. DCD's 2003 RALP award allowed the organization to begin an exciting organizational development program, which, among other projects, resulted in the design of a fundraising strategy, marketing strategy, and a five-year development plan for the organization. Among the prime targets are the expansion of the workshop series to reach dancers in all dance forms and stages of their performing careers in order to keep them informed and educated about the opportunities and challenges ahead.

DCD is also in the process of updating its information materials, launching a regular newsletter and making all information available online via the website. The website itself will undergo an update to make it more interactive and up-to-date and provide networking opportunities for DCD's clients and business partners. The year 2004 will also witness the launch of DCD's "Directory of Retrained Dancers," which will be made widely available and help dancers already established in post-performing careers to promote their businesses or services, not only to other dancers but also to a wider market.

DCD is also building up partnerships with training organizations traditionally highly attractive for dancers. The first partnership with Body Control Pilates[35] has recently been initiated and offers exciting opportunities for dancers, as well as easing the financial pressures besetting the Independent Trust Division (which have been caused by the combination of a continuous rise in applications from independent dancers and the standstill in the funding currently available). Furthermore, DCD is carrying out an extended fundraising strategy and exploring other avenues to achieve financial stability for the Independent Trust.

[34] These figures exclude retrained dancers above the statutory retirement age of 65.
[35] Body Control Pilates offers a limited number of annual scholarships to DCD Independent Trust Division dancers.

Dancers' Career Development strives to widen awareness in the dance community that the transition process is a natural part of a dancing career and provides dancers with exciting outlooks and opportunities to contribute and use their manifold talents within and outside the dance and arts world.

(4) CAREER TRANSITION FOR DANCERS, INC. (CTFD), U.S.

www.careertransition.org
Source: Career Transition For Dancers, Inc.

History. In 1982, with the assistance of several foundations and unions, including the National Endowment for the Arts, the AFL-CIO's Labor Institute for Human Enrichment, and the Actors' Equity Association (under the leadership of Agnes de Mille), funding was provided for a conference on career transition for dancers. The conference, convened on June 8, 1982 at Lincoln Center in New York City, was spearheaded by an advisory committee made up of professionals within the U.S. dance community and led by project director Edward Weston (now retired western regional director of Actors' Equity Association), chairman Richard E. LeBlond, Jr. (then president of the San Francisco Ballet Association), and honorary chairman Agnes de Mille.

The purpose of the conference was to recognize and discuss the trauma facing professional dancers both during, and at the end of their careers, with the goal of considering ways of assisting them into professions that would make use of their unique backgrounds, talents, and skills. As a result of these discussions, it was unanimously agreed that exploration of alternative or additional careers from a dancer's earliest days of training and performance was critical. To this end, many questions were raised: What is transition? What is the full scope of this problem? Is assistance to dancers who can no longer dance a form of charity or a right to which they are entitled? In response to an open dialogue on the part of participants, including Margaret Lawford of the British Dancers' Resettlement Fund, a consensus was reached on initiating a fund-raising effort to permit establishment in the U.S. of a model program with which to begin the process of assisting dancers through career transitions to rewarding new professions. Thus, in 1985, Career Transition For Dancers, Inc. (CTFD) was born in New York City, with generous seed money from Actors' Equity Association, American Federation of Television and Radio Artists, American Guild

of Musical Artists, and the Screen Actors Guild—whose recognition and funding continues to this day.

Mission and Philosophy. The special feature of CTFD is self-empowerment: helping dancers—from prominent dance companies as well as musical theater, Las Vegas shows, industrials, and the television and film industries, nationwide--determine for themselves the steps they will take on their own behalf. By making its services dancer-driven, CTFD encourages dancer-initiative and independence.

Whether dancers are novice professionals, seasoned artists at the height of their powers, or performers on the brink of retirement, CTFD's goal is to keep them "on their feet"—as performing artists, as curious, inquiring people and, when the time is right, as professionals possessed of all the qualities and skills needed for success a second time around. As the only arts-service organization in the U.S. dedicated solely to the enrichment of dancers' post-performing years, CTFD recognizes that dancers possess the assets and growth potential that every employer seeks and that entrepreneurial ventures demand. CTFD is, therefore, committed to a mission that strives to empower current and former professional dancers (as well as their pre-professional counterparts) with the knowledge and skills necessary to determine their career possibilities clearly, and to provide the resources necessary to help make these possibilities a reality. In recognition of its continued fulfilment of this mission, CTFD was presented with the Capezio Dance Award in 2001 for "significant contributions to dance in the U.S."

Programs and Services. CTFD has a main office (founded in 1985) in New York City and a branch office in Los Angeles (established in 1995), through which it serves dancers nationwide and provides a broad range of *cost-free* innovative services and resources. These include individual career counseling and related experiential seminars, workshops, and support and focus groups. Since its inception, CTFD has provided more than 2,600 dancers in 47 states and Canada with approximately 35,000 hours of various forms of career counseling. Also available are limited educational scholarships for undergraduate and graduate degrees, specialized training leading to vocational certification, and grants for entrepreneurial endeavors.

The CTFD's National Outreach Program (NOP)—an innovative two-day career-counseling seminar initiative—takes CTFD's services "on the road" to cities with a significant dance presence. CTFD has worked with dancers in Seattle, Washington; Boise, Idaho; Eugene and Portland, Oregon; Boston, Massachusetts; Miami, Florida; Atlanta, Georgia; San Francisco, California; and Chicago, Illinois. As a result of the success of this touring enterprise, CTFD is reaching out to local dancers affiliated with metropolitan area dance companies, as well as to pre-professional dance students at universities, conservatories, performing arts high schools, and dance company-related academies (for example, New York City Ballet and the School of American Ballet, American Ballet Theatre, Adelphi University, LaGuardia High School for the Performing Arts, The Juilliard School, The Ailey School, and Columbia University).

CareerLine is CTFD's national toll-free telephone number that provides dancers with individual guidance and referrals regardless of geographic location. During 2002 and 2003, this service provided 141 dancers in 26 states and Canada with more than 195 hours of individual career-counseling and professional referrals. CTFD's comprehensive website, www.careertransition.org, offers dancers a complete description of its services and resources, grant eligibility guidelines,[36] dancers' success stories, and helpful links.

CTFD's *National Networking Directory*, a networking and mentoring publication first published in 2002, is supported by hundreds of successfully reestablished dancers who are available to their peers for guidance and encouragement via e-mail. Computer literacy instruction is offered without charge in New York City at Marymount Manhattan College, School of Continuing Education. In Los Angeles, computer classes are held in-house at CTFD's office. Direct mail to our entire constituency includes annual fund-raising appeals and *MovingOn*, CTFD's biannual newsletter that keeps more than 6,000

[36] CTFD's eligibility guidelines for individual career counseling are the following: (1) the dancer must be at least 27 years of age, a requirement that may be lowered depending upon the age at the start of the professional dance career or career-ending injury or illness; (2) the applicant must provide a chronology of employment as a dancer showing 100 or more weeks of paid employment in the U.S. over a period of seven years or more. The performing years need not be consecutive or current; (3) for financial grants, the applicant must meet the above requirements for career-counseling and also provide documentation with proof of a minimum $8,000 earned, arrived at by averaging the annual gross income of the seven highest earning years of a performing dance career. Proof of 100 or more weeks worked under union jurisdiction also satisfies the minimum $8,000 requirement requirement; documentation of annual earnings is not required.

clients and alumni, funders, prospects, and friends up-to-date on CTFD's annual gala benefit events and the everyday activities of the organization.

Funding Given to Dancers. CTFD's educational scholarships are a hallmark of the organization, offering significant support to dancers from all disciplines and performing venues. Education is a prerequisite for most new careers, and CTFD's grants provide eligible dancers with funding that helps make it possible to earn undergraduate and graduate degrees, vocational certification, or acquire substantial new skills. These grants bridge the gap between various sources of funding and loans, often making the critical difference between being able to complete an education and being forced to postpone it indefinitely. During 2002 and 2003, CTFD awarded 474 grants to dancers in 27 U.S. states and Canada, with scholarship grants totalling $550,783. CTFD has, since 1985, awarded more than $1.7 million in educational scholarships toward tuition, books, and related expenses, enriching the lives of hundreds of dancers who are attending, or have graduated from, more than 170 colleges, universities, conservatories, and certification programs, both in the U.S. and abroad.

Dancers' New Careers. The exceptional accomplishments of CTFD's clients reflect the diversity of the dance community at large and the wealth of talent among its members. Their successful transitions to new careers—which are *primarily non-dance related*—include a broad range of professions from A to Z: for example, advertising, agriculture, architecture, composing, environmental and landscape design, arts management, art, music, occupational therapies, aviation, bridal consulting, career counseling, catering, civil, electrical, and recording engineering, computer technology and graphic and web design, corporate job training, costume, lighting, and set design, dance education and history, primary, secondary, and higher education, event planning, fashion, filmmaking, finance, firefighting and paramedic certification, foreign language translation, forestry, fund-raising, hair design and cosmetology, interior design, international relations, journalism, law, marine biology, physical therapies such as reflexology, massage, personal training, Pilates, yoga, the Alexander technique and Feldenkrais method, gyrotonics, aquatic training, medicine, performers' employment agency, pet care, photography, psychology, publishing, real estate, social work, stage management, television and theater direction and production, theology, violin restoration, and zoology.

Future Goals of the Organization: A Three-Year Vision. Underlying the mission of CTFD is a three-fold purpose that is rooted in the importance of crisis prevention and facilitation of change by: (1) helping dancers realize that transitions from one career to another are normal, developmental stages in anyone's life; (2) educating dancers (and their artistic directors, teachers, and families) as early in their training and careers as possible about the necessity of planning for their inevitable transition; and (3) assisting them in this process with the means to help fulfill the educational goals that are so important for attainment of rewarding futures.

For these purposes, CTFD looks to the future, seeking to sustain and build upon successful programs, as well as initiating new models that will bring the process of career transition to an ever higher level of acceptance and achievement. This includes maintaining National (and local) Outreach Project collaborations that have proven their value via dancers' evaluations and renewed invitations for the organization's services.

The outstanding results of CTFD's career-counseling seminars at the Pacific Northwest Ballet, Oregon Ballet Theatre and Eugene Ballet, Ballet Idaho, Boston Ballet Company (and these organizations' affiliated schools), as well as local initiatives with New York City Ballet, American Ballet Theatre, The Juilliard School, Adelphi University, The Ailey School, and School of American Ballet have motivated the organization to begin planning for establishment of a CTFD chapter in every dance company, college, university, conservatory, performing arts high school, and dance company-related academy that CTFD has visited or will visit. With this in mind, two-day seminars in 2004 are scheduled for the San Francisco Ballet and dancers in the San Francisco Bay area, as well as the Joffrey Ballet of Chicago and dancers in the greater Chicago area, including members of Actors' Equity, American Guild of Musical Artists, Screen Actors Guild, and the American Federation of Television and Radio Artists.

Newly inaugurated especially for dancers is a degree program partnership with St. Mary's College in Los Angeles and a certificate program in Arts in Education at Marymount Manhattan College in New York City. Looking

to the future, CTFD is working on the creation of educational partnerships for dancers at both Adelphi University and Columbia University. Among CTFD's goals is the introduction of the innovative concept of career counseling to schools as a course of study within their curriculum.

CTFD is also aggressively exploring every fund-raising avenue--corporate, foundation, and individual—for expansion of its program of annual and endowed educational scholarships. In addition to the Clarence Y. Palitz Jr. Scholarship Fund and the Rudolf Nureyev Educational Scholarship Fund, created in 2002, this major effort was enriched in 2003 by the establishment of the Carmen Diana Barth Educational Scholarship Fund and the Agnes de Mille Educational Scholarship Fund.

Conclusions. In 2005, CTFD will celebrate 20 years of service to professional dancers throughout the U.S. In this period of time, few changes in the dance field have been as dramatic—or as encouraging—as those related to acceptance of, and preparation for, transition from dance to rewarding new professions.

Individual and group career counseling in our bicoastal offices in New York City and Los Angeles has revealed interesting facts about dancers' hopes and goals for the future. As passionate about their current expectations as they were as performers, dancers think of establishing new careers rather than making do with ordinary "bread and butter" positions. Although financial compensation is certainly a consideration, it is not as important as access to affordable or employer-provided health insurance and career satisfaction. Ultimately, every client wants to attain the same satisfaction and excitement from a new career that he or she achieved onstage as a performer.

Higher education (for example, bachelors, masters, Ph.D. and M.D. degrees) and vocational certification and licensing are high on dancers' lists of "must haves." To this end, CTFD has awarded thousands of grants to dancers since 1985. The statistics are available for the period from 1997 through 2003. For that time period alone, they show that CTFD has awarded 1,245 educational scholarships and 130 grants for entrepreneurial ventures, with a total of 1,375 grants, in great part for non-dance-related study and careers. A further breakdown shows that only 7.3 percent of these grants were awarded for dance-related fields.

CAREER TRANSITION PROGRAMS

Since CTFD's National Outreach Projects began in 2000, we have been encouraged by their success, which we attribute to the expertise of career counselors whose experience is broad-based, with a focus on performers, and dancers more specifically. As mentioned above, the National Outreach Projects take CTFD's two-day career-counseling seminars to hundreds of dancers in cities where dance, in every form, has a strong cultural presence. Based on dancers' positive evaluations of the seminars, we have within the past two years, just begun to explore local outreach. This has enhanced our mission to include the advanced dance students and pre-professionals at performing arts high schools, colleges and universities, conservatories, and dance company-related schools. Although we do not yet have statistics for this new initiative, both the National Outreach Projects and our local efforts have resulted in significant changes within the dance community at large. Talk of career transition—once so feared by dance company members as a threat to their status as performers—is now out in the open. CTFD is gratified by a new willingness on the part of dancers, artistic directors, executive directors, dance school administrators, and teachers to understand that preparing for new careers is a normal and healthy part of life—anyone's life, not just that of a dancer. To promote this goal, CTFD welcomes increasing numbers of dancers to both of its branch offices for a process of self-examination, discovery, and career pursuit in an environment of crisis prevention.

Part One: V

FACING TRANSITION: THE SITUATION OF THE INDIVIDUAL DANCER (SURVEY OF THREE COUNTRIES)

Having completed our survey of the transition centers, in this section we will study the state of dance in the three countries that we were able to examine intensively and look at transition from the point of view of the individual dancers themselves. We conducted sample surveys of current and former dancers in Australia, Switzerland and the U.S., and in the following tables, we will summarize some of the most suggestive results derived from the surveys.[37] It should be noted that the great majority of questions in our survey are independent of whether or not a transition center or other transition arrangements exist in the country surveyed. Thus, to the extent that dancers in the three survey countries are broadly comparable with dancers elsewhere, our findings can be used in general terms as a basis for inference about other countries.

[37] See Appendices B and C of Part Two of this report for a description of our survey methods and more complete results of the three-country survey.

DANCERS' CHARACTERISTICS AND CAREER MILESTONES

We begin with **Table 4**, which shows characteristics of dancers in the three countries. We see that, in all three countries, between two-thirds and three-quarters of dancers are female, and the majority have formal dance qualifications. These dancers are also better educated in terms of post-secondary-school qualifications than the respective population averages[38] (in the U.S., for example, three-quarters of dancers have post-secondary qualifications, while this is true of a little over half the general population). And there is a remarkable similarity among the three countries in the ages at which dancers begin training, have their first professional engagements, begin their professional careers and earn their first dance incomes.

[38] In Switzerland it was, until recently, almost impossible to obtain a post-secondary education and train at the same time to become a professional dancer. Academic school schedules were very demanding and made no allowance for professional training. Dance students usually had to choose either a professional dance education—generally outside the country—or a post-secondary school education. The result was that highly trained dancers often lacked academic education, while independent dancers and choreographers were generally well educated but had started their formal dance training late and were, as dancers, often lacking in technique. See Appendix B of Part Two of this report for the comments by Adrian Schriel on survey methods in Switzerland. The Swiss survey reported in these tables was carried out using respondents drawn mostly from subsidized theaters, many of whom are apt to have grown up and trained in other countries. See also the Switzerland country profile in Part Two of this report.

Table 4: Dancers' Characteristics and Career Milestones			
	U.S.	Switzerland	Australia
	(%)	(%)	(%)
Gender:			
Male	28	26	31
Female	72	74	69
	(%)	(%)	(%)
Dance qualifications:			
Some formal qualification	60	78	82
	(%)	(%)	(%)
Highest general educational level:			
Completed secondary school	25	58	41
Post-secondary-school qualification	75	42	59
	(years)	(years)	(years)
Mean age at which:			
Began training	10	10	9
Had first professional engagement	18	20	18
Began career	19	21	20
Earned first income	19	21	20
	(years)	(years)	(years)
Mean age at transition:			
Current dancers: expected	41	41	47
Former dancers: expected	37	38	34
Former dancers: actual	34	35	32

Table 5: The Challenges of Transition (percent of dancers)

	Current dancers' expectations			Former dancers' actual experience		
	U.S.	Switzerland	Australia	U.S.	Switzerland	Australia
	(%)	(%)	(%)	(%)	(%)	(%)
Reasons for stopping dancing (a)						
Too old	41	35	42	22	14	20
Financial	14	22	33	14	14	12
Health/injury	43	37	43	35	33	29
Desire for new career*	45	56	42	5	35	43
Awareness of challenges of transition [39]						
Very aware	83	59	70	34	48	35
Somewhat aware	15	27	23	47	36	35
Not aware	–	7	–	7	10	11
Haven't thought/ didn't think	2	8	7	12	5	18
Total	100	100	100	100	100	100
Most serious challenge						
Physical problems	15	25	25	16	26	17
Loss of income	22	15	23	22	11	17
Uncertainty	24	18	12	16	3	22
Sense of emptiness	17	15	21	16	7	12
Other	22	27	19	30	53	32
Total	100	100	100	100	100	100

(a) Multiple responses permitted; *This response was not offered on the U.S. questionnaire; response rate may be misleading.

[39] It is important to note here that we altered the answers on the U.S. questionnaire in the following way: If respondents did not answer "aware" or "somewhat aware" but continued to fill in subsequent questions specifying how they became aware, we changed their answers to "yes, somewhat aware."

THE CHALLENGES OF TRANSITION

The reasons for ending the dance career are shown in the first section of **Table 5**. Among former dancers in Switzerland and Australia, the desire for a new career was the most prominent reason.[40]

However, this is perhaps not the result of a difference between current and former dancers in their perception of reality, but a reflection of increasing awareness of the issue with the passage of time. There is considerable variation between countries in the identification of the most serious challenges that transition presents, as shown in the bottom section of Table 5; the results suggest a fairly even spread in the incidence of physical, financial and emotional problems in the expectations and the experiences of different individuals.

WORK AFTER TRANSITION

Table 6 compares the work that current dancers would most like to do after transition with the work they think they will most probably do; for former dancers the comparison is between the work they most wanted to do and the work they have actually ended up doing. Note particularly that in all three countries, the preference for occupation after transition tends to focus on continuing to work somewhere in dance, especially in Switzerland and Australia—the proportions of current dancers in the U.S., Switzerland and Australia who choose some form of dance occupation (choreography, teaching, other) as their most preferred post-transition work are 26 percent, 51 percent and 48 percent respectively. In reality, in all three countries, the most likely way in which continuing contact with dance has actually been achieved by dancers post-transition is through employment as dance teachers. In all three countries, considerably more than half of former dancers have engaged in some teaching of dance in their subsequent careers. However, a teaching career must be viewed with some reservation. The former dancers reported that the satisfaction they derived from teaching was very low in all three countries studied. They may well do it only because they can and because the work is available.

[40] While the table seems to suggest that health and injury problems were most significant for U.S. dancers, this is misleading. The apparent difference among the countries is attributable to the omission of the answer choice, "desire to switch to a new career,' from the U.S. questionnaire. This omission clearly affected the percentage of answers that referred to health or injury.

Table 6: Work after Transition (percent of dancers)

	Current dancers' expectations			Former dancers' actual experience		
	U.S.	Switzerland	Australia	U.S.	Switzerland	Australia
Work most preferred to do after transition	(%)	(%)	(%)	(%)	(%)	(%)
Choreography	18	28	30	13	20	15
Dance teaching	3	11	3	6	28	15
Other dance related work	5	12	15	9	16	12
Other arts work	18	17	14	27	9	22
Work outside dance/arts	10	10	18	9	8	14
Further education	8	7	7	18	8	10
Domestic/leisure	3	1	3	4	3	3
Other	14	4	7	10	4	6
Don't know	21	10	3	4	4	3
Total	100	100	100	100	100	100
Work most likely to do/actually done after transition (a)	(%)	(%)	(%)	(%)	(%)	(%)
Choreography	31	37	40	32	33	52
Dance teaching	39	45	46	53	69	71
Other dance related work	39	39	45	35	24	43
Other arts work	29	37	43	29	14	38
Work outside dance/arts	31	23	30	35	16	36
Further education	37	37	38	50	28	48
Domestic/leisure	14	6	9	22	9	26
Other	14	9	12	21	14	14
Don't know	8	6	9	1	1	1

(a) Multiple responses permitted to this question.

SUPPORT FOR DANCERS DURING TRANSITION

Support for dancers during transition can be provided in different ways and from different sources. **Table 7** shows dancers' views about the importance of various types and sources of assistance during transition. A comparison of expectations with actual experience here shows that in the majority of cases the availability and magnitudes of support measures appear in practice to fall somewhat short of dancers' expectations. For example, significant numbers of current dancers in all three countries think that financial assistance will be very important to them, yet smaller proportions of former dancers actually found this to be so. Similarly, in all three countries virtually all sources of support (as distinct from types of support) appear to have been less important for former dancers than their current counterparts expect. Indeed, quite significant numbers of dancers consider the people with whom they have direct contact—company managers, artistic directors, fellow dancers—indifferent or unsupportive in helping them deal with transition, either potentially or in actual fact. These results underscore the importance of supportive networks—family, friends, and so on—in easing the career transition problems for dancers.

Table 7: Support for Dancers During Transition (percent of dancers)

	Current dancers' expectations			Former dancers' actual experience		
	U.S.	Switzerland	Australia	U.S.	Switzerland	Australia
Proportion of dancers regarding type of support as "very important":	(%)	(%)	(%)	(%)	(%)	(%)
Financial assistance	77	57	63	57	32	40
Emotional support	50	36	62	64	46	49
Advice and information	62	57	57	57	30	43
Support for education and training	57	41	61	54	22	45
Proportion of dancers regarding source of support as "very important"						
Dance company	15	13	23	10	7	15
Performing arts union	19	25	14	14	5	2
Dance service organization	29	33	24	26	11	15
Other arts organization	18	17	22	9	6	9
Government	33	51	31	24	15	18
Family and friends	63	61	79	65	59	63
Proportion of dancers regarding source as "unsupportive" or "indifferent"						
Company management	24	38	34	32	37	28
Artistic directors	29	40	29	37	35	32
Fellow dancers	7	31	15	24	37	19
Partner or spouse	5	7	3	7	7	8
Family	4	7	10	11	14	14
Friends	–	10	4	9	9	5

PARTICIPATION IN TRANSITION PROGRAMS

The availability of programs to support career transition varies among the three countries and over time in each of the countries. **Table 8** shows the participation by current and former dancers in such programs, and their degree of satisfaction with the help these programs and services have provided. Participation is greatest in the U.S., where transition programs and services have been and continue to be more common than in Australia and Switzerland. The increased availability of programs in all three countries in recent years is evidenced by the fact that participation among current dancers is greater than that among former dancers in each case. Even so, taken overall, the majority of dancers in these three countries have not participated in career transition programs.

The usefulness of programs and services, when they are provided, is apparent from these data. Virtually all current dancers involved are finding such programs helpful, and the great majority of former dancers have had a similar reaction to the various programs in which they have participated. These results reinforce the utility of various sorts of formal programs in assisting career transition, as compared to situations that leave the problems of coping with transition entirely to the individual.

Table 8: Participation in Transition Programs (percent of dancers)

	Current dancers			Former dancers		
	U.S.	Switzerland	Australia	U.S.	Switzerland	Australia
	(%)	(%)	(%)	(%)	(%)	(%)
Participation in transition program						
Yes	58	27	38	47	23	16
No	42	73	62	53	77	84
Total	100	100	100	100	100	100
Helpfulness of program (a)						
Very helpful	60	61	68	70	49	75
Moderately helpful	36	37	24	18	42	15
Not helpful at all	–	–	–	10	6	–
Don't know, can't say	4	2	8	2	3	10
Total	100	100	100	100	100	100

(a) Percentages of those participating.

Part One: VI

GUIDING HYPOTHESES AND THE PERTINENT EVIDENCE COLLECTED

We turn, finally, to the crux of this report: what our evidence suggests about effective methods for facilitation of the transition process—in other words, how can the available resources best be used to make transition easier for dancers and to improve the prospects for their post-transition careers? First, we will describe the hypotheses that we designed at the start of the study to guide our research and to shed light on the available approaches for dancers in career transition and what they can promise to accomplish. Then, to the extent possible, we will examine these hypotheses against the available evidence. After that is completed, we turn to the recommendations that appear to be implied by the study of the hypotheses.

Unfortunately, the results for the three surveyed countries (Australia, Switzerland, and the U.S.), which will be used to evaluate our hypotheses, cannot readily be combined or aggregated, because of differences in the size, structure and operation of the dance sectors in the three countries. Nevertheless, when common trends or patterns of interaction among the three countries are apparent, it is possible to indicate the "typical" tendency in the data by calculating a simple, unweighted average of the three countries' results. These figures, which mostly are percentages of dancers responding in a certain way to a given question, do not take account of differences in numbers of dancers or other variations among the surveyed countries. Thus, it is important to stress that, while the individual country results are a valid basis of inference for that country, the unweighted averages (which are also sometimes referred to as "means") discussed below should be taken not as precise statistics but as broad indicators only.

We begin by listing the main approaches that are likely to be used to ease the transition process by companies, publicly and privately funded support agencies, and other organizations and individuals, a list that underlies the formation of our hypotheses. The methods of support of dancers in career transition (most of which have already been encountered in Section IV, and are also in Appendix A of Part Two of this report), are:

(1) Income subsidies paid directly to dancers for a limited time period after retirement;

(2) Subsidies for re-education and retraining, paid to the retraining institutions or issued as vouchers to individual dancers;

(3) Sustained career counseling, beginning well before retirement;

(4) Establishment of a job placement agency that keeps up-to-date information on employment opportunities and that guides retired dancers both before and after a new career has been found;

(5) Pre-dance-career education in a field other than dance performance;

(6) Mid-career education and training in a second field; and

(7) Post-career education and training in a second field.

These seven approaches appear to us to exhaust the available basic possibilities (each of which, of course, has some variants), and for each of them some pertinent if limited experience is available. The dancers' accounts related to these experiences serve as the primary basis for our conclusions and recommendations.

Our hypotheses, and the pertinent evidence that we have been able to assemble, are the following:

HYPOTHESIS 1:
An income subsidy can play a substantial role in permitting the former dancer to undertake the effort needed to prepare for a subsequent career.

The widespread use of some form of monetary subsidy, whether for income or for further training and education, indicates that this is generally considered to be a critical contribution to facilitation of the career transition process. Our research has provided information about the subsidies currently provided and the judgment of those involved on their effectiveness and adequacy.

Current dancers in all three of our surveyed countries report that approximately five percent of their total income comes from unemployment benefits, insurance, government grants, and other subsidies. Former dancers in Australia and the U.S. report that these subsidies decreased to 3.5 percent of total income after transition. For former dancers in Switzerland, however, the percentage of total income from unemployment benefits, insurance, government grants, and other subsidies increased to 6.2 percent after transition. These contributions are clearly quite modest in amount and seem hardly sufficient to provide material protection for a former dancer's standard of living. Without additional outside support, the provision of subsidies is a costly approach. And, while such a subsidy is being paid, it may even weaken the former dancer's incentive to look for a more viable long-term solution. Indeed, subsidies can have the reverse effect, at least sometimes encouraging postponement of difficult decisions and the hard work entailed in inauguration of a new career. Income subsidies are likely to be of limited duration and may taper off over time.[41]

Our survey data provide information about dancers' views on the significance of various types and sources of assistance during transition. A comparison of dancers' expectations with their actual experience here shows that in the majority of cases, the availability and importance of support measures (financial, emotional, informational and educational) appear in practice to fall somewhat short of dancers' expectations. For example, as **Table 9** shows, significant numbers of current dancers in all three countries (an unweighted mean—i.e., average—of 66 percent) think that financial assistance will be very important to them during transition, yet smaller proportions of former dancers (an unweighted mean of 43 percent) actually found this to be so.

Table 9: Importance of Financial Assistance as a Form of Support (percent of dancers)

Percentage of current dancers regarding financial assistance as an important form of support

	Australia	Switzerland	U.S.	Unweighted mean
	%	%	%	%
Very Important	63	57	77	66
Moderately Important	29	34	21	28
Total:"Important"	92	91	98	94

Percentage of former dancers regarding financial assistance as an important form of support

	Australia	Switzerland	U.S.	Unweighted mean
	%	%	%	%
Very Important	40	32	57	43
Moderately Important	22	22	18	21
Total:"Important"	62	54	75	64

[41] The experience of the Dancer Transition Resource Centre in Canada is different. The DTRC has found that knowing that there is sufficient financial support in place from training grants and subsistence (while dancers are in full-time retraining), as well as emotional, informational and educational support through counseling, allows dancers to develop long-term plans for transition. With this help, dancers can begin their transition in a timely, well-informed manner.

HYPOTHESIS 2:

Current funding of dancer retraining for a post-transition career is generally insufficient to cover the cost of such programs.

According to the dancers surveyed, the financial resources available for further training in fields other than dance are, as the hypothesis suggests, inadequate. The highest percentages of current dancers responding to the survey in all three countries have concluded that they plan to finance study with their own funds (51 percent in Australia, 39 percent in Switzerland, and 43 percent in the U.S.). The percentage of those who plan to finance study with loans or scholarships is higher in the U.S. than in any other country (31 percent in the U.S., as compared to less than 23 percent in Australia and Switzerland). This may also be attributable to availability of a more extensive system of student financial aid in the U.S.

Indeed, the expectation that post-career study will largely have to be self-financed proves to be confirmed in practice in our survey. The majority of *former dancers* in all three countries have financed further education with their own funds (51 percent in Australia, 49 percent in Switzerland, and 52 percent in the U.S.). The mean cost of retraining in Australia was AU$11,000 (U.S.$8,800), CHF18,000 (U.S.$14,000) in Switzerland, and $27,000 in the U.S. Considering the high cost of retraining in all three countries, increased financial support is likely to be considered a matter of high priority by dancers.

According to information provided to us by the formal career transition centers in Canada, the Netherlands, and the U.K., retraining and subsistence grants from these centers have minimized the need for financial investment by dancers. Some of these facilities enable their clients to begin retraining while they are still in active dance careers, thus precluding the need for investments soon after transition. All of these programs provide grants that include study costs and subsistence, allowing dancers to study for a certain period of time without necessarily financing it with their own funds. Dancers in these countries do, however, have to meet the eligibility criteria of the programs (see Section IV above).

HYPOTHESIS 3:

Retraining promises to provide a substantial improvement in the dancer's earnings after transition, particularly if the retraining occurs relatively early in the dancer's career.

This hypothesis entails two issues: first, whether retraining contributes materially to the former dancer's post-transition earnings and, second, whether these benefits are enhanced if the retraining begins relatively early in the dancer's career. To investigate these issues, we carried out a number of cross tabulations. (A cross tabulation is simply a comparison of two sets of data that seeks to infer the effect of one data set upon the magnitude of the other data set. For example, one can compare, as in the tables that follow, the career stage at which dancers carried out their training in a field other than dance with their earnings after transition.) The analysis indicates that early formal training is often very valuable for improvement of subsequent earnings and career satisfaction, as the hypothesis suggests. However, the main surprise is that, although such early formal retraining leads to a substantial increase in income immediately after transition, it is not particularly far ahead of all the alternatives considered, such as contemplated *later* retraining or the *absence of any intention* to retrain in the longer term. **Table 10** shows that, in the first twelve months after transition, 50 percent of those former dancers who had completed their retraining before transition had incomes higher than when they were dancers. Only 28 percent of dancers who had *not* completed any pre-transition training had achieved higher incomes in the first 12 months after transition. But this gap lessens as time passes. In the years following the first year after transition, 65 percent of already retrained dancers reported higher incomes than when they were dancers, compared to 58 percent of those who were not retrained at the time of transition.

Moreover, there are significant exceptions to our hypothesized superiority of post-transition income that derives from retraining and particularly from pre-transition retraining, and these exceptions illustrate the dangers of focusing only on averages in a statistical analysis. For example, in Australia, while twelve months after transition, 39 percent of those who had completed retraining before transition had increased their incomes over the pre-transition levels, 56 percent who had not yet complet-

ed retraining were benefiting financially, and 42 percent of those who had no retraining plans had also experienced higher incomes. A similar exception occurs in the data for the U.S., where 43 percent of those who had completed retraining before transition had increased their incomes by the time of the surveys, but 46 percent of those who had no intention of retraining were also receiving higher incomes than before. In other words, early retraining is by no means the only answer, since a majority of dancers who did not undergo such training nevertheless finished up with a higher income than they had earned when they were dancers.

That said, these exceptions are not necessarily legitimate grounds for skepticism about the universal value of retraining. The apparent successes of those who postponed retraining or never intended to undertake any retraining may perhaps entail some confusion of cause and effect. It is at least plausible that those former dancers who accidentally or for unrelated reasons happened to enter into a favorable post-dance career were led thereby to postpone further education or reject it altogether. In other words, it is possible that the degree of success affected retraining more than the retraining affected the degree of success.

Table 10: Effect of having completed retraining *before* transition on post-transition incomes of former dancers (unweighted mean percent of dancers)

	Post-transition income			
	Higher than when a dancer	Lower than when a dancer	Same as when a dancer	Total
	%	%	%	%
Income 12 months after transition				
Dancers completing retraining before transition	50	32	18	100
Dancers not completing retraining before transition	28	53	19	100
Income now				
Dancers completing retraining before transition	65	20	15	100
Dancers not completing retraining before transition	57	34	9	100

HYPOTHESIS 4:
Post-dance career retraining may offer benefits primarily in the long run, but may exacerbate the dancer's financial problems in the early stages of transition.

Post-transition retraining can lead to serious financial hardship in the period immediately after transition, presumably because, among other things, this is the time when a heavy burden of the cost of retraining occurs. However, this disadvantage disappears in the longer term as the benefit of higher incomes made possible by retraining takes effect. So, as **Table 11** shows, only 23 percent of those dancers who began or completed retraining after transition had higher incomes in the twelve months after they stopped dancing than when they were active dancers, and 62 percent of them had lower incomes in that time (unweighted mean percentages). However, no less than 60 percent of these dancers have higher incomes now, and only 34 percent have lower incomes now, than when they were dancers.

Table 11: Effect of having begun or completed retraining transition *since* transition on post-transition income of former dancers (percent of dancers)

	Post-transition income			
	Higher than when a dancer	Lower than when a dancer	Same as when a dancer	Total
	%	%	%	
Income 12 months after transition				
Australia	18	61	21	100
Switzerland	35	51	14	100
U.S.	15	76	9	100
Unweighted mean	23	62	15	100
Income now				
Australia	64	31	5	100
Switzerland	72	20	8	100
U.S.	46	50	4	100
Unweighted mean	60	34	6	100

HYPOTHESIS 5:

Training for a second career during the period of dance activity is a realistic alternative, but only for some types of dance activity. The time demands of a professional dance career may leave insufficient time for an adequate level of training.

It is probably not realistic, generally, to aim at ubiquitous or widespread training for second careers, especially before transition,[42] and particularly for dancers in branches of dance activity such as classical ballet, which require training to begin at a very early age and which have an extremely time-consuming training program. In addition, prospective dancers apparently are unlikely to be effectively guided in this direction before they actually embark on their dance careers. The majority of dancers in all three of our surveyed countries do not think education or study for a second career should have been undertaken at an earlier age.

Information from the four existing career transition centers generally confirms this. Dancers in companies that have relatively tight schedules may not have the flexibility to begin retraining while they are still dancing. However, the experience of the transition centers indicates that early preparation for the career transition process significantly reduces the trauma that often accompanies unprepared transition. Therefore, the transition centers have sought to heighten the dancers' awareness of the inevitable end of the performing career. A great deal of the work of these centers is focused on dancers while they are still studying dance and performing.

It is relevant here to report on the results of another recent survey of dancers. In 2002, the L'Opéra National de Paris (Paris National Opera) conducted a study of its dancers and career transition. Ninety former dancers were contacted, with fifty percent responding to the questionnaire. In retrospect, former dancers who participated in the study said they wished they had started preparing for transition earlier and had studied for a parallel career while still dancing. They did note, however, that they did not have the time to do so. Former dancers reported that the company could have helped ease the transition process by initiating dialogue about transition, providing counseling, and encouraging and supporting internships and retraining (see L'Opéra National de Paris, 2002).

HYPOTHESIS 6:

For a substantial proportion of dancers, a post-transition career totally divorced from dance may not be a realistic possibility.

According to dancers surveyed in the U.S., non-dance-related careers into which former dancers have moved include real estate, nursing, the ministry, insurance, massage therapy, and yoga instruction. Most dancers, however, ended up in new careers such as dance instruction, that are related to dance.[43] This may be so either because after retirement from dance it is too difficult, because of age or for other reasons, to switch to a career outside of dance. The retiring dancer may, for example, have dependants, making retraining a further difficulty.[44] It may also be a consequence of the former dancer's personal preferences and enduring commitment to the field, or of funding agencies whose support is directed only at retraining dancers to remain in the dance field, or it may be an active personal choice. And it may be a consequence of unavailability of career transition support.

The 2002 Paris National Opera study revealed that 83 percent of former dancers went into careers in the field of dance, and of those, 65 percent became dance teachers. Other post-transition careers in dance included choreography (7 percent) and positions of leadership in dance schools, conservatories, or ballet companies (7 percent). Only 8 percent of former dancers surveyed found work in a field outside the arts or were currently seeking work (see L'Opéra National de Paris, 2002).

In contrast, former dancers who have participated in the programs of the formal career transition centers are reported to have chosen a far wider variety of careers. The list includes careers in real estate, medicine, insurance, Pilates instruction, massage therapy, yoga instruction, architecture, arts management, computer technology,

[42] It is important to emphasize here that there is no such thing as the "moment of transition." Often, dancers reduce their dance activity only gradually and may continue to participate in some way after their career has apparently come to an end.

[43] The U.S. center, Career Transition for Dancers, reports, however, that from 1997 to 2003 only 7.3 percent of all grant recipients received scholarship monies for dance-related careers.

[44] This can also affect the dance career. A current U.S. dancer remarked, "I think you should ask questions regarding having children. I had a daughter in 2001 and having her has affected my ability to work as a dancer. I cannot take a national tour unless I were to take her on the road with me. I think having children is a catalyst for change in anyone's life, especially someone in the performing arts." A former U.S. dancer said, "Luckily, I had the noble occupation of full-time mom to transition to. I still carried the grief and despair of losing my identity as a dancer."

graphics and web design, finance, law, massage techniques, publishing, television and theater direction and production, carpentry, and psychology. According to the Canadian Dancer Transition Resource Centre, dancers in its programs have been able to build careers in a variety of disciplines, with 30 percent choosing careers requiring university training, and only 8 percent choosing to remain in dance-related professions in the period 1985–2004.

HYPOTHESIS 7:
Systematic programs of placement and apprenticeship of dancers with no ancillary skills at the time of career transition are likely to be most remunerative and satisfying when the new position is in the performing arts or some related arena.

The evidence casts some doubt on this hypothesis. A comparison of the post-transition incomes of those dancers working in a dance-related field, another arts-related field, a health or fitness occupation, or a non-arts field shows no significant differences in the proportions of dancers reporting higher or lower incomes than when a dancer. In other words, there appears to be little difference, on average, among the income-earning prospects of the different occupational types. However, our results (summarized in **Table 12**) do reveal some differences in job satisfaction in different areas of work, with the greatest satisfaction levels appearing to be achieved when dancers are able to work in a dance-related field. Working elsewhere in the arts or in a health or fitness-related field also appears to provide somewhat more job satisfaction than working in a non-arts field, although overall these differences are not especially pronounced. The experience at the formal career transition centers also indicates no material difference in career satisfaction levels between careers that are dance related and those that are not.

It is also noteworthy that the majority of former dancers surveyed in 2002 by the Paris National Opera reported being somewhat or very satisfied in their post-transition careers. Seventy-eight percent were in permanent positions, and 44 percent were earning less in their new positions, with 42 percent earning more than they had as dancers (see L'Opéra National de Paris, 2002).

Table 12: Field of post-transition work and level of job satisfaction of former dancers (unweighted mean percent of dancers).

	Level of job satisfaction	
Field of work	Satisfied	Dissatisfied
	%	%
Dance	90	10
Arts	85	15
Health/Fitness	86	14
Non-arts	83	17

HYPOTHESIS 8:

For dancers switching to careers that are not dance-related, the older/more mature the dancer is at the time of career transition, the less favorable the dancer's subsequent earnings are likely to be.

Entry into a new profession at the end of the dance career can be a very difficult undertaking for the individual, because the person may be discouraged by the prospect of having to enter a field with far younger competitors. Our survey results show that the mean age at which former dancers stopped dancing in Australia, Switzerland and the U.S. was a little under 34 years, which is about ten years later than the general date of embarkation in most professions requiring extensive education.

The results of our study indicate that the income prospects of dancers who stop dancing at a relatively older age are less favorable than those who stop dancing at an earlier age. In all three countries, the post-transition incomes of dancers who undergo transition before the age of 30 (which is several years before the mean and median ages of transition in these countries) are higher than for those who stop dancing beyond that age. A summary of these results, again presented as the unweighted means (averages) for the three countries, is provided in **Table 13**.

This has, however, not been the experience in Canada where, according to the Dancer Transition Resource Centre, over the last 20 years the average age of transition has been 36 years of age.[45]

Table 13: Age of transition and post-transition income of former dancers (unweighted mean percent of dancers).

	Age at transition	
Income now	Less than 30 years	Greater than 30 years
	%	%
Higher than when a dancer	71	53
Lower than when a dancer	19	36
Same as when a dancer	10	11
Total	100	100

[45] It is also noteworthy that Canadian grants primarily support dancers whose careers have been of considerable length, except in the case of dancers with permanent injury or other severe medical problems.

HYPOTHESIS 9:
Substantial awareness of the challenges of transition (which can be assisted by career counseling) may facilitate increases in income after transition.

Career counseling and provision of information to dancers about the challenges of transition are activities presumably intended to raise dancers' awareness of these challenges. In retrospect, a substantial proportion of dancers considered such awareness to be very valuable. In our three-country survey, 43 percent of former dancers in Australia, 30 percent in Switzerland, and 57 percent in the U.S. reported that career counseling and information was "very important." Five percent of former dancers in Australia, 11 percent in Switzerland, and 2.5 percent in the U.S. reported that advice and information was "not important at all." As compared to current dancers, a smaller percentage of former dancers reported that career counseling and information was very important, but that percentage was still quite high. More to the point, as shown in **Table 14**, a greater percentage of the dancers who reported that they were very aware of the challenges also reported increases in income than those who were not very aware of them.

Table 14: Effect of awareness of challenges of transition on higher post-transition incomes of former dancers (percent of dancers)

Percentage of dancers with higher incomes 12 months after transition than when a dancer				
	Australia	Switzerland	U.S.	Unweighted mean
	%	%	%	%
Dancers "very aware" of challenges	37	50	24	37
Dancers other than "very aware" of challenges	26	29	18	24
Percentage of dancers with higher incomes now than when a dancer				
	Australia	Switzerland	U.S.	Unweighted mean
Dancers "very aware" of challenges	67	66	51	61
Dancers other than "very aware" of challenges	63	66	45	58

HYPOTHESIS 10:

Dancers tend to be badly informed about matters such as future income prospects and the challenges of career transition. Such information can help prospective dancers' satisfaction with a subsequent career after transition.

Our findings indicate that most *current* dancers claim to be well aware of the challenges that will face them when transition occurs. But, in fact, this professed awareness may be more apparent than real. With the benefit of hindsight, *former* dancers acknowledge they were not well prepared (see Table 5). **Table 15** shows that among those former dancers who felt themselves to be fully prepared to meet the challenges of transition, twelve months after transition the proportion whose incomes had risen above their earnings as dancers was about the same as the proportion whose incomes had fallen. However, among dancers *not* fully prepared, the proportion of those who had lower incomes twelve months after transition was greater than the proportion with higher incomes. It is also apparent that the proportion of those fully prepared and enjoying higher incomes in the immediate post-transition period was larger than the corresponding proportion for those not fully prepared. This income advantage apparently associated with preparedness for transition was maintained in the longer term, though the distance between the fully-prepared and the not-fully-prepared groups appears to narrow over time.

The survey results also show a markedly higher level of post-transition career satisfaction among those fully prepared to meet transition than among those not fully prepared. An unweighted mean of 84 percent of the fully-prepared dancers indicated career satisfaction, whereas only 51 percent of those not fully prepared reported being satisfied or somewhat satisfied with their post-transition career. Interviews with people in the field, including dancers, teachers, artistic directors, and company managers, indicated that transition preparation was important.

The implication of these results is not surprising: Preparedness to meet the challenges of transition, however that preparation is obtained, gives the individual dancer a marked advantage in dealing with the transition process and in attaining a favorable outcome in terms of income and job-satisfaction in the post-transition career.

Table 15: Effect of being fully prepared for the challenges of transition on post-transition income of former dancers (unweighted mean percent of dancers)

	Post-transition income			
	Higher than when a dancer	Lower than when a dancer	Same as when a dancer	Total
Income 12 months after transition	%	%	%	%
Dancer "fully prepared"	39	41	20	100
Dancer not "fully prepared"	27	54	18	100
Income now				
Dancer "fully prepared"	63	27	10	100
Dancer not "fully prepared"	58	32	10	100

HYPOTHESIS 11:
Dancers tend systematically to overestimate their likely incomes and the length of their careers.

The evidence supports this hypothesis. Our findings show that currently active dancers expect to continue their performing careers until well into their forties. However, dancers whose active careers are now over realize in retrospect that they were not able to continue dancing as long as they had expected. Looking back, these dancers remember that although they thought they could continue until their late thirties, in fact they actually stopped in their early to mid-thirties, on average (see Table 4).

As dancers begin to perceive that transition is imminent, they sometimes approach planning more realistically. This is not always true, however, because one typical response to the inevitability of any kind of transition is simply denial of the problem. Thus, even if objective information is provided to the dancers, it may not have much effect. The experience of the countries where career transition centers exist tends to confirm this. Denial is a persistent defense mechanism.[46]

Not surprisingly, current dancers have only a vague idea about what they may earn after transition, and significant numbers answered, "don't know" when asked what they expected. Nevertheless, about one-third of current dancers in all three countries said they expected to earn more after they stopped dancing, reflecting no doubt the very limited incomes of many practicing dancers at present. Only 15 percent (unweighted mean) expected to earn less.

Assuming that it is appropriate here to combine the current and former dancers' responses to infer whether or not expectations are borne out in reality, it would appear from **Table 16** that those expecting to earn more are likely to be disappointed at first. However, in the longer term their hope for a higher income seems more likely to be fulfilled. On the other hand, it seems that a number of those expecting less will have their fears confirmed, especially in the early stages after transition. Overall, despite the fact that a majority of dancers (more than half in

Table 16: Expected vs. actual post-transition incomes (percent of dancers)

	Australia	Switzerland	U.S.	Unweighted mean
	%	%	%	%
Percentage of current dancers **expecting to earn more** post-transition	33	34	33	33
Percentage of former dancers **actually earning more** post-transition:				
First 12 months	30	38	20	29
Now	60	64	44	56
Percentage of current dancers **expecting to earn less** post-transition	20	8	18	15
Percentage of former dancers **actually earning less** post-transition:				
First 12 months	42	41	61	48
Now	28	21	39	29

[46] However, part of the work of the career transition centers is focused on raising dancers' awareness of transition and its issues during all the stages of the dancing career, even during the educational stage. Experience at the four centers indicates that these activities have not been ineffective. Discussion of transition in these countries is no longer taboo, as it was before the founding of these centers.

unweighted-mean terms) finish up earning more in the post-transition period than they did before transition, there is still a significant proportion (almost 30 percent) whose post-transition lives provide a lower income than when they were dancers. For some, of course, this may be by choice, for example if they retire from dancing to take on full-time domestic or family duties.

HYPOTHESIS 12:
Dancers tend to disregard their health risks.

Current dancers often expect that ill health or the effects of injuries will lead to the end of a professional career (this is true of 43 percent of current dancers in Australia, 37 percent of current dancers in Switzerland, and 43 percent of current dancers in the U.S.). In fact, ill health and injury do often bring dance careers to an end. Twenty-nine percent of former dancers in Australia, 33 percent of former dancers in Switzerland, and 35 percent of former dancers in the U.S. report that the health effects of injuries caused them to stop dancing (see Section VII below for material on government health insurance schemes).

Part One: VII

OUR CONCLUSIONS AND RECOMMENDATIONS: SOME PROMISING PROGRAMS AND PRACTICES

Our interviews with dancers, current and past, our study of current transition-facilitating practices of a large sample of organizations in many countries, our detailed three-country study and our evaluation of the preceding hypotheses all provide insights for promising career transition policies and programs. Most importantly, we acknowledge the invaluable contributions and effective programs that are already being carried out by the four dancer transition centers in Canada, the Netherlands, the U.K., and the U.S. These organizations have led the way toward the design and execution of programs and services that have effectively alleviated the burden borne by dancers in the course of their career transitions. They can serve as valuable models for those who seek to design such programs in other countries. At least three of the reported accomplishments of the four transition centers are particularly noteworthy. First, these transition centers have clearly succeeded in protecting the dancers who have taken advantage of their services from the pressures to seek a new career in primarily in a dance-related field. For example, as noted earlier, while the 2002 Paris National Opera study found that more than 80 percent of its former dancers went into dance-related fields, this was true only of some 8 percent of those who had participated in the programs of the Canadian transition center. Second, the programs of the transition centers have helped to open up an astonishing variety of occupations for the dancers' second careers, many of them calling for superior ability and education (see Section IV's reports by the British and U.S. centers for striking examples). Third, and perhaps most remarkable, is the success of the graduates of the transition centers in finding continuing employment in the fields in which they were retrained. Thus, for example, as described above, a recent study of the U.K.'s career transition center program reported that, "… more than 93 percent of all dancers who retrained with the [Center's] support *over the past 30 years* are still working in the same profession they retrained for" [our italics].

Thus, it is the considerable achievements of the four formal career transition programs that underlie the first of our recommendations and conclusions:

(1) Concern over the welfare of dancers should lead countries in which no transition center exists to assign high priority to the creation of such a center, and should lead the governments in the countries where the four transition centers are now located to give higher priority to their funding.

We also want to note that, although none of what has been done in our study yields conclusions that are completely categorical and without exceptions, we believe the evidence assembled provides a more solid foundation for the design of transition measures than was available before. We will turn shortly to our other recommendations and their promise for a more viable transition for dancers to their next careers, as their time as active performers draws to an end. But first, we will review a number of observations that individual dancers made to us in our interviews, suggesting approaches and general procedures that they considered important and even essential for effectiveness of transition arrangements.

SOME IMPORTANT GENERAL OBSERVATIONS MADE BY DANCERS

The following observations by dancers are also reflected in our list of recommendations. Our data indicate that these suggestions represent not just the views of a few respondents, but, rather, deal with concerns that are widespread in the dance community.

(a) Many of the dancer's comments emphasized the importance of talking to and listening to the dancers themselves. The implication was that management or outsiders should not, by themselves, select a set of career transition services that they believe dancers require, but *should instead ask the dancers* what they need, and respond accordingly. As it stands now, at least some dancers feel excluded from the planning and decision-making process and are suspicious of the career-transition arrangements that emerge. Our preliminary results (see Table 7) also indicate that in all three surveyed countries, significant numbers of dancers view the people who have direct contact with them—be they company managers, artistic directors, or fellow dancers—as indifferent or unsupportive in helping dancers deal with career transition, either potentially or in actual practice. These results underscore the importance of dancer participation in the design and execution of transition programs, as well as the value of supportive networks—family, friends, and so on—in easing the transition problems for dancers.

(b) The needs of dancers differ and vary at different points in their careers. Career transition programs must therefore be flexible and capable of adaptation to varying individual needs as they arise.

(c) Repeatedly, we have encountered calls for a change in the culture or in the philosophy of the dance world, a concern that is often considered by dancers to be even more urgent than the adoption of particular programs. What is called for is a realistic and practical attitude in which the discussion of and preparation for career transition is considered a natural part of the dancers' training and not as an insult or an afterthought, or as a sign of a lack of commitment to dancing. In this view, it is critical to find ways to enable dancers to feel comfortable about discussing transition, and to reduce their uneasiness about the pursuit of parallel careers while still dancing.

THE IMPORTANCE OF RECORD-KEEPING AND THE OBJECTIVE AND SYSTEMATIC EVALUATION OF CAREER TRANSITION PROGRAMS

There is another important, if preliminary, matter that should be raised before turning to the specific issues raised by transition per se. One of the most frequent shortcomings in social programs—whether programs for education or career transition of dancers—is the utter lack of systematic evaluation of these programs as a vital step in the design of improvements and elimination of shortcomings in the programs. Major improvement in current and proposed transition-related measures requires careful tracking of the subsequent careers of dancers who have gone through the particular program in question, comparison with the results of other programs, communication with the dancers to obtain pertinent observations and reactions from them, and so on. Governance of programs on the basis of mere hunch and intuition will not do the job. Rather, we urge widespread adoption of tracking and evaluation measures, preferably begun before any new transition-related program is launched, that will permit systematic improvement of each program and increased reliance on its most effective components. Indeed, it would be a valuable contribution of government or a dance service organization to provide "how-to" manuals or training sessions that teach effective evaluation procedures.

We have already reported our first recommendation—that the formation of formal dance career transition centers be given high priority in countries where they do not now exist, and that existing transition centers be given higher funding priority by their governments. We turn now to our other observations and recommendations directly relevant to the design and administration of career transition programs for dancers.

(2) Financial Issues: Costs and Funding

As we have already emphasized, cost and limited finances are among the most serious handicaps besetting more widespread creation and use of effective career transition programs.[47] It follows that consideration of ways to expand the available funding is a critical step that must precede substantial improvement and expansion in transition arrangements. Public-sector support and more vigorous fundraising are, of course, the oft-prescribed solu-

[47] Examples in which cost is the constraint that prevents the adoption of desired programs are, of course abundant. For instance, the Dancer Transition Resource Centre (DTRC) in Canada would like to offer long-term retirement benefits to senior artists as well as grants for complete retraining education, but financial constraints preclude such a change. Currently, the cost of services that the DTRC offers, including grants and awards plus programs and services, is CA$631,000 (U.S.$480,000), which is 74 percent of the Centre's total budget.

In 2002 and 2003, Career Transition for Dancers (CTFD) in the U.S. offered 2,800 hours of career counseling services entailing an outlay equivalent to $308,000. During 2002 and 2003, CTFD awarded 474 grants to dancers in 27 states and Canada with scholarship grants totaling $550,783. From an historical perspective, CTFD has, since 1985, awarded more than $1.7 million in educational scholarship toward tuition, books, and related expenses, enriching the lives of hundreds of

tions, but the limits and impediments that plague these obvious sources of assistance should also be clear. The programs we have studied suggest that other, more indirect, approaches can reduce the financial pressures, at least to a degree. Four illustrations will suggest the range of possibilities:

Partnerships with institutions such as colleges. As has been demonstrated by a number of successful examples (described in Section IV and in Appendix A of Part Two of this report), it is possible for dance organizations to enter into agreements with nearby educational institutions to provide retraining to current and former dancers at little or no tuition cost to the dancers. The fiscal benefits to the dancers and the dance organization are obvious. Moreover, this will often be an attractive option to the educational institutions that normally seek intellectual enrichment through diversity in the student body, and for whom the addition of a relatively small number of students will cause little increase in operating costs, since a negligible expansion in the size of classes entails no expense.

Incorporation into other programs in the public sector or elsewhere. The dance community can seek opportunities in existing governmental or other programs into which they can incorporate at least portions of their activities. An illustration of such a government program is found in Switzerland, where each major population hub has a Cantonal Department of Industry, Business and Labour (KIGA), whose assigned task is to enable people, generally, to leave the unemployment list. In this example, governmental programs pay to retrain the unemployed and help their transition into a more viable vocation. Some dancers have taken advantage of this, and it is, in fact, the primary avenue of transition in Switzerland. The Swiss transition programs usually first investigate whether these government programs can be used to help a candidate for transition assistance before releasing any of their own limited funds for the purpose.

Fiscal separation of the transition program. As is done by New York City Ballet's "Dance On" program, more widespread use can be made of separate scholarship funds sponsored by individual donors who give specifically for transition assistance. This need not cost the dance company anything directly and does not necessarily compete with standard processes of company fundraising. (For another example, see the Boston Ballet Dancers' Resource Fund, described in Appendix A of Part Two of this report).[48]

Insurance-like benefit programs. Transition financing can be assisted by programs that are analogous to an insurance policy. While this makes financial demands upon the dancers themselves (through regular deductions from their salaries), it can reduce the severity of the burden by spreading out the contributions over time. An example is the Dutch Retraining Program for Professional Dancers (Stichting Omscholingsregeling Dansers) in the Netherlands, which works like an insurance plan. Dancer contributions are required to equal four percent of the dancer's gross monthly salary and can be paid either through the company to which the dancer belongs or, independently, by the dancer. The money available for the dancer's career transition then depends on the number of contributions the dancer has made throughout his or her career. (See also the description of the Dancer Transition Resource Centre in Canada, in Appendix A of Part Two of this report.)

Of course, none of the illustrative approaches just described can solve the fundamental financial problem. Unfortunately, there is no magic solution—the funds must come from someone, and whether from donors or from the dancers themselves, it only amounts to shifting of the obligation. The bottom line here is that there is no alternative to that of laying the problem at the doorsteps of the relevant government agencies and the body of prospective donors. Our conclusion is that there exists no simple breakthrough proposal to be suggested regarding the raising of funds. The difficult task of conventional approaches to fundraising simply cannot be avoided.

dancers who are attending or have graduated from more than 170 colleges, universities, conservatories, and certification programs, both here and abroad. Were it financially feasible, CTFD would increase its individual scholarship award, offer more grants for graduate studies, more educational and entrepreneurial grants, and more national outreach programs in order to reach an increased number of dance communities in the U.S.

And, according to the U.K.'s Dancers' Career Development (DCD), the cost of setting up and maintaining their retraining resource Centre for the 2004-2005 period is £3,900 (U.S.$6,700.) Its services, including resume-writing and interview-technique workshops for dance schools, information workshops for independent dancers, and the Centre's newsletter cost an additional £11,000 (U.S.$19,000). Although the DCD would like to continue to offer these services, its funds are limited as well.

[48] One example of this in career transition centers is Career Transition for Dancers' named endowment educational scholarships such as the Rudolf Nureyev Educational Scholarship Fund, the Carmen Diana Barth Educational Scholarship Fund, and the Agnes de Mille Educational Scholarship Fund.

(3) Dancer Participation in the Management of Transition Programs

Unless there are particular circumstances that make its advisability questionable, our report strongly suggests that the dancers themselves should much more routinely be invited and urged to participate in the formulation and maintenance of career transition programs for the organization in question. Companies that encourage dancers to take this initiative may find that the programs are carried out more effectively and reliably. In addition, this approach may also elicit innovative ideas from the participants that may lead to modified transition programs that are more effective. The existing transition centers all have some form of dancer involvement in their management, such as board or committee membership.

(4) Training Programs

Dance school curriculum development. Educational programs in dance schools of all kinds and at all levels should consider the inclusion of a mandatory curriculum on career transition, as is the case in the U.K. It is true that this may be more easily said than done; dance training programs tend to be intensively concentrated on performance, and finding space for other things may be difficult. Nevertheless, the importance of preparing dancers for career transition cannot be overlooked, and any avenue through which the problem can be addressed should at least be considered. Since over half the former dancers surveyed in the three countries have done some teaching, these former dancers are the perfect vehicles to include transition awareness in their own teaching practices, whether delivered through formal course programs in dance education or through informal or private dance instruction (for an example of transition curriculum in schools, see Appendix A of Part Two of this report for a description of the U.K.'s Arts Education School in Tring).

Retraining assistance. There is no question that for many dancers retraining is the portal to success in a new career. Particularly where the next career is in a field very far from dance activity—say real estate or the law—it should be obvious that the acquisition of the requisite tools and knowledge is indispensable.

But as already emphasized, in transition programs it is emphatically not true that one size fits all. While retraining may be the key to a felicitous future for some dancers, others seem to do quite well without it. The evidence provided in the previous section (in the discussion of Hypothesis 3) shows that retraining often contributes both to post-transition income and to job satisfaction. However, we also found that a greater share of former dancers who had not yet undertaken retraining (or who had no intention of doing so) had higher post-transition incomes than those who had completed their retraining or were still in the retraining process. In particular, the evidence does not show that early retraining is necessarily the most effective way to promote these goals. Given the costliness of retraining, these results may favor the diversion of some portion of the available funds to other forms of assistance. One example is help in placing the former dancer in a temporary, but relatively well-paid, job that will make it easier to subsist while moving toward more permanent reemployment. Another example is helping to market former dancers to new employers.

(5) Counseling Services for Dancers

The provision of career-counseling services can be an invaluable component of any transition program, especially since many dancers' attention is concentrated very strongly on dance, not on career transition. As we have seen, the evidence indicates that many dancers are imperfectly aware of the prospects they face and, consequently, are in no position to evaluate their options. However, at least two problems frequently beset the career-counseling process. First, the counselors themselves may be ill-prepared for the task, and, second, the individuals who undertake the task may not be those most likely to engender the confidence and trust of those they are advising. This suggests two steps that can usefully be taken to improve the counseling activity. First, in each country, unless it already exists, it may be desirable to organize a proficient counselor-preparation program for those who will be conducting the activity in dance organizations and other relevant venues. Much can be learned in this way and the dancers can be materially benefited. Second, where feasible, the counselor staff should include former dancers, because they are uniquely situated to be able to understand the transitioning dancer's challenges and needs and to bring an outside perspective to their advice. (For examples of successful counseling programs, see the discussion of the four transition centers in Section IV, above).

(6) Specific Suggestions for Dance Companies and Other Organizations

Formation of dance companies for older dancers. The creation for older dancers of more companies such as the "NDT III" company in the Netherlands or the "Florida Follies" in the U.S. can provide additional opportunities for older dancers, and allow a more gradual and less traumatic transition, while continuing to make the talents of these older dancers available to the public.

Two-track training programs. Dual-track training programs—such as those used in Cuba and Mexico—that require dancers to study both dance and dance teaching simultaneously can be an effective and efficient way to prepare dancers for their activities after transition, while reducing the duration of any inter-career hiatus. However, the focus of the Mexican and Cuban programs on teaching as the second career raises two important caveats. The first is the possibility of a glut of dance teachers who may then have difficulty attracting a sufficient number of students to provide an adequate income. The second is that teaching is reported, at least in some cases, to yield limited career satisfaction to post-transition dancers. In fact, the two-track program in Mexico was recently terminated.

In-house dance company career transition programs. Greater awareness and promotion of transition support needs to come from dance company managers, artistic directors, and those involved in the daily operations of the dance companies, with an active acknowledgement that transition should be seen as a normal part of a dancer's career. In particular, established companies should seriously consider setting up their own transition programs, tailored to their own circumstances. Examples of such programs include those provided for company dancers by the Paris National Opera and by the Australian Ballet. These sorts of programs may be able to be financed as specific projects, separate from the normal operational budget for the company. One difficulty, according to the four dance career transition centers, is that it may be hard for a dance company to ensure strict confidentiality and gain the trust of its dancers in initiating career transition programs.

Dancers' unions and service organizations. Although unions representing dancers and service organizations in the dance industry in several countries have addressed challenges of career transition in various ways, a greater effort would appear to be warranted. Unions, for example, could effect changes in pension plans and health benefits.

(7) Government Funding and Policy

Government programs. A number of the preceding proposals also invite additional steps by government to facilitate and encourage them. For example, dance schools can be offered modest financial incentives to require their pupils to undertake a second field of education, along with incentives to encourage dance companies to enter into partnerships with local universities, creating programs that make it possible for dancers to pursue university degrees while still dancing.

Furthermore, governments can usefully contribute professional training to those who carry out transition activities, through grants to transition centers and dance service organizations in the field or by showing them, on the basis of experience and analysis, ways in which such programs can be designed and carried out more effectively. Part of this activity could include training in effective program-evaluation techniques that will enable those who conduct career transition programs to improve the programs on the basis of their own experience.

Finally, there is the most obvious role of government: the provision of the necessary funds. Here, the dance community must convey to legislators the importance of the contribution of dance activity to the culture of society and the relatively meager provision of currently available resources for the transition process. While most public arts funding agencies in various countries that support dance activity are well aware of the problem of transition, we suggest that they need to give more thought to raising the profile of transition support as an avenue for their disbursements, through the development of imaginative projects and programs specific to their country's particular needs.

Articulated health insurance and pension schemes. It is evident that articulated (i.e., explicit and clearly spelled-out) protection in government health and pension schemes is warranted for dancers (both company-affiliated and independent dancers), particularly given that nearly one-third of our surveyed former dancers cited health and injury as the cause of their dance career termination.

Some governments and a number of organizations in several countries have already taken steps in this direction and their experience can be helpful to others in designing their own programs.

For example, in Germany, the Kunstlersozialkasse (Artists' Social Security Program) enables self-employed artists to obtain the same sort of health protection as is available to employees, and covers both health insurance and old age pensions. Artists pay 17.7 percent of their incomes into the fund, an amount that is matched by the Artists' Social Security Department. An artist must earn a minimum of € 3,926 (U.S.$5,000) per year to be accepted into this fund, though this minimum-income condition is waived for artists who are just entering the workforce. Canadian Actors' Equity Association (CAEA) also offers an insurance plan that provides rehabilitation benefits to members who sustain injuries. Under the plan, the employee benefits company, Cigna, pays "reasonable and necessary" expenses incurred, up to a limit of CA$5,000 (U.S.$3,800), for special training in an occupation that the member did not engage in before being injured. Also in Canada, the Al and Malka Green Artists' Health Centre provides a variety of medical and complementary health services to artists, many of which are covered by the government health care programme. And, in Finland, the "Act on the Pensions of Artists and Some Particular Group of Short-Term Workers" allows self-employed artists to pay reduced-rate pension contributions, as if they were employees rather than self-employed. There is also an artists' supplementary pension system for artists over 60 years of age. The government distributes about thirty-five supplementary artists' pensions each year in recognition of the particular achievements of creative and performing artists.

There also are preventive health programs that focus on dancers' health while their dancing careers are still underway. For example, the Pittsburgh Ballet (whose summer program called "Healthy Dancer Strategies" includes conditioning workouts, Pilates classes, flexibility, aerobics and strength training, as well as musculoskeletal screenings and seminars on sports psychology, pointe shoes and stress management) offers one such program.

A FINAL WORD ABOUT OUR FINDINGS

The preceding suggestions most assuredly do not exhaust the possibilities for innovation and improvement in the programs and services available to dancers to assist them in their career transitions. Further progress can and should be made, and any changes in career transition efforts should be based on systematic study and evaluation of the programs and services already in place, especially in countries beyond those we surveyed. The steps suggested here are proposed merely as a beginning, not as the outline of a program that can claim to be ideal and final.

The dancers of the world exhibit an extraordinary degree of commitment to their profession—a profession that requires early rigorous education and long hours of work that yield substandard compensation and entail substantial risks of physical injury and the likelihood that the dancer's career will end at an age when other professionals are just reaching their peak. Dancers face a critical decision of whether to stay in or leave the world of dance, sometimes turning to related professions such as dance teaching, which provide employment but not necessarily satisfaction, and offer uncertain income prospects. Our findings indicate that retraining often is the path to higher income and satisfaction in a variety of careers. A number of measures can be taken to ameliorate the difficulties of the dancer's transition, not the least of which are steps to increase awareness by those in the dance world—especially those responsible for the dance companies themselves—of the challenge of transition and its place as a natural component of the dancer's career.

The four dancer career transition centers, along with the International Organization for the Transition of Professional Dancers in Switzerland, are responsible in large part for increased awareness of dancers' career transition issues over the last thirty years. Their continued leadership, and their path-breaking example for the creation of such centers in other countries, will help to improve the circumstances of dancers worldwide, those on whom we depend for realization of this invaluable art, and who thereby contribute profoundly to society's culture and bring enormous pleasure to the world.

". . . what is honoured is cultivated, and that which has no honour is neglected."

—Plato, *The Republic*, Book VIII

Bibliography

The aDvANCE project carried out an extensive international literature review in order to survey the existing research and studies relevant to this field. The review included studies of the structure of the dance industry or of the wider performing arts industries of which dance is one component; studies of dancers based on sample surveys which are either dancer-specific or cover all types of artists of which dancers are one category; case-studies of individual dancers as revealed, for example, by biographies or autobiographies; and existing research into the particular problems of career transition in dance or in related or neighboring fields. A bibliography was created using the extensive Artists' Bibliography prepared by the Research Center for Arts and Culture at Columbia University (www.tc.columbia.edu/centers/rcac), and via further investigation of dance and, more specifically, career transition. The available academic studies generally include studies by psychologists, sociologists, nutritionists and scholars (some of them former dancers) examining a range of phenomena often related most directly to dancers but whose analysis can be generalized to others. These characteristics include workplace stress, eating disorders, aging, body image, psychological development, early training and psychological development.

AGING

Barnes, Clive, "Barnes On…the plight of the aging dancer," *Ballet News*, April 1982, p. 46.

Borgins, J., "When the Dancing Stops," *Dance and Dancers*, September 1982.

Clark, Kenneth, *The Artist Grows Old*, London: Cambridge University Press, 1972.

Croce, Arlene, "Dancing: Hard Facts," *New Yorker*, February 3, 1986, pp. 86–89.

Greben, Stanley, E., "Dealing with the Stresses of Aging in Dancers," *Medical Problems of Performing Artists*, Vol. 7, No. 4, December 1992, pp. 127–131.

Jowitt, Deborah, "A Dancer's Dilemma: Getting Old," *Village Voice*, March 17, 1975, pp. 117–118.

Koegler, Horst, "Trust Somebody Over Forty: A Plea for Senior Dancers to Come Out of their Closet," *Ballett International*, Vol. 14, No. 12, December 1991, pp. 23–25.

New York Public Library, Lincoln Center Branch, Dance Research Collection Clippings File, *Dancers Aging*, New York, 2002.

Robertson, Nan, "Artists In Old Age: The Fires of Creativity Burn Undiminished," *The New York Times*, January 22, 1986, Section C, p. 1.

Schaik, Eva van, "The Discrimination of Age in Ballet," *Ballett International*, Vol. 14, No. 12, December 1991, pp. 17–21.

Segal, Lewis, "En Pointe and Poignant: Dancers on Aging," *Los Angeles Times*, August 23, 2000, p. 3.

Seigal, Marcia B, "Growing Old in the Land of the Young" *Hudson Review*, Vol. 24, No. 2, Summer 1976, pp. 249–254.

Solway, Diane, "In A Dancer's World, the Inexorable Foe Is Time," *The New York Times*, June 8, 1986, Section 2, p. 1.

BIBLIOGRAPHY

ARTS LABOR MARKET

Gray, C.M., "Nonpecuniary Rewards in the Performing Arts Labor Market: A Case Study of Dancers and Choreographers," W.S. Hendon, et al., eds., in *The Economics of Cultural Industries*, Akron, Ohio: Association for Cultural Economics, 1984.

"Life after dance: Pensions, Resettlement and Training Schemes," *Dance Theatre Journal*, Vol. 3, No. 3, Autumn 1985, p. 30.

CONFERENCE AND PROJECT REPORTS

"A Second Career For Dancers through The Dancers Resettlement Fund," in *After the Dance: A Report from 1982 Conference on Career Transition for Dancers*, New York: Lincoln Center for the Performing Arts, pp. 32–36.

"Arts in Transition Project: Report and Discussion Paper," *Working Paper*, Canadian Conference of the Arts, Canada, October 1997.

Canada Council for the Arts, Impact of Canada Council Individual Grants on Artist Careers, *Results of Research on Grant Patterns and Discussion Groups with Individual Artist Grant Recipients*, 1999, available at http://www.canadacouncil.ca/artsinfo/research/report06-e.html, accessed April 2002.

Canada Council for the Arts, Research Unit, "A Review of Social Benefit and Support Programs Available to Dancers and Other Artists in Canada and Other Countries," April 2003.

Dancer Transition Project, Montreal, Canada: Cogem, Inc., February 1985.

Dancer Transition Resource Centre, *Tenth Year Follow-Up Research Report*, Toronto, Canada: Britor and Associates, May 1996.

Grant Recipient Survey Results Report, New York: Career Transition for Dancers, 2000.

IST Symposium: For the Dancer in Transition/Pour la Reconversion Du Dancer: Proceedings/Actes, Lausanne: IOTPD, 1995.

"Pensions & Retraining Schemes," in *After the Dance: A Report from 1982 Conference on Career Transition for Dancers*, New York: Lincoln Center for the Performing Arts, 1982, pp. 30–31.

The Dancer of the XXI Century: Education for Transition in a Changing World, Symposium Report, The Netherlands: Theater Instituut Nederland, 1998.

The Dancer in Transition: A Preliminary Study for the International Symposium, Switzerland: UNESCO and the University of Lausanne, 1995.

Transitions, Toronto, Canada: Dancer Transition Resource Centre, 2000.

Beall, Catherine, *Dancers' Transition: A Report Investigating the Needs of Professional Dancers Making Career Transitions*, Australia: Actors Equity of Australia, 1989.

Beamesderfer, Alice O., and Abigail Stockman, "An Assessment of the Career Counseling Needs of Performing Artists," working paper, Division of Extension and Public Service, New York State School of Industrial and Labor Relations, Cornell University, Ithaca, New York, March 1981.

Brinson, Peter. "The Healthier Dancer: A Report of Dance UK's Healthier Dancer Conference." International Working Papers in Dance Studies, Laban Center for Movement and Dance, Laurie Grove, London, October 1991.

Crookshanks, Debra, *Safe Dance III Report*, Canberra: Australian Dance Council, 1999.

Eastcott, Doris Rajan, *Executive Summary: Artists and Health Needs Assessment Research Report*, Toronto, Canada: Artists' Health Center, April 1996.

Geeves, Tony, "Metamorphosis of a Dancer" in Hilary Trotter, ed., *Dance UK Information Sheet: SAFE DANCE REPORT: A Report on Dance Injury Prevention and Management in Australia*, Australia: Australian Association for Dance Education in Association with the National Arts Industry Training Council, 1990.

Sutherland, David Earl, "Is There Life After Dance? Social and Gerontological Reflections on Dancing Careers," in *After the Dance: A report from 1982 Conference on*

Career Transition for Dancers, New York: Lincoln Center for the Performing Arts, 1982, pp. 37-49.

Weber, Lilo, "Dancer in Transition: A Symposium in Lausanne on the Problems of the Aging Dancer," *Ballett International*, Vol. 7, July 1995, pp. 47-49.

Weston, Edward Henry, ed., *After the Dance: A report from 1982 Conference on Career Transition for Dancers*, New York: Lincoln Center for the Performing Arts, June 8, 1982.

White, Barry and Graham Guest, *A Report on the Career Options of Dancers Project*, Arts Training Australia, 1995.

DANCER HEALTH AND MEDICAL PROBLEMS

Greben, S.E., "The Dancer Transition Centre of Canada: Addressing the Stress of Giving Up Professional Dancing," *Medical Problems of Performing Artists*, Vol. 4, 1989, p. 128.

Lee, Susan A., "Adult Development and Female Artists: Focus on the Ballet World," *Medical Problems of Performing Artists*, Vol. 4, No. 1, March 1989, pp. 32–37.

DANCER TRAINING

Calouste Gulbenkian Foundation, *Dance: Education and Training in Britain*, London: Dance Books, 1980.

Frederico, Ronald C., "Recruitment, Training and Performance: The Case of Ballet," in Phyllis L. Steward and Muriel G. Cantor, eds., *Varieties of Work Experience: The Social Control of Occupational Groups and Roles*, New York: John Wiley and Sons, 1984, pp. 249-261.

Levine, Mindy, "Developing the Whole Dancer: Issues and Challenges for Ballet Training Institutes," Winston-Salem, North Carolina: Kenan Institute for the Arts, North Carolina School of the Arts, 2002.

Mayleas, Ruth, *The Condition of Professional Training and Career-Development Opportunities in the Dance, Opera-Musical Theater, and Theater Fields*, National Endowment for the Arts, March 1980.

DANCER TRANSITION AND ALTERNATIVE CAREERS

Borgins, J., "When the Dancing Stops," *Dance and Dancers*, September, 1982.

Campbell, Elizabeth, "Qualitative Transitions," *Dance/USA Journal*, Vol. 12, No. 4, Spring 1995, p. 22.

Dunning, J., "Alternate Career Series," *Dance Magazine*, November 1976.

Eley, Susie Eisner, "After the Curtain Call: Stellar Organization Guides Dancers to a Career Beyond the Dance Floor," *Dance Teacher*, December 1999, pp. 94–96.

Greben, Stanley E., "14 Career Transitions in Professional Dancers," *Journal of Dance Medicine & Science*, Vol. 6, No. 1, 2002.

Greben, Stanley E., "Life After Dance," *Dance Magazine*, September 1985, p. 78.

Hamilton, Linda H., Edward Bristow and Michael J. Byars, "20 College Programs for Professional Ballet Dancers: The Impact on Career Transition," *Journal of Dance Medicine & Science*, Vol. 6, No. 1, 2002.

Horosko, Marian, "Career Change," *Dance Magazine*, April 1982.

_____, "Help is on the Way," *Dance Magazine*, September 1982, p. 90.

_____, and J.F. Kupersmith, "Loss of Career," in *The Dancer's Survival Manual*, New York, 1984.

Jacka, Marion, "Is There Life After Dance?," *Dance Australia*, October/November 1995, p. 22–26.

Jary, Suzie, "Dancers Reconsider Career Options," *Dance Magazine College Guide*, 2001–2002, p. 68.

Jefferson, Denise, "Ailey-Fordham Union Ups Educational Ante," *Dance Magazine College Guide*, 2001–2002, p. 109.

BIBLIOGRAPHY

Kent, Allegra, *Once a Dancer*, St. Martin's Press, 1997 (see chapter on transition)

King, Jane, "Is there Life After Dance?: The Problems of a Profession, Example: Great Britain," *Ballett International*, Vol. 14, No. 12, December 1991, pp. 13–15.

Kirkland, G., and Greg Lawrence, *Dancing on My Grave: An Autobiography*, Garden City, New York: Doubleday, 1986 (autobiography of a dancer).

Johnson, Robert, "Shall We Not Dance," *Sunday Star Ledger*, May 31, 1998.

Laakkonen, Johanna, "Career Transitions of Dancers in Finland," Helsinki, Finland: Theatre Academy of Finland Further Education Centre, photocopy.

Leach, Barbara, ed., *The Dancer's Destiny*, Lausanne, Switzerland: International Organization for the Transition of Professional Dancers, 1997.

Lee, Susan A., "Retirement and the Professional Ballet Dancer at Age 30: Women at a Turning Point," Dance: Current Selected Research New York, AMS Press 1, 1989, pp. 63–76.

L'Opéra National de Paris, *Summary of the Study of Career Transition of Former Dancers from the Paris National Opera*, Paris: CAPFOR Evolution, L'Opéra de Paris, 2002.

Marr, Mimi, "Where do They Go When the Dancing Stops?," *Dance Magazine*, September 1975, pp. 64–66.

Mason, Janet Lynn, "Career Endings: An Exploratory Study of Ballet Dancers," dissertation, California School of Professional Psychology, Berkeley/Alameda, 1993.

Meredith, Leda, "Dancer's Next Steps," *Pointe*, September/October 2001, pp. 62–64.

North, J. and D. Lavallee, "An Investigation of Potential Users of Career Transition Services in the United Kingdom," *Psychology of Sport and Exercise*, 2003.

Pierpont, M., "Physical Therapy, A Career for Dancers," *Dancer Magazine*, November 1982.

Pugh, Clifford, "Turning Point," *Houston Chronicle*, March 26, 1998, Section D.

Reiter, Susan, "The Next Step," *Newsday* (Long Island), July 12, 1998, Section D12.

Reyes, Teresa, "Educational Funding Models for the Career Transition of Professional Dancers," masters thesis, Teachers College, Columbia University, 1999.

Salisbury, W., "Dancers Need Help During Transitions to Other Careers," *Plain Dealer*, December 7, 1986.

Saposnek, S., "After the Ballet: The Effects of Career Transition on Sense of Identity, Self-Concept, and Body Image," masters thesis, Reed College, 1995.

Segal, Lewis, "A Gracefully Taken New Turn," *Los Angeles Times*, September 19, 2000, Section F, p. 1.

Sidimus, Joysanne, *Exchanges: Life After Dance*, Toronto, Canada: Press of Tersichore, 1987.

Suki, John, "Giving a Lift To Dancers Moving On After Dance," *The New York Times*, November 25, 2001, Section 2, p. 6.

Trotter, Hilary, ed., *New Moves: A Career Development Manual for Dancers*, Sydney: Ausdance NSW, 1997.

Upper, Nancy, *Ballet Dancers in Career Transition*, Jefferson, North Carolina: McFarland & Company, Inc., 2004.

Wallach, Ellen, *Life After Performing: Career Transitions for Dancers*, Dance/USA, 1998.

Wennerstrand, Anne, "Advice for Grown-Up Dancers: 4/15/01, ABUN-DANCE, Creative Solutions to the Second Job Dilemma," *The Dance Insider*, available at http://www.danceinsider.com, accessed January 2002.

_____, Advice for Grown-up Dancers: 12/19/01: Toxic Envy: Two-stepping with the Green Monster, *The Dance Insider*, available at http://www.danceinsider.com, accessed January 2002.

_____, Advice for Grown-up Dancers: 11/30/00: When Are you Going to Quit Dancing and Get a Real Job?, *The Dance Insider*, available at http://www.danceinsider.com, accessed January 2002.

OVERVIEW OF THE FIELD

Levine, Mindy, "Local Issues, National Trends," *Dance/USA Journal*, Vol.16, No.2, Winter 1999,: pp. 16–19, 26.

Munger, John R., "Dancing with Dollars in the Millennium," *Dance Magazine*, April 2001, pp. 1–14.

Netzer, Dick and Ellen Parker, *Dancemakers: A Study on Choreographers in Four American Cities*, Washington, D.C.: National Endowment for the Arts, November 1993.

Pidoux, Jean-Yves, *La Danse Art de Xxe Siècle*, Lausanne, Switzerland: Editions Payot, 1990.

Zimmer, Elizabeth, "What's Eating the Dance World?," *Village Voice*, 2001, available at http://www.villagevoice.com/issues/0117/zimmer.php.

PSYCHOLOGICAL ASPECTS

Au Coeur De La Danse, Faculte Des Sciences, Sociales Et Politiques, Institut de Psychologie, Fevrier, 1990.

Buckroyd, J., "Why do Dancers Dance? Leaving the Stage," *Dancing Times*, December 1986, p. 229.

Earl, William L., *A Dancer Takes Flight: Psychological Concerns in the Development of the American Male Dancer*, Maryland: University Press of America, 1988.

Gurley, V., A. Neuringer, and J. Massee, "Dance and Sports Compared: Effects on Psychological Well-Being," *Journal of Sports Medicine*, Vol. 24, 1984, pp. 58–68.

Lee, Susan A., "Psychosocial and Developmental Perspective on Women and Transition in Ballet as presented at OIRDP/IOTPD," working paper, Northwestern University, 1995.

Keinanen, M., L. Hetland and E. Winner, "Teaching Cognitive Skill through Dance: Evidence for Near but Not Far Transfer," *Journal of Aesthetic Education*, Vol. 34, Nos. 3-4, Fall/Winter 2000, pp. 295–307.

Paritzky, Adina Beth, "How Dancers Leave Dancing: A Hermeneutic Investigation of the Psychosocial Factors in Career Change," dissertation, University of California at Los Angeles, 1995.

Perreault, Michel, "La Passion et le corps comme objets de la sociologie: la danse comme carrier," *Sociologie et Societes*, Vol. 20, No.2, 1988, pp. 177–186.

Pickman, Alan J., "Career Transitions for Dancers: A Counselor's Perspective," *Journal of Counseling & Development*, Vol. 66, No. 4, December 1987, pp. 200–201.

Schnitt, Jerome M., and Diana Schnitt, "Psychological Issues in a Dancer's Career," pp. 238–253.

VIDEOCASSETTES

A Dancer's Regime: Life After Performance Career, Eye on Dance 231, directed by Richard Sheridan, 28 minutes, Arc Videodance, 1987 (videocassette).

OTHER

"Decade-Long Study Shows U.S. Dance Facing Cash Fight," available at http://www.backstage.com.

Ingram, A., "Dance and Support," *International Review of Sport Sociology*, Vol. 13, No. 1, 1978, pp. 85–97.

McKnight Foundation, *Cost of Culture Survey*, Minneapolis, Minnesota: McKnight Foundation, 1999.

Miles, Jack and Douglas McLennan, "Is Dance a Lesser Art Form?," *Arts Journal*, 2002, available at http://artsjournal.com.

Sussmann, Leila, "Recruitment Patterns: Their Impact on Ballet and Modern Dance," *Dance Research Journal*, Vol. 22, No. 1, Spring 1990, pp. 21–28.

Sutherland, David Earl, "Ballet as a Career," *Society*, November/December 1976, pp. 40–45.

Making Changes

Part Two

COUNTRY PROFILES AND ANCILLARY MATERIALS

SOCIO-ECONOMIC CHARACTERISTICS OF DANCE IN ELEVEN NATIONS: UNABRIDGED COUNTRY PROFILES

SOCIO-ECONOMIC CHARACTERISTICS OF DANCE IN ELEVEN NATIONS: UNABRIDGED COUNTRY PROFILES

AUSTRALIA
David Throsby, Macquarie University

CANADA
Joysanne Sidimus, Dancer Transition Resource Centre and Claire McCaughey, The Canada Council for the Arts

ENGLAND
Jeanette Siddall, Arts Council England

FRANCE
Pierre-Michel Menger, Centre National de la Recherche Scientifique

GERMANY
Pia Hartmann, Hartmann Nagel Art & Consulting

HUNGARY
Andrew Princz, ontheglobe.com

JAPAN
Keiko Fukui, Geidankyo

MEXICO
Gabriela Medina, La Manga Dance Company

THE NETHERLANDS
Paul Bronkhorst, Dutch Retraining Program for Professional Dancers and International Organization for the Transition of Professional Dancers

SWITZERLAND
Annemarie Parekh, Pro Helvetia, Arts Council of Switzerland and Adrian Schriel, Tanz Ensemble Cathy Sharp

UNITED STATES
Joan Jeffri, Annemarie Schoepfer, and Lauren Tehan, Columbia University, Teachers College

COUNTRY PROFILES CREDITS

The country profiles in this section were assembled by the aDvANCE data partners listed to the left and edited by the Research Center for Arts and Culture, Teachers College, Columbia University.

Please note that currency conversions have been provided throughout for comparison. Also references have been listed as provided by our data partners and therefore appear in different formats. Readers desiring additional information should contact the Research Center for Arts and Culture at rcac@columbia.edu.

Part Two: I

DANCE IN AUSTRALIA

Dance has existed in Australia for over 40,000 years, that is, for as long as the indigenous people of this country have inhabited the land. Dance is an integral part of the corroboree and other ceremonies of the Aboriginal and Torres Strait Islander peoples, and traditional dance is still practiced in some remote communities. Traditional stories and modes of practice also inform the work of indigenous dancers and at least one dance company (Bangarra Dance Theatre) working in the mainstream of contemporary Australian arts.

The development of a European dance culture in Australia dates from the nineteenth century. Highlights in the modern era include the visits of the Anna Pavlova Company in 1926, the Ballet Russe in 1940, and the Ballet Rambert in 1947–1949. Some members of these companies stayed in Australia to help foster the development of professional dance activity, which was further stimulated by migration from Europe during the 1930s, 1940s, and 1950s. In particular, the arrival of Edouard Borovansky in 1938 and of Gertrud Bodenwieser in 1939 led to an expansion of classical ballet and modern dance, respectively. During these years, the commercial company J.C. Williamson's expanded its activity. A major milestone was reached in 1962 when the national classical ballet company, the Australian Ballet, was founded.

The growth of dance was further enhanced during the 1960s and 1970s with the establishment of formal training programs in dance, such as the summer schools at the University of New England, and with the introduction of a range of tertiary-level dance courses from the late 1970s onward. At the same time, the spread of television and the increased number of international and local music theater productions provided a widening range of opportunities for dancers in the commercial sector.

Today, the dance industry in Australia is a well-developed and highly differentiated branch of the performing arts, covering all genres and styles and operating through a range of commercial and non-commercial channels. Australian dance has a significant following across the country; and international tours by companies such as the Australian Ballet, the Sydney Dance Company, Bangarra Dance Theatre, and many others have established a distinctive presence for Australian dancers and choreographers on the world stage.

In this report, we consider the organizational structure of dance in Australia, the situation of individual dancers, characteristics of audiences, funding issues, and dance education and training. We conclude with observations about the problem of transition as it affects dancers and choreographers in the country.

ORGANIZATIONAL STRUCTURES

A wide variety of organizations produce, present, and support dance in Australia, ranging from the major national and state-subsidized companies to small companies and independent choreographers and producers who receive only limited funding.

The major companies include the national, state and other "flagship" dance companies funded by the Major Performing Arts Board of the Australia Council. The five companies in this category are the Australian Ballet (the major classical ballet company); the Queensland and Western Australian Ballet companies (both presenting classical as well as contemporary works); the Sydney Dance Company (the largest contemporary dance ensemble); Australian Dance Theatre (the oldest contemporary dance ensemble, based in Adelaide); and Bangarra Dance Theatre (the principal indigenous dance company).

These companies attract relatively large amounts of funding from both the Australia Council and state arts agencies. They have local, national and international profiles. They have a substantial subscriber and general audience base and receive significant funding via sponsorship deals with the corporate sector. The repertoire these organizations offer varies from traditional to contemporary dance, including dance theater.

There are about 20 small to medium-sized companies nationwide, located in major urban and regional centers. They receive annual funding from the Australia Council and from state or local governments, but the amounts are considerably less than those awarded to the major companies. They are less likely than the major companies to attract corporate sponsorship because of their smaller audiences. They are almost entirely involved in contemporary work, tending to be more experimental and less populist in genre than the larger companies. Some have had a critical impact nationally, and as a result their work has been included in festivals such as the Melbourne International Festival and the Sydney Festival. Some of these companies, as well as their choreographers and dancers, have also received international recognition.

There are 30 or more small companies that operate from a very low financial base, receiving subsidy on a project basis rather than as continuing operational support. The amounts of funding are small, and the scope for supplementary financial support through sponsorship, merchandising, subscriptions, and similar categories is limited or nonexistent. As with a number of companies in the previous two categories, these ensembles are often built around the talent of one key individual. This category also includes individuals who operate independent of a formal company but within an interdependent infrastructure. The companies and individual artists in this category are dedicated to experimentation, research, and development; hence there is considerable interaction with the small to medium-sized companies.

The non-subsidized sector comprises mainly commercial and musical theater productions, often produced or co-produced by multinational companies such as IMG, the Really Useful Company, and Cameron Macintosh. Australian producers such as Kevin Jacobson and David Atkins frequently co-produce with these companies. Dancers in this sector may also be employed in the film and television industries, as well as in corporate events. Employment for dancers in this non-subsidized sector tends to be transient and sporadic at best. Some dancers from the larger subsidized companies may find work in these commercial areas.

Major venues such as the Opera Theatre and Drama Theatre of the Sydney Opera House and the Performing Arts Centres in Melbourne, Brisbane, and Adelaide, together with some commercial theaters in the capital cities, provide facilities for dance companies of all sizes, although Australia has no performance space dedicated solely to dance. The medium-sized and smaller companies and independent artists tend to rely on smaller contemporary arts centers that have a capacity for presenting dance; these spaces include PICA (Perth), the Performance Space and the Sydney Opera House Studio (Sydney), Dance House (Melbourne), and the Brisbane Powerhouse. In the regions, local and touring companies generally have to make do with multipurpose performance spaces that are sometimes ill-equipped for the presentation of dance.

The peak body of dance in Australia is Ausdance, which has a federal structure comprising a series of state branches located in each of the capital cities and a national office in Canberra. Ausdance provides a national voice for the development of dance and dance education in Australia. It also acts in an advocacy role to all levels of government. It does not function as an agent, producer, or industrial relations body.

There is also a union, the Media, Entertainment and Arts Alliance (MEAA), which represents a range of different types of artists—including dancers—in industrial matters such as contracts, fees, wages, and working conditions. In addition, the Artslaw Centre, based in Sydney, provides advice and support for artists and arts organizations—including those in the dance sector—on a variety of legal concerns.

PERFORMANCE INDICATORS

In this section, we consider the size and activity levels of the different types of dance companies categorized earlier.

Turning first to the major companies, **Table 1** (pg. 91) presents statistics for these companies derived from the

1999 Major Performing Arts Report (the Nugent Report). (Please note that numbered tables are located at the end of this profile, under the heading "Data for Australia.") The Australian Ballet stands out as by far the largest and most active of the ensembles, with more than 150 performances and revenue in excess of AU $20 million (U.S. $15.8 million)[1] in 1997. Although government subsidy comprised about one-fifth of its total income that year, a smaller proportion than that of any other major dance company, the Australian Ballet still accounted for the largest absolute amount of subsidy—receiving about AU $4 million (U.S. $3.2 million) in 1997, more than three times the level of assistance to any other major dance company. Nevertheless, more than half its income in 1997 came from box office, a higher proportion than that for any other member of this group. Furthermore, the company's level of subsidy per seat that year was lower than the other companies in this group.

The Sydney Dance Company, the largest contemporary ensemble, had revenue of about AU $5 million (U.S. $3.9 million) in 1997, of which about one-quarter came from government. This company and the Australian Ballet acquired the lion's share of sponsorship income in 1997 because they have a higher profile than other, more locally focused or specialized groups.

Data for the smaller companies are more difficult to find. The Positive Solutions report for the Dance Board of the Australia Council (2003) gives indicative data from a survey of a sample of companies for 2001. In **Table 2** (pg. 92) these data are put together with statistics for the major companies to provide a comparison of the "typical" company in each group. No significance should be attached to the dollar amounts shown in this table, which are included simply to indicate orders of magnitude; however, the percentage distributions of revenue and expenditure can be taken as providing a reasonable comparison between the different operating circumstances of companies in each group.

On the revenue side, it is apparent that both box office and sponsorship income constitute a smaller proportion of total revenue for the smaller companies than for the majors. At the same time, government support is important for all the ensembles—for the large companies because of the absolute size of their subsidy and for the small companies because subsidy (although small in absolute terms) forms a substantial percentage of their total income.

On the expenditure side, the significant proportion of costs the large companies spent on marketing and administration is noteworthy.

DANCE COMPARED TO OTHER PERFORMING ARTS

In 1999–2000, income from dance was 8.6 percent of total performing arts income and the majority of this dance-related income (97 percent) was derived from government-subsidized companies.

A broader view of the operations of the dance industry (both subsidized and commercial) as a component of performing arts activity in Australia is provided by a survey carried out by the Australian Bureau of Statistics (ABS) in 1999–2000. As seen in **Table 3** (pg. 93), the total income of the music and theater production industry that year was just over AU $500 million (U.S. $394.6 million), of which just over AU $40 million (U.S. $31.6 million), or 8.6 percent, came from dance. The vast majority of this dance-related income (almost 97 percent) was derived from government-subsidized companies, indicating the essential role of public funding in sustaining the dance industry in Australia. For all the dance companies included in the ABS survey, box office comprised one-third of total revenue, with about the same proportion coming from subsidy. Fundraising made up little more than one-tenth of total dance income. Compared to the other performing arts, dance is more reliant on subsidy than any other type of production apart from symphonic music.

In regard to performances and attendance, **Table 4** (pg. 94) reveals that of all performances mounted by performing arts organizations in Australia in 1999–2000, around six percent were in the dance sector, accounting for about five percent of total paid attendance. The number of attendees per performance in dance that year was 244, a slightly lower figure than that shown for the major dance companies in Table 1.

[1] U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/

DANCERS AND CHOREOGRAPHERS

Of the approximate 1,250 professionals in the dance sector, two-thirds work primarily as dancers and one-third work as choreographers. Among the dancers, the largest single group classify themselves as "contemporary" dancers.

Census data indicate that just over 1,000 persons in Australia identified their "main job" as dancer/choreographer in 2001. In addition, a similar number were listed as "actors, dancers, and related professionals not elsewhere classified;" it appears that the great majority of the latter group are actors, indicating that only a slight upward revision of the main dancers and choreographers figure is needed to account for unclassified individuals. Thus, between 1,000 and 1,500 persons can be identified as dancers and/or choreographers in the Australian workforce at present. Independent estimates based on aggregated lists of dancers from companies, professional organizations, and other groups put the number of practicing professional dancers and choreographers in 2001 at approximately 1,250, a figure consistent with the census data (Throsby and Hollister, 2003). In addition, the census lists around 3,500 private dance teachers.

Since the census catches only those individuals who identify "dancer/choreographer" as their main job during the week of the census, it *excludes* some part-timers and those out of work during the census week but *includes* some (especially among younger age groups) not yet regarded as properly professional. Since our concern is primarily with established professional dancers, the statistics presented here are based mainly on the Individual Artists' Survey results because they cover all practicing professionals defined according to specific criteria (Throsby and Hollister, 2003). In some cases, census data are also listed for comparative purposes.

Table 5 (pg. 94) shows the total numbers of practicing professionals and "main job" dancers and choreographers in 2001. Data for actors and musicians are also given in this table for comparison. The predominantly female composition of the dance workforce is evident, in contrast to the preponderance of males in acting and (especially) music. The other striking characteristic of dancers is, not surprisingly, their young age. **Table 6** (pg. 95) shows the age distribution and mean and median ages for both established professionals and "main job" dancers. These age data can be compared with those for other types of artists: the artists' survey shows that both mean and median ages for professional artists in all other art forms (writers, visual artists, actors, musicians, and the like) exceed 40 years.

The distribution of practicing professional dancers and choreographers among styles or genres of dance is as follows:

Dancers	**Percent of total**
Classical	4
Contemporary	23
Indigenous/traditional	5
Independent	7
Cabaret/commercial	19
Other	10
Subtotal	**68**
Choreographers	
Independent	21
Resident	8
Other	3
Subtotal	32
Total	**100**

Given the technical skills required to become a professional dancer, it is not surprising that almost all (94 percent) have engaged in formal training of some sort, with about half having also undertaken private tuition at some stage. **Table 7** (pg. 95) shows the proportions of dancers who have undertaken different types of training and the proportions that regard each type of training as having been most important to them in providing the basic skills necessary to become a professional dancer. Two-thirds of dancers look back to their formal dance training as having been most important, but a significant number (20 percent) see learning on the job as of greatest significance to them. The average length of time dancers spent training was about six years.

Dancers begin their professional careers at a very early age, and about one-third earn their first income as a dancer before training has been completed. Most dancers can identify a single moment at which they believe their professional career became established—whether it was completing training (nine percent of all dancers), earning

their first income (14 percent), receiving a grant or other financial assistance (14 percent), or, most important, getting their first significant professional engagement (36 percent). The median age at which this establishment "moment" occurred is 25 years.

A number of factors can advance or retard the development of a professional career in dance. **Table 8** (pg. 96) shows the proportions of dancers identifying various factors as most important in advancing or holding back their professional development, both throughout their careers and at present. Training and the support and encouragement of family and friends emerge as the most significant positive factors, whereas dancers see lack of financial return from creative work and time constraints imposed by the need to earn an income elsewhere as the most significant factors impeding their professional development.

The lack of financial returns from creative work forces a number of dancers to seek other employment. In some cases work can be found within the art form, for example, in teaching dance or administering a dance company; in other cases dancers must find work outside the arts to earn a living and support their creative practice. **Table 9** (pg. 96) shows the average allocation of working time by dancers among these various types of work. It is apparent that only a little more than half of an average dancer's working time is devoted to creative work. Only 16 percent of all dancers work 100 percent of the time at creative work (defined to include preparation, research, rehearsing, and career administration as well as performing), although 60 percent of dancers spend all their working time at some type of arts-related work (including teaching).

These characteristics of dancers' working lives are reflected in their incomes. **Table 10** (pg. 97) shows mean and median incomes for dancers in 2000–2001. It is apparent from these figures that the distribution of creative incomes among dancers is skewed toward the lower income groups. Indeed, 31 percent of dancers earned less than AU $10,000 (U.S. $7,900) from their creative work in 2000–2001. At the other end of the scale, only six percent of dancers earned more than AU $50,000 (U.S. $39,400) from all arts and non-arts work combined.

Looking beyond their dancing careers, most dancers do not regard their financial arrangements as adequate to meet their needs. Although around 85 percent do have some form of provision for their future financial security (including superannuation, investments, property, and the like), only one-fifth of these dancers regard their arrangements as adequate to meet their future financial needs.

Finally, the industries employing dancers and choreographers are classified by the ABS on the basis of the standard definitions of "cultural" and "other" industries. **Table 11** (pg. 97) shows the industries employing both dancers and dance teachers in two census years, 1996 and 2001. The large numbers of dancers who work in "other" industries would appear to be explained by the fact that most are freelancers rather than employees and hence are allocated to independent contractor status rather than to employment in the cultural sector. Similarly, dance teachers are likely to be allocated to "education" rather than to cultural industries as such.

AUDIENCES

In 1999, only nine percent of the population attended a dance performance—a smaller proportion than went to the opera or theatre, although a larger proportion than attended a classical music concert.

The ABS conduced two recent surveys of attendance at selected venues and activities (1995 and 1999). **Table 12** (pg. 98) shows total attendance and attendance rates for a range of cultural consumption activities. The 1999 survey of attendance rates distinguished between capital cities and noncapital-city areas in each state. The survey noted that 884,000 persons attended dance performances in capital cities—an attendance rate of 9.5 percent—compared with 461,000 in regional areas (8.3 percent attendance). Capital cities had higher attendance rates in all categories except for "other performing arts" and circus performances. Dance performances attracted more female than male attendees; 11.2 percent of the female population attended a dance performance in 1999, but only 6.8 percent of males did so.

It is apparent from **Table 13** (pg. 98), which shows dance attendance by age group, that dance appeals particularly to the very young and the middle aged but is less well attended by people in their twenties or those over 55. Dance attendance is also skewed toward better-educated members of the population, in common with other performing arts, as **Table 14** (pg. 99) demonstrates.

Nevertheless, the preponderance of people with higher educational qualifications is less marked for dance than it is for classical music, opera, and especially drama.

Frequency of attendance is an important factor that varies considerably from venue to venue. Of the 1,345,000 persons who attended dance performances in 1999, an estimated 782,900 (58.2 percent) attended once only, 453,600 (33.7 percent) attended two to four times, and 108,500 (8.1 percent) attended five or more times.

FUNDING

Governments fund dance companies extensively: over the last three years, the commonwealth has increased its share of government funding for dance from just under to just over 50 percent. Dance receives about 12 percent of total commonwealth, state, and territory funding of the performing arts.

Commonwealth funding is provided by the Australia Council through the Major Performing Arts Board and the Dance Board, supplemented by Aboriginal and Torres Strait Islanders Arts, Community Cultural Development, and New Media Arts. This funding amounted to over AU $11 million (U.S. $8.7 million) in 2001 and 2002. Just under AU $1 million (U.S.$800,000) in funds for touring comes from the Department of Communications, Information Technology and the Arts through the "Playing Australia" program. Each state and territory government also supports dance, providing over AU $11 million (U.S.$8.7 million) in support in 2002. Relevant data are shown in **Tables 15 and 16** (pg. 100 & 101).

Funding for the arts takes different forms at the various levels of government. Whereas commonwealth funding is largely restricted to support of activities, the states and territories fund not only activities but also infrastructure. In 2000–2001, for example, the commonwealth provided AU $95.9 million (U.S.$75.6 million) for the performing arts, and state and territory governments provided AU $76.2 million (U.S.$60 million), but the latter also gave AU $93.5 million (U.S.$73.7 million) to performing arts centers compared with AU $5.5 million (U.S.$4.3 million) from the commonwealth.

In recent years, at both commonwealth and state levels, funding policy has gradually shifted toward a greater emphasis on project-based rather than recurrent funding, much like trends elsewhere in the contemporary performing arts in Australia and in other countries. These shifts are particularly associated with the emergence of new dance forms, including experimentation with fusion of contemporary and ethnic dance, the use of new technologies such as film and video, and similar innovations.

Levels of dance funding from local governments are unknown but are likely relatively modest. The total contribution of local governments to the performing arts in 2000–2001 was AU $28.6 million (U.S.$22.5 million), suggesting that dance activities may have received perhaps AU $3 million (U.S.$2.4 million). Even more than the states and territories, however, local governments support infrastructure development; they allocated AU $48.8 million (U.S.$38.5 million) to funding performing arts centers in 2000–2001. Local governments also funded AU $132.5 million (U.S.$104.4 million) for public halls and civic centers, which often provide venues for the performing arts in rural and regional Australia.

EDUCATION AND TRAINING

Between 1992 and 2000, total student numbers appear to have climbed from 349 to 564, with the growth concentrated between 1995 and 2000.

The main universities involved in dance instruction are the University of New South Wales, the University of Western Sydney, the University of Melbourne, Queensland University of Technology, and Edith Cowan University, Western Australia. Some other institutions have appeared intermittently on the list. At present, six institutions provide approximately 20 courses. (See **Tables 17 and 18** [pg. 102 & 103] for related data.)

These statistics omit the Australian Ballet School, Australia's premier training institution for classical ballet dancers, starting with children rather than adult students. The core of the curriculum is the Australian Ballet School Training Program, which was introduced formally into the school in 1990 and has been the basis for training ever since. The aim of the school is to produce graduates of the highest caliber who are capable of integrating effortlessly into the Australian Ballet and top professional dance companies in Australia and around the world.

The Training Program is composed of eight levels, beginning with students at age 10. The Junior Program incorporates levels 1–3, the Median Program includes levels 4 and 5, and the Senior Program comprises levels 6–8. Students in the Senior Program also pursue the Australian Ballet School Advanced Diploma of Dance, an accredited tertiary qualification. This program offers students comprehensive dance training and a strong on-site academic program. The first two years of the course focus on technical training and artistic development; students also complete years 11 and 12 of their normal secondary school education. The third year of the course prepares students for the dance profession by refining their dance technique and developing professional skills through career development activities and performances.

Overall, the consistently high standards of dance training in Australia have been a strong contributing factor in the interaction between Australian dancers and choreographers and the international dance community. In the earlier years, a number of well-trained dancers left Australia to work overseas. During the 1980s and 1990s some of these dancers—including Meryl Tankard, Leigh Warren, Simon Dow, and Maggie Sietsma—returned to Australia and have been involved in the emergence of new companies.

THE PROBLEM OF TRANSITION

Several studies conducted in Australia over the past 20 years have raised awareness about career transition for dancers.

Very little information existed about the working conditions and career paths of dancers and choreographers in Australia during the early years of the development of dance in the country. The establishment of the Dance Board as one of the first art-form boards to be created when the Australia Council was established in the early 1970s focused some attention on dancers' problems, but it was not until the individual artists' surveys of 1983 and 1987 (followed by subsequent surveys in 1993 and 2002) that systematic data began to be compiled enabling a comprehensive picture of the working lives of dancers and other artists to emerge (see Individual Artists Inquiry, 1983; Throsby and Mills, 1987; Throsby and Thompson, 1994; Throsby and Hollister, 2003).

Although the early surveys drew attention to the fact that a performing career in dance ended at a relatively early age, it was not until 1988 that a serious effort was made to examine the specific problems of dancers' transition. In that year, Actors Equity of Australia, in conjunction with the Australian Association for Dance Education, instigated the Dancers' Transition Project, a research study that led to a report published the following year (Beall, 1989). The project addressed the need to provide support for professional dancers at the end of their performing careers. At that time, no formal program existed in Australia to assist dancers with career transition. The study recommended the establishment of a Dancers' Transition Scheme and also highlighted the need for better preparation for transition to be incorporated in dance education and training programs.

The proposal for a formal transition scheme put forward in the 1989 report was never acted upon. Nevertheless, some progress was made in addressing the problem of transition during the 1990s. For example, the critical importance of health and safety issues, both in influencing the progression of a performing career in dance and in affecting the choices available to dancers for life after performing, became better understood as a result of a major study of injury prevention and management, commissioned by Ausdance in association with Create Australia and published in 1990 (Geeves, 1990). That report was followed by further reports in 1997 and 1999 (Geeves, 1997; Crookshanks, 1999). The 1999 report points to the progress made during the 1990s in dancers' health and safety, as evidenced by a decrease in the prevalence of acute and chronic injuries, a better understanding of health and diet problems among dancers, and a more supportive environment within companies.

Another study on transition was undertaken in 1993–1994 by Barry White and Graham Guest for Arts Training Western Australia (White and Guest, 1995). The study drew attention to the need to raise awareness of transition problems among dancers and dance companies and underlined the importance of incorporating workshops and other programs addressing career change issues into dance education and training courses. The authors recommended various measures by which dancers could be supported during the transition process, including assistance from companies, mentoring, counseling, and similar means.

TRANSITION FACILITATION

Only the Australian Ballet has a specific program for dancers in career transition.

As a result of these reports and other discussions within the dance industry, a growing awareness has emerged in Australia of the significance of career transition problems for professional dancers. In an effort to do something practical to address this issue, in 1997 Ausdance commissioned Hilary Trotter to compile a resource kit for dancers (see Trotter, 1997). This manual brought together a number of articles about career transition and offered much relevant advice on how to cope with problems raised by the pressures of career change. The report has been a useful step in promoting the idea of self-help as one of the strategies dancers can use as they approach the transition stage.

The fact that transition problems are still of considerable concern to the dance profession in Australia is indicated by discussions at the regular dance summits held by the Australian Dance Council to review the state of dance and recommend strategies and priorities for action. At the 2001 summit, for example, the matter of career pathways was identified as one of several national priorities (Nihas and Dyson, 2001, p. 8). It was pointed out that career paths in dance are more often meandering than linear, highlighting the need for multi-skilling; these problems were seen as particularly important for the growing numbers of independent artists within the sector.

Some effort is made within educational programs in dance to acknowledge the problem of career transition as a serious matter that all dancers will eventually confront. The Australian Ballet School, for example, makes it clear that although it is not in a position to work with its students on later career transition management, it does provide the broadest education possible to each full-time student in an effort to build a solid foundation for future study or work opportunities.

Only one company, the Australian Ballet, has a formal scheme for assisting its dancers directly with transition. This scheme provides an exemplary case of best practice for dealing with career transition by an established dance ensemble. Details of the scheme are contained in Appendix A.

Table 1: Performance indicators: major dance companies, 1997

	Australian Ballet	Queensland Ballet	West Australian Ballet	Sydney Dance Company	Australian Dance Theatre	Bangarra Dance Theatre
Total revenue ($'000)	21,772	2,460	1,911	4,566	1,609	990
Total expenditure ($'000)	21,049	2,500	1,954	4,392	1,659	921
Surplus (deficit) ($'000)	723	(40)	(43)	174	(50)	69
Revenue sources (%)						
Box office	55	35	28	46	27	25
Sponsorship, donations	28	17	19	27	9	8
Government	17	48	53	27	64	67
Total	100	100	100	100	100	100
Expenditure categories (%)						
Production	32	15	17	26	21	n.a.
Performance	27	43	45	17	38	n.a.
Venue	22	23	16	29	19	n.a.
Marketing	19	19	22	28	22	n.a.
Total	100	100	100	100	100	n.a.
Paid attendance[a] ('000)	236	14	12	42	9	6
Attendance per performance (no.)	1,559	397	488	451	302	n.a.
Average ticket prices[b] ($ per seat)	46	33	34	39	18	n.a.
Subsidy per seat ($ per seat)	29	103	114	30	117	n.a.

U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/

Notes: a. Capital city performances only.
b. Home stage performances only.

Source: Major Performing Arts Inquiry, 1999.

Table 2: Comparisons of financial performance of some "typical" dance companies ($'000 per year)

	Major classical ballet company		Major contemporary dance company		Small to medium sized company with core funding		Small company without core funding	
	$'000	%	$'000	%	$'000	%	$'000	%
Revenue								
Box office	4,070	49	940	36	120	19	16	25
Sponsorship, donations	2,080	25	560	22	30	5	2	3
Government	2,110	26	1,090	42	480	76	46	72
Total revenue	8,260	100	2,590	100	630	100	64	100
Expenditure								
Performance and production	5,300	63	2,180	81	500	81	52	85
Marketing and administration	3,090	37	520	19	120	19	9	15
Total expenditure	8,390	100	2,700	100	620	100	61	100
Surplus (deficit)	(130)		(110)		10		3	
No. of companies in sample	3		3		10		12	

U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/

Sources:
These data are indicative only for a "typical" or average company in each group; they are derived as approximate means for data assembled for a sample of companies in each group. The data for the major companies relate to 1997 and are compiled from the source listed for Table 1. The statistics for the smaller companies are based on data for 2001 presented in the Positive Solutions draft report (2003). These figures have not been adjusted for inflation. For further discussion, see text.

Table 3: Music and theatre production industry income, 1999-2000 ($ million)

	Number of organizations	Box office income	Government funding	Fundraising income	Other income	Total income
Government subsidized						
Popular music production	12	0.1	0.8	0.1	0.3	1.4
Symphony and choral production	29	25.2	51.4	7.1	10.7	94.4
Dance production	**21**	**14.1**	**15.2**	**5.2**	**7.5**	**42.1**
Drama production	67	30.8	22.0	5.9	12.7	71.4
Opera production	7	np	16.9	np	2.5	58.3
Musical theatre production	14	np	1.8	1.1	np	16.7
Other performing arts production	43	7.9	8.5	np	np	23.5
Total	193	120.4	116.7	29.8	40.9	307.8
Other						
Popular music production	239	22.8	---	1.2	39.9	64.0
Symphony and choral production	19	0.4	---	0.4	1.3	2.1
Dance production	**17**	**0.5**	**---**	**---**	**1.1**	**1.5**
Drama production	35	14.5	---	0.2	4.2	18.9
Opera production	11	np	---	np	1.2	1.3
Musical theatre production	62	np	---	1.5	np	81.0
Other performing arts production	129	7.2	---	np	np	28.9
Total	511	112.8	---	4.0	80.8	197.6
Total						
Popular music production	251	22.9	0.8	1.2	40.3	65.3
Symphony and choral production	48	25.5	51.4	7.5	12.0	96.5
Dance production	**37**	**14.6**	**15.2**	**5.2**	**8.6**	**43.6**
Drama production	103	45.3	22.0	6.1	16.9	90.3
Opera production	18	np	16.9	np	3.8	59.6
Musical theatre production	76	np	1.8	2.5	np	97.7
Other performing arts production	173	15.1	8.5	np	np	52.5
Total	705	233.1	116.7	33.9	121.7	505.4

U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/

Note: np = not available for publication but included in totals.

Source: Australian Bureau of Statistics, 2000.

Table 4: Music and theatre production: Performances and attendance, 1999-2000

	Number of organizations[a]	Paid performances[b]	Paid attendance	Persons per performance
	no.	no.	'000	no.
Popular music production	145	11,822	3,779	320
Symphony and choral production	38	1,130	991.8	878
Dance production	**29**	**2,601**	**634.6**	**244**
Drama production	85	11,749	2,533.4	216
Opera production	12	680	418.2	615
Musical theatre production	51	7,112	2,792.6	393
Other performing arts production	112	11,988	2,119.1	177
Total	472	47,083	13,268.6	282

Note: a. Defined as organizations with prime responsibility for productions during 1999-2000.
b. Of these paid performances, 1,120 were conducted at performing arts festivals.

Source: Australian Bureau of Statistics, 2000.

Table 5: Numbers and gender distribution of dancers and other performing artists, 2001

	Males		Females		Persons	
Survey Data	no.	%	no.	%	no.	%
Practicing, professional dancers/choreographers	337	27	913	73	1,250	100
Census Data						
Dancers/choreographers	420	30	962	70	1,382	100
Private dance teachers	438	13	3,008	87	3,446	100
Actors	1,211	60	795	40	2,006	100
Private drama teachers	106	21	396	79	502	100
Musicians	6,396	71	2,610	29	9,006	100
Private music teachers	2,569	30	5,875	70	8,444	100

Sources:
Survey data: Throsby and Hollister (2003).
Census data: Australian Bureau of Statistics, 2001b.

Table 6: Age distribution of dancers/choreographers

Age range	Practicing professionals	Census data
Years	%	%
15-24	24	45
25-34	49	34
35-44	23	12
45-54	3	7
55+	1	2
Mean age (years)	31	28
Median age (years)	29	26

Source : Throsby and Hollister, 2003.

Table 7: Training undertaken by dancers

Types of training	Ever undertaken [a]	Most important
	%	%
Formal training	94	67
Private training	50	10
Self-taught	19	3
Learning on the job	47	20
Other training	45	-
Total	**-**	**100**

Note: a. Multiple responses permitted.

Source: Throsby and Hollister, 2003.

Table 8: Most important factors advancing and inhibiting dancers' career development		
	Throughout career	At present
	%	%
Factors advancing career		
Talent	17	10
Training	40	27
Critical timing	6	20
Support and encouragement	36	33
Other	1	10
Total	**100**	**100**
Factors inhibiting career		
Economic factors	86	66
Time constraints	3	20
Access difficulties	3	7
Personal issues	3	3
Other	5	4
Total	**100**	**100**

Source: Throsby and Hollister, 2003.

Table 9: Average allocation of dancers' working time		
	Proportion of time over 2000-2001	Hours per week at present hours
	%	
Creative work	55	21
Other arts-related work	33	12
All arts work	88	33
Non-arts work	12	6
Total	**100**	**39**

Source: Throsby and Hollister, 2003.

Table 10: Dancers' mean and median earned incomes, 2000-2001		
	Mean $ per annum	Median $ per annum
Creative income	16,700	12,900
Other arts-related income	7,100	-
Total arts income	23,900	23,600
Total non-arts income	3,000	-
Total income	**26,900**	**26,000**

U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/

Source: Throsby and Hollister, 2003.

Table 11: Industry employing dancers/choreographers and private dance teachers						
	Dancers/choreographers			Private dance teachers		
Industry	1996 Census	2001 Census	Annual change	1996 Census	2001 Census	Annual change
	no.	no.	%	no.	no.	%
Motion picture exhibition	5	27	40.1	---	3	---
Music and theater productions	321	190	-10.0	20	29	7.7
Creative arts	31	24	-5.0	5	3	-9.7
Services to the arts	58	29	-12.9	10	11	1.9
Other cultural industries	11	91	52.6	11	15	6.4
Total cultural industries	426	361	-3.3	46	61	5.8
Other industries	602	1,025	11.2	2,713	3,386	4.5
All industries	1,028	1,386	6.2	2,759	3,447	4.6

Source: Australian Bureau of Statistics, 1996b, 2001b.

Table 12: Attendance at selected venues and activities, 1995 and 1999

	1995		1999	
Venue/activity	Persons	Attendance rate [a]	Persons	Attendance rate [a]
	'000	%	'000	%
Cinema	8,733.8	62.1	9,987.6	67.0
Library	5,403.1	38.4	5,684.1	38.1
Botanic gardens	5,410.5	38.5	5,379.8	36.1
Animal or marine park	4,966.0	35.3	5,048.5	33.9
Popular music	3,790.7	26.9	3,781.8	25.4
Art gallery	3,134.1	22.3	3,159.7	21.2
Museum	3,905.6	27.8	2,975.4	19.9
Other performing arts	2,634.4	18.7	2,648.0	17.8
Theater	2,336.3	16.6	2,464.9	16.5
Opera or musical	2,722.1	19.3	2,430.4	16.3
Dance	**1,407.5**	**10.0**	**1,345.0**	**9.0**
Classical music	1,081.3	7.7	1,310.3	8.8
All selected venues/activities	11,670.0	82.9	12,615.8	84.6

Note: a. Expressed as a percentage of the adult population.
Source: Australian Bureau of Statistics, 1999.

Table 13: Persons attending dance performances, by age group, 1995 and 1999

	Age group	Attendance		Attendance rates [a]	
		1995	1999	1995	1999
	Years	'000	'000	%	%
	15-17	97.7	104.7	12.5	12.7
	18-24	212.6	137.8	11.1	7.5
	25-34	278.4	267.6	9.9	9.4
	35-44	318.9	311.5	11.0	10.7
	45-54	253.7	270.1	11.5	10.7
	55-64	121.4	134.8	8.1	8.1
	65+	124.8	118.5	5.8	5.1
Total		1,407.5	1,345.0	10.0	9.0

Note: a. Expressed as a percentage of the population in that age group.
Source: Australian Bureau of Statistics, 1999.

Table 14: Attendance rates* at performing arts venues by educational attainment, 1999

Educational attainment	Popular music	Classical music	Theatre	Dance	Opera or musical
	%	%	%	%	%
Higher degree	33.6	27.9	41.4	18.2	37.2
Postgraduate diploma	40.3	22.5	44.3	21.2	35.2
Bachelor degree	38.7	20.7	34.6	14.6	30.2
Undergraduate diploma	33.9	13.5	26.7	12.4	24.5
Associate diploma	33.0	11.3	21.8	7.2	17.6
Skilled vocational qualifications	25.5	5.0	11.1	6.3	11.1
Basic vocational qualifications	27.4	7.6	16.3	10.4	16.8
No qualifications	25.4	6.3	12.6	8.1	13.9
Still in school	36.5	6.0	28.5	13.9	16.6
Total	25.4	8.8	16.5	9.0	16.3

* Expressed as a percentage of population in that educational category.

Source: Australian Bureau of Statistics, 1999.

Table 15: Arts and related funding, commonwealth and state/territory governments

	1998-1999			2000-2001		
	Commonwealth	State/territory	Total	Commonwealth	State/territory	Total
	$m	$m	$m	$m	$m	$m
AGGREGATE						
Literature and print media	10.9	4.3	15.2	22.0	4.3	26.3
Performing arts:						
Music	49.6	14.2	63.8	54.9	17.8	72.7
Drama	11.6	20.3	31.9	10.8	26.0	36.8
Dance	**8.8**	**9.8**	**18.6**	**10.8**	**10.2**	**21.0**
Music theater and opera	8.6	11.4	20.0	14.3	9.3	23.6
Other performing arts	6.2	18.2	24.4	5.1	12.9	18.0
Total performing arts	84.8	74.1	158.9	95.9	76.2	172.1
Performing arts venues	1.4	113.8	115.2	5.5	93.5	99.0
	$/head	$/head	$/head	$/head	$/head	$/head
PER CAPITA						
Literature and print media	0.58	0.23	0.81	1.14	0.22	1.36
Performing arts:						
Music	2.64	0.76	3.40	2.85	0.92	3.77
Drama	0.62	1.08	1.70	0.56	1.35	1.91
Dance	**0.46**	**0.52**	**0.98**	**0.56**	**0.53**	**1.09**
Music theater and opera	0.46	0.60	1.06	0.74	0.48	1.22
Other performing arts	0.33	0.97	1.30	0.26	0.67	0.93
Total performing arts	4.50	3.93	8.43	4.98	3.95	8.93
Performing arts venues	0.07	6.04	6.11	0.28	4.85	5.13

U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/
Source: Australian Bureau of Statistics, 2001c.

Table 16: National annual funding of dance, 1998 to 2002

Year	Australia Council	States and territories	DCITA/Playing Australia	Total
	$'000	$'000	$'000	$'000
1998	8,379	8,573	664	17,616
1999	8,709	8,871	695	18,275
2000	9,676	9,313	644	19,633
2001	11,118	10,663	790	22,571
2002	11,521	11,265	893	23,679

U.S. $1 = AU $1.27. Currency conversion: http://www.xe.com/ucc/
Source: Positive Solutions, 2003.

Table 17: Students studying dance in higher education establishments, 1992-2002

Year	NIDA	UNSW	UTS	UWS	UM	CQU	QUT	ECU	UA	Total Australia
1992	2	47	-	56	80	-	95	23	46	349
1993	3	47	-	70	77	-	91	27	53	368
1994	2	19	-	67	93	-	86	34	46	347
1995	1		-	67	95	-	95	35	42	335
1996	3	58	4	64	107	-	98	40	50	424
1997	3	73	-	80	100	72	97	41	28	494
1998	1	28	-	76	87	107	105	46	15	465
1999	-	16	-	78	97	110	128	52	16	497
2000	-	2	65	67	90	131	153	56	-	564
2001	-	78	-		77	-	148	55	-	358
2002	-	86	-	21	94	-	178	58	-	437

Notes:
1992-2000: Equivalent full-time student units (EFTSU) in 030404 (dance) education field of study (FOS).
2001-2002: EFTSU for students in 100,105 (dance) education field of education (FOE).

Key:
NIDA: National Institute of Dramatic Art
UNSW: The University of New South Wales
UTS: University of Technology, Sydney
UWS: University of Western Sydney
UM: The University of Melbourne
CQU: Central Queensland University
QUT: Queensland University of Technology
ECU: Edith Cowan University, Western Australia
UA: The University of Adelaide

Source: Department of Education, Science and Training, University Statistics.

Table 18: Number of arts-related university courses by level, 2000

	Institutions providing courses	Number of courses [a]			
Field of study		Higher	Bachelor	Other	Total
Visual and performing arts	24	54	55	6	115
Conservation of art and cultural material	6	10	2	2	14
Craft	5	3	11	1	15
Dance	**7**	**8**	**10**	**2**	**20**
Dramatic arts	17	16	37	3	56
Film and photographic arts	12	31	26	4	61
Fine arts	22	84	89	15	188
Graphic arts and design	18	26	50	4	80
Music	26	121	159	32	312
Other arts	17	30	25	1	56
Total	40	383	464	70	917

Note: a. Each level has been counted as a separate course. For example, a fine arts masters degree by course work and a fine arts masters by research have been counted as two separate courses.

Source: Department of Education, Science and Training, Higher Education Student Data Collection, 2000 (table reproduced from Australia Council, Some Australian Arts Statistics [2003]).

DEMOGRAPHICS FOR AUSTRALIA

Unless otherwise noted, information is from http://www.kmike.com/country/asdemog.htm
Accessed September 5, 2003

Population:
19,731,984 (July 2003 estimate. Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov).

Sex ratio:
At birth: 1.06 male(s)/female
Under 15 years: 1.05 male(s)/female
15–64 years: 1.02 male(s)/female
65 years and over: 0.77 male(s)/female (1998 est.)

Geography—note:
World's smallest continent but sixth-largest country; population concentrated along the eastern and southeastern coasts; regular, tropical, invigorating, sea breeze known as "the Doctor" occurs along the west coast in the summer

Country name:
Conventional long form: Commonwealth of Australia
Conventional short form: Australia

Data code:
AS

Government type:
Democratic, federal-state system recognizing the British monarch as sovereign

National capital:
Canberra

Administrative divisions:
Six states and two territories*; Australian Capital Territory*, New South Wales, Northern Territory*, Queensland, South Australia, Tasmania, Victoria, Western Australia

GDP—per capita:
Purchasing power parity—$21,400 (1997 est.)

Currency:
1 Australian dollar ($A) = 100 cents
Exchange rates: U.S. $1 = AU $1.27.
Currency conversion: http://www.xe.com/ucc/

ACKNOWLEDGMENTS

Much of the statistical material for this report was compiled by Hans Hoegh Guldberg (Economic Strategies), with additional material provided by Shane Carroll (chair, Dance Board, Australia Council), Julie Dyson (Ausdance), and Geoff Kerins (Australian Ballet). Some data were also derived from a report for the Dance Board of the Australia Council prepared by Positive Solutions; I am grateful to David Fishel for his cooperation in allowing me access to this report. Further data were also taken from the 2001-2002 Individual Artists' Survey conducted by myself and Virginia Hollister (*Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia.* Sydney: Australia Council, 2003).

In expressing my gratitude to these people, I make it clear that the views expressed in this report are my own and do not necessarily reflect those of any other organization or individual.

—David Throsby
Macquarie University
August 2003

SOURCES

Australian Bureau of Statistics (ABS) (1996a, 2001a), *Census of the Population of Australia*, Canberra, ABS.

Australian Bureau of Statistics (1996b, 2001b), *Employment in Selected Culture/Leisure Occupations* (cat. 6273.0).

Australian Bureau of Statistics (1999), *Attendance at Selected Cultural Venues* (cat. 4114.0).

Australian Bureau of Statistics (2000), *Performing Arts Industries 1999–2000* (cat. 8697.0).

Australian Bureau of Statistics (2001c), Cultural Funding by Government 2000-01 (cat. 4183.0).

Beall, Catherine (1989), *Dancers' Transition: A Report Investigating the Needs of Professional Dancers Making Career Transition*, Sydney and Canberra: Media, Entertainment and Arts Alliance (MEAA) and Ausdance.

Crookshanks, Debra (1999), *Safedance III: A Report on the Occurrence of Injury in the Australian Professional Dance Population*, Canberra: Ausdance.

Geeves, Tony (1990), *Safe Dance Project Report: A Report on Dance Injury Prevention and Management in Australia*, Canberra: Ausdance.

Geeves, Tony (1997), *Safe Dance Report II: National Injury and Lifestyle Survey of Australian Adolescents in Pre-professional Dance Training*, Canberra: Ausdance.

Individual Artists Inquiry (1983), *The Artist in Australia Today*, Sydney: Australia Council.

Major Performing Arts Inquiry (1999), *Securing the Future: Final Report*, Canberra: Department of Communications, Information Technology and the Arts (DOCITA).

Nihas, Vasiliki, and Dyson, Julie (eds.) (2001), *Australian Dance Summits 2001*, Canberra: Ausdance.

Positive Solutions (2003), *Analysis of the Dance Sector*, Report to Dance Board, Sydney: Australia Council.

Throsby, David, and Hollister, Virginia (2003), *Don't Give up Your Day Job: An Economic Study of Professional Artists in Australia*, Sydney: Australia Council.

Throsby, David, and Mills, Devon (1987), *When Are You Going to Get a Real Job?* Sydney: Australia Council.

Throsby, David, and Thompson, Beverly (1994), *But What Do You Do for a Living? A New Economic Study of Australian Artists*, Sydney: Australia Council.

Trotter, Hilary (ed.) (1997), *New Moves: A Career Development Manual for Dancers*, Sydney: Ausdance, New South Wales (NSW).

White, Barry, and Guest, Graham (1995), *A Report on the Career Options for Dancers Project*, Northbridge, Western Australia (WA): Arts Training WA.

Part Two: II

DANCE IN CANADA

In 1980, *The Art of Partnering Dance: A Federal Pas de Deux*, a report prepared by the Dance Section of the Canada Council for the Arts, provided a portrait of professional dance in Canada. At that time, the council was funding 17 professional dance companies and three professional dance schools, while providing funding for dance touring (primarily for the three major ballet companies), a few individual choreographers and dancers, two service organizations, and a few small dance projects. In 1980, the council's funding for dance totaled approximately CA$7 million (U.S.$5.3 million).[2] The emphasis at that time was almost exclusively on ballet and modern dance.

DANCE-SECTOR GROWTH

In the 1990s, the number of dance companies in Canada grew by 48 percent, and the number of dancers grew by 67 percent.

In the 1990s, the largest increases in the dance sector were seen in small and mid-sized companies. There are now about 160 professional dance companies, collectives, and groups in Canada, 97 of which are funded by the Canada Council for the Arts.[3] All professional nonprofit dance companies—including ballet, contemporary dance, Aboriginal dance, South Asian dance, jazz, flamenco, and other forms—are eligible for support from the council.[4] The main centers for dance activity in Canada are Montréal, Toronto, and Vancouver.

Between 1991 and 2001, "dancer" was one of the fastest-growing occupation categories in the arts (a 67 percent increase compared with 30 percent overall for artists and only 9.5 percent for the Canadian labor force as a whole). Census data in 2001 put the number of dancers in Canada at 6,405. This figure also includes individuals whose main occupation was dance teacher, some of whom may be dancers as well. Census data indicate that approximately 70 percent of those in the "dancer" occupation category work in the education sector. (Note: This is much higher than reported in previous census figures, where the number was closer to 30 percent. This is likely the result of an improvement in how individuals are classified rather than an actual trend.) The number of individuals working primarily as dancers is therefore estimated at about 2,000.[5] Data from 1998–1999 concerning 58 of the 90 dance companies funded by the Canada Council indicate that about 1,000 dancers and other performing artists were employed by or on contract with dance companies, about two-thirds of that number with the nine largest dance companies.[6]

In recent years, the Canadian dance community has gained international recognition in the U.S., Europe, Asia, and elsewhere. About 17 percent of dance companies' earned revenue comes from tours abroad.[7] In addition, a growing number of independent choreographers and dancers—now totaling around 160—stage performances in Canada and abroad every year. Among this group, Margie Gillis, Marie Chouinard, Ginette Laurin, LaLaLA Human Steps, and Holy Body Tattoo embody a uniquely Canadian approach to dance.

2 Currency conversion: CA$1 = U.S.$0.760203, accessed 10/16/03 http://www.xe.com/ucc/

3 The number of dance company applicants to the Canada Council for the Arts stood at 156 in 2002–2003. The number of dance companies surveyed by Statistics Canada in 2000–2001 in its census survey was 83. The Statistics Canada survey clearly does not cover the entire universe of dance companies; however, it is the best available source of trend, financial, and activity data.

4 For-profit dance and dance not considered professional also exist in Canada but are not included here.

5 According to the Canadian Dancer Transition Resource Centre, the Statistics Canada definition is very broad and includes dance instructors and teachers as well as many dancers who, under the Canadian Artists' Code, might not be classified as professional dancers. (Source: The Canadian Advisory Committee on the Status of the Artist, August 1988.)

6 Special data tabulation for 1998–1999 from Statistics Canada's Performing Arts Survey only on companies funded by the Canada Council.

7 Data are from Statistics Canada Survey of Performing Arts Companies, 2000–2001.

DANCER ATTRIBUTES

Eighty-four percent of dancers are female, and 9.8 percent are visible minorities. More than 37 percent of dancers in Canada are under age 25, compared with 16 percent for the labor force as a whole.

The Canada Council for the Arts defines a professional artist (including a dancer) as someone who has specialized training in the field (not necessarily from academic institutions), who is recognized as such by her or his peers (artists working in the same artistic tradition), who is committed to devoting more time to the artistic activity if financially feasible, and who has a history of public presentation.

Among artists (who as a group already have low incomes), dancers have the lowest average income. Dancers' average employment income, whether working full-time or part-time, stood at CA$14,600 (U.S.$11,100) in 2001. This is less than half the labor force average of CA$31,800 (U.S.$24,200). For the relatively small number of dancers working full-time throughout the year, their average income was still substantially below the labor force average—the average income of dancers working 40 hours per week was CA$24,100 (U.S.$18,300), compared with CA$36,000 (U.S.$27,400) for all workers in the labor force working 40 hours per week. Under these circumstances, a dancer contributes less, and therefore gets less out of, any earnings-related pension scheme. In addition, at such low levels of income, the possibility of accumulating savings for retirement or for health care costs is very limited.

INCOME FOR DANCERS

Dancers are the most poorly paid artists; average employment income for dancers in 2001 was CA$14,600 (U.S. $11,100).

FINANCING

In 2000–2001, public-sector funding for dance made up 40 percent of all revenues, whereas private funding accounted for 21 percent and earned revenues accounted for 39 percent of revenues.

Public-sector funding for dance companies in 2000-2001 was estimated at CA$26 million (U.S.$20 million), with CA$12 million (U.S.$9 million) coming from federal sources, CA$10 million (U.S.$8 million) from provincial sources, and CA$3 million (U.S.$2 million) from municipal sources. Private funding to dance companies in the same year was about half the amount of public funding, totaling CA$14 million (U.S.$10.4 million). In 2000-2001, the three levels of government in Canada (federal, provincial/territorial, and municipal) provided a total of CA$6.7 billion (U.S.$5.1 billion) to the arts and culture in Canada. The three levels of government together provided CA$333 million (U.S.$253.2 million), or 5 percent of public funding to arts and culture, to the performing arts. Dance makes up an estimated 16-20 percent of public funding to the performing arts, or less than one percent of all public funding to the arts and culture.

In 2001, the federal government announced an increase in funding for arts and culture of more than CA$500 million (U.S.$380.1 million) over three years. With federal government funding to the arts and culture totaling almost CA$3 billion (U.S.$2.3 billion) per year, this was a significant increase. Beginning in 2000, funding to the Canada Council was augmented by CA$25 million (U.S.$19 million) per year for three years. Not until 2001-2002, did this increase have an impact on dance, with an additional CA$2 million (U.S.$1.5 million) added, to bring dance funding from CA$12.9 million (U.S.$9.8 million) in 2000–2001 to CA$14.9 million (U.S.$11.3 million) in 2001–2002 and to CA$16.2 million (U.S.$12.3 million) in 2002–2003.[8] New funding is also available for dance through three new programs at the federal Department of Canadian Heritage: Arts Presentation Canada, the Canadian Arts and Heritage Sustainability Program, and Cultural Spaces Canada. Unlike many other provinces, funding for the arts by the government of Québec also increased over the past decade.

The Canada Council for the Arts is the main national body providing public funding for dance in Canada. Dance currently accounts for 12.5 percent of Canada Council funding to the arts. Grants to dance totaled CA$16.2 million

[8] For the fiscal year 2002–2003, The Canada Council awarded 143 grants to 112 dance companies in the following categories: Creation/Production in Dance Program; Dance Touring Grants; International Co-production Program for Dance; Production Project Grants for Dance Collectives and Companies Support to Aboriginal Peoples Dance Organizations and Collectives. It also awarded 68 grants to individuals in the categories of Grants to Emerging/Mid-Career Dance Professionals; Grants to Established Dance Professionals; and Grants to Aboriginal Dance Professionals. It also awarded two Senior Fellowships to dance professionals. (Source: http://www.canada-council.ca/ accessed May 11, 2004.)

(U.S.$12.3 million) in 2002–2003, whereas total Canada Council funding to the arts was CA$129.4 million (U.S.$98.4 million).

One of the noteworthy features of dance funding by the Canada Council remains the relative importance of the support of the country's three largest dance companies (the National Ballet of Canada, the Royal Winnipeg Ballet, and Grands Ballets Canadiens). Funding to these three companies equaled 40 percent of total funding in the 1980s and about a quarter of all dance funding in 2002–2003. Although funding to these companies has been frozen over the past decade, a growing number of other dance companies have sought new funding or funding increases from the council.

DANCE ORIENTATION

Sixty-four percent of dance companies funded by Canada Council in 2002–2003 were modern/contemporary; seventy-four percent of Canada Council individual grants in 2001–2003 were awarded to modern dancers.

AUDIENCE

Whereas audiences for most of the performing arts have declined in recent years, the percentage of Canadians who attend dance has remained relatively stable.

Over the past decade in Canada significant shifts have occurred in arts audiences and arts attendance, with audiences shrinking in areas such as orchestral music and theatre. Dance, however, has fared relatively well. Attendance (i.e., number of tickets sold) declined three percent between 1991–1992 and 1998–1999, compared with much steeper drops of 9 percent and 11 percent for music and opera, respectively. In 1998–1999, 92 nonprofit dance companies in Canada sold 1,463,806 tickets to 3,080 dance performances.[9] The number of tickets dance companies sold in 2000–2001 fell to 1,230,019, the number of performances dropped to 2,457, and the number of companies in the survey declined to 83. This is not, therefore, a real drop in attendance, since fewer companies were recorded in the survey.

Another survey dealing with participation of the Canadian population age 15 and over found that in 1998, 6.8 percent of the population attended at least one dance event per year.[10] Dance in this survey included performances of ballet and contemporary dance by professional artists. This 6.8 percent translates into 1.7 million Canadians age 15 and over (24.3 million Canadians were age 15 and over in 1998). The percentage attending increased from 4.9 percent to 6.8 percent between 1992 and 1998. Participation rates for most of the performing arts declined over that period.

EDUCATION

Because training normally starts at a young age, only one-fifth of dancers are university trained; most are trained in dance schools.

Along with growth in the number of dance companies and dancers, dance education and training have also expanded. University programs in dance are offered at York University, the University of Calgary (in partnership with the Alberta Ballet Company), Université de Québec à Montréal, Simon Fraser University (British Columbia), Concordia University (Montréal), and the Banff Centre (Alberta). The major dance training institution in Canada is the National Ballet School, which has been in existence for more than 40 years and accommodates approximately 150 students on a full-time basis. Other dance training institutions include the Royal Winnipeg Ballet School, which was founded in 1970 and accommodates about 60 students, L'École nationale de ballet contemporain, the School of Contemporary Dance in Winnipeg, and the School of Toronto Dance Theatre. In addition, there are modern dance schools associated with modern dance choreographers. The National Arts Training Contribution Program at the Department of Canadian Heritage provides funding for these professional arts training institutions as well as for Aboriginal and culturally diverse art communities.

A 1995 study, *Dancer Transition Resource Centre: Tenth Year Follow-up Research Report* (Bristor & Associates,

[9] Statistics Canada, Survey of Performing Arts Companies, 1998–1999.

[10] Statistics Canada, General Social Survey Culture Supplement (see *Patterns in Culture Consumption and Participation* prepared by Statistics Canada for the Canada Council and the Department of Canadian Heritage).

1996) surveyed a total of 289 dancers, of whom 97 were members of the Dancer Transition Resource Centre, of whom 32 percent had university degrees and an additional five percent had post-graduate degrees; 162 were non-members, of whom 15 percent had university degrees and an additional two percent had post-graduate degrees.

TRANSITION FACILITATION

Canada offers one of the world's four formal centers for career transition: the Dancer Transition Resource Centre (DTRC).

The mandate of Canada's Dancer Transition Resource Centre (DTRC) is to help dancers make necessary transitions into, within, and from professional performing careers. The DTRC was founded in 1985, following a year-long research project initiated by Joysanne Sidimus, former principal dancer with the National Ballet of Canada and the center's executive director since its inception. The DTRC operates on a membership basis and offers grants as well as academic, career, financial, legal, and personal counseling to its constituents.[11] It also operates as a resource center for the dance community and the general public, providing seminars, educational material, networking and information, as well as supporting activities that enhance the socio-economic conditions of artists.

Through the National Arts Training Contribution Program, funded by the Canadian Department of Heritage, DTRC administers a number of retraining and subsistence grant programs for members who are either developing parallel careers while still performing or who are planning to stop dancing. Further assistance is also available through special awards, which are generously funded by the private sector. Since its inception, more than 350 grants have been awarded for study in fields related to health, arts, dance academic studies an other areas from carpentry to spiritual development.[12]

A report released in May 2004 by the Regroupment québécois de la danse, entitled *Étude sur les besoins des interprètes en danse en transition de carrière*, focuses specifically on career transition for dancers in Quebec, but was not provided in time for this report. See Section IV for additional information about Canada's Dancer Transition Resource Centre. ■

[11] Dancer Transition Resource Centre website: http://www.dtrc.ca. Accessed June 5, 2003.
[12] Dancer Transition Resource Centre website: http://www.dtrc.ca. Accessed May 12 2004.

Information About Dance Companies		
Number of Dance Companies in Canada in 2002-2003 by Genre		
	Applied	Funded
Aboriginal dance	20	13
African dance	4	1
Afro-Caribbean	1	0
Ballet	7	7
Contemporary	89	62
Dance theatre	5	2
East Asian	2	1
Experimental	2	1
Flamenco	3	2
Folkloric	6	1
Hip-Hop	1	1
Jazz	2	1
Lebanese folk dance	1	0
South Asian	6	2
Tap	3	0
Youth	2	2
Other	2	1
Total	**156**	**97**

Source: Canada Council for the Arts

Number of Dance Companies in Canada by Size			
	1990-1991	1994-1995	2000-2001
Small	32	40	45
Medium	12	19	26
Large	10	12	12
Total	**54**	**71**	**83**

Source: Statistics Canada, Survey of Performing Arts Companies.[13]

[13] The Survey of Performing Arts Companies conducted by Statistics Canada is conducted biennially. According to this survey, there were only 83 professional not-for-profit dance companies in Canada in 2000-2001. However, as shown above, in 2001-2002 the Canada Council received applications for funding from 156 dance companies and collectives, funding 97. Statistics Canada data do not break down the number of dance companies by dance type (ballet, modern, etc.). Note also that Statistics Canada excludes commercial companies, schools, festivals, and presenters. Source: http://www.statcan.ca

NUMBER OF DANCE COMPANIES IN CANADA ACCORDING TO OTHER SOURCES

www.balletcompanies.com:
92 Ballet and dance companies in Canada

Regroupement québecois de la danse:
50 dance companies as members

Dance Umbrella of Ontario:
44 professional dance companies as members

Dance Center in British Columbia:
30 professional dance companies as members

INFORMATION ABOUT DANCERS

How many dancers are there in Canada?
According to Statistics Canada, the *dancer* occupation category in the 2001 Canadian census totaled 6,405[14] and is defined as:

> "Includes dancers and dance teachers. Dancers are employed by ballet and dance companies, television and film productions and nightclubs and similar establishments. Dance teachers are employed by dance academies and dance schools. Job titles that would be classified under this occupation category include: Ballet Dancer, Ballet Teacher, Ballroom Dancing Teacher, Dancer Instructor, Dancer, Folkloric Dancer, Interpretive Dancer and Tap Dancer."

Note that choreographers are included under another occupation category (called *producers, directors, choreographers, and related occupations*).

A more recent study completed by the Tax and Policy Services Group of Ernst & Young in Fall 2002 reported that a total of 1,370 dancers and other artistic personnel are engaged by 92 companies either on contract engagements or as employees.[15]

Growth in Labor Force by Occupation Category 1991-1996

Major Occupation Category	1991	1996	% Change
All occupations	14,220,235	15,576,545	+9.5%
Art, culture, recreation, and sport	337,355	435,680	+29.1%
Dancers	3,835	6,405	+67.0%
All artists	98,355	127,905	+30.0%

Source: Statistics Canada Census Data

[14] For comparison, the total Canadian labor force the same year was 14,317,545. Source: http://www.statcan.ca

[15] *Impacts of a Change in Employment Status of Performing Artists on Organizations in the Arts and Culture Sector*, a report for the Department of Canadian Heritage by the Tax Policy Services Group of Ernest & Young, Fall 2002.

NUMBER OF DANCERS BY DANCE TYPE

The chart shows the number of Canada Council individual dance grant applicants by genre in 2002–2003. Note that the table counts individuals, not grants awarded, as some individual applicants may receive more than one grant.

Canada Council Individual Grant Applicants 2002-2003 By Genre

Genre	Applied	Funded
Aboriginal peoples	3	2
Aerial dance	2	1
African	5	1
Afro-Caribbean	2	1
Butoh	2	2
Classical (ballet)	19	9
Contemporary	169	84
Dance theatre	6	3
Dance video/technology	9	4
East Asian	3	0
Experimental	7	4
Flamenco	8	3
Folkloric	3	1
Hip-Hop	5	5
Jazz	3	1
Lebanese folk dance	1	0
Middle Eastern dance	1	0
Modern dance	1	0
Other (general)	32	14
South Asian	12	5
Tap	2	1
Youth	2	0
Total	**297**	**141**

Source: Canada Council for the Arts

Number of dancers by sex
Total number of dancers in 2001: 6,405
Female: 5,405, or 84 percent
Male: 1,000, or 16 percent
Source: Statistics Canada Census Data.

Number of dancers by race
Total number of dancers in 2001: 6,405
Visible minority dancers:[16] 628, or 9.8 percent
Source: Statistics Canada Census Data.

Number of dancers by employment status
Of the 1,370 dancers working for dance companies as reported by the Tax and Policy Services Group of Ernst & Young in fall 2002, about 7 5 percent are on contract engagements, and the remaining 25 percent are employees.[17]

[16] Visible minority is defined as per the Employment Equity Act to include the following groups: Chinese, South Asian, Black, Arab/West Asian, Filipino, Southeast Asian, Latin American, Japanese, Korean, and Pacific Islander. (Note: the visible minority population made up 13.4 percent of the general population in 2001.) Source: Statistics Canada Census Data.

[17] *Impacts of a Change in Employment Status of Performing Artists on Organizations in the Arts and Culture Sector*, a report for the Department of Canadian Heritage by the Tax Policy Services Group of Ernest & Young, Fall 2002.

Average Employment Income of Artists by Occupation, 2001		
Occupation	**Average Employment Income, All Workers**	**Average Employment Income, Individuals Working 30-39 Hours/Week**
Writers	CA$31,911 (U.S.$24,161)	CA$36,084 (U.S.$27,320)
Producers, directors, choreographers, and related occupations	CA$43,111 (U.S.$32,637)	CA$38,058 (U.S.$28,812)
Conductors, composers, and arrangers	CA$27,381 (U.S.$20,729)	CA$20,529 (U.S.$15,541)
Musicians and singers	CA$16,090 (U.S.$12,180)	CA$20,932 (U.S.$15,846)
Dancers	**CA$14,587 (U.S.$11,043)**	**CA$22,143 (U.S.$16,762)**
Actors	CA$21,597 (U.S.$16,349)	CA$29,777 (U.S.$22,541)
Other performers	CA$18,156 (U.S.$13,744)	CA$20,973 (U.S.$15,876)
Painters, sculptors, and other visual artists	CA$18,666 (U.S.$14,129)	CA$17,361 (U.S.$13,142)
Artisans and craftspersons	CA$15,533 (U.S.$11,758)	CA$16,377 (U.S.$12,396)
Total-labor force	**CA$31,757 (U.S.$24,037)**	**CA$31,232 (U.S.$23,639)**

Source: Statistics Canada, 2001 Census, special data tabulations.

DEMOGRAPHICS FOR CANADA

Population:
19,731,984 (July 2003 est.)

Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.

All Earners, 2001

Women: CA$24,700	U.S.$ 18,500
Men: CA$38,400	U.S.$ 28,800

Full-year, full-time workers, 2001

Women: CA$35,300	U.S.$26,500
Men: CA$49,300	U.S.$37,000

Source:
http://www.statcan.ca/english/Pgdb/labor01a.htm

Performing Arts Attendance 1998:
Dance performance: 1,658,000, or 6.8% of the population
Men: 685,000, or 5.7%
Women: 973,000, or 7.9%

Source: www.statcan.ca/english/Pgdb/arts08a.htm

Cost of Living (COL) Index
A basket of goods and services that costs U.S.$100 in the United States would cost $105 in Canada.
Canada COL Index = 105

Source: www.expatforum.com/Resources/icol.htm
Accessed May 29, 2003

Federal general government revenues and expenditures

	1997-1998	1999-2000	2001-2002
Total expenditures	*160,672	*173,042	*181,910
Recreation & culture	*2,796	*3,044	*3,238
% of total budget spent on recreation & culture	1.7	1.8	1.8

*CA$ millions [18]

Source: www.statcan.ca/english/PGDB/govt02b.htm

[18] Currency conversion: CA$1 = U.S.$0.760203, http://www.xe.com/ucc/ accessed 10/16/03

SOURCES

The Art of Partnering Dance: A Federal Pas de Deux, Books I, II, and III and Summary, Prepared by the Dance Section of the Canada Council, December 1980.

Artists in the Labor Force, Planning and Research Section, Canada Council for the Arts, 1999.

Arts and Heritage Participation, report prepared by Environics for Canadian Heritage, 2001.

The Canadian Artists' Code: A proposed Act on the professional status of the artist, The Canadian Advisory Committee on the Status of the Artist, August 1988.

Dance at Risk/La danse en péril, document and petition submitted to the Canada Council for the Arts, June 2001, by Regroupement quécebois de la danse, Dance Umbrella of Ontario, et al.

Dance at Risk (Part 2)/La danse en péril (suite), document submitted to the Canada Council for the Arts, September 2001, by Regroupement québecois de la danse, Dance Umbrella of Ontario, and Canadian Association of Professional Dance Organizations.

Dancer Transition Project, Cogem Inc., February 1985.

Dancer Transition Resource Centre: Tenth Year Follow-Up Research Report, Bristor and Associates, May 1996.

Government Expenditures on Culture, 1999–2000, Culture Statistics Program, Culture, Tourism and the Centre for Education Statistics, Statistics Canada, 2002.

Impacts of a Change in Employment Status of Performing Artists on Organizations in the Arts and Culture Sector, a report for the Department of Canadian Heritage by the Tax Policy Services Group of Ernest & Young, Fall 2002.

On Transition: Dialogues from the Dancer Transition Resource Centre Conferences, 1985–1998, edited by Carol Anderson, Dancer Transition Resource Centre, 2002.

Patterns in Culture Consumption and Participation, report prepared by Statistics Canada for the Canada Council for the Arts and the Department of Canadian Heritage, 2000.

Performing Arts Survey, 1998–99, Culture Statistics Program, Culture, Tourism and the Centre for Education Statistics, Statistics Canada, 2001.

Performing Arts Survey, 2000–2001, Culture Statistics Program, Culture, Tourism and the Centre for Education Statistics, Statistics Canada, 2003.

Québec Study of Dancers / Etude sur la Situation des Interprètes en Danse, Regroupement québecois de la danse, Dance Umbrella of Ontario, and Canadian Association of Professional Dance Organizations, October 2002.

A Review of Social Benefit and Support Programs Available to Dancers and Other Artists in Canada and Other Countries, Research Unit of the Canada Council for the Arts, April 2003.

Part Two: III

DANCE IN ENGLAND

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

Arts Council England (ACE) is the agency responsible for public funding and development of the arts. It consists of a national office, responsible for national overview, strategy, and coordination, and nine regional offices, responsible for regional strategy and the delivery of funding to individuals and organizations based in their geographic region. The national office has a four-person dance department, each regional office has an officer responsible for dance, and there are regular network meetings for officers to share information, coordinate developments, and promote professional development. This pattern is in line with other art forms.

REGIONAL SPREAD

London remains the powerhouse for the creation, production and presentation of dance, and an international dane capital.

NATIONAL SUPPORT

National funds for the arts are generated through taxation and the national lottery and are distributed by Arts Council England.

The National Department for Culture, Media and Sport provides funds from taxation and the national lottery to Arts Council England. ACE distributes these resources to arts organizations through regular ongoing funding and to those who do not receive regular funding through the Grants for the Arts program. In 2003–2004, £350 million (U.S.$583 million[19]) will be distributed through the taxation stream, and approximately 80 percent of this amount will provide revenue funding to 1,100 arts organizations. Of those organizations, there are approximately 100 regularly funded dance organizations, including companies, agencies, festivals, and key venues. Excluding the Royal Ballet (which is part of the Royal Opera House), dance organizations will account for £30 million (U.S.$50 million) in funding in 2003–2004.

In March 2003, Arts Council England announced its three-year spending plan, including growth of £75 million (U.S.$125 million) in 2004–2005 and 2005–2006. The plan's priorities are the individual artist, helping arts organizations "to thrive, not just survive," cultural diversity, young people, and growth in the cultural sector. Under the new plan individual artists will be eligible for £25 million (U.S.$42 million), double the current provision. Arts organizations that receive ongoing funding from ACE will benefit from a total increase of 17.8 percent, and new and innovative organizations that do not receive regular funding will benefit from £123 million (U.S.$208 million) available through Grants for the Arts. Dance will receive an increase of 33 percent, or £630,000 (U.S.$1 million), to the national dance agencies and an additional £1.9 million (U.S.$3.2 million) for ballet touring.[20]

Since March 1995, the Arts Council England has distributed the share of lottery money raised for the arts in England. The other lottery beneficiaries are sports, heritage, charities, health, education, and the environment. In 2000–2001, lottery revenue devoted to dance totaled £973,000 (U.S.$1.6 million). Initially restricted to cap-

[19] Currency conversion throughout: 1 British pound (£) = U.S. $1.66519 according to http://www.xe.com/ucc/ accessed 10/13/03.
[20] Arts Council England press release, Arts Enter New Era of Growth, 03/25/2003. http://www.artscouncil.org.uk/pressnews/ accessed 10/13/03.

ital developments, the lottery has had a major impact on the infrastructure of dance throughout England.

Local authorities are also major arts funders, providing almost as much support as the national government. However, dance tends to benefit relatively less than other arts from local authority funding, in part for historical reasons exacerbated by its limited building base.

PRIVATE SUPPORT

In addition to public support, charitable trusts, foundations, and corporate sponsors provide funding for the arts.

Charitable trusts and foundations contribute to the mix of financing for the arts in England, and some are significant funders. Those that have made the greatest contribution to dance include the Jerwood Foundation (capital projects, initiatives to promote the health and well-being of dancers, choreographic awards); the Gulbenkian Foundation (education, training, and professional development); and the Esmée Fairbairn Foundation (production, touring, regional development). Corporate sponsorship is more variable. Traditionally linked with marketing and corporate entertainment, dance has found it difficult to offer the kinds of opportunities sponsors are seeking. This culture is changing to incorporate more sophisticated notions of positioning, community profiles, and corporate responsibility, which are more useful to dance.

DANCE ORIENTATION

Of the regularly funded dance organizations in 2000–2001, four ballet companies accounted for 63 percent of total income, 24 percent of performances, and 28 percent of known attendance.

Professional dance in England can be broadly categorized into ballet, contemporary, South Asian, African peoples' dance, and musical theatre. However, these categories are evolving, and the boundaries are blurring as artists develop new languages and innovative practices. Ballet is working with contemporary and culturally diverse dance genres, and culturally diverse dance forms are growing, diversifying, collaborating, and fusing. Some relatively new sectors are also growing rapidly. An example is the area of dance and new media, which includes the creation of dance for the camera and the use of computer-based technologies.

In 1998–1999, whereas only 17 percent of the regularly funded dance companies were classical (compared with 39 percent contemporary and 22 percent African), ballet accounted for 48 percent of performances and an overwhelming 72 percent of dance attendance. Contemporary dance created the majority (32 percent) of new works but accounted for only 27 percent of performances and 15 percent of overall dance attendance. African dance was the next largest genre in the dance sector in England during this period, with 16 percent of new works, 11 percent of performances, and six percent of dance attendance.

EMPLOYMENT FOR DANCERS

A wide range of employment opportunities is available to dancers in England, from large-scale companies offering full-time contracts and benefits to project-based work in a variety of genres.

The Royal Ballet, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Rambert Dance Company, and Scottish Ballet are all large-scale companies that offer dancers full-time, year-round contracts with benefits including access to regular classes, physical therapy, pensions, and career transition and retraining support through Dancers' Career Development (Company Fund Division).[21] These companies generally perform in theatres seating more than 800 people and employ around 330 dancers.

Musical theatre also tends to be large scale and can offer dancers extended periods of employment. Adventures in Motion Pictures' (AMP) tours of Swan Lake, for example, are often extensive and provide employment for significant numbers of dancers. In total, large-scale works provide employment for around 500 dancers at any one time and for an additional 400 people in administrative, artistic, marketing, educational, technical, and other roles.

Mid-sized companies in the U.K. include DV8, Random, Richard Alston, Shobhana Jeyasingh, CandoCo, Siobhan Davies, Phoenix Dance Company, Akram Khan, George

[21] Companies contributing to the Dancers' Career Development company scheme currently include: Adzido Pan African Dance Company, Birmingham Royal Ballet, English National Ballet, Northern Ballet Theatre, Rambert Dance Company, Richard Alston Dance Company, Phoenix Dance Company, Scottish Ballet and the Royal Ballet.

Piper Dances, the Cholmondeleys and the Featherstonehaughs, Diversions (Wales), and Scottish Dance Theatre. Many of these companies are choreographer-led and perform the choreographer/artistic director's work in mid-sized theatres with 300–800 seats.

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

Small-scale groups include research and development projects and work produced for smaller venues of up to 300 seats. This sector is very dynamic and can include 100 or more projects in any year, about 80 of which will receive funding on a project basis. The sector also includes some established companies dedicated to small-scale works, such as Ludus Dance in Education and Motionhouse.

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

EDUCATION AND TRAINING

Dance is a part of the National Curriculum, and further training is available in private programs, universities, and vocational training institutions across the country.

As part of physical education (PE) in the National Curriculum, dance is compulsory in primary schools, whereas secondary schools can choose whether to offer dance. In primary schools the emphasis tends to be on teaching through dance rather than teaching about dance. Some schools also offer clubs and other forms of dance activities outside the main curriculum. Examinations can be taken in dance at the GCSE (16-year-olds) and AS/A (17–18 years) levels. It can also form part of examinations in PE and the performing arts. Four boarding schools offer training in dance (mainly ballet) alongside education for 11–16-year-olds and offer scholarships funded by the Department for Education and Skills. Around 250 such scholarships are available. Dance can be studied at the degree level in universities and some vocational training colleges.

The private sector is healthy, with around 5,000[22] teachers affiliated with one or more of the teaching organizations (e.g., Royal Academy of Dance [RAD], Imperial Society of Teachers of Dance, British Ballet Organisation). They reach approximately 350,000 young people at any one time, 200,000 of whom take graded examinations in particular dance genres each year. The teaching organizations provide training and continuing professional development for their affiliated teachers, and many offer their examinations overseas (e.g., RAD offers examinations in about 60 countries).

Aspiring professional dancers will normally attend one of 23 accredited vocational training colleges. Those catering to ballet and jazz dance genres will normally take students from age 16, whereas those focused on contemporary dance will normally take students starting at age 18. Most courses are for three years and lead to a diploma or degree qualification. Advanced training in South Asian dance is offered by a small number of private teachers, but there is no state provision for professional training in South Asian-based and African-based dance forms. Several universities offer degrees in dance, and some include modules in South Asian-based and African-based forms. Degrees are available at the BA, MA, MPhil, and Ph.D. levels.

AUDIENCE GROWTH

Dance audiences have increased by nearly 29 percent in since 1990, more than any other art form.

Some evidence indicates that audiences for dance are growing faster than those for other art forms. Target Group Index data for the years 1990–1995, when compared with data for the period 1995–2000, show an increase of nearly 29 percent. Some of this growth is likely a result of the increased availability and diversity of dance.

[22] Council for Dance Education and Training.

A recent study in Scotland found there was no easily definable "dance audience" but rather that people who attend dance events are likely to share certain characteristics such as enjoying risks and challenges. The survey also found that dance is good for venues; often, it is the program that attracts people to attend an event at a venue for the first time and to return to experience other art forms.

SERVICE ORGANIZATIONS

Since the early 1990s, an extensive network of national dance agencies has developed in the U.K.

Service organizations for dance offer programs that include classes, workshops, and other participatory projects alongside professional commissions, networking events, and presentations. Many areas have county or local dance agencies that offer similar programs on a smaller scale with fewer professional projects. Several key umbrella organizations provide research, networking, professional development opportunities, and advocacy.

Dance UK focuses on the professional dance sector and includes the Healthier Dancer Programme and, more recently, the Association of Dance of the African Diaspora; the Foundation for Community Dance has a special interest in dance in community contexts; South Asian Dance Alliance is a network of South Asian dance organizations; the Association of National Dance Agencies sprovides a forum for discussion and joint initiatives such as British Dance Edition; the Council for Dance Education and Training focuses on teaching organizations and the vocational training sector; and the National Dance Teachers Association is an organization for teachers of dance in state education.

TRANSITION FACILITATION

England offers a wide range of programs for dancers in career transition, reflecting a strong awareness of the challenges of continuing professional development in this context.

England boasts one of the world's four formal centers for career transition for professional dancers, Dancers' Career Development (DCD). The organization was established in 1974 to provide practical, psychological, and financial career transition support. Today, DCD is the premier authority for retraining professional dancers in the U.K. Among the services offered are educational advice, career coaching, emotional counseling, résumé-writing and interview guidance, grants for retraining, business startup grants, and ongoing support for professional dancers nationwide. It is DCD's mission to support all U.K. dancers within all dance forms wishing to retrain for accredited careers either within or outside the dance profession.[23]

In addition, various other organizations in the U.K. seek to help dancers with Continuous Professional Development (CPD) within the dance profession. Most of the larger companies offer their dancers opportunities for career progression. The Birmingham Royal Ballet, for example, offers a work-based program leading to an MA qualification in partnership with a local university, and the Royal Ballet promotes artistic development through its ROH too program.

Several umbrella organizations also have a remit to provide CPD. For example, Dance UK manages a program of observerships and bursaries for choreographers and support and networking for managers, choreographers, and independent dance artists.

Arts Council England was instrumental in establishing the Dancers Pension Fund, and the larger companies that receive regular funding are obliged to contribute to this fund as well as to Dancers' Career Development.

Please see Section IV for additional information about DCD.

[23] Dancers' Career Development, http://www.thedcd.org.uk/, accessed 10/15/03.

DATA FOR ENGLAND

Overview: Statistics
Source: Arts Council England Statistical Survey of Regularly Funded Organizations 2000–2001

Total number of dance organizations surveyed: 57
Full sample across all art forms: 468

Total income: £69,148 million
Full sample: £522,674 million

ACE subsidy—44%
(average across full sample—37%)
Local authority subsidy—4%
(average across full sample—9%)
Earned income—43%
(average across full sample—47%)
Contributed income—8%
(average across full sample—8%)

ACE subsidy to the 57 dance organizations amounted to £30,589 million. This compares with £63,681 million to music (63 organizations) and £56,910 million to drama (117 organizations).

Commissions of new dance works: 445

Total performances—2,729
Total attendance—9,005 million
At performances—1,655 million (known) + 131,000 (estimated) = 1,786 million
At workshops—353,000 (known) + 126,000 (estimated) = 479,000
Broadcast—243,000 (known) + 6,497 million (estimated) = 6,740 million

ACE subsidy per attendance—£13.51
(average across full sample—£6.15)
Local authority subsidy per attendance—£1.29
(average across full sample—£1.43)
Total subsidy per attendance—£14.80
(average across full sample—£7.58)

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

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

Four ballet companies accounted for 63% of total income—59% of earned income, 76% of contributed income, and 67% of ACE subsidy. They also accounted for 25% of performances and 58% of known attendance.

Lottery revenue income to all dance—£973,000

Note: 1 British pound (£) = U.S. $1.66519. Currency conversion: http://www.xe.com/ucc/ accessed 10/13/03.

Core funding 2003–2004

Source: ACE Press Release

The following chart shows the distribution of funding to regularly funded organizations in 2003–2004. Performing companies account for by far the largest amount of money (£20.9 million).

Core Funding 2003–2004

	Number	Funding (£million)
Companies	38	20.9
National dance agencies	8	1.5
Agencies	45	1.5
Venues	6	1.6
Festivals	3	0.5
Umbrella bodies	6	0.6

• Companies do not include the Royal Ballet, which is funded through the Royal Opera House.

• In addition to the eight national dance agencies (NDAs) noted, the Place receives an element of its funding to support its NDA activities; other elements of its funding support the Theatre and the Richard Alston Dance Company, which is the largest element, so this funding is included in Companies.

• Agencies include county and local dance agencies and artists' management agencies.

• Venues include only those funded through dance; other budgets support mixed program venues that may include dance in their programs.

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

This chart does not include funds provided through the Grants for the Arts program.

Growth in Arts Council England Funds for Dance: 1969-1999				
	1969-1970 £	1979-1980 £	1989-1990 £	1998-1999 £
Grant-in-aid (ACGB/ACE)	8,200,000	63,125,000	155,500,000	189,950,000
At 1969-1970 prices	8,200,000	19,414,134	23,482,505	20,289,319
ACE expenditure on arts in England	6,456,000	48,613,000	147,428,000	188,293,000
Total expenditure on dance (note:1969-1970 and 1979-1980 include opera)	1,587,892	8,718,290	12,244,467	23,236,478
At 1969-1970 prices	1,587,892	2,681,316	1,849,072	2,481,981
Dance as a percentage of total expenditure on arts in England	25%	18%	8%	12%
Expenditure on dance, excluding Royal Opera House, Royal Ballet, and Birmingham Royal Ballet	187,892	1,718,290	4,666,967	11,364,198
At 1969-1970 prices	187,892	528,461	704,772	1,213,855
As a percentage of total expenditure on arts in England	3%	4%	3%	6%
Number of organizations supported	7	31	64	74
Average grant at 1969-1970 prices	26,842	17,047	11,012	16,403

Note: 1 British pound (£) = U.S. $1.66519. Currency conversion: http://www.xe.com/ucc/ accessed 10/13/03.

A SHORT HISTORY OF DANCE IN ENGLAND

Pre-20th century
Dancing popular at Tudor and Elizabethan courts, skill in dancing as important as swordsmanship for "gentlemen," and the term "the dancing English" coined. All theatrical entertainment suppressed by the Puritans. Dance re-emerged as popular entertainment in the music halls of Victorian England.

1900–1910s
Growing interest in health, in physical fitness of the population, and in work of Ruby Ginner, Margaret Morris, Isadora Duncan. Diaghilev's London Seasons.

1920s
Diaghilev in London for longer seasons, English dancers Ninette de Valois and Marie Rambert established own schools and companies. Development of teaching systems and examinations in ballet.

1930s
Growing number of ballet companies. With the outbreak of World War II, the Council for the Encouragement of Music and Drama was established, the precursor of the Arts Council. Ballet not included until 1942, although ballet toured as popular entertainment to the troops and munitions factories.

1945
Sadler's Wells Theatre Ballet reopens the Royal Opera House at the end of World War II with Sleeping Beauty, takes up residence. Ballet Rambert and Ballets Jooss are the only other dance companies supported by the Arts Council.

1950s
Martha Graham brings her company to London for the first time. Beginnings of wider interest in new, contemporary dance languages.

1960s
Rambert becomes a modern ensemble company. London School of Contemporary Dance and Company founded. Beginnings of British contemporary dance.

1970s
London Contemporary Dance Theatre undertakes residency tours; first three animateurs appointed (Swindon, Cheshire, Cardiff), taking contemporary dance to local communities with an emphasis on access, education, and participation. X6 and the emergence of the independent dance artist. ACE music department employs a ballet and dance officer, London Arts employs a dance and mime officer.

1974
Dance Companies Resettlement Fund (today known as Dancers' Career Development Company Fund Division) is formed under the joint sponsorship of the then Arts Council of Great Britain and British Actors Equity Association to give assistance in training for or establishing a new career for dancers employed in what were then the "revenue funded" dance companies. Funding was provided through the Arts Council grant which was increased in order to provide an annual sum equivalent to five percent of their dancers' salary bill. Entitlement to benefit was originally restricted to those dancers who joined the Dancers Pension Scheme which was set up at the same time, but following the change in legislation in 1986, which prohibited employers making membership of a Pension Scheme compulsory, this requirement was withdrawn.

1979
ACE establishes its dance department.

1980s
Number of animateurs grows to over 80, with seed funding from the Arts Council. Establishment of National Association of Dance and Mime Animateurs (NADMA, now the Foundation for Community Dance) following ACE conference. First Dance Umbrella Festival. Establishment of National Association of Dance and Mime Artists (now Dance UK). Increase in number of companies, e.g., Extemporary Dance Theatre, Mantis, Janet Smith and Dancers. Growth of culturally diverse dance forms. Emergence of dance in education companies, including Ludus, and development of education programs by larger dance companies. Growth of youth dance. First dance degrees (Laban Centre), dance in higher education (Surrey, Middlesex). Regional arts boards employ dance officers.

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

1988
The Dancers Trust (today the Dancers' Career Development Independent Trust Division) is established as a registered charity, to support all professional dancers in the U.K. falling outside the Company Fund Scheme with retraining and career transition support services.

1990s
Establishment of national dance agencies, many growing from animateur projects, e.g., Swindon Dance. Emergence of choreographer-led dance companies, such as Siobhan Davies Dance Company, the Cholmondeleys, Adventures in Motion Pictures. Increase in the number and diversity of companies and independent artists growing at faster rate than Arts Council funds. Increased awareness of issues related to status of dance, spaces, working conditions, Healthier Dancer Programme, training and support for administrators. Establishment of dance in the National Curriculum. Increased funding for the arts through a portion of proceeds of the national lottery promoting the development of buildings for dance and, later, a wide range of projects. Growing international reputation.

2000
The Dance Companies Resettlement Fund and The Dancers Trust are combined as a registered charity under the new name 'Dancers' Career Development.

2000s
ACE introduces fellowships for individual artists. Growth of interest in dance for the screen and digital technology. ACE restructured to create a single organization with nine regional offices. More secure funding for students through the Dance and Drama Awards scheme and later through the Higher Education Funding Council for England.

DEMOGRAPHICS FOR UNITED KINGDOM

Population:
60,094,648 (July 2003)
Includes population for all of United Kingdom (islands between the North Atlantic Ocean and the North Sea, northwest of France, including Northern Ireland).

GDP per capita:
purchasing power parity—$25,500 (2002 est.)

Labor force:
29.7 million (2001)

Unemployment rate:
5.2% (2002 est.)

Currency:
1 British pound (£)=U.S. $1.66519. Currency conversion: http://www.xe.com/ucc/ accessed 10/13/03.

Source:
U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.

The mid-2002 population of the constituent countries of the United Kingdom is estimated as follows:

- England 49,561,800 (83.7 per cent of the total U.K. population)
- Scotland 5,054,800 (8.5 per cent)
- Wales 2,918,700 (4.9 per cent)
- Northern Ireland 1,696,600 (2.9 per cent)

Source: http://www.statistics.gov.uk accessed 2/24/04

Part Two: IV

DANCE IN FRANCE

CULTURAL POLICY

Since 1998, French government support for dance has been shaped by a policy of decentralization and implemented by Regional Management for Cultural Affairs.

Since January 1, 1998, the Ministry of Culture and Communication has implemented procedures that reflect the French government's mission to decentralize government funding. As a result, applications for government support must go through Regional Management for Cultural Affairs (directions régionales des affaires culturelles, or DRAC). Applications are reviewed once a year by six interregional commissions made up of experts appointed by the prefect of the region. Based on the advice of the commission, the prefect determines who will receive government support.

The region of Ile-de-France (in which Paris is located) boasts 30.6 percent of the country's subsidized dance companies and 34 percent of funds allocated. However, the redistribution of funds over the past few years has started to benefit other regions. The region of Languedoc Roussillon now claims 12.7 percent of subsidized companies and 8.8 percent of total funds, and the region of Provence Alpes Côtes d'Azur claims 8.16 percent of the companies and 11.5 percent of the funds. These three regions enjoy over 50 percent of both the companies subsidized and the allocated funds. The regions of Nord pas de Calais, Rhône Alpes, and Aquitaine et Midi Pyrénées receive approximately five percent of the subsidies. Only Guadeloupe has no company that receives government subsidy.

DANCE ORIENTATION

Over 80 percent of French dance companies are modern/contemporary.

SPONSORSHIP

Though less prevalent in France than in other countries, sponsorship does exist. Current figures for the increased involvement of sponsors are not available.

GOVERNMENT FUNDING

In 2001, the state subsidized nearly 200, or 32 percent, of French dance companies with annual budgets of 4.3 million euro (€) (U.S. $5.2 million).[24]

The 2001 budget of the French Ministry of Culture was 2.5 billion € (U.S. $3.1 billion).[25] The budget for dance, 4.3 million € (U.S. $5.2 million), was 17.2 percent of the total cultural budget that year. The budget for culture was 0.98 percent of the French government's total budget.[26] Institutions that received French govern-

24 Currency conversion: http://www.xe.com/ucc/. Currency shown in French francs (F) or euros (€) and converted to U.S. dollars ($) for comparison. 1 U.S. $ = 5.175 F. 1 U.S. $ = 0.7889€ .
25 Département des études et de la prospective: http://www.culture.fr/dep/index.html
26 Ibid.

ment subsidies include the ballets of the Association of French lyrical theatres (Réunion des individu lyriques de France, or RTLF), the National Centers for Choreography (Centres chorégraphiques nationaux, or CCN), and independent companies.

The ballets of the RTLF were founded in 1964, and, like the association of lyrical theatres, they benefit from the support of the Ministry of Culture and Communication. Today, the association is made up of 20 operas companies, only 8 of which have permanent ballets companies. In total, the ballets of the RTLF employ 324 permanent dancers. L'Opéra national de Paris alone, with 151 dancers, represents nearly half of this group.

There are 19 National Centers for Choreography in France. Officially established in 1988 and financed primarily by the government, National Centers for Choreography now exist in 15 of France's 22 regions. Directed by choreographers, these institutions' mission includes dance creation, dissemination, training, and audience development. In 1999, the overall budget for the CCN was 231.35 million francs (F) (U.S. $40 million), of which 64 percent came from the French government (66.7 million F [U.S. $12.8million] from the national government and 81.25 million F [U.S. $15.5 million] from local governments). Local authorities today provide increasing amounts of financial support for independent dance companies, the CCN, and RTLF ballets.

Some of the National Centers for Choreography are considered "Acceuil Studios," or Host Studios. Since 1998 they have received an additional 300,000 francs (U.S. $52,000) from the Ministry of Culture and Communication for this purpose. Host Studios provide independent companies with a wide range of services including logistical support, equipment loans, local contacts, residencies, opportunities for co-productions, presentation of works in progress, housing, sale of works, and similar assistance.

Cabarets and producers of variety shows do not benefit from government subsidies for dance.

GOVERNMENT INTERVENTION

Production, artists-in-residence, and dissemination are the primary areas of French government support.

Since 2002, three types of funding for production have been available to dance companies: project support, granted on an annual basis, enables the creation of a new work or revival of repertoire; company support, granted for a two-year period, is intended to stabilize jobs through the development of company activities; and state contracts, awarded for a three-year period, are reserved for companies that have proven artistic excellence and demonstrated institutional stability.

Support for artists-in-residence is awarded to a host institution, which then chooses participating artists. Three types of funds are available for artists-in-residence: the creative-residency is intended to support the completion of a new piece and ranges from a few weeks to a number of months; the mission-residency can range from a few months to an entire season and is designed to support the development of a dance program for a geographic region; and the establishment-residency involves a long-term plan that develops over two or three years and is appropriate in localities or cultural institutions where there is a demonstrated need for a dance company or an artistic presence.

Support for the dissemination of dance is achieved through the recognition and support of two types of networks: "subsidized dance theatres" or "stages for dance" and the National Centers for Choreography. These venues for dance are identified and officially classified by the DRAC and are renowned for initiatives designed specifically to achieve greater public understanding of dance.

In December 2001, Minister of Culture Catherine Tasca announced two new areas of government support for dance: choreographic writing and dance studios. Funding for choreographic writing is intended to support experimental activities and therefore favors projects that are innovative, interdisciplinary, and organized around a specific problem. Each project is only eligible once, and the funds—between 5,000 and 15,000 € (U.S. $6,400–$19,200)—can be allocated to either individuals or groups.

Support for dance studios is granted annually and is given to companies already subsidized by the government.

Companies must demonstrate regular activity and have a working studio made available by local authorities. This type of aid supports partnerships between local and national governments. Funding ranges from 15,000 to 30,000 € (U.S. $19,200–$38,350).

DANCER CHARACTERISTICS

There are approximately 5,000 dancers in France, the majority of whom are young women.[27]

The population of dancers within the performing arts community is very small; there are 5,000 dancers and approximately 30,000 musicians and 25,000 actors in France. Within the dance community there are approximately 4,500 intermittent dancers and 500 permanent dancers employed by dance companies.[28] The number of intermittent dancers has grown tremendously, from only 1,400 in 1987, whereas the number of permanent employees has remained stable.

Within the dance profession, 68 percent of intermittent dancers and 56 percent of permanent dancers are women. (By comparison, only 23 percent of musicians and 44 percent of actors are women.) The dance population is relatively young: the average age is 29 for permanent dancers and 32.5 for intermittent dancers (compared with an average age of 38 for intermittent musicians and actors). However, statistics show that the dancer population is aging: dancers over 40 represented 8 percent of intermittent dancers in 1987 and 20 percent of those dancers in 2000. The majority of dancers have achieved at least the French baccalaureate degree (the American equivalent of a high school diploma), and 1 out of 5 intermittent dancers has a higher degree.

Within the dance community, 27 percent of permanent dancers and 18 percent of intermittent dancers in France are foreigners. Similarly, 16 percent of French dancers have obtained work abroad in the past 12 months, and 47 percent have found work abroad in the course of their careers.

[27] Information about dancers from the Ministère de la Culture et de la Communication (2003).
[28] Permanent employment is provided by a dozen institutions including the eight ballets of the RTLF and the four National Centers of Choreography. Intermittent dancers are those who work sporadically for a number of different employers, like freelance or independent dancers in the U.S.

JOB MARKET

The majority of dancers in France (89 percent) work temporarily for a number of different employers.

Classical dancers rely primarily on RTLF ballets for work, whereas contemporary dancers rely on the CCN and the more progressive ballets of the RTLF. Approximately 500 dancers work under a full-time, permanent contract (under either a contract of indefinite time or a "Galland contract," which is for one year and is renewable). The majority of dancers, estimated at 4,000, work temporarily for a number of different employers.

The job market for dancers grew impressively between 1987 and 2000. During this period the number of contracts for choreographers multiplied by almost 8.0, wages multiplied by 2.6, and the number of employers multiplied by 4.6. In 2000, the number of active employers was higher than the number of paid dancers.

However, a comparison of the different levels of growth reflects significant changes in the nature of jobs available to dancers. Contracts at the end of the period of study were, on average, much shorter and for lower pay than those at the beginning. In fact, the average length of a dancer's contract went from 28.0 days in 1987 to 6.9 days in 2000. Jobs also became increasingly dispersed among more and more employers that each offered, on average, a smaller volume of jobs. In 1987, 116 days of employment were offered to dancers, and in 2000 only 56 days, or less than half the 1987 figure, were available. Such a job market requires that professional dancers maintain an increasingly large network of jobs; in order to make the same amount of money, a dancer must have 4 times as many jobs in 2000 as in 1987. However, professional dancers worked less in 2000 than they did in 1987: in 1987, dancers worked an average of 95.0 days, compared with an average of only 59.3 days in 2000.

DANCERS' INCOMES

The median level of compensation in 2000 was the same as that in 1987. However, average annual compensation dropped by more than 10,000 F (U.S. $2,000).

Dancers' annual incomes are generally low, especially for those not permanently employed with a company. One of five intermittent dancers earned less than 7,622 € (U.S. $9,600) in 2001. By contrast, 64 percent of dancers with permanent companies earned between 15,250 and 30,500 € (U.S. $19,397-$39,187) in 2001.

HIGHER EDUCATION AND PROFESSIONAL TRAINING

State-subsidized education in modern and classical dance, theatre, jazz, and choreography is offered in major cities throughout France.

France has two National Conservatories for Music and Dance (le Conservatoire National Supérieur de Musique et de Danse); one is located in Paris and the other in Lyon. The program of study lasts three or four years and is organized in two sections, classical and contemporary. Candidates must be between 14 and 20 years of age. The National Diploma for higher choreographic study is awarded upon the completion of studies.

École Supérieure de Danse de Cannes/Centre de Danse International Rosella Hightower was created in 1960 and recognized by the government in 1990. This school offers a course in dance studies as well as pre-professional training for students ages 18 and under. Three options are offered: classical, contemporary, and "jazz-theatre-voice."

École Nationale Supérieur de Danse de Marseille-Pietragalla was created in 1992 and offers three training cycles: the orientation cycle (eight years), the elementary cycle (11 years), and the higher-level cycle (15 years) with two tracks–classical and contemporary. A one-year class to prepare to enter the professional job market is offered to dancers ages 18–22 who are classically trained.

Centre Nationale de Danse Contemporaine D'Angers (CNDC) L'Esquisse was created in 1978 and offers two years of professional training for French and foreign dancers ages 18–22. The school is free, and the scholarship money is offered by the Ministry of Culture.

Training at the École du Ballet De l'Opéra de Paris lasts five to seven years and is free. Students follow a general path of education established by National Education, and 90 percent of the students obtain their baccalaureate degree in literature. This school prepares dancers for admission to the corps de ballet of the Opéra.

Colline/Compagnie D'Insertion Professionelle (Istres) provides two years of free training to prepare choreographers for the professional workplace. Candidates must be 18 to 25 years of age.

Centre Chorégraphique National de Montpellier–Languedoc Roussillon (CCN) offers a six-month polishing program in contemporary dance for dancers under age 26 who are "pre-professional," or at the start of their careers. This free training is offered to 15 dancers including 3 foreign grant holders. The Regional Council of Languedoc Roussillon finances this training program.

Centre de Développement Choregraphique (Toulouse) (CDC) offers a training course for professional dancers, or those nearing professionalism, with 308 hours of courses, workshops on improvisation and composition, and meetings with professionals.

Founded in 1983, the objective of the Jeune Ballet de France is to train young dancers to join professional companies. The school offers alternating training programs, productions, rehearsals, and tours. This program is offered to dancers ages 16–20 who are from schools and conservatories and have had no former professional contracts.

TRANSITION AWARENESS

In 2002, the National Opera of Paris conducted a landmark study of career transition for dancers.[29]

In 2002, the l'Opéra National de Paris (ONP, or the National Opera of Paris) conducted a study of its dancers and career transition. Ninety former dancers were contacted, and 50 percent responded to the questionnaire.

The study revealed that 82.5 percent of former dancers transitioned to careers in the field of dance, and of those, 65.0 percent became dance teachers. Other post-transi-

[29] L'Opéra National de Paris, 2002.

tion careers in dance included choreography (seven percent) and positions of leadership in dance schools, conservatories, or ballet companies (seven percent.) Only eight percent of former dancers surveyed found work in a field outside the arts or were currently seeking work. The majority of former dancers surveyed (81 percent) reported being somewhat or very satisfied in their post-transition careers, 78 percent were in permanent positions, and 44 percent were earning less in their new positions, with 42 percent earning more than they had as dancers.

Of the dancers surveyed, 67 percent took steps to prepare for career transition before leaving the ONP. The two most common steps dancers took to prepare for transition were seeking information or counseling and retraining. Among the dancers surveyed, 58 percent found post-transition employment through personal contacts, 17 percent found post-transition work through the ONP, and 42 percent found work another way.

In retrospect, former dancers who participated in the study said they wished they had started preparing for transition earlier and that they had studied for a parallel career while still dancing. However, dancers noted that they did not have the time to do so. Former dancers reported that the ONP could have helped ease the transition process by initiating dialogue about transition, providing counseling, and encouraging and supporting internships and retraining.

TRANSITION FACILITATION

A specific program for dancers' career transition does not exist in France; however, dancers do benefit from government programs for all salaried employees.

Like all salaried employees, French dancers are eligible for career development programs. The Association for Performance-Related Career Development (Association pour la formation dans les activités du spectacle, or l'AFDAS) manages training programs for performing artists. In addition, a long-term plan for continuing education, the CIF (congé individuel de formation), lasts one year, is full-time, and is available to all salaried employees.

DATA FOR FRANCE

Number of Dancers (2003):
5,000 total dancers
4,500 intermittent dancers
500 permanent dancers

Source: Ministère de la Culture et de la Communication (2003).

Number of Dancers by Genre (2002)		
Type of Dance	Percentage of Intermittent Dancers	Percentage of Permanent Dancers
Classical	4%	63%
Contemporary	45%	33%
Cabaret	16%	
Jazz	7%	
Hip-hop	6%	4%
Musical theatre, operetta	6%	
Ethnic or traditional dance	6%	
Other	10%	
Total	100%	100%

Source: CESTA/Telephone interview with dancers (2002)/Dep[30]

Dancers' Income (2001)				
Annual Income Bracket, in Euros	Annual Income Bracket, in U.S. Dollars	Permanent Dancers	Intermittent Dancers	Intermittent Musicians
		(2001)	(2001)	(2000)
< 3,811€	$4,898	9%	10%	14
3,811-7,470€	$4,898-$9,600	4%	11%	
7,622-15,092€	$9,600-$19,397	17%	40%	34
15,245-30,490 €	$19,397-$39,187	64%	34%	41
> 30,490€	$39,187	6%	5%	11
Total		100	100	100

Source: CESTA/Telephone interview with musicians (2001) and with dancers (2002)/Dep[31]

30 Ministère de la Culture et de la Communication (2003).
31 Ibid.

Dancers' Education (2002)		
	Intermittent Dancers	Permanent Dancers
French dance school of higher education*	20%	61%
Foreign dance school of higher education	14%	23%
CNR/ENMD **	17%	9%
Other ***	27%	7%
No formal training in school or conservatory	22%	0%
Total	100%	100%

* Includes the two national conservatories for music and dance (CNSMD) in Paris and Lyon, the School of the National Opera of Paris, the National Center for Contemporary Dance in Angers (CNDC), the National Dance School of Marseille, and the National School of Dance, Rosella Hightower, in Cannes.

** Includes the national conservatories of each region (CNR) and the national schools of music and dance (ENMD). The dancers who attended these schools before attending a French or foreign school of higher education were included in the higher education categories.

*** Other includes dance schools, specialized high school or university programs, and similar institutions.

Source: CESTA/Telephone interview with dancers (2002)/Dep.[32]

Dance Companies

In 2000, 513 companies were listed by the National Center for Dance. The companies listed according to genre include:

- 418 contemporary dance
- 62 hip-hop
- 9 jazz and modern jazz
- 9 ethnic or traditional dance
- 7 baroque
- 6 classical dance
- 2 other

The companies listed according to funding status include:

- 166 companies subsidized by the Ministry of Culture:
  - –95 companies with project support
  - –55 companies with company support
  - –16 companies under state contract
- 347 companies not subsidized by the Ministry of Culture

Government Funding

In 2001, the state subsidized 196 dance companies (compared with 182 in 2000):

- 115 under the rubric of project support (108 in 2000)
- 66 under the rubric of company support (57 in 2000)
- 15 under the rubric of state contract (17 in 2000)

The total budget had increased to 28,470 million F (versus 26,080 million F in 2000):

- 7,040 million F were devoted to project support for amounts ranging from 20,000 F to 180,000 F.
- 12,510 million F were devoted to company support for amounts ranging from 70,000 F to 420 million F.
- 8,920 million F were granted to companies under state contract for amounts ranging from 350 million F to 950 million F.

Note: 1 U.S. $ = 5.175 F. Currency conversion: http://www.xe.com/ucc/.

32 Ibid.

Audience[33]
In 1997, 13% of the French population over age 15 had attended at least one folk dance performance in the past 12 months (versus 12% in 1989).

8% attended a professional dance performance–ballet, modern, or contemporary dance–in 1997 (versus 6% in 1989).

In 1997, 46% of the French population had attended at least one folk dance performance during their lives (versus 45% in 1989).

32% attended a professional dance performance—ballet, modern, or contemporary dance—in 1997 (versus 24% in 1989).

DEMOGRAPHICS FOR FRANCE

Area:
547,030 sq. km. (slightly less than twice the size of Colorado)

GDP per capita:
Purchasing power parity $24,400 (2000 est.)

Source: http://www.kmike.com/country/frdemog.htm

Population:
60,180,529 (July 2003)

Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.

Attendance at the l'Opéra national de Paris		
Season	**Performances**	**Viewers**
1995-1996	118	247,897
1996-1997	174	315,395
1997-1998	177	312,251
1998-1999	173	319,299
1999-2000	165	291,720

Attendance at the RTLF Ballets (except for the l'Opéra national de Paris), 1999-2000: 144,562 viewers at 170 performances (in 12 theatres of the RTLF).

Attendance at dance performances and the national stages (sites for multidisciplinary works), 1997-1998: 257,866 viewers for 628 performances.

[33] Data about audiences from Chiffres clés de la Culture, Département des études et de la prospective, Ministère de la Culture.

SOURCES

Unless otherwise noted, information in the French country profile is from the Centre de sociologie du travail et des arts (EHESS/CNRS), 2002. http://www.ehess.fr.

Other sources noted in the text include:
Centre Nationale de la Danse: http://www.cnd.fr

Chiffres clés de la Culture, Département des études et de la prospective, Ministère de Culture et Communication: http://www.culture.fr/dep/index.html

Développement culturel, N°142, Bulletin du Département des etudes et de la prospective. Paris: Ministère de la Culture et de la Communication, novembre, 2003.

Summary of the study of career transition of former dancers from the Paris National Opera. Paris: CAPFOR Evolution, l'Opéra National de Paris, 2002.

Part Two: V

DANCE IN GERMANY

Before the twentieth century, dance played a relatively insignificant role in the theater. In the early 1900s, a specific style called Ausdruckstanz (expression or German dance) developed in Germany. Dancers like Mary Wigman, Dore Hoyer, Gret Palucca, and Harald Kreutzberg are well known for performing German dance all over the world.[34] Today, two well-known figures in dance in Germany are Pina Bausch, who created a new body language that is popular worldwide, and the American choreographer William Forsythe, whose ballet is a complete work of art that includes text, music, light, technical support, and costumes.[35]

Dancers in Germany traditionally worked within the state-subsidized theatres. However, this situation has evolved over the past thirty years and today dance companies are more independent. Several companies are no longer obliged to perform in affiliated opera and theatre productions, and a number of dance ensembles have been founded that are completely independent of theater houses. In 2004, there are approximately 86 dance companies in theater houses, with either two (opera and ballet) or three (opera, ballet, and drama) departments.[36]

[34] Jochen Schmidt *Ballett in Deutschland*. Bonn: 1980
[35] Ibid.
[36] Goethe Institute: http://www.goethe.de

GOVERNMENT FINANCING

Dance is funded largely by the states and by regional and city governments.

Germany has sixteen states under the federal government. Funding for the arts is provided largely by the states, which subsidize the theatre companies described earlier. Public funding also exists at the regional and city levels (in cities with more than 50,000 inhabitants). In 2002, public support for the arts in Germany was 8.3 billion € (U.S. $10.3 billion) including 3.8 billion € (U.S. $4.7 billion) from the states, 3.8 billion € (U.S. $4.7 billion) from cities and communities, and 844 million € (U.S. $1.0 billion) from the federal government.[37] Of the total federal budget in 2002, 0.39 percent was devoted to the arts.

FREELANCE DANCERS

There are 1,000–1,200 freelance dancers and 100 dance groups in Germany outside of the subsidized theaters.

In addition to the fixed dance companies, there is a thriving "Freie Szene" (free scene) in Germany, with theatres and festivals that benefit irregularly from public funding. About 100 groups (with one to three choreographers each) recruit dancers on a project basis from a pool of approximately 1,000 to 1,200 freelance dancers. Because of limited funds, these groups present a smaller number of productions each year.[38]

Freelance choreographers and dancers lack guaranteed payments, fixed income, and stable financial support and often earn a living by teaching dance and participating in commercial productions and events. Fees for freelance dancers range from 2 to 250 € (U.S. $2.50–$315) per performance.

Important festivals and dance meetings in Germany for these groups include euro-scene Leipzig[39], tanzherbst Dresden[40], TanzTage Berlin[41], Baden-Baden Ballettfestspiele, TANZtheater INTERNATIONAL

[37] 1 Euro (€) = U.S. $1.25. Currency conversion: http://www.xe.com/ucc/
[38] Olaf Becker, member, Conseil International de la danse (CID), responsible for the "Freie Szene."
[39] http://www.leipzig-online.de/euro-scene/
[40] http://www.tanzherbst.de/
[41] http://www.tanztage-berlin.de/

Hannover[42], NRW Tanzfestival[43], Kampnagelfabrik Hamburg[44], and Mousontrum Frankfurt[45].

GROWTH OF MUSICALS

In addition to 1,500 classical and contemporary dancers, Germany has a growing number of musical dancers.[46]

In contrast to the long tradition of classical theatre and dance, the musical is relatively new in Germany. Musicals arrived in the early 1990s and reached their first peak in 1995. Around this time, budget cuts in official spending prompted the development of a number of privately run theater buildings. These theaters, with large stages and halls with 1,250–1,800 seats, specialize in presenting musicals. The first such theater was situated in Hamburg, and development quickly spread to other urban centers such as the Rhein-Main region, the Ruhr region, Berlin, and Stuttgart. In 2003, there were 12 stages in 11 theatres, four of which are "independent." Stage Holding GmbH, a subsidiary of Stage Holding International (based in the Netherlands), runs the remaining eight stages. They contain a total of approximately 17,000 seats.

Stage Holding GmbH is one of Europe's leading and most influential live-entertainment production companies. Dancers employed by Stage Holding GmbH generally hold year-long contracts with benefits that include insurance, a fixed work schedule, and paid vacation. Beginners are employed at a monthly gross income of 3,000–3,500 € (U.S. $3,800-$4,400), and dancers with leading parts start at 4,000 € (U.S. $5,000). On average, 1,000 to 2,000 musical performers apply, and 30–65 are accepted for each production.

To ensure new generations of "musical dancers," the Joop van den Ende Academy was founded in September 2003, named for the founder of Stage Holding International. The academy is privately funded, and the artistic directors of current productions make up the school staff. The curriculum is continually adapted to meet the needs of the current productions.

42 http://www.tanztheater-international.de/
43 http://www.presse-service.de/static/5/53360.html
44 http://www.kampnagel.de/
45 http://www.mousonturm.de/
46 Simone Kaczerowski "Musicals in Deutschland", Pomp Verlag, Bottrop / Essen, 1995; internet research; phone call to Mrs. Simone Linhof, casting director Stage Holding GmbH)

BALLROOM DANCE

In addition to the classical, modern and musical dancers in Germany, there are approximately 600 ballroom dance professionals.

DANCERS' INCOMES

Dancers' incomes vary by region and genre but in general, freelancers earn less than company dancers, who average 1,666 € (U.S. $2,080) in gross income per month.

In general, salaries for dancers are lower in eastern Germany and vary throughout the country according to type of dance and geographic region. Freelancers earn less than salaried employees. For commercial events, dancers are paid 500–1500 € (U.S.625-$1873) per performance.

According to the dance magazine *ballett ü tanz* ("What Dancers Really Earn," October 2001), at publicly funded houses most dancers have contracts of employment that are part of Normalvertrag Tanz (Deutscher Bühnenverein [the association of employers, theatre]) and are roughly comparable to the Bundesangestelltentarif (BAT), the salary scale for federal employees.

Base salaries for company dancers range from 30 to 51 DEM (U.S. $19–32) per hour.[47] There are three different salary groupings (BAT 1a–2b), which depend on a dancer's qualifications, position, and age (amounts indicate monthly gross income):

BAT 2b: 2,649–3,338 DEM (U.S. $1,692-$2,132)
BAT 1b: 3,733–3,852 DEM (U.S. $2,384-$2,460)
BAT 1a: beginning at 3,853 DEM (U.S. $2,461)

Another source, the Federal Institute of Labour (Bundesanstalt für Arbeit), in October 2003 indicated that company dancers earn 1,573–1,758 € (U.S. $1,964–$2,195) in gross income per month, which follows the union rates. These salaries only apply to group dancers. Soloists negotiate their incomes individually.

47 U.S. $1 = 1.57 Deutsche Marks (DEM). Currency conversion: http://www.xe.com/ucc/

SOCIAL SECURITY

Social security benefits are available to both company and freelance dancers in Germany.

The German Theatrical Pension Fund (Versorgungsanstalt der deutschen Bühnen) is a professional, compulsory benefit and pension fund. Its purpose is to provide members of the theatrical professions employed in German theatres with additional old-age retirement funds, occupational disability, and surviving dependents' benefits through compulsory insurance. Half of the pension contributions are paid by the member and half by the insured person and contributions are calculated monthly on the basis of the insured party's income.

A member of the ballet can receive a lump-sum settlement if he or she retires from the theatrical profession within the scope of the fund, at the latest at the end of the season in which the person turns 40. The dancer must give credible account that she or he will not work as a member of a ballet in the future and that she or he will not engage in any other artistic profession for which she or he would have to be insured by the fund.

Freelancers can be covered by the "Künstlersozialkasse" (German Social Security fund for artists). In order to be admitted to the fund, certain prerequisites must be met including number of appearances, professionalism of the engagement, and the dancer's income level. A commission decides whether a dancer qualifies for the fund and the premiums for the pension scheme, health insurance, and nursing care insurance are calculated according to the dancer's estimated income for the coming year from all artistic jobs. Regular contributions are paid equally by the state and the "users," such as theaters, festivals and similar venues. If a dancer's current average income, for example, were at 10,500 € per year, the expected monthly pension would be 95 € (U.S. $118).

ASSOCIATIONS AND ORGANIZATIONS

Numerous organizations offer a variety of services to dancers and other artists in Germany.[48]

The Genossenschaft Deutscher Bühnenangehöriger in Hamburg (dance division of Germany's stage association) represents the interests of theater dancers, including legal issues, wages, and transition assistance. The organization publishes a yearbook, *Deutsches Bühnen-Jahrbuch*, and a monthly book, *Bühnengenossenschaft*.

The Deutscher Berufsverband für Tanzpädagogik in Essen (German dance teachers' association) is the largest and most successful association of stage dance teachers. It supports the education of ballet and dance teachers, organizes seminars, offers legal aid to its members, and ensures common standards of quality.

The Conseil International de la danse—UNESCO (CID) is an independent nonprofit organization that addresses the aims and objectives of its international umbrella organization. It is especially committed to the areas of dance in education, improving dancers' social position, and copyright issues.

The Zentrale Bühnen, Fernseh und Filmvermittlung (ZBF) is the largest German employment agency for members of artistic and technical professions in theater, musical theater, movies, and television. The ZBF has agencies in Bonn, Berlin, Hamburg, Munich, and Leipzig and it advises clients and employers on artistic, job-related, and contractual issues.

A major concern of the Society of Dance Research (GTF) is dance therapy.

The Dachverband Zeitgenössischer Tanz Berlin E.V. helps freelance artists gain a platform and to generate more publicity.

Choreographisches Zentrum (NRW)—PACT Zollverein in Essen is supported by the Ministry of City Development and Housing, Culture and Sport of the state of NRW and the city of Essen. The organization is equipped with studio, rehearsal, and stage facilities and offers wide-ranging technical, organizational, and administrative resources to regional artists as well as guests and companies from around the world.

EDUCATION

Dance is not part of education for every German child, although every major city has private dance studios.

[48] Angela Rannow: www.cid-nk.de/kommentar.htm

The German association for dance teachers and educators, Bundesverband der Tanzpadagogen, has more than 700 members. The association aims to train children and teenagers to be professional dancers, to teach dance as physical training, and to teach dance as part of a well-rounded education.

Dance is not part of the general education for every child in Germany. Music teachers sometimes expand their programs to include dance lessons, but that is not part of the regular school curriculum. Private ballet studios and ballet schools, located in every major city in Germany, teach dance for very young children.

Professional dance training is provided in Stuttgart at the John Cranko Schule, in Leipzig at the Ballettschule der Opera, and in Hamburg at the Ballettschule der Staatsoper. These are public boarding schools; pupils live there and pursue the general school program and dance. Children may start at age six or seven and at age ten Grundausbildung, or basic education, begins. Training lasts approximately eight years, with students leaving the school at age sixteen or seventeen. The title awarded to graduates is "Staatlich geprüfter klassischer Tänzer" (government-proved classical dancer) in Stuttgart and "Staatlich geprüfter Bühnentänzer" (government-proved stage dancer) in Leipzig. The level is equivalent to vocational training for a profession.

At the high school level, three schools in Germany provide education for professional dancers: Staatliche Hoschule für Musik und Darstellende Kunst, Mannheim, Staatliche Ballettschule Berlin, and Palucca Schule, Dresden-Hochschule für Tanz. Children in these schools may start at age eight (pre-studies) or 10 (level for orientation). The general training and education lasts eight years. Berlin and Dresden provide boarding school facilities; Mannheim does not. Graduates from these programs receive a diploma in dance, although it does not represent an academic degree.

Three universities in Germany provide post-school professional dance education, starting at age 18 or 19. In general, these schools require university admission (Abitur), but they will accept students with exceptional talent. The universities are: Hochschule für Musik und Darstellende Kunst Frankfur am Main, Folkwang Hochshule, Essen, Hochschule für Musik, Cologne. The program of study lasts for two to four years and after exams the dancer receives a diploma in dance as an academic degree.

Each of these schools and universities is run by each state, and like every other public school and university in Germany, funding is public. Students pay only a general fee between 250 and 400 € (U.S. $310–$560) per half year. Boarding costs are an additional expense. If parents are unable to pay, special programs, grants, and scholarships are available.

Some advanced schools and universities also offer additional education programs. Dresden offers Tanzpädagogik (dance education) as a four-year stand-alone subject under the title "Diplom-Tanzpädagoge" (dance-educator, diploma). Mannheim offers a three-year program, Kindertanzpädagogik (dance education to teach children), as part of its main studies. To enter these programs, students must have a degree in education or teaching. At the postgraduate level, Dresden offers choreography, which leads to the title "Graduate Choreographer." To enter the program, a person must have many years experience dancing onstage. The universities in Cologne and Essen offer additional studies for Tanzpädagogik (dance educator).

TRANSITION

A great number of dancers in theatre companies—although not the majority—find employment within the company after transition.[49]

In Germany, all vacancies within public theaters must be offered to staff members before they are published. As a result, dancers have a chance to find in-house jobs even if they are not qualified for the positions. In critical cases, the decision is taken in favor of the dancer. A survey of the top ballet companies in Germany showed the variety of professions in which former dancers are employed. The list from the Semper Opera serves as an example: ballet master/mistress, pianist, masseuse, assistant to the director, dresser, employee at the visitors' department, make-up artist, stage manager, secretary to the director. In general, only five percent of former dancers are able to work as choreographers, since vacancies are scarce.

[49] Angela Rannow and Prof. Markwart, Correspondence CID, 2000–2002.

Those who do not take jobs with their former employers may pursue non-dance-related professions, or they may go back to school. A growing number of former dancers are working in the wellness sector (teaching Pilates, for example) or in health services as dance therapists (teaching Alexander, Feldenkrais, and similar techniques), as physiotherapists, doctors, and other positions.

Two challenges to former dancers in pursuing additional education are described here:

1. Some professions and every university in Germany require a university entrance qualification after 13 years of school. Those who attended a ballet academy with only 10 years of regular school are thereby excluded from further study or from continuing their education.

2. Since decisions related to employment are made at the state level, employment offices throughout Germany decide in different ways whether dancers deserve benefits and support. Some classify dancers according to their former profession and thus they are seen as hardly employable in a different sector, some classify them as young and productive, and so on. No universally valid regulation exists.

DATA FOR GERMANY

Overall Information
Legend:

Company Size:
small = < 20 dancers
medium = 20 – 40 dancers
large = > 40 dancers

Venue Size:
small = < 500 seats
medium = 500 – 1,000 seats
large = > 1,000 seats

Location:
metro = < 500,000 habitants
regional = > 500,000 habitants

Information About Dance Companies

Characteristics of Dance Companies in Germany					
Dance Type:	ballet/classical	modern/contemporary	both	musicals	not specified
Over Time:	18 Data not available.	16	26	12	20
Size:	small 31	medium 27	large 12	not specified 22	
Location:	metro 50	regional 27	not specified 15		
Operating Status: 95 % of the dancers work fulltime. Ensembles of the "Freie Szene" are not included.					
Profit Structure: 76 are not for profit, 16 musicals and entertainment companies are for profit.					

Venues

Characteristics of Venues in Germany				
Overall:	**117**			
Size:	small	medium	large	not specified
	8	31	28	50
Location:	metro	regional	not specified	
	46	27	44	
Aggregate Capacity:	80,694			

Venue	Number of Seats	Operating Agency
Musical Theater Neuschwanstein	1382	Ludwig Musical AG & Co. KG
Musical Dome Köln	1660	Musical Dome Verwaltungs- und Betriebs-GmbH
Capitol Theater Düsseldorf	1250	Capitol Event GmbH
Starlight Express Theater Bochum	1700	STARLIGHT EXPRESS GmbH
Colosseum Theater (Essen)	1500	STAGE HOLDING GmbH
Theater im Hafen Hamburg	1500	STAGE HOLDING GmbH
Theater Neue Flora Hamburg	>1800	STAGE HOLDING GmbH
Operettenhaus Hamburg	1387	STAGE HOLDING GmbH
Palladium Theater	1800	STAGE HOLDING GmbH
Apollo Theater	1800	STAGE HOLDING GmbH
Musical Theater Berlin am Potsdamer Platz	1800	STAGE HOLDING GmbH
Theater des Westens Berlin	1240	STAGE HOLDING GmbH

Dancers

Characteristics of Dancers in Germany				
Overall:	**3,190**			
Dance Type:	ballet/classical	modern/contemporary	musical	commercial
No. of dancers 2001/02:	750	2,000	360	80
Over Time:	1990/91 2,342	1995/96 3,265	2001/02 3,190	
Sex:	male 40%	female 60%		
Race:	German 15% American 10%	other European 60% Asian 8%	African 6% Australian 1%	
Employment Status:	F/T 1,990	P/T 1,200		

Dancers' income in Germany				
These figures are not mean and median data but just examples.				
Dance type:	ballet/classical 1,815 - 2,151 €	modern/contemporary up to 3,500 €	musical 3,000 - 4,000 €	commercial 500 - 1,500 € per evening
Employment status:	F/T see above	P/T up to 250 per evening		

1 Euro (€) = U.S. $1.25. Currency conversion: http://www.xe.com/ucc/

Dance Audience

Attendance for Dance Events in Germany			
Overall:	**1,610,834**		
Over time:	1990/91	1995/96	2001/02
	1,708,593	**1,738,462**	**1,610,834**
Percentage of capacity:	**70.7%**	**74.5%**	**73.0%**
Figures from Theater Statistic plus 100,000 theatergoers for the "Freie Szene" per year			

The average ticket price for season 2001/02 was 17.62 €.

1 Euro (€) = U.S. $1.25. Currency conversion: http://www.xe.com/ucc/

Funding for Dance

Public support for the arts in Germany			
Source: Arbeitskreis Kulturstatistik, Figures for 2002			
Overall:	8.3 billion €		
Source:	federal 844 mill. €	state 3.8 billion €	cities and communities 3.8 billion €
From 2001 to 2002 the expenditure was reduced by 2.9 %.			
What was the percentage of the national budget spent on the arts in Germany? 0,39% from 2,108 billion € in 2002 = 8.3 billion €			

1 Euro (€) = U.S. $1.25. Currency conversion: http://www.xe.com/ucc/

Education

Educational and training institutions in Germany	
Overall: Over 700 private and public dance schools	
(Source: Bundesverband der Tanzpädagogen, Essen)	
Education with job target "professional dancer":	26
Private schools:	15
Public schools:	10
Vocational schools:	3
Advanced schools:	4
Main studies in dance:	3

The ZBF estimates that 100 dancers per year are leaving schools and universities and looking for jobs.

How does Germany define "professional dancer?"
There is no official definition of a professional dancer.

Income

What was the percentage box-office income in Germany (for all theatre productions)?			
Over time:	1990/91	1995/96	2001/02
	13.8%	14.6%	16.1%

What was the subsidy per seat in Germany (for all theatre productions)?			
Over time:	1990/91	1995/96	2001/02
	63.22 €	85.88 €	96.07 €

1 Euro (€) = U.S. $1.25. Currency conversion: http://www.xe.com/ucc/

Expenses

What were the personnel costs for ballet dancers?			
Overall:	1,896,797,000	2001/2001 total costs personel in public theaters	
Overtime, dancer	1990/91 (West-Germany*) 43,297,000 €	1995/96 68,797,390 €	2001/02 67,993,000 €
Percentage of total expenditure in public theater sector:	4.2%	3.9%	3.6%
* Data from East-Germany is not available.			

1 Euro (€) = U.S. $1.25. Currency conversion: http://www.xe.com/ucc/

Performances

Number of dance performances per year in Germany			
Over time:	1990/91	1995/96	2001/02
Performances:	4.953	5,771	5.449
New Productions*:	811	832	834
* including Opera, Operetta, Musical and Ballet			

GERMANY APPENDIX 1: DANCE AND THE MEDIA

Over the past few years, the number of dance-related magazines has declined. Three leading ones still exist:

Ballett International/Tanz aktuell, edited by Hartmut Regitz and Arnd Wesemann, is one of Europe's leading dance magazines, covering a broad range of dance-related issues.

Ballett Journal/Das Tanzarchiv appears five times a year and includes reviews of ballet and dance theater productions from a number of ballet centers, such as London, Paris, and New York.

Tanzdrama appears six times a year and is published by the Mary Wigman Gesellschaft e.V. The editors are Dr. Hedwig Müller, Dr. Katja Schneider, and Dr. Patricia Stöckemann.

GERMANY APPENDIX 2: ONLINE RESOURCES

www.balletcompanies.com
www.bournonville.com
www.criticaldance.com
www.cyberdance.org
www.danceweb.co.uk
www.france-dance.com
www.goethe.de/tanzadressen
www.impuls.tanz.com
www.tanzkalender.de
www.tanznetz.de
www.tanztheater.de

DEMOGRAPHICS FOR GERMANY

Source:
U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.

Population:
82,398,326 (July 2003 est.)

Government type:
Federal republic with 16 states (Laender, singular—Land); Baden-Wuerttemberg, Bayern, Berlin, Brandenburg, Bremen, Hamburg, Hessen, Mecklenburg-Vorpommern, Niedersachsen, Nordrhein-Westfalen, Rheinland-Pfalz, Saarland, Sachsen, Sachsen-Anhalt, Schleswig-Holstein, Thueringen. Capital city is Berlin.

GDP per capita:
purchasing power parity—$26,200 (2002 est.)

Currency:
1 Euro (€) = U.S. $1.25.
U.S. $1 = 1.57 Deutsche Marks (DEM).
Currency conversion: http://www.xe.com/ucc/

Part Two: VI

DANCE IN HUNGARY

Hungary is a small country (population 10 million) that is very centered around its capital, Budapest. In 1988, the Hungarian transition period began, and in 1990 the Communist Party voluntarily gave up its autocracy. At that time, a multiparty parliamentary democracy came into being, and the Soviet army left Hungary. In the 1990s, the first post-Communist government transferred the bulk of the country's industrial and trading enterprises, as well as its financial institutions, from state to private ownership. With these systemic changes came a thirst for contemporary dance, which is now growing in popularity.

DANCE ORIENTATION

Today in Hungary, 74 percent, or 35 of 47, dance companies are modern/contemporary.

Whereas classical ballet and folk dance companies have a long tradition in Hungary, comtemporary dance companies have existed for less than two decades and have not yet developed a stable infrastructure. Hungary's three biggest cities have well-known ballet companies: the Ballet of Pécs, Győr, and the Szeged Contemporary Ballet (the latter is independent from the government but receives fixed and project-based funding). The largest ballet in Hungary, the State Opera House Company, employs nearly 100 dancers and is fully financed by the government. There are three state-financed folk dance companies that are based in the capital but perform throughout the country. Those companies have approximately 50 artists, the regional ballet companies consist of 20–40 members apiece, and most contemporary dance companies are made up of fewer than 15 dancers and are largely situated in the capital.

CULTURAL LANDSCAPE

Dance is not afforded the same resources as theater, which has a deep and rich history in Hungary.

Within the government's institutional framework, dance exists under the auspices of the theatrical forms. With the exception of the few state-run classical ballet and folk companies, however, dance is not afforded the same respect, attention, or funding as theater in Hungary. This is especially problematic, since the large majority of funding for dance comes from the public sector, with private-sector financing or sponsorship representing only a fraction of overall budgets.

FUNDING

Over 27 billion HUF (more than U.S.$100 million) is spent on the arts each year; and 6 percent of that total is devoted to dance. Seventy percent of government funding for dance goes to folk dance; 20 percent to ballet; and 10 percent to modern dance.[50]

Classical ballet and some folk dance companies are under the direct auspices of the central government, and regional ballet companies receive significant funding from local governments. Most contemporary and modern companies are independent and receive yearly funding from the Cultural Ministry and the National Cultural Fund. An analysis of cultural funding from 1991 to 1995 reveals the decreasing role of the state: state expenditures fell from 32 percent in 1991 to 21 percent in 1995.[51] Today, in addition to the central state budget, the corporate and nonprofit sectors play an increasing role in generating cultural products and services.

[50] HUF = Hungarian forint; U.S. $1 = 217.240 HUF; 1 HUF = US$0.00460320. Information about currency conversion accessed online http://www.xe.com/ucc/ 10/22/03.
[51] Ministry of Cultural Heritage http://www.nka.hu/, accessed 8/20/2003.

The largest source for state-financed grants is the National Cultural Fund. Established by the National Assembly, the National Cultural Fund (Nemzeti Kuturális Alapprogram, or NKA) supports "the creation and preservation of Hungarian cultural values and their propagation domestically and abroad." The fund operates under the supervision of the Ministry of Cultural Heritage and distributes revenues allocated by Law XXIII, passed in 1993, also called the "cultural tax." The cultural tax is imposed on cultural products and services and on "culture-related consumer-electronic goods." The assets—income from cultural tax revenues—vary year to year. The National Cultural Fund distributed 3.9 billion HUF in 2000, 4.7 billion HUF in 2001, approximately 5.7 billion HUF in 2002, and an estimated 6.1 billion HUF in 2003.[52]

Business currently plays a relatively small but growing role in financing culture. Gyõr Ballet, for example, benefits from the support of automotive giant Audi and tobacco producer Phillip Morris. The Soros Foundation, a private, independent philanthropic institution, has provided support for dance for the past 25 years. In 2002, the Soros Foundation provided 50 million HUF (U.S. $220,000) to help build infrastructure for dance in Hungary. However, the foundation is scaling back its activities in Hungary and as a result is dismantling this fund.

PUBLIC SUPPORT

Since 1997, Hungarian citizens have been entitled to allocate 1 percent of their personal income tax to cultural foundations, national public arts collections or cultural institutions.

EDUCATION

There are 10 major dance training institutions in Hungary: five are affiliated with dance companies, four are publicly funded, and one is private.

The most important dance education facility is the Hungarian College of Dance (Magyar Tancmuveszeti Foiskola). This institution includes ballet, folk, modern, and ballroom dancing faculties. A degree from this institution is highly respected, with large numbers of dancers who graduate from the course going on to professional careers. Some contemporary dancers are trained at the Hungarian College of Dance, but smaller private institutions also offer contemporary techniques. Contemporary dancers are trained through workshops conducted by both Hungarian and international instructors who visit the country. Addressing a previous deficiency, basic dance training has recently been introduced in elementary school education. In addition, Pécs and Gyõr ballet companies have training institutions for dancers at the high school level.

INTERNATIONAL ORIENTATION

The export of Hungarian dancers is not a major phenomenon, but rather an exception. Some dancers train outside of Hungary, but the large majority return to pursue their careers.

TRANSITION FACILITATION

No specific program for dancers' career transition exists in Hungary.

The transition process for dancers following their careers is much neglected, with few services offered. There have been discussions about resolving this problem, but lack of funding and general know-how has meant little practical action. Some of the larger state-run companies, like the Honved Dance Company (under the loose auspices of the Defence Ministry) and BM Duna Company (under the loose auspices of the Interior Ministry), have enough funding and members and thus offer their artists the possibility of taking courses totally unrelated to dance (i.e., university and other diploma courses). Folk dance companies have also at times offered alternative training in various fields for their dancers. Thus, the problem for dancers in transition has been resolved somewhat, but only among the heavily state-funded groups. Dancers with 20 years of active dance experience in these institutions are also able to retire with full pension rights. Contemporary dancers, who make up the fastest-growing sector in dance, are in the least favorable situation, with few social benefits after their professional life ends.

SERVICES FOR DANCERS

The Hungarian Dance Alliance represents most dance institutions and companies in Hungary. The

[52] Ibid.

Contemporary Dance Association (KTE) provides practical services for dancers and also acts as a lobbying organization for contemporary dance.

DATA FOR HUNGARY

INFORMATION ABOUT DANCE COMPANIES

How many dance companies are there in Hungary?

17 Structurally subsidized dance companies[53]
30 Projects[54]
47 Total

Number of dance companies by type

35 Modern/contemporary dance companies
7 Classical dance companies
5 Folk/indigenous dance companies

Number of dance companies by size (number of dancers)

8 Small dance companies (< 20 dancers)
4 Medium-sized dance companies (20–40 dancers)
5 Large dance companies (> 40 dancers)
30 Projects (< 20 dancers)

Number of dance companies by profit structure

All dance companies are not-for-profit.

INFORMATION ABOUT VENUES

In Hungary, three types of theaters are used for dance performances:

4 Showcase independent dance and theatre companies (by invitation)
8 Regularly present dance performances
6 Specifically feature dance performances
18 Total full-time and part-time theater buildings (some with more than one auditorium)

Number of venues by size

6 Small venues (< 150 seats)
7 Medium-sized venues (150–900 seats)
4 Large venues (> 900 seats)

[53] Structurally subsidized companies receive permanent or regular annual subsidies from the state.
[54] Projects are grants that are disbursed on a one-time basis and have no long-term implications.

Number of venues by location

13 Metro venues
6 Regional venues

What is the aggregate capacity of these venues?

18,492 seats

INFORMATION ABOUT DANCERS

How many dancers are there in Hungary?

Approx. 500	Dancers in structurally subsidized companies
Approx. 200	Dancers in projects
Approx. 700	Total dancers

Number of dancers by dance type

Approx. 250	Classical dancers
Approx. 250	Folk/indigenous dancers
Approx. 200	Modern/contemporary dancers

What is the average dancer's income per month by dance type?

Ballet dancers	100,000–120,000 HUF U.S. $430-$515
Folk/indigenous dancers	60,000–80,000 HUF U.S. $260-$345
Modern/contemp. dancers	60,000–80,000 HUF U.S. $260-$345

INFORMATION ABOUT DANCE EDUCATION

How many schools for dance education are found in Hungary?

4 Publicly funded
1 Privately funded
5 Total dance schools

What levels of dance education are offered in Hungary?

Hungarian College of Dance offers college diplomas in:

- Ballet
- Folk dance
- Ballroom dance
- Modern dance
- Dance theory
- Choreography

Midlevel dance education is offered at these schools:
- Gyõr Artistic Trade School
- Pécs Artistic Trade School
- Budapesti Angelus Iván—Modern Dance
- Földi Béla Company (private)

Elementary dance education is offered at the Artistic General School in these areas:
- Folk dance
- Ballroom dancing
- Ballet
- Modern dance (basic training only; no certificate)

What is the average age dancers begin training in Hungary?

10 years old	Ballet dancers begin training
14 years old	Folk and contemporary dancers begin training
16 years old	Professional training begins

What is the average length of time a dancer trains in Hungary? 4–7 years

What is the average age of a dancer's first engagement in Hungary? 18–20 years

Average age of dancers' first engagement according to dance type

18	Average age of first classical dance engagement
18–22	Average ages of first modern/contemporary dance engagement

INFORMATION ABOUT FUNDING FOR DANCE

What is the total amount of funding for the arts in Hungary?

2001 27.1 billion HUF (U.S. $125 million)[55]

What percentage of the total national budget is devoted to culture?

1994 2.10% of national budget devoted to culture[56]
1996 1.98% of national budget devoted to culture[57]
1998 1.30% of national budget devoted to culture[58]

Funding for dance in 2003:

Overall	2.1 billion HUF	(U.S. $9.7 million)
Cultural Ministry	1.4 billion HUF	(U.S. $6.5 million)
National Cultural Fund	215 million HUF	(U.S. $990,000)
Local government	15.4 million HUF	(U.S. $71,000)

2003 funding by dance type:

Folk	965.0 million HUF	(U.S. $4.4 million)
Ballet	938.5 million HUF	(U.S. $4.3 million
Modern/contemp.	139.4 million HUF	(U.S. $640,000)

2003 funding for dance by source:

National	1.4 billion HUF	(U.S. $6.5 million)
Local	236.9 million HUF	(U.S. $1.1 million)
National Cultural Fund	215.0 million HUF	(U.S. $1.0 million)

DEMOGRAPHICS FOR HUNGARY

Population:
10,045,407

Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.

Mean monthly salary:
100,000 HUF (US$460)

Cost of Living (COL) Index:
A basket of goods and services that costs U.S.$100 in the United States would cost U.S.$80 in Hungary.

Source: Expat Forum
http://www.expatforum.com/Resources/icol.htm

[55] Hungarian Central Statistical Office (KSH)
[56] Hungarian Ministry of Cultural Heritage, www.nkom.hu/english/miniszterium/financculture.shtml. Accessed 8/20/03.
[57] Ibid.
[58] The big decline in 1998 resulted from the transformation of national broadcasting institutions into corporations. Hungarian Ministry of Cultural Heritage, www.nkom.hu/english/miniszterium/financculture.shtml. Accessed 8/20/03.

SOURCES

Unless otherwise noted, sources for information about dance in Hungary are as follows:

Information about dance companies:
Hungarian Theatre Museum and Institution
Hungarian Táncmûvészek Alliance
Hungarian Contemporary Dance Alliance
Hungarian Cultural Ministry http://www.nkom.hu

Information about venues:
Hungarian Táncmûvészek Alliance
Fõvárosi Önkormányzat (Budapest City Hall) http://www.budapest.hu/

Information about dancers:
Hungarian Táncmûvészek Szövetsége (Hungarian Dance Artists Association)
Contemporary Dance Alliance
Alternative Folk Dance Alliance
Dance group of the Interior Ministry

Information about income:
Information provided by professional dancers

Information about funding:
Hungarian National Cultural Fund http://www.nka.hu/
Hungarian Cultural Ministry http://www.nkom.hu
Fõvárosi Önkormányzat (Budapest City Hall) http://www.budapest.hu
City of Pécs http://www.pecs.hu/
City of Szeged http://www.tiszanet.hu/polghiv
City of Miskolc http://www.miskolc.hu/
City of Gyõr http://www.gyor.hu
Central Statistics Office http://www.ksh.hu/

Information about education:
Hungarian Táncmûvészek Szövetsége (Hungarian Dance Association)

Information about first engagement, length of training:
Information provided by professional dancers
Personal knowledge

Part Two: VII

DANCE IN JAPAN

Dancers in Japan suffer from a lack of private and public support. Kabuki, a base of Japanese classical dance, has been prohibited many times over the past 400 years; and Butoh has been underground since it began. Today, both forms of dance are treated as high arts and it is possible to achieve success as a dancer in Japan if one is talented, makes an effort, and is supported economically by one's family and by the world dance community. But it is not easy to achieve consistent success as a company without systematic support from both the public and private sectors. Therefore, talented young dancers tend to go abroad to become professional dancers and make a decent living. In addition, many Japanese dancers are forced to work in other fields to support themselves financially.

Since the mid-1980s, dance has become more popular than ever before in Japan. This is evident in the recent boom of disco clubs; the appearance of new categories of dance music in major foreign record shops such as Tower Records, HMV, and Virgin; the hit Japanese movie *Shall We Dance?* featuring ballroom dancing; video games using dance; and the increasing appearance of ballet stars on TV and in other media.

DANCERS

Compared with other Japanese performers, dancers have the lowest incomes, the longest training periods, high levels of personal expenses, high chances of injury, and few opportunities to perform.

According to the *6th Survey on Performers' Living Conditions and Situations in Japan (2000) [The Performers' Survey 2000]*[60], dancers in Japan earn less than other performers. Most dancers pay for their own lessons, shoes, dance clothes, and health care. In some cases, they even pay for their costumes, ticket quotas, and appearance fees. According to *The Performers' Survey 2000*, the average total personal expense for dancers was over 800 thousand yen (¥) (approximately U.S.$6,700) annually.[61] This was the highest such expense among performers in the country. In spite of these difficulties, many people still want to become dancers. When asked, "What made you become a professional performer," "desire to perform" was the most frequent answer among dancers according to *The Performers' Survey 2000*.[62]

DANCER ATTRIBUTES

Seventy-seven percent of Japanese dancers are female and over 50 percent are Japanese classical dancers.

DANCE COMPANIES, PERFORMANCES, AND VENUES

Each of the top ten dance companies in Japan does fewer than 20 performances per year.

Most dance companies in Japan are centered around the founder and do not have legal status. This makes it difficult to get an overview of the dance field in the country. Dance companies that do have legal nonprofit status are Star Dancers Ballet Company, Maki Asami Ballet Company, Inoue Ballet, The Matsuyama Ballet and NBA Ballet Company.

According to the *Performing Arts Data Book 2001*[63], there are at least 4,462 dance performances per year, including 547 performances by foreign companies.

[60] Geidankyo, 2000b.
[61] U.S. $1=123 yen (¥).
[62] Ibid.
[63] Geidankyo, 2000a.

Among domestic performances, 60 to 80 percent are student performances or individual recitals. Typically, each domestic dance performance is performed only once or twice. An exception, however, involves the four Japanese classical dance revues that are tied to the tourism industry, with 10 or more performances given in Kyoto each spring and autumn.

Only a few dance companies own space to perform or are affiliated with their own theaters. Instead, most dance companies rent space from commercial venues and public (government) theaters. A few unique venues for dance were created during the last decade, including ST Spot and Session House, which focus on contemporary dance. These venues, founded individually or operated by private organizations, have become important information centers for dancers and choreographers—places where they can gather and distribute fliers, take workshop classes, and see experimental performances.

AUDIENCES

Audiences tend to be disproportionately female and composed of people who have had dance lessons. In fact, one of Japan's largest dance festivals, the World Ballet Festival, had to change some of its men's restrooms to women's restrooms to combat long lines.

GOVERNMENT FUNDING

86 percent of support for the arts in Japan comes from local governments; only 0.1 percent of the national budget is devoted to the arts.

In Japan, public resources for the performing arts are limited. In 2000, local government support for the arts totalled 660,236 million ¥ (U.S. $5,368 million), compared with 104,344 million ¥ (U.S. $848 million) in support from the national government. In 1990, the national government and corporations founded the Japan Arts Fund to provide subsidies for the arts. It supports both professionals and amateurs in all kinds of arts but tends to provide subsidies for smaller, local companies and local government theatres. One of the problems is that for a company to qualify for a subsidy, it must be running a deficit. Companies cannot receive subsidies for working expenditures.

The "Arts Plan," started by the national Agency for Cultural Affairs (ACA), provides three-year continuous subsidies for three or four leading companies in each field. Although the ACA budget has increased over the last several years, it remains approximately 0.1 percent of the national budget. Seventy-five percent of the ACA budget goes to protection of cultural heritage. As for local governments' cultural budgets, 80 to 90 percent goes for construction or maintenance of theatre facilities. In the past few years, as the ACA budget has increased, support from local governments has decreased.

PRIVATE SUPPORT

Even though the average dancer's personal income is the lowest among artists, dancers' household income is high, placing them in the upper class of Japanese society.

Private resources for dance in Japan are limited as well. There are 22 foundations that provide support for dance, only one of which supports operating expenses for dance companies; 58 corporations provide support for dance. In total, corporate support benefits 5.5 percent of dance programs. No official survey data illustrate the conditions of individual support for the arts. However, some argue that individual subsidies are low in Japan because of heavy progressive taxation and limited tax deductions. In response to this, performers or their families often pay for their training and in some cases their performance activities after they become professionals. *The Performers' Survey 2000* reports that even though the average dancer's personal income is the lowest among all artists, dancers' household income is high, placing them in the upper class of Japanese society.[64]

EDUCATION

The New National Theater Ballet started a training program in 2001 and is the first public dance school in Japan.

Although there has long been a need for one, no public dance school existed until the New National Theater Ballet created the Training Program for Ballet Dancers in 2001. This is the first public school for dance, with seven Japanese students over age 17. The dancers study classical ballet technique as well as modern and contempo-

64 Geidankyo, 2000b

rary dance, flamenco, and more. There are, however, many *private* dance institutes throughout Japan. According to *The Performers' Survey 2000*, on average, over 80 students were enrolled in each institution. Many of these schools provide small classes for local students.[65]

Keiko-goto—the culture of taking lessons in music, calligraphy, dance, and the arts—was popular in the Edo period (17th–18th centuries) and continues today. Ballet and modern dance, which were imported in the early 20th century, have also become part of keiko-goto culture. There are over 10,000 private dance schools today. Most were founded individually and include ballroom dancing. The lack of structure in this system has not only contributed to the popularization of dance but has also created difficulty in distinguishing true professionals.

According to the 1995 population census, there are 6,400 dancers and dance teachers in Japan.[66] Since there is no qualification system, dancers can easily become teachers without special training and with no teaching or performance experience. Because of this, many opportunities to study dance are available. However, the lack of teacher training has increased teaching of incorrect technique and the risk of student injuries. Recently, some part-time seminars have been offered to allow teachers to study anatomy, teaching, and other basic skills. But these are only available to a few teachers. Many teachers are still left without proper knowledge about the dancer's body.

CAREER TRANSITION

Although Japan has no support program for dancers' career transitions, J-League, Japan's professional soccer league, offers "Career Support Center"—an interesting model for career transition.

Like dancers, soccer players become professionals in their late teens and retire during their thirties or earlier. J-League's "Career Support Center" provides information about former soccer players who have made successful transitions to other jobs. Some have transitioned to soccer-related careers, and others have gone on to different kinds of jobs. J-League also raises players' awareness by providing seminars and brochures, and it seeks corporations and schools that will accept retiring players. This may provide a model to aid dancers in career transition.

Some examples of Japanese service organizations for dancers include All Japan Children's Dance Association; Contemporary Dance Association of Japan; Japan Ballet Association; The Japanese Classical Dance Association, Inc.; Japan Contemporary Dance Network (JCDN); Japan Flamenco Association; Japanese Federation of Dancing Artists; Jazz Dance Arts Association; and Tokyo Ballet Association.

Recently, the JCDN has been recognized as a new type of nonprofit organization in the arts field. The founder (who studied at Dance Theater Workshop in New York City) organized not only independent contemporary dance artists but also owners of dance spaces, writers, presenters, and people in charge of sponsorship in corporations. The JCDN has made efforts to present contemporary emerging artists through touring and on-line ticketing, to provide opportunities for diverse discussions about dance, to advocate dance to the public, and to create opportunities for young critics to gain experience. ■

65 Ibid.
66 Statistics Bureau, 1995.

DATA FOR JAPAN

INFORMATION ABOUT DANCE COMPANIES

How many dance companies are there in Japan?

1,121	Dance companies overall
594	Regional dance companies
527	Metropolitan dance companies[67]

INFORMATION ABOUT VENUES

How many venues are there in Japan?

3,736	Venues including government and commercial theaters, independent spaces, and live performance houses
2,753	Regional venues
983	Metropolitan venues

What is the aggregate capacity of these venues?

2,635,599[68]

INFORMATION ABOUT DANCERS

How many dancers are there in Japan?

6,400	Dancers including dance teachers[69]
11,080	Dancers including amateurs but not including commercial or contemporary, independent dancers[70]

Number of dancers by dance type

5,585	Japanese classical dancers
2,829	Modern/contemporary dancers
2,583	Ballet/classical dancers[71]

Number of dancers by sex

4,900	Female dancers (77%)
1,500	Male dancers (25%)[72]

What are the mean and median of dancers' annual income in Japan?

3.4 million ¥ (U.S. $27,618)	Mean dancers' income
2.5 million ¥ (U.S. $20,325)	Median dancers' income

67 Geidankyo, 1996. Figures include dance companies and schools.
68 Geidankyo, 2000a.
69 Statistics Bureau, 1995.
70 Geidankyo, 2000a.
71 Geidankyo, 2000b. Figures include only members affiliated with organizations under Geidankyo, including teachers and amateurs.
72 Statistics Bureau, 1995.

What is the dancer's annual income by type of employment?

1.7 million ¥ (U.S. $13,959)	Income from teaching
1.1 million ¥ (U.S. $8,707)	Income from other jobs
439,000 ¥ (U.S. $3,569)	Income from performance
170,000 ¥ (U.S. $1,382)	Income from other dance jobs [73]

What is the dancer's annual income by dance type?

3.7 million ¥ (U.S. $30,211)	Mean income for Japanese classical dancer
2.5 million ¥ (U.S. $20,325)	Median income for Japanese classical dancer
3.7 million ¥ (U.S. $29,683)	Mean income for ballet dancer
2.5 million ¥(U.S. $20,352)	Median income for ballet dancer
2.6 million ¥ (U.S. $21,244)	Mean income for modern dancer
2.5 million ¥ (U.S. $20,325)	Median income for modern dancer [74]

What is the dancer's annual income over time?

1989

3.7million ¥ (U.S. $30,967)	Income for Japanese classical dancers
3.0 million ¥ (U.S. $24,041)	Income for ballet and modern dancers

1994

3.5 million ¥ (U.S. $28,650)	Income for Japanese classical dancers
3.4 million ¥ (U.S. $27,618)	Income for ballet and modern dancers

1999

3.8 million ¥ (U.S. $30,911)	Income for Japanese classical dancers
3.2 million ¥ (U.S. $25,642)	Income for ballet and modern dancers[75]

73 Geidankyo, 2000b. Figures include only members affiliated with organizations under Geidankyo, including teachers and amateurs. Average Japanese worker's salary is US$41,856; U.S. $1=123 yen (¥).
74 Ibid.
75 Ibid.

What is the dancer's annual income by sex?

5.9 million ¥ (U.S. $47,764)	Male Japanese classical dancers' income
4.2 million ¥ (U.S. $34,417)	Male ballet and modern dancers' income
3.3 million ¥ (U.S. $26,613)	Female Japanese classical dancers' income
3.1 million ¥ (U.S. $24,868)	Female ballet and modern dancers' income[76]

What is the mean age at which dancers begin training in Japan?

17.3	Mean age dancers begin training
13.7	Mean age ballet and modern dancers begin training
21.3	Mean age Japanese classical dancers begin training[77]

What is the mean age at which dancers have their first engagement in Japan?

26.8	Mean age of dancers' first engagement
23.5	Mean age of ballet and modern dancers' first engagement
30.5	Mean age of Japanese classical dancers' first engagement[78]

What is the mean length of time dancers train in Japan?

9.6 years	Mean length of dancers' training
9.7 years	Mean length of ballet and modern dancers' training
9.2 years	Mean length of Japanese classical dancers' training[79]

What is the mean duration of dancers' dance experience in Japan?

31.4 years	Mean duration of dancers' experience
28.9 years	Mean duration of ballet or modern dancers' experience
34.6 years	Mean duration of Japanese classical dancers' experience[80]

[76] Ibid.
[77] Ibid.
[78] Ibid.
[79] Ibid.
[80] Ibid.

INFORMATION ABOUT DANCE AUDIENCES

How many people attend dance events in Japan?

4,072,200 people	According to the *Peforming Arts Data Book 2001*
11,300,00 people	According to the *Leisure White Paper 2000*.[81]
911,00 people	According to the *Performing Arts Data Book 1999*.[82]

How many people attend dance events in Japan by dance type?

1,432,900	Seats for ballet dance events
1,260,300	Seats for Japanese classical dance events
473,800	Seats for modern/contemporary dance events
484,000	Seats for folk/ethnic dance events
424,200	Seats for other dance events[83]

How many people attend dance events in Japan over time?

4,086,758	Seats offered in 1997
4,012,900	Seats offered in 1998
4,072,200	Seats offered in 1999[84]

What percentage of the Japanese population attends dance events?

In 1997, 2.7% of Japanese people attended dance events[85]

What is the average expenditure on dance per person in Japan?

183,800 ¥ (U.S. $1,494)

Average expenditure on dance per person in 1999[86]

222,800 ¥ (U.S. $1,811)	Average expenditure on dance per person in 1995[87]

[81] Figure includes people who attend both dance and drama performances.
[82] Figure only includes metropolitan areas.
[83] Geidankyo, 1997. Figures reflect number of seats offered, not actual audience members.
[84] Ibid.
[85] Ibid. Figures include ballet, modern/contemporary, and Japanese classical dance events in metropolitan areas only.
[86] Institute for Free Time Design, 1999. Figure includes dance and drama attendance expenditures.
[87] Institute for Free Time Design, 1995. Figure includes dance and drama attendance expenditures.

167,000 ¥ (U.S. $1,359)	Average expenditure on dance lessons
16,700 ¥ (U.S. $136)	Average expenditure on dance performances[88]

INFORMATION ABOUT FUNDING FOR DANCE

What is the amount of public support for the arts in Japan?

764,580 million ¥ (U.S. $6,216 million)
Government support (total)

104,344 million ¥ (U.S. $848 million)
National government support (14%)

660,236 million ¥ (U.S. $5,368 million)
Local government support (86%)[89]

What percentage of the national budget is spent on the arts?

0.1% of the national budget is spent on the arts.[90]

What is the amount of private support for the arts in Japan?[91]

18.3 billion ¥ (U.S. $149 million)	Private support in 2000
21.5 billion ¥ (U.S. $175 million)	Private support in 1998
16.8 billion ¥ (U.S. $137 million)	Private support in 1996

What is the amount of private support for dance in Japan?

5.5% of dance programs benefit from private support.[92]
22 foundations provide support for dance
58 corporations provide support for dance[93]

INFORMATION ABOUT DANCE EDUCATION

How many education and training institutions are there in Japan?

11,247	Total number of education and training institutions for dance
11,247	Private educational and training institutions for dance
11,237	Dance schools
3	High schools for dance
7	College/university programs for dance[94]

88 Ibid. Figure for performances includes drama and dance expenditures; figure for lessons includes ballroom dance and aerobics lessons.
89 The Agency for Cultural Affairs (ACA), 2000; Japan Foundation's Annual Report, 2000; the Japan Foundation for Regional Art-Activities Newsletter, 2000. National support comes from the Agency for Cultural Affairs, Japan Arts Fund, the Japan Foundation for Regional Art-Activities, and Japan Foundation.
90 ACA, 2002.
91 Association for Corporate Support for the Arts, 2002. Figures include only corporations surveyed by the Association for Corporate Support. In 2000, the association surveyed 265 corporations.
92 Ibid.
93 Ibid.

94 Geidankyo, 2000a. Figures include educational facilities for ballroom dance. In 2000 there were no public educational facilities for dance; in 2003 there was one public educational facility, the New National Theater Tokyo.

DEMOGRAPHICS FOR JAPAN

Unless otherwise noted, source for Japan demographics is: http://www.west.net/~wwmr/japan.htm

Population:
125,214,499 (Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.)

Currency:
Yen (¥)

Average Japanese worker's salary:
U.S. $41,856

Exchange rates:
U.S. $1 = 123 ¥

Government type:
Constitutional monarchy

Budget:
Revenues: U.S. $463 billion
Expenditures: U.S. $809 billion, including capital expenditures (public works only) of about U.S. $94 billion (FY00/01 est.)

Cost of Living:
Worldwide cost of living survey 2003—city rankings
London, 16 June 2003

"Tokyo has replaced Hong Kong as the world's most expensive city, according to the latest cost of living survey by Mercer Human Resource Consulting. With New York as the base city scoring 100 points, Tokyo scored 126.1 points and is almost three-and-a-half times costlier than Asuncion, which has an index of 36.5 points."

Source: Mercer Human Resource Consulting
http://www.mercerhr.com/pressrelease/details.jhtml/dynamic/idContent/1096495

SOURCES

Agency for Cultural Affairs (ACA), 2000. http://www.bunka.go.jp/english/2002-index-e.html

Association for Corporate Support of the Arts. *Mecenat White Paper*. Tokyo: 2000. http://www.mecenat.or.jp

Geidankyo. *Performing Arts Data Book 1997*. Tokyo: 1996. http://www.geidankyo.or.jp

_____ *Performing Arts Data Book 1999*. Tokyo: 1997.

_____ *Performing Arts Data Book 200*1. Tokyo: 2000a.

_____ *The 6th Survey on Performers' Living Conditions and Situations in Japan [The Performers' Survey 2000]*. Tokyo: 2000b.

Institute for Free Time Design. *Leisure White Paper 199*6. Tokyo: 1995.

_____ *Leisure White Paper 2000*. Tokyo: 1999.

Japan Foundation. *Annual Report, 2000*. Tokyo: 2000. http://www.jpf.go.jp/

Japan Foundation for Regional Art-Activities. *Newsletter, 2000*. Tokyo: 2000. http://www.jafra.nippon-net.ne.jp/english/

Statistics Bureau. *Population Census, 1995*. Tokyo: 1995. http://www.stat.go.jp

Part Two: VIII

DANCE IN MÉXICO

The Meso-American cultures are the roots of the history of dance in México. Spanish missionaries imported popular European dances during the period of colonization, threatening the existence of traditional religious dances. In some regions of México, traditional dance has survived with different levels of European influence, whereas in other provinces, folkloric European dances were cultivated as regional dances and have remained popular. In 1910, the Revolution came to an end, fostering a political and cultural nationalist movement that embraced the arts. In 1932, the first national dance school was started by two Méxican dancers, Nellie and Gloria Campobello; and in 1939 two American dancers, Ana Sokolow and Waldeen, arrived in México and gave dance a new impulse. These and other American contemporary dancers such as José Limón, Doris Humphrey, and Xavier Francis greatly influenced subsequent generations of dancers and choreographers in México.

Today, there are an estimated 2,000 principal indigenous dances throughout the country, each with innumerable variations. Dance is a ritual activity among indigenous people; it is a means to access a sacred world. The Western definition of dance does not exist as such in the indigenous world; for some communities dance is game, for others, celebration or commitment. It is not considered a profession, thus there is no retirement. Therefore, indigenous dance has not been included in the country profile.

CHARACTERISTICS OF DANCERS

México is a country of classical, contemporary, folkloric, flamenco, Indian, Greek, capoeira, urban, danzon, tango, jazz, Arabic, belly and theater dancers; the majority are "mestizos,"[95] and 80 percent are women.[96]

The number of dancers in México has increased in the past two decades; however, the precise number is unknown. Approximately 160 people are working in federal- and university-subsidized companies, whereas the number working in independent dance companies is unknown. Various sources suggest the number of dance professionals working in México today: according to the Centro Nacional de Investigación y Documentación de la Danza "José Limón" (CENIDI-Danza, National Center for Research and Documentation of Dance "José Limón"), there are 581 people in the dance sector (excluding some dance teachers); and the virtual magazine Artes e Historia de México has a database of 257 dance professionals.[97]

Since the early 1990s, the number of men attending professional dance schools has decreased notably. In 1995, the Academia de la Danza Méxicana (Méxican Dance Academy) of the Instituto Nacional de Bellas Artes (INBA, National Institute of Fine Arts) registered 200 women and only seven men.[98] Many institutions have therefore created special programs for male dancers.

DEFINITION OF DANCER

According to INBA, a dancer is someone with a codified body movement method and language that allows his body to express an idea or concept.

CONCENTRATION OF COMPANIES

The number of dance companies has increased in the past 30 years, particularly in contemporary and folkloric dance, and the majority of companies are located in México City.

[95] "Mestizo" is a term used to define the mix of indigenous and Spanish blood.
[96] Information provided by the National Coordination of Dance through the Federal Law for Transparency.
[97] Artes e Historia, accessed on 07/30/03.
[98] Quintos, 2002.

Although it is not known exactly how many dance companies exist in México today, data from various sources provide a general understanding of the scope of the dance sector: in 1990, approximately 41 independent organizations applied for support from INBA;[99] in 2002, the Coordinacion Nacional de Danza (National Coordination of Dance) estimated that there were 150 dance companies (145 independent and five with official subsidy)[100] and approximately 40 eventual groups;[101] and the dance website http://www.danza.com.mx has a database of 81 dance companies—30 in México City and 51 outside México City—the majority of which (70 percent) are folkloric, and 20 percent are contemporary.

FINANCING

Federal, state, and city governments; nonprofit organizations; foundations; and some corporations all contribute to arts funding, but the overwhelming majority of support comes from the federal government.[102]

Dance companies in México can be categorized as publicly funded or independent companies. There are five federally funded dance companies in México, four based in México City and one in Queretaro; and they receive funding directly from INBA. Three of the five subsidized companies are contemporary, including Ballet Nacional de México, Ballet Teatro del Espacio, and Ballet Independiente; one is classical, Compañía Nacional de Danza; and one is folkloric, Compañía Nacional de Danza Folklórica. Each company is made up of 20–70 full-time dancers and is legally registered as a nonprofit organization, with attributes similar to an American nonprofit, or 501(c)(3), organization. In addition, there is an undetermined number of state-funded companies.

Independent companies are those organizations with no regular government support. They are usually made up of five to eight members including choreographers, stage designers and dancers. Grants are the most common type of funding for these organizations in addition to sporadic private sponsorship, personal funds, and other types of support. The government gives public venues funds for operating costs, publicity, and honoraria for the artists. Independent dance companies often benefit from government subsidies to public venues in which they perform.

Private donations to the arts are rare in México, and there are no tax incentives to encourage corporate or individual giving. Some dance companies have sought financing from corporations such as TelMéx, Pascual Boing, and Coca-Cola.[103] Others have sought funding from the BBVA Bancomer Fund to Support the Arts of the BBVA Bancomer Foundation, which in 2001 supported international contemporary dance performances at the Centro Cultural Los Talleres A.C. Another example of private sponsorship is the Ballet Folklórico de México de Amalia Hernández, which recently received an award of $250,000 pesos (U.S. $25,000[104]) from the Fundación México Unido.

SUPPORT ABROAD

The Méxican government subsidizes dancers and choreographers to study and perform abroad. Funding is provided by the International Affairs Ministry, International Affairs Office of INBA, the Program to Support Studies Abroad of FONCA, and treaties with various countries.

WAGES AND BENEFITS

Subsidized dancers earn $600 (U.S. $60) to $20,000 (U.S. $2,000) pesos per month plus benefits, whereas independent dancers earn only $500 (U.S. $50) to $1,500 (U.S. $150) pesos per performance.

Depending on the company, there are full-time dancers, part-time dancers, and those who work on specific projects. Subsidized companies offer the best jobs; however, a limited number of subsidized jobs are available, and the wages and benefits vary. In 2002, a contemporary dancer's salary in a subsidized contemporary dance company ranged from $600 pesos (U.S. $60) to $6,500 pesos (U.S. $650)[105] per month, whereas a classical dancer in the Compañía Nacional de Danza[106] was paid $8,000 pesos (U.S. $800) to $13,000 pesos (U.S. $1,300) per month plus a quarterly bonus ranging from

[99] Cardona and Ramos, 2002a.
[100] Camacho, working paper.
[101] Eventual groups are defined as groups of dancers that work together for a specific event and then disintegrate. This happens more frequently in commercial dance.
[102] Iberoamerican States Organization for Education, Science and Culture, 06/08/03.
[103] National Coordination of Dance through the Federal Law for Transparency.
[104] U.S. $1 = $10 pesos
[105] Ibid.
[106] Compañía Nacional de Danza is the only classical dance company subsidized by the National Insitute of Fine Arts.

$15,000 pesos (U.S. $1,500) to $20,000 pesos (U.S. $2,000). These dancers' benefits also include food coupons and extra pay for work on Sundays.[107] All dancers working in the subsidized companies have Social Security and a retirement bonus equal to one month's pay per year of work.

Salaries for dancers working in independent dance companies are very irregular: payments per performance range from $500 pesos (U.S. $50) to $1,500 pesos (U.S. $150). Furthermore, dancers working for independent companies do not receive benefits. In the past ten years, these issues have been raised, as important figures in the Méxican dance community such as Xavier Francis, Cora Flores, and Isabel Hernández have faced serious health problems and difficult economic situations. No solution has yet been found.

CULTURAL INFRASTRUCTURE

The Secretaría de Educación Pública (SEP, Ministry of Public Education), a federal ministry, develops cultural policy and finances the cultural infrastructure in México.

Founded in 1921, SEP finances the Universidad Nacional Autónoma de México (UNAM) and the Consejo, Nacional para la Cultura y las Artes (CONACULTA), which constitute the heart of the cultural infrastructure in México (see infrastructure charts below).

The UNAM promotes cultural and artistic activities through its Coordinación de Difusión Cultural (Office for Cultural Promotion). This office oversees the Dirección de Danza (Direction of Dance), in charge of all dance-related activities and of the Taller Coreográfico, the only university-subsidized dance company in México. UNAM is home to the Centro Cultural Universitario (University Cultural Center) with two concert halls and four theatres, including one built exclusively for dance, the Sala Miguel Covarrubias.

The CONACULTA (National Council for Culture and Arts) was founded in 1988 to promote art and culture in México.[108] CONACULTA oversees several organizations including INBA, Fondo Nacional para la Cultura y las artes (FONCA, National Fund for Culture and Arts), Centro Nacional de las Artes (CENART, National Center for the Arts), and the Direccion de Vinculación y Ciudadanización (General Office for Arts and Culture in the States),[109] among others. In 1998, CONACULTA presented 1,110 dance performances[110] and 110 artistic and cultural festivals, provided over 1,000 grants for artistic creation, and organized 422 educational and research classes and workshops. In 2000, CONACULTA launched the Programa Nacional de Cultura 2001-2006 (PNC, National Program for Culture) to "foster education, creation and the promotion of arts and culture for all Méxicans."[111] The 2003 PNC budget was $5.8 billion pesos (U.S. $580 million.)

INBA, created in 1946 and based in México City, manages three national companies of dance, opera, and theater; two orchestras; and fourteen museums. INBA also organizes, promotes, and develops national artistic education programs. INBA's Subdireccion General de Bellas Artes (General Department of Fine Arts) oversees four art organizations including the Coordinación Nacional de Danza (CND, National Dance Coordination). In 2003, INBA's total budget for cultural, artistic, and sports promotion was $630 million pesos (U.S. $63 million), and the education budget was $400 million pesos (U.S. $40 million).[112]

FONCA was created in 1989 and is located in México City. FONCA has been the major grants provider for the arts since 1989. The organization also offers "Special Funds," a special financing mechanism that extends tax exemption forms to sponsors. In addition, FONCA also provides support to dance through special projects, festivals, classes, and workshops. In 1995, FONCA's budget for the performing arts was $25 million pesos (U.S. $2.5 million), and in 2002, the budget had doubled to $53 million pesos (U.S. $5.3 million). The 1995 budget for dance was $3 million pesos (U.S. $300,000), and by 2002, it had grown to $12 million pesos (U.S. $1.2 million).[113] In recent years, 64 percent of funds were allocated to artists based in México City.

[107] Interview with Irma Morales, First Dancer of the Compañía Nacional de Danza, 08/21/03.
[108] Iberoamerican States Organization for Education, Science and Culture, 06/08/03.
[109] The office provides funds to the states, acts as a liaison between regions, and encourages partnerships among them.
[110] In 1998, CONACULTA realized 3,942 theater activities—three times the number of dance events during the same year. Iberoamerican States Organization for Education, Science and Culture, 06/08/03.
[111] Méxican Federal Government, 2001.
[112] Méxican Federal Government, 07/31/2003b.
[113] FONCA, 08/19/03.

CENART, located in México City and created in 1994, is home to 4 national art schools, including INBA's National School for Classic and Contemporary Dance; 4 research centers, including CENIDI-Danza; and 17 performance spaces, including two built exclusively for dance. Each year, more than 900 dancers perform in the CENART, the majority of whom are contemporary dancers (around 700), followed by folk dancers (120), flamenco dancers (60), and ballroom dancers (60).

Direccion de Vinculación y Ciudadanización (General Office for Arts and Culture in the States) oversees 32 Councils, Institutes, and Secretariats for Culture and 142 spaces (houses for culture, cultural centers, auditoriums, outdoor spaces, and similar venues) across the country designed to provide cultural services to the Méxican states.[114] The 2003 budget was $78 million pesos (U.S. $7.8 million).[115]

DANCE EDUCATION

The average cost for dance programs offered in public institutions is $1,500 pesos (U.S. $150) per year. Costs for private dance schools vary according to location, type, and number of classes taken.

In México, several options are available for dance students: INBA's school system, the CENART's Art Education Programs, the recreational dance workshops of UNAM, and private schools. The public schools benefit from the best infrastructure and teachers. The most prestigious private dance schools are based in México City.

INBA's arts education system offers 19 different levels and modalities in 29 schools that teach choreographic composition; history of dance; classes in classic, contemporary, and folk dance; theater; music; anatomy; kinesiology; mime; stage and lighting design; and the visual arts.[116] For professional studies in dance, INBA offers a medium level for performers and the undergraduate level for choreographers and dance teachers. During the academic years 1997–1998 and 2001–2002, 6,835 and 8,196 students, respectively, attended the 29 schools. During the same periods, 1,114 and 1,232 students, respectively, attended the six schools for professional studies in dance.[117]

Six state universities also offer undergraduate studies in dance performance: the Universities of Veracruz, Puebla, Sonora, Nuevo Leon, San Luis Potosi, and Queretaro. The University of Veracruz is the oldest and most prestigious of these institutions.[118]

DANCE VENUES AND ATTENDANCE

Nearly 50 percent of venues for dance are located in México City. The audience for dance has remained stable over the years.

There are 122 performance spaces—including theaters, auditoriums, plazas, schools, and rooms—in México, 55 of which are based in México City, 12 in the Estado de México, eight in San Luis Potosi, and five in Sinaloa; the rest are in 21 states.[119] In addition, the Instituto Méxicano del Seguro Social (IMSS) (Méxican Institute for Social Security), dependent on the Ministry of Health, owns 38 indoor and 49 outdoor theaters plus 17 forums for different purposes.[120] According to the Atlas de Infraestructura Cultural, 93 percent of the 2,281 municipalities across the country have no theater.[121]

In the private sector, the Centro Cultural Los Talleres A.C. features various types of dance; and the Teatro Silvia Pinal, Teatro Insurgentes, and the Metropolitan present musicals. The average price for a ticket in a public venue ranges from $40 pesos (U.S. $4) to $120 pesos (U.S. $12). A 50 percent discount is usually offered to students, teachers, and seniors; some institutions like UNAM and INBA have a $100 peso (U.S. $10) family ticket for four.

The audience for dance in the CENART increased from 33,699 in 2000 to 36,109 in 2002. In both periods, the majority of spectators attended contemporary dance performances, followed by ballroom, flamenco, and, finally, folkloric dance.[122] During the period 1988–2001, the dance audience for the Sala Miguel Covarrubias of UNAM increased notably, from 46,535 in 1988 to 93,579 in

114 CONACULTA, 07/31/2003.
115 Méxican Federal Government, 07/31/2003b.
116 CND through the Federal Law for Transparency.
117 CONACULTA–INBA, February 2003, 45.
118 Interview with dance researcher Anadel Lynton, CENIDI-Danza, 08/11/03.
119 National Dance Coordination through the Federal Law for Transparency.
120 Ortiz, Ruben, 2002.
121 Monica Mateos-Vega, January 29, 2004
122 Department of Programming of CENART, 08/26/03.

2001. However, in 2002, the number decreased to 70,417.[123]

TRANSITION FACILITATION

There are no specific programs for dancers in career transition, and service organizations for dancers have had only limited success.

Service organizations for dancers in México include Danza Méxicana A.C. (DAMAC, Méxican Dance), Especie en Extinción (Endangered Species), Sociedad Méxicana de Coreógrafos (SOMEC, Méxican Society of Choreographers), Asociación Nacional de Intérpretes (ANDI, National Association of Performers), and Colegio de Coreógrafos (Academy of Choreographers). Founded in 1993 with 64 members and today with more than 200, the mission of SOMEC is to protect its members by gathering and delivering the royalties of their copyrighted choreographic works.[124] Other public organizations that provide services to dancers are the various institutes for culture, state and city governments, universities, and embassies.[125] However, many dance professionals do not take advantage of these benefits.

A few commercial/show dancers are affiliated with the ANDI; however, the exact number is unknown. ANDI collects royalties for television programs, soap operas, and movies that are rerun in hotels, restaurants, nightclubs, and bars. After one year of membership, dancers receive support for dental services and eye care. After five years, life insurance in the amount of $60,000 pesos (U.S. $6,000) or $70,000 pesos (U.S. $7,000) is offered to dancers over age 70; also, if dancers have earned some income the previous year, they get an annual bonus. After fifteen years of membership, if they are younger than fifty-five and have earned at least $200 pesos (U.S. $20) during the last five years, members qualify for a monthly stipend known as "Solidary Help," determined by the number of years of membership and their age.[126]

In 2002, a new service organization called the Colegio de Coreógrafos was initiated by some of México's most important dance figures, particularly from the contemporary dance sector. Their mission is to strengthen the recognition of dance as a profession through activities of academic excellence.

[123] Interview with Enrique Estrada, Dance Director, UNAM, 08/20/03.
[124] SOMEC http://www.geocities.com/Vienna/1854/coreografos_somec.html, accessed online 2/27/04.
[125] CND through the Federal Law for Transparency.
[126] ANDI, accessed online http://www.andi.org 08/14/03.

DATA FOR MÉXICO

Information About Dancers

There is no official record of dancers in México; therefore, the precise number of dancers is unknown. The following two sources were consulted to provide a general sense of the number of people in the dance sector.

The chart below from CENIDI-Danza excludes dance teachers from the Introduction to Art Schools of INBA and private schools.

Number of Dance Teachers By Category

Category	Number
Choreographers	276
Classical and contemporary dancers	130
Choreography, classical, and contemporary dance teachers	68
Folk dance teachers	55
Flamenco dancers	47
Flamenco dance teachers	5

The virtual magazine *Artes e Historia de México*[127] created a database in collaboration with the México-U.S. Fund for Culture in 2000 that includes 257 professionals registered under the category of dance. From that group:

- 99 are artistic directors and/or choreographers
- 52 are dancers of different types
- 20 are school directors, institutions, or dance organizations
- 1 is a researcher
- 85 are registered as "other," including directors and government officers of cultural institutes, independent and performance artists, and 1 photographer

Number of Dancers by Gender

Year	Number of Dancers Who Performed in the CENART[128]	Female	Male
2000	950	760	190
2002	920	736	184

[127] *Artes e Historia de México*, 07/30/03.
[128] CENART, 08/15/03.

Salaries for Dancers, 2002

Type of Company	Genre	Salary Range in Pesos	Salary Range in U.S. $	Benefits Include
Subsidized	Contemporary	600-6500 per month [129]	60-650 per month	Social security and retirement bonus
Subsidized	Classical	8,000-13,000 per month + extra pay for Sundays and quarterly bonus [130]	800-1,300 per month + extra pay for Sundays and quarterly bonus	Food coupons, Social Security, and retirement bonus
Independent		500-1,500 per performance	50-150 per performance	None

Information about Cultural Institutions

For a key to acronyms for cultural institutions and their functions, see infrastructure chart below.

Institution	Year	Budget	Pesos	U.S. Dollars
UNAM	2003	Overall	14 billion [131]	1.4 billion
UNAM	2003	Cultural, artistic, and sports promotion	190 million [132]	19 million
PNC 2001-2006	2003	Overall	5.8 billion [133]	580 million
CONACULTA	2003	Overall	1.3 billion [134]	130 million
CONACULTA	2003	Creation	25 million [135]	2.5 million
CONACULTA	2003	Development and promotion of research in education and culture	73 million [136]	7.3 million
INBA	2003	Cultural, artistic, and sports promotion	600 million [137]	60 million
INBA	2003	Education	400 million [138]	40 million
FONCA	1995	Performing arts	25 million [139]	2.5 million
FONCA	1995	Dance	3 million [140]	300,000
FONCA	2002	Performing arts	53 million [141]	5.3 million
FONCA	2002	Dance	12 million [142]	1.2 million

129 National Coordination of Dance through the Federal Law for Transparency.
130 Irma Morales, First Dancer of the Compania Nacional de Danza, 08/21/03.
131 Méxican Federal Government, 07/31/03a.
132 Méxican Federal Government, 07/31/03b.
133 Ibid.
134 Méxican Federal Government, 07/31/03a.
135 Méxican Federal Government, 07/31/03b.
136 Ibid.
137 Ibid.
138 Ibid.
139 FONCA, 08/19/03.
140 Ibid.
141 Ibid.
142 Ibid.

Information about Funding

The Fondo Nacional para la Cultura y las Artes (FONCA) has been the major grants provider for the arts since 1989. The following is a list of FONCA's funds for dancers and dance programs in 1995 and 2002:[143]

Sistema Nacional de Creadores Artísticos (National System for Artistic Creators). Grantees receive the equivalent of the national minimum wage, per month, multiplied by 15, over a three-year period. Twenty-two choreographers have been granted funds from this program.

Year	Number of Grants	Pesos per Month	U.S. $ per Month
1995		7,500	750
2002	6	17,000	1,700

Programa de Jóvenes Creadores (Young Creators Program). Grantees receive a one-year stipend.

Year	Number of Grants	Pesos per Month	U.S. $ per Month
1995	7	3,300	330
2002	7	6,500	650

Programa de Ejecutantes (Performers Program). Classical, contemporary, folkloric, and ethnic or traditional dancers receive a one-year stipend.

Year	Number of Grants	Pesos per Month	U.S. $ per Month
1995	12 total grants 7 for classical dance 5 for contemporary	3,850	385
2002	35 total grants 11 for classical dance 24 for contemporary	7,625	763

Programa de Estudios en el Extranjero (Program to Support Studies Abroad). Dancers, teachers, and choreographers are supported to fulfill dance studies not offered in any Méxican institution.

Year	Number of Grants	Pesos	U.S. $
1995	7	260,000	26,000
2002	9	560,000	56,000

Programa de Residencias Artísticas (Artistic Residencies Program). Offers grants to dancers and choreographers to develop creative projects in the U.S., Canada, Colombia and Venezuela.

Year	Number of Grants	Pesos	U.S. $
1995	3	81,000	8,100
2002	6	200,000	20,000

Programa de Fomento a Proyectos y Coinversiones Culturales (Promotion and Co-investment Cultural Projects Program). Supports companies and individual artists for one-year projects including tours, choreographers, workshops, research and publications.

Year	Number of Grants	Pesos	U.S. $
1995	19 total grants 14 companies / 5 artists	1,600 million	160,000
2002	11 total grants 10 companies / 1 artist	1,500 million	150,000

143 Ibid.

Information about Audiences		
Institution	Year	Audience
INBA's venues [144]	2001	262,307 over 718 performances
INBA's venues	2002	111,082 over 363 performances
CENART's venues [145]	2000	33,699 9,701-Teatro Raúl Flores Canelo 1,800-Foro Experimental 22,198-Plaza de la Danza
CENART's venues	2002	36,109 10,331-Teatro Raúl Flores Canelo 2,180-Foro Experimental 23,598-Plaza de la Danza
Sala Miguel Covarrubias UNAM [146]	2001	93,579
Sala Miguel Covarrubias UNAM	2002	70,417

Information about Venues			
Institution	Theaters Exclusively for Dance	Theaters That Present Dance and Other Disciplines	Number of Seats
INBA	Teatro de la Danza		344
INBA		Palacio de Bellas Artes	1,889
INBA		Teatro Jimenez Rueda	n/a
INBA		Sala Xavier Villaurrutia	109
INBA		Teatro Helénico	450
INBA / Private Corporations		Auditorio Nacional	9,683
CENART	Plaza de la Danza		500
CENART	Teatro Raúl Flores Canelo		336
CENART	Foro Experimental		90
CENART		Teatro de las Artes	607
CENART		Plaza de las Artes	1,000
UNAM	Sala Miguel Covarrubias		714
UNAM	Fuente del CCU		500
UNAM		Museo Universitario de El Chopo	200
Private Owner	Centro Cultural Los Talleres A.C.		100

144 Programmatic Evaluation 2001 and 2002, provided by the National Coordination of Dance through the Federal Law for Transparency.
145 Department of Programming of CENART, 08/26/03.
146 Interview with Enrique Estrada, Dance Director of UNAM, 08/20/03.

Chart of Méxican Cultural Infrastructure with Acronyms

General Office for Arts and Culture in the States
Direccion de Vinculación y Ciudadanización

National Council for Culture and Arts
Consejo Nacional para la Cultura y las Artes
CONACULTA

Ministry of Public Education
Secretaría de Educación Pública
SEP

National Autonomos University of México
Universidad Nacional Autónoma de México
UNAM

National Center for the Arts
Centro Nacional de las Artes
CENART

National Coordination of Dance
Coordinación Nacional de Danza
CND

National Institute of Fine Arts
Instituto Nacional de Bellas Artes
INBA

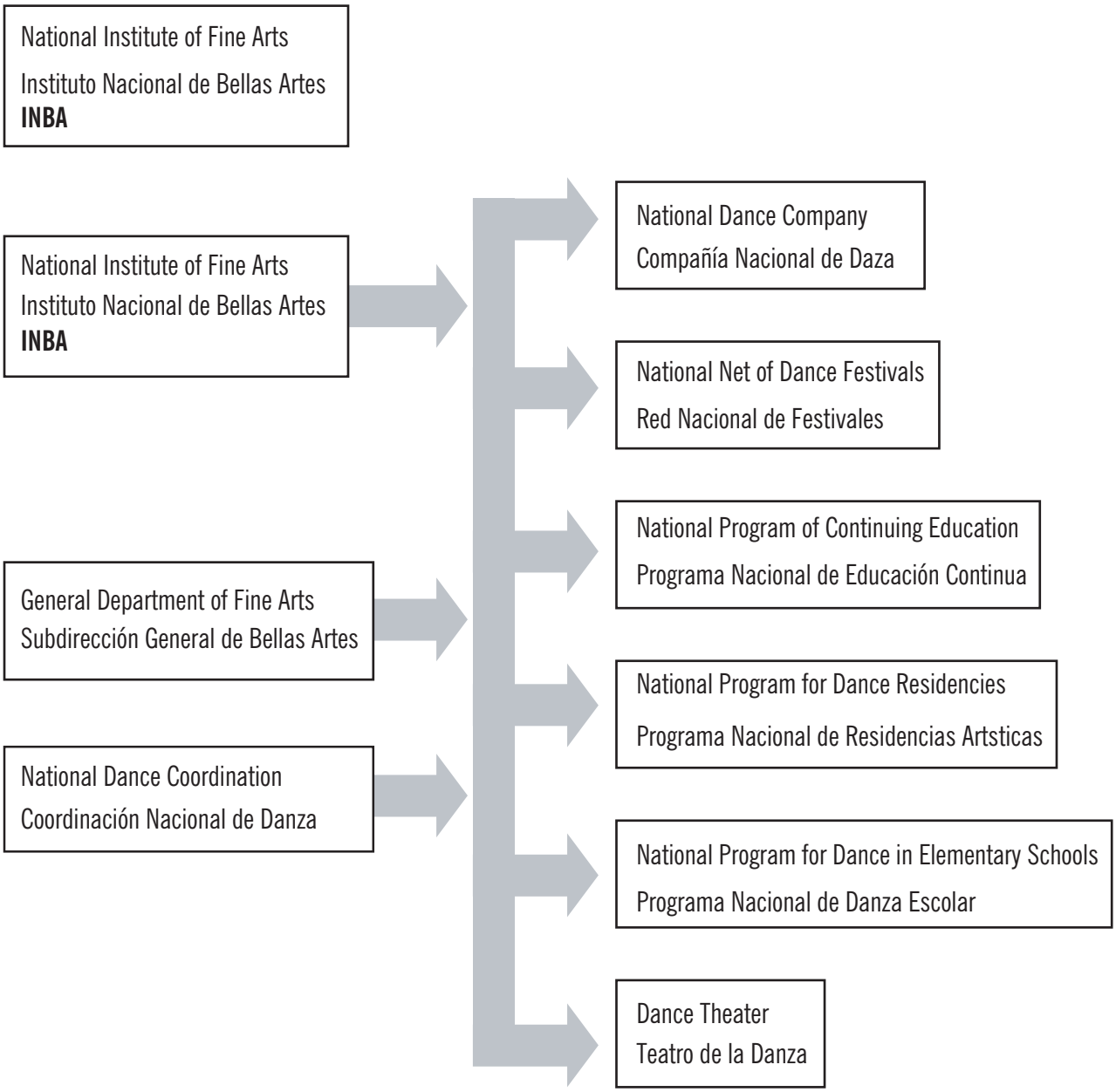
National Fund for Culture and Arts
Fondo Nacional para la Cultura y las Artes
FONCA

University Cultural Center
Centro Cultural Universitario
CCU

Office for Cultural Promotion
Difusión Cultural

Direction of Dance
Dirección de Danza

Chart of Méxican Cultural Infrastructure Stemming from INBA



PART TWO: VIII

DEMOGRAPHICS FOR MÉXICO

Government type:
Federal republic operating under a centralized government

National capital:
México City

Administrative divisions:
31 states and one federal district

Independence:
16 September 1810 (from Spain)

Population:
104,907,991 (July 2003; Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.)

Currency:
1 Méxican peso (Méx$) = 100 centavos

Per capita income:
$7,700

Unless otherwise noted, source for demographic information: http://www.kmike.com/country/mxdemog.htm

SOURCES

Books

Cardona, Patricia and Ramos, Maya. *Dance in México, Anthology: Five centuries of testimonies, reviews and documents (1521–2002) Vol. II.* México City: CONACULTA-INBA-Escenologia AC, 2002a.

Cardona, Patricia and Ramos, Maya. *Dance in México, Historical and Analytical Essays, Vol. I.* México City: CONACULTA-INBA-Escenologia AC, 2002b.

Quintos, Patricia. *Dance and Masculinity, Series on research and documentation of the arts.* México City: CONACULTA-INBA- Second Era, 2002.

Reports

CONACULTA. *Cultural Information System.* Accessed online http://sic.conaculta.gob.mx/, July 31, 2003.

CONACULTA–INBA. *Educative Indicators System for Artistic Education*, February 2003.

FONCA. *Catalogue of México: Gateway to the Americas, First Edition.* México City: 2003.

Iberoamerican States Organization for Education, Science and Culture. *Report of the National System for Culture.* Accessed online
http://www.campus-oei.org/cultura/mexico/c5.htm
June 8, 2003.

Méxican Federal Government. Administrative Summary of Expenses of the Federal Law for Transparency.
Accessed online
http://www.transparencia.inba.gob.mx/rl.htm
July 31, 2003a.

_____ *Financial and Economic Programatic Summary of the Federal Law for Transparency.* Accessed online http://www.transparencia.inba.gob.mx/rl.htm, July 31, 2003b.

Méxican Federal Government, National Council for Culture and Arts. *National Program for Culture 2001–2006.* México City: 2001. http://www.conaculta.gob.mx

Taller Coreográfico. *Internal Annual Report-Informative Brochure: Taller.* México City: UNAM, 2000

Working Papers:
Camacho, Patricia. Paper prepared for the *Report on Culture and Sustainability in Iberoamerica-ICSI-Theater and Dance 2002* for the National Center for Research and Documentation of Dance (CENIDI-Danza "José Limon").

CONACULTA–INBA. Educative Indicators System for Artistic Education, February 2003.

Articles in Journals

Monica Mateos-Vega. "Presentaron el Atlas de infraestructura cultural de México elaborado por el CONACULTA." *La Jornada, Cultura* (January 29, 2004)

Riveroll, Julieta. "Planning Gateways to the Americas 2004." *Grupo Reforma* (June 23, 2003a) Accessed online http://www.reforma.com/cultura/articulo/303967

Riveroll, Julieta. "Substantial Differences." *Reforma / Cultura, 3c*. (June 10, 2003)

Riveroll, Julieta. "They declare the exit of the external relations ministry case closed." *Grupo Reforma* (September 3, 2003) Accessed online http://www.reforma.com/ed_impresa/notas/030604/cultura/textos/rcu10000.htm

Articles in Magazines

Chabaud, Jaime. "Entrevista con Ramiro Osorio, FIC: Encuentro de Excelencia." *Paso de Gato, Revista Méxicana de Teatro, Año 1, Numero 4* (Sept–Oct. 2002, 20.)

Ortiz, Ruben, "Theater at abandonment: History That Demands Continuity." *Paso de Gato, Revista Méxicana de Teatro, Ano 1, Numero 4* (Sept–Oct. 2002, 20.)

Dance Companies, Dancers, and Dance Education Websites

- http://www.arts-history.mx
- http://www.danza.com.mx
- http://www.danzaregia.com
- http://www.redlat.org/directorio_desarrollo
- http://www.geocities.com/Vienna/1854
- http://balletamalia.com/escuela.html
- http://www.unam.mx
- http://www.andi.org
- http://www.cnca.gob.mx/cnca/Buena/inba/subbellas/coordina/cndanza2.html
- http://www.conaculta.gob.mx/perma/subeduart/todo.html
- http://sic.conaculta.gob.mx/
- http://www.danzadanse.com
- http://www.endcc.cnca.gob.mx
- http://lanic.utexas.edu/la/region/performing/
- http://www.geocities.com/Vienna/1854/coreografos_somec.html

Interviews
- Irma Morales, First Dancer of the Compañía Nacional de Danza, 08/21/03.
- Enrique Estrada, Dance Director of UNAM, 08/20/03.
- Rosa Elba Santos, Accountant of the Taller Coreográfico de la UNAM, 08/15/03.
- Ana María Molina, Assistant Director of the Taller Coreográfico de la UNAM, 08/15/03.
- Anadel Lynton, Dance Researcher of CENIDI-Danza, 08/11/03.
- Marco Antonio Silva, Head of the National Coordination of Dance of INBA, 07/30/03.
- Laura Izquierdo, Head of the Office of Academic Affairs of INBA, 08/11/03.
- Lucina Jimenez, General Director of CENART, 08/05/03.
- José Luis Hernández, Head of the Office of Academic Affairs of CENART, 08/06/03.
- Magdalena Mass, Head of the Department of Academic Extension of CENART, 08/06/03.
- Carlos Arturo Briz, Head of the Department of Programming of CENART, 08/06/03.
- Amparo Sevilla, Director of Regional Relations (Direccion de Vinculación y Ciudadanización) of the General Direction of Popular Culture of CONACULTA, 08/21/03.
- Carlos Plascencia, Director of Research and Cultural Studies of the General Direction of Popular Culture of CONACULTA, 08/21/03.

Minimum Wage in México

- Accessed online http://dgcnesyp.inegi.gob.mx/pubcoy/coyunt/empleo/sm.html 08/29/03

Part Two: IX

DANCE IN THE NETHERLANDS

Until 1945, performing arts in the Netherlands relied primarily on private donors and the box office for survival. After World War II, the government assumed an increasingly important role with the introduction of systematic financial support for culture. Initially, subsidies from the national government went to a few select companies in the major cities. In the late 1960s and early 1970s, the system of subsidies was modified and new, more experimental, art forms came to the fore in a variety of smaller companies.

Cultural policy was reshaped to reflect these developments and, in 1993, the law on Specific Cultural Policy (de Wet op het Specifiek Cultuurbeleid) was passed establishing that "the Ministry of Cultural Affairs is responsible for the creation of conditions which will further the preservation, development, social and geographical distribution, or circulation of artistic works, in which it will be guided by considerations of quality and diversity." Although this encapsulates the basic tenets of Dutch cultural policy, the policy itself is in constant development in accordance with the views and priorities of each new government cabinet and individual ministers.

Dutch cultural policy for 2000 to 2004 is focused on planning, "e-culture," cultural entrepreneurship, acquisition and exhibition of cultural assets, youth, cultural diversity, and improved programming. The culture industry's present mission is to reach as large and varied an audience as possible without compromising quality.[147]

DANCE ORIENTATION

Elghty-nine percent of government-subsidized dance companies are modern/contemporary.

Much of the reputation of dance in the Netherlands is determined by two large companies: the Dutch National Ballet (Het Nationale Ballet) in Amsterdam, which concentrates on classical and contemporary ballet, and the Netherlands Dance Theatre (Het Nederlandse Danstheater) in The Hague, which stages modern dance productions. Both companies have built an immense following abroad and attract significant audiences each year. Other important dance companies in the Netherlands include Scapino, a contemporary dance company based in Rotterdam, with a wide variety of repertory; Introdans, a regional company based in Arnhem, with one of two companies devoted to youth productions; and the International Dance Theater (Internationaal Danstheater) in Amsterdam, with a concentration on theatrical presentations of folk dance from around the world. A number of smaller dance groups such as Dansgroep Krisztina de Châtel, Dance Works Rotterdam, and Peter Bulcaen, Rogie & Company are characterized by close association with a single choreographer who determines the company's artistic profile.[148] An increasing number of dancers (140–150 yearly) now find employment in musicals. However, musical dance is not government-subsidized.

DANCER ATTRIBUTES

Ninety percent of Dutch dancers are white, and 65 percent are female.

COMPANY AND VENUE SIZES

Seventy-two percent of dance companies are small (< 20 dancers) and 71 percent of dance venues are medium-sized (150–900 seats).

[147] Ministry of Education, Culture, and Science in the Netherlands, http://www.minocw.nl/english/culture/index.html. May 15, 2003.
[148] Fabius, Jeroen. Dance Map. De Ondernemende Kunstenaar, October 2001. Accessed online May 14, 2003 http://www.dok.ahk.nl/coach/kennisbank/dans/culturele_kaart/english/Dance_map.pdf.

GOVERNMENT FINANCING

Dutch dance is financed largely by the government. In 2000, 32.6 million € were devoted to dance, with 62 percent coming from the national government.

In 2000, the total budget of the Ministry of Culture was 1.4 billion euro (€) (U.S. $1.6 billion).[149] Of that total, 300 million € (U.S. $340 million) were devoted to the arts, and 33 million € (U.S. $37 million), or approximately 11 percent, were allocated to dance. Although funding is shared by the national, provincial, and municipal governments, the national government provides the majority (62.4 percent) of support for dance. Municipal governments provide 30.2 percent, and provincial governments provide an additional 4.6 percent. The remaining 2.8 percent is supplied by the nationally subsidized Fund for the Performing Arts (Fonds voor de Podiumkunsten). Private sponsorship is growing but is limited to productions that reach a broader public.

AUDIENCE

Government subsidies for dance result in low-ticket prices and reduced passes for youth audiences, seniors and the unemployed.

POLICY FORMATION

Decisions related to cultural policy are made by the Ministry of Culture, whereas all artistic judgments are left to an independent advisory body called the Cultural Council.

To guarantee the desired independence of the arts, judgment on artistic matters is reserved for the Cultural Council, an independent advisory body to the Ministry of Culture. The Cultural Council, made up of industry experts, evaluates each dance company and makes recommendations to the Ministry of Culture whether to renew, decrease, increase, or stop funding. On the basis of this advice, the ministry develops a four-year budgetary proposal that is subject to approval by parliament.

[149] 1 euro (€) = U.S. $1.14 Currency converted May 6, 2003 http://www.xe.com/ucc/.

TYPES OF SUPPORT

The Dutch government supports dance in two ways: structural support to companies on a four-year funding cycle and project support to choreographers on an annual basis.

Most national support for dance is allocated on a four-year cycle to larger companies in the form of structural subsidies. In 2000, 18 companies received structural funding, employing approximately 300 dancers. Dancers who work in these companies are offered 12-month contracts, which are governed by the Collective Labor Agreement.

Another form of government subsidy is devoted to projects, which tend to be more experimental. The Fund for Performing Arts and municipalities such as Amsterdam, Rotterdam, and The Hague award this type of grant. Individual choreographers apply for project support and are subject to peer review. On average, 20 to 30 choreographers are awarded project support each year. The total number of dancers employed in these projects ranges from 100 to 150, and the amount of subsidy available for projects is approximately 1.8 million € (U.S. $2 million) annually.

In addition, funding for travel expenses, cultural diversity, and improvement of working conditions, as well as scholarships for training and education of choreographers and dancers, are available. A special type of funding in the Netherlands is the Income Provision Act for Artists, which provides a basic allowance for a maximum of four years to artists who have just graduated but have not yet found steady employment.

INTERNATIONAL ORIENTATION

Fifty percent of the dancers and dance students in the Netherlands are from foreign countries.

The Netherlands is a very small country and has always been internationally oriented. At least 50 percent of the dancers and dance students in the Netherlands are from other countries. Dutch citizenship is not necessary to qualify for government funding; however, one must obtain a residence permit. Because of stricter European Union (EU) regulations and new Dutch laws, EU nationals can settle in the Netherlands only if they can prove they can support themselves. For non-EU nationals, it has become

extremely difficult to obtain work and residence permits. Students from outside the EU who want to train in the Dutch professional programs are required to pay higher tuition fees.

EDUCATION

Six of seven professional training institutions for dancers in the Netherlands are government-supported.

There are currently six government-supported, professional training institutions for dancers in the Netherlands. Geographically spread in the cities of Amsterdam (two), The Hague, Rotterdam, Arnhem, and Tilburg, these schools all offer a variety of styles and techniques. Unique in Holland is that all schools except The Conservatory in The Hague offer both dancer-training and teacher-training programs. An advanced course in choreography was recently created by the dance academies of Amsterdam, Arnhem, and Rotterdam, resulting in an internationally recognized master's degree in choreography. There is one private dance school in Amsterdam that prepares students for careers in musicals and show dance.

TRANSITION FACILITATION

The Netherlands offers one of the world's four formal centers for dancer career transition, the Dutch Retraining Program for Professional Dancers (Stichting Omscholingsregeling Dansers, or SOD).

Founded in 1986, the Dutch Retraining Program for Professional Dancers (Stichting Omscholingsregeling Dansers [SOD]) provides services to dancers in career transition. Dancers pay a small monthly contribution to the program, which offers income support and grants for retraining as well as legal and counseling services, particularly career counseling. Over the years, it has proven very successful. More than 80 percent of the retrained dancers have been able to find employment within one year after they were retrained. Dancers learn about this program through information leaflets, meetings, and the reputation of the staff of the program. Please see Section IV of Part One of this report for more information about SOD.

A number of other service organizations are available for dancers in the Netherlands. The Dancer's Healthcare Foundation (Stichting Gezondheidszorg voor Dansers) aims to meet specific healthcare needs of dancers; the Arts en Culture, Pension and Insurance Company executes all pension funds and social provisions for artists; and FNV Kiem is the artists' union with a special section for dancers. The Theater Instituut Nederland is a service and information center for the performing arts, with a large multimedia center and library. The Netherlands' Professional Dancers Association (Nederlands Beroepsvereniging voor Danskunstenaars, NBDK) is an interest group especially focused on dance teachers; and the National Center for Amateur Dance (LCA) is a service organization for amateur dancers, professional choreographers, and teachers who work with amateur dancers.

PART TWO: IX

DATA FOR THE NETHERLANDS

INFORMATION ABOUT DANCE COMPANIES

How many dance companies are there in the Netherlands?

1,121 Dance companies overall
9 Structurally subsidized dance companies in 1990
10 Structurally subsidized dance companies in 1995
18 Structurally subsidized dance companies in 2000

30 Projects in 1990
18–20 Projects in 2000

Number of structurally subsidized dance companies by type

16 Modern/contemporary dance companies
1 Classical dance company
1 Folk/indigenous dance company

Number of dance companies by size (number of dancers)

13 Small dance companies (< 20 dancers)
3 Medium-sized dance companies (20–40 dancers)
2 Large dance companies (> 40 dancers)
18 Total structurally subsidized companies

Number of dance companies by size (budget)

7 Small dance companies (< 0.4 million €)
5 Medium-sized dance companies (0.6–2.5 million €)
2 Large dance companies (> 5 million €)
14 Total structurally subsidized companies in 2015

Number of dance companies by city or region

3 Structurally subsidized companies are regional
15 Structurally subsidized companies are in major cities

Number of dance companies by profit structure

All dance companies, except musicals, are not-for-profit.

INFORMATION ABOUT VENUES

How many venues are there in the Netherlands?

144 Theater buildings
214 Auditoriums

Number of venues by size

43 Small venues (< 150 seats)
152 Medium-sized venues (150–900 seats)
19 Large venues (> 900 seats)

Number of venues by location

35 Metro venues
179 Regional venues

What is the aggregate capacity of these venues?

108,826 seats

INFORMATION ABOUT DANCERS

How many dancers are there in the Netherlands?

1990

242 Dancers in structurally subsidized companies
300 Dancers in projects

1995

253 Dancers in structurally subsidized companies
342 Dancers in projects

2000

450 Dancers in structurally subsidized companies
245 Dancers in projects

Number of dancers by dance type

442 Modern/contemporary dancers
145 Musical dancers
80 Classical dancers
28 Folk/indigenous dancers

Number of dancers by sex (figures are estimated)

65% of dancers are female
35% of dancers are male

Number of dancers by race (figures are estimated)

90% of dancers are white
5% of dancers are Asian
4% of dancers are Hispanic
1% of dancers are black

Number of dancers by employment status
55% of dancers are full-time
45% of dancers are part-time

Average income for dancer
1500 € /month ($1700/month) in 1990
1900 € /month ($2200/month) in 1995
2300 € /month ($2600/month) in 2000

Note: No income distinctions are made in the Netherlands based on type of employment, dance type, sex, or employment status.

Average age dancers begin training

12 years	Dance training begins
16 years	Professional training begins

Average age dancers have their first engagement

18–20 years	Average age of a dancer's first engagement

Average age dancers have their first engagement according to dance type

18	Average age of first classical dance engagement
20–23	Average ages of first modern/contemporary dance and musical engagements

What is the average length of time dancers train in the Netherlands?

5–7 years	Average length of dancers' training

How does the Netherlands define "professional dancer"?
The definition of a professional dancer does not exist. A dancer who can make a living at dance or who has graduated from one of the dance academies is considered professional.

INFORMATION ABOUT DANCE AUDIENCES

How many people attend dance events in the Netherlands?

1990

360,000	People attended performances by structurally subsidized companies

1995

420,000	People attended performances by structurally subsidized companies
32,000	People attended projects

2000

500,000	People attended performances by structurally subsidized companies
80,000	People attended projects (estimated)

INFORMATION ABOUT FUNDING FOR DANCE

What is the amount of public support for the arts in the Netherlands?

Ministry of Culture

Total budget	1.4 billion €	(U.S. $1.6 billion)
Arts budget	300 million €	(U.S. $340 million)
Dance budget	32.6 million €	(U.S. $37.5 million)

The budget for dance has increased since 1990 when it totalled 21.5 million € (U.S. $24.7 million).

Funding for dance in 2000 by source
National
0.3 million € (U.S. $23.4 million)

Fund for the Performing Arts
908,000 € (U.S. $1 million)

Provincial (i.e., regional)
1.5 million € (U.S. $1.7 million)

Local (i.e., municipalities)
9.8 million € (U.S. $11.3 million)

What is the private support for the arts in the Netherlands?
Private sponsorship in the arts sector constitutes less than 6% of the total budget.

PART TWO: IX

DEMOGRAPHICS FOR THE NETHERLANDS

Population:
16,150,511 (July 2003)

Source: U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov.

Gross employee income per hour:
(2000)

Average	34.60 dfl	U.S. $18.60
Men	38.80 dfl	U.S. $20.90
Women	26.90 dfl	U.S. $14.50
Full-time	37.20 dfl	U.S. $20.00
Part-time	27.20 dfl	U.S. $14.60
Steady	35.90 dfl	U.S. $19.30
Flexible	17.30 dfl	U.S. $9.30

Source: Statistics Netherlands http://www.cbs.nl
Conversion from Dutch Guilders (dfl) to U.S. $
Accessed May 27, 2003

Mean salary for professionals:
26,300 € (U.S. $30,603)

Source: Paul Bronkhorst
Conversion from € to US$ at http://www.xe.com/ucc/
Accessed June 4, 2003

Cost of Living (COL) Index:
A basket of goods and services that costs US $100 would cost $118 in the Netherlands.
Netherlands COL Index = 118

Source: Expat Forum
http://www.expatforum.com/Resources/icol.htm
Accessed May 27, 2003

SOURCES

Unless otherwise noted, the sources for information about dance companies are:

- Annual report 2000 (Activiteitenverslag over het jaar 1999 en 2000) of the Employer's Association of Dance Companies (Directie Overleg Dans, D.O.D., www.dod.nl)
- Ministry of Education, Sciences and Culture www.minocw.nl
- Municipalities of The Hague (www.denhaag.nl), Amsterdam (www.amsterdam.nl) and Rotterdam (www.rotterdam.nl), the Amsterdamse Kunstraad (www.dunstraad.nl), Amsterdams Fonds voor de Kunst (www.afk.nl) and the Rotterdamse Kunststichting (www.rks.nl)

Information about venues:

- Vereniging Schouwburgen en Concertgebouwdirecties VSCD (Association of Directors of Theatres and Concerthalls) www.vsck.nl

Information about dancers:

- Annual report 2000 (Activiteitenverslag over het jaar 999 en 2000) of the Employer's Association of Dance Companies (Directie Overleg Dans, D.O.D., www.dod.nl)
- National Performing Arts Fund www.fapk.nl
- Collective Labor Agreement published by FNV Kunsten, Informatie en Media, Amsterdam (www.fnv-kiem.nl) and Directie Overleg Dans (www.dod.nl)
- Surveys carried out by The Employer's Association of Dance Companies (Directie Overleg Dans, D.O.D., www.dod.nl) and the Netherlands Dance Institute

Information about funding for dance:

- Ministry of Education, Sciences and Culture www.minocw.nl
- Municipalities of The Hague (www.denhaag.nl), Amsterdam (www.amsterdam.nl) and Rotterdam (www.rotterdam.nl), the Amsterdamse Kunstraad (www.dunstraad.nl), Amsterdams Fonds voor de Kunst (www.afk.nl) and the Rotterdamse Kunststichting (www.rks.nl)

Additional Information:

- Fabius, Jeroen. *Dance Map.* De Ondernemende Kunstenaar, October 2001. Accessed online May 14, 2003 http://www.dok.ahk.nl/coach/kennisbank/dans/culturele_kaart/english/Dance_map.pdf.

Versteeg, Coos, Ed. *Dancing Dutch: Contemporary Dance in the Netherlands.* Amsterdam: Theater Instituut Nederland, 2000.

Part Two: X

DANCE IN SWITZERLAND

The situation of dance in Switzerland is influenced by the socio-political structure of Swiss society. Switzerland (Confoederatio Helvetica [CH]) is a confederation of 26 cantons. There are four official languages: German and French are dominant, and the two others are Italian and Rumantsch. In 2002, there were 7.3 million inhabitants in Switzerland, of which 1.5 million, or approximately 19 percent, were foreigners.

The Swiss political system is a direct democracy. Each canton is independent of the federal government and, for example, carries out its own tax collection and determines its own cultural policies. Forty-eight percent of public funding for the arts comes from the cities, 39 percent from the cantons, and only 13 percent from the federal government. Agencies that provide support for the arts at the federal level include the Federal Office of Culture, the Arts Council of Switzerland (Pro Helvetia), the Federal Department of Foreign Affairs, the Swiss Agency for Development and Cooperation, and Presence Switzerland.

In 1986, an attempt was made to amend the Swiss Constitution and mandate that the federal government spend one percent of its budget on cultural activities. The amendment, however, was defeated by a national vote. In 1994, another attempt to amend the constitution with an article on cultural promotion failed.

Efforts to secure greater federal government support for the arts are ongoing. In 1999, Article 69BV (Swiss Federal Constitution) was passed as part of a total revision of the Federal Constitution. This article reconfirms the cantons' primary responsibility for culture but allows for the federal government to support cultural activities of Swiss-wide interest, as well as to promote art and music—especially in the area of education—while keeping in consideration the nation's cultural and lingual diversity. In 2004, the Federal Office of Culture was working on a bill to promote culture.

POPULAR GENRES

In addition to ballet and modern/contemporary dance, flamenco, jazz and performance art are all popular forms of dance in Switzerland.

INTERNATIONAL POPULATION

As of 2003, only two of the 128 dancers in the four largest dance companies in Switzerland are Swiss nationals.

Swiss dancers often move from a pre-professional studio in Switzerland to a major European school; and those who make a career outside the country seldom return. As a result, foreign-born dancers populate most Swiss dance companies.

Since January 2003, the Bilateral Agreements between the Swiss federal government and the European Union (EU) have ensured that EU citizens can move and work freely in Switzerland, once they have received a work permit and have been working for one year. However, citizens from outside the EU have a more difficult time obtaining long-term permission to work in Switzerland.

Aid for foreign dancers depends on their residency status. Traditionally, professional dancers on a regular yearly contract receive a one-year work permit ("B" Permit), which can be renewed annually. Depending on his or her nationality, a dancer receives permanent residency ("C" Permit) after several years. Both permits grant the right to collect unemployment.

FINANCING

Government subsidy is the mainstay of Swiss dance. Twenty-two percent of contributions to the arts also come from private funds.

The Swiss Federal Office of Culture (Bundesamt für Kultur, BAK) supports dance on a political level and provides substantial financial aid to dance umbrella organizations, which are instrumental in promoting dance in Switzerland. At present, the Federal Office of Culture does not have the legal basis to finance dance projects. This could change, however, if a bill for cultural promotion passes parliament (at the earliest in January 2007).

Pro Helvetia is the dominant national foundation to support the arts. Financed by the federal government, it promotes Swiss culture abroad, develops the arts within Switzerland, and supports arts development in several partner countries. Dance is one of Pro Helvetia's priority programs for the budgetary period 2004–2007. "Projekt Tanz," which it is carrying out with the Federal Office of Culture, was recently launched and promises to have a substantial impact on dance in Switzerland. Its areas of focus include dance education, recognition of the profession, professional employment, practical professional output, diffusion, retraining/transition, and Social Security.

As mentioned above, the cantons and cities are very influential in promoting the arts and together provide 87 percent of public funding for the arts. Each individual canton and city determines its own cultural policy and therefore support for dance varies. In general, most cantons and cities support dance and provide funding for both institutional and independent dance companies.

Throughout Switzerland, many foundations and organizations finance art projects as well. These are listed in the "Handbuch für Kulturförderung" (Handbook for Cultural Promotion), published by the Federal Office of Culture and the Swiss Union of Cultural Foundations.[150] Some grants are confined to residents in a particular canton. The most important Swiss-wide foundations for dance include Pierino Ambrololi Stiftung (for educational support), Binding-Stiftung, Ernst Göhner Stiftung, Stanley Thomas Johnson Stiftung, Foundation Nestlé, Schweizerische Interpreten-Stiftung SIS, and the Beatrice und Otto Tschumi Stiftung Foundation Nestlé. The Zürcher Ballett is a unique example of a dance company that enjoys substantial support from private commercial institutions. Among the many important sponsors of the Zürich Opera House, Audi, Davidoff, and Panalpina provide funds earmarked specifically for ballet productions and projects and UBS exclusively sponsors the ballet company as "Partner des Zürcher Balletts."

Another important funding organization is the Migros Kulturprozent (Migros Cultural Percentage), a unique entity in the world of the performing arts. Migros is one of the largest retail chains in Switzerland, and its founder Gottlieb Duttweiler was ardently committed to supporting Swiss culture. According to the company statute, the Migros Cooperative Federation (Migros Genossenschaftsbund) must dedicate one percent of its annual turnover to cultural and social projects. Migros has established scholarships for young dancers to attend major international dance schools. Every two years, Migros organizes an international dance festival in Switzerland called "Steps" and co-produces Swiss companies in the festival. Migros Kulturprozent also finances productions of Swiss dance companies in Switzerland and abroad.

OVERVIEW AND ROLE OF PROFESSIONAL ASSOCIATIONS

Several professional associations for dancers have developed in response to the needs of those in both subsidized theatres and independent companies.

Because of differences in the theatre traditions in neighboring Germany and France, there are also differences in the way dance has developed and organized itself in the French- and German-influenced areas of the country. The German-speaking part of Switzerland is dominated by highly subsidized theater houses with resident ballet/dance companies. Outside these institutions and in

[150] The handbook is available online at http://www.kulturforerderung.ch..

the French and German regions of the country, independent companies and freelance dancers are the norm. To service the needs of these two distinct groups, several different professional associations have developed.

The Swiss umbrella organization for Professional Artistic Dance (SDT/ASD) was formed in 1974, and most of the institutional dance companies, along with a few independent companies, are members. In 1991, the Association of Swiss Professional Dance Organizations (VSBT) was founded to function as an umbrella organization for three national professional associations: the Swiss Association of Dancers and Choreographers (SVTC/AsuDaC), the Swiss Ballet Teachers Association (SBLV), and the Swiss Professional Association for Dance and Movement (SBTG/ASDeM). These associations, along with the Swiss Association of Dance Schools (VST/FSED), help members in many ways, from lobbying for professional recognition and social rights to establishing employment guidelines and teacher certification.

The Swiss Federal Office of Culture recently encouraged the two umbrella organizations—VSBT and SDT—to merge to better facilitate communication and policy implementation within the dance community. As of this writing, the two associations remain distinct, but talks are ongoing to effect a merger in the summer of 2004.

SUBSIDIZED THEATERS IN SWISS-GERMAN CANTONS

Most Swiss-German cantons have a centrally located theater. The cantonal capitals of Basel, Bern, Luzern[151], St. Gallen, and Zürich have a centrally located theater and a fully subsidized company presenting opera, drama, and dance.

Performing arts organizations in the German-speaking cantons are influenced by the system of heavily state-subsidized, centralized performance institutions in Germany that were introduced in the late nineteenth century. As a result, most major cities in this area—Basel, Bern, Luzern, St. Gallen, and Zürich—have a centrally located theater building and a fully subsidized company presenting opera, drama, and dance. Funding for each theater varies, but in general it comes from each individual city and/or canton.

Most subsidized theater employers in Switzerland are members of the Swiss Theatre Association (Schweizerischer Bühnenverband SBV), and performers are members of the Swiss Stage Artists Guild (Schweizerischer Bühnenkünstlerverband SBKV). Collective agreements between the two associations protect dancers in the major subsidized theaters in the Swiss-German cantons and ensure minimum wage, a regulated work schedule, paid vacation, an annual bonus, and a clear process of non-continuance of contract. Union membership is not mandatory, although almost all the dancers in state-subsidized theaters are members.

The position of dance within individual state-subsidized theaters depends largely on the intendant (general manager/artistic director). The Zürcher Ballett, for example, is led by Heinz Spoerli and is the largest dance company in Switzerland. It has 44 dancers, including its Junior Company, and a staff of seven. It is part of the Zürich Opera House (Intendant Alexander Pereira) and, through Spoerli's international stature and experience, it maintains a high level of independent decision making. It is the only subsidized dance company to have a major private sponsor, the UBS. The Opera House also has an affiliated ballet school. The ballet is financed by the subsidy given the Opera House by the canton of Zürich.

Ballett Basel, with 22 dancers, seven staff, and an affiliated ballet school, also has a certain degree of independence in artistic decision-making. This is also the case in St. Gallen (with 16 dancers) where the artistic director has introduced a purely contemporary repertory. On the opposite side, the ballet ensembles in Bern and in the French part in Geneva have come under the threat of those who wish to dissolve the dance companies in favor of redirecting finances to opera and drama.

INDEPENDENT COMPANIES IN SWISS-GERMAN CANTONS

Largely modern/contemporary, most independent dance companies in the Swiss-German cantons struggle to survive financially in comparison to the heavily state-subsidized companies.

There is a large number of independent dance companies in the Swiss-German cantons. Many cities and even some

151 Luzern dissolved its dance company in 1999 in favor of a choreography center that hires dancers ad hoc. It will reinstate an institutional company in July 2004.

rural areas in the German-speaking part of the country have an association that supports independent dance and was, in many cases, created by the dancers themselves to promote their cause. The largest local associations include the IG Tanz Zürich, IG Tanz Basel, and TAP-Tanz-Aktive-Plattform Bern. These organizations provide information and advice regarding Social Security, unemployment, professional opportunities, and financial security.

The most important source of information for the general public and for dancers in Switzerland is the website www.tanz-danse.ch, which was set up by SDT/ASD and is in both French and German.[152] The independent dancers in the German-speaking part of Switzerland also rely on the dance magazine Tanz der Dinge.

The SBKV has recognized the increase in the number of modern/contemporary and independent dancers in the past few years and amended its statutes accordingly. As a result, a majority (80) of the 150 dancers registered with the SBKV are independents.

SWISS-FRENCH CANTONS (ROMANDIE)

Reflecting French cultural influence, the majority of companies in Romandie are independent and dancers are hired on short-term contracts.

The situation of dance in the French-language cantons reflects the influence of France. Unlike the Swiss-German cantons, the emphasis here is on independent dance companies. Several companies in the area receive an annual subsidy that allows for the development of a few productions, and most hire dancers on a per project basis. Touring is also a large part of their activity.

Two major companies in the Romandie receive high-level government funding: the Béjart Ballet Lausanne (Canton Vaud) and the Geneva Ballet (Ballet du Grand Théâtre de Genève). The Geneva Ballet, with 23 dancers and three staff, is affiliated with and financed by the Geneva Opera, which receives a subsidy of CHF 12 million (U.S. $9.6 million)[153] from the city of Geneva. In 2001, the Béjart Ballet Lausanne, with 36 dancers, three staff, and a school, received CHF 3.3 million (U.S. $2.7 million) of the CHF 3.8 million (U.S. $3.0 million) dance budget of the city of Lausanne. Of the CHF 960,000 (U.S. $770,000) designated for dance by the Canton Vaud, the Béjart Ballet Lausanne received CHF 600,000 (U.S. $481,000).

The largest and longest surviving independent company in Switzerland is Cie Philippe Saire. The company has an annual budget of approximately CHF 1 million (U.S. $802,000), with CHF 150,000 (U.S. $120,000) from Canton Vaud, CHF 160,000 (U.S. $128,000) from the city of Lausanne, and additional funding from Pro Helvetia.

Many local independent dancers are affiliated with the stage artists' union Syndicat Suisse Romand du Spectacle (SSRS) and are members of two support associations for contemporary dance: the Association for Contemporary Dance (ADC), Geneva, and the Canton Vaud Association for Contemporary Dance (AVDC), Lausanne.

DANCERS' SALARIES

Only a few independent dancers earn enough money to live from dance income alone; 40 percent do not generate even half their income from dance.[154]

The average monthly corps-de-ballet salary in official companies is CHF 3,800 (U.S. $3,050), and the average monthly salary for independents in short-term projects is CHF 2,500 (U.S.$2,000). The SBKV contracts for the 2002-2003 season determined the following monthly minimum wages a theater can offer an artist: Zürich CHF 3,750 (U.S.$3,000), Basel CHF 3,250 (U.S.$2,600), Bern CHF 3,050 (U.S.$2,500), St. Gallen CHF 3,050 (U.S.$2,500), and Luzern CHF 3,000 (U.S.$2,406).

INSURANCE AND SOCIAL WELFARE

Swiss law requires that dancers, like all employees, contribute and therefore have access to an elaborate social welfare program that provides insurance as well as unemployment and pension funds.

Dancers who earn more than CHF 25,320 (U.S. $20,000) must, by law, pay into a superannuation

[152] In September 2004, www.tanz-danse.ch will have merged with the two other major dance websites into a official site for Switzerland. The site is subsidized by the Federal Office of Culture.

[153] U.S. $1 = 1.25 Swiss franc (CHF). Currency conversion: http://www.xe.com/ucc/.

[154] Salary information provided by "Projekt Tanz," a dance project initiated by the Federal Office of Culture and Pro Helvetia.

scheme (BVG), with management and employee each contributing 50 percent of the required amount. The dancer may cash in this amount immediately upon leaving the country, getting married, or becoming a self-employed artist. To assure independent dancers access to a superannuation fund, the SBKV created its own foundation, the Charles-Apothéloz-Stiftung, which has a payment plan to facilitate ad hoc and intermittent employment among dancers and other performing artists.

As with all employees in Switzerland, dancers must also pay into the federal social welfare plan (AHV/IE/EO/ALV), which includes old-age pension, invalid pension, and unemployment contributions. Again, management and employee each contribute 50 percent of the required amount. Dancers can avail themselves of these funds when they reach pension age, even if they are living abroad.

By law, anyone residing in Switzerland must have health insurance. Employers are required by law to contribute half of the contribution to Accident-Insurance (UVG). The SBKV and other associations offer a collective policy for members. Independent dancers must ensure coverage through an appropriate insurer. Anyone who earns less than a certain annual income is eligible for government assistance to help pay for health insurance.

EDUCATION

There is only one publicly financed professional training school for dancers in Switzerland.

Although many dance schools throughout Switzerland offer a wide range of styles, only a few have promoted dancers to a professional career. Most dancers study in Switzerland until they reach a pre-professional level, and then they leave to train in one of the major European schools, such as the Hamburg Ballet School, Stuttgart Ballet School, the Laban Centre in London, and the Rotterdamse Dansacademie. There are three small private schools in Geneva—the Geneva Dance Centre, the École de Danse Classique de Genève, and the École de Danse de Genève—along with the Swiss Professional Ballet School (SBSS) in Zürich, which have all been effective in training young dancers. The schools in Geneva do not receive public financial or structural support. However, they are on the SDT list of recommended schools and they are recognized by Migros, which provides scholarships to some of their students. The SBBS, which in March 2003 obtained full accreditation as a "Höhere Fachschule" within the Hochschule für Musik und Theater HMT (Academy of Music and Theatre of canton Zürich), is the only publicly financed training school for professional dancers in Switzerland. The accreditation by the canton of Zürich is important because it confirms dance as an official vocation in that canton.

Basel and Zürich have dance schools associated with their official dance companies. École-Atelier Rudra Béjart Lausanne, affiliated with the Béjart Ballet in Romandie, is a unique example. Twenty young dancers are selected each year to continue training for two years, to refine their skills and awaken talents in other dance-related fields such as music, theatre, and martial arts. These classes are offered to selected students tuition-free.

"Tanz in der Schule" (Dance in Schools) was first introduced in Swiss public schools in the 1980s by a sports teacher who studied dance in the United States. Dance is still not an official school subject but is taught in connection with sports, gymnastics, music, and theatre. For students wishing to take up dance professionally, there are special classes for gifted students in art, music, dance, and sports, called Kunst-und Sportklassen (Art and Sports Classes), or K&S-Klassen, that several Public Schools have installed. The students' schedules are structured to allow them to pursue their training. In Zürich, there are two such schools, Sekundarschule Neumünster and Gymnasium Rämibühl.

Switzerland has very few dance programs at the university level. In 2002, the University of Bern established within its Institute for Sport and Sport Science a post-diploma study under the rubric "TanzKultur" (Dance Culture). This two-year further-education course is for people active in some aspect of dance who already have a tertiary diploma in a field. It is a general education course about dance, offering courses in dance theory, aesthetics, and history, which are not usually available for dancers in Switzerland. The four modules of the program consider cultural-historical, pedagogical, sociological, and media issues. In the same year, the University of Bern also launched the four-year pilot project, "Dance Science" within the Drama Department of the Arts Faculty, which enables it to offer lectures and seminars in dance science.

DANCE AS A VOCATION

The lack of Federal recognition of dance as an official vocation is a hotly debated issue in the Swiss dance community with serious repercussions within the Cantonal social net and school systems.

DANCE MEDICINE

Dance medicine is a new focus within the Swiss dance community, and most major companies provide medical support.

In May 2003, the Institut für Spiraldynamik opened a section within its clinic specifically devoted to dance medicine. This was initiated in collaboration with Dr. Liane Simmel, president of the German Association of Dance Medicine TaMeD.

The first attempt to promote a centralized dance medicine group in Switzerland took place on June 7, 2003, at a meeting held by the Health Department of the Swiss Foundation for Performing Artists (SIS). In early 2002, SIS, in cooperation with the SBKV and the Swiss Musicians Guild (SMV), created a Health Department to deal with the health and well-being of performing artists in the country. It was considered that stage artists in Switzerland, especially dancers, lack clear and defined guidelines about health and safety from management. Accordingly, the Health Department was set up to support the health and well-being of stage artists, giving priority to prevention.

TRANSITION FACILITATION

There are no official programs for transition facilitation in dance companies in Switzerland. However, several institutions are active in supporting transition.

The International Organization for the Transition of Professional Dancers (IOTPD) was formed in 1993 by Philippe Braunschweig in Lausanne, Switzerland, and plays a significant leadership and advocacy role in the field. The main objectives of IOTPD are to help professional dancers in the process of career transition and to promote awareness of the contribution the dancer makes to society, the needs of the dancer during the transition process, and the benefits of a successful transition to a future productive career. To that end, the IOTPD hosts international conferences, publishes books, distributes information, and funds research about career transition for professional dancers.

In 1993, the SBKV and SIS set up an internal foundation, the Swiss Foundation for the Retraining of Stage Artists, with starting capital of CHF 100,000 (U.S. $80,000). The foundation offers counseling and loans for a maximum of two years to dancers in transition. Any member with a long-term stage career of a minimum of 7–10 years can apply for assistance. The SBKV defines a professional dancer as a person who has completed an official training program in dance or has worked in dance for a living for several years.

The Swiss Association for the Career Re-orientation of Professional Dancers (NPT/RDP) is located in Geneva. Initiated by Philippe Braunschweig, the NPT/RDP has helped several former dancers transition to new careers. The NPT/RDP receives some funding from foundations and also relies on subscription fees from members. Most members are professional dancers from the main theatres. Recently, the NPT/RDP joined Swissperform (SIS), the organization for copyright and artists' rights. As a result, the NPT/RDP is now run on a professional basis, and administrative work and grants for retraining are financed through SIS.

Each major population center in Switzerland has a Cantonal Department of Industry, Business and Labour (KIGA), which aims to get people off the unemployment list. Government programs are in place that will pay to retrain the unemployed and help them transition into a more "employable" vocation. Some dancers have taken advantage of this, and it is the primary method of transition in Switzerland. Both the SBKV and NPT look initially into these government programs to enable dancers to transition before releasing their own limited funds.

Recent new unemployment legislation has created turmoil within the performing arts, especially the independent dance scene. Whereas until recently, a worker was required to have been employed for six months within a two-year period to qualify for unemployment, that has now been changed to 12 months within two years. This new stipulation makes it difficult for dancers who do not have full-time contracts to obtain unemployment benefits. The major performing arts guilds are lobbying the federal

government to enact an exemption clause for independent artists. As of July 2003, the Department of Statistics in Bern (Amt für Statistik) reported 300 dancers registered as unemployed throughout Switzerland (For more details, see Appendix 1 of the Switzerland Country Profile.)

One major obstacle to transition for certain non-Swiss dancers is the lack of language skills. The most successful candidates are those who assimilate into Swiss society, learning the dominant language and becoming acquainted with cultural characteristics. ■

DATA FOR SWITZERLAND

How many dance companies were in Switzerland in 2003?

5	Dance companies at subsidized theaters (Basel, Bern, Geneva, St. Gallen, and Zürich)
1	State-subsidized dance company (Béjart Ballet Lausanne)

There were approximately 100 companies working on a project basis. Unofficially, these independent companies can be divided into the following groups:

4–6	companies of high standard, touring extensively in foreign countries
4–6	companies or solo performers of special interest
5–8	companies as promising newcomers
8–10	companies producing steadily for many years
10–20	companies of more local importance
30–50	companies struggling for survival

Dance companies by type

The official companies of Zürich, Basel, Geneva, and Bern and the Béjart Ballet, Lausanne are ballet-based, but will perform neo-classical and modern works as well. Zürich is the only company that also performs classical repertory. Most of the independent companies are modern/contemporary. The only official contemporary company is St. Gallen.

1	Official company, contemporary
3	Flamenco
5	Official companies, classical/modern
5–10	Solo performers
80–90	Modern, various styles

Number of dancers in the official companies

Zürich	44
Béjart	36
Geneva	23
Basel	22
Bern	16
St. Gallen	14

Most independent companies have fewer than 5 dancers.

Dance companies by budget in 2003 (approximate amounts) [155]			
Number of Companies	Type of Company	Budget in Swiss Francs	Budget in U.S. Dollars
6	Official	> 1 million	> $800,800
5	Independent	500,000-1 million	$400,400-800,800
6	Independent	100,000-500,000	$80,000-400,400
7	Independent	50,000-100,000	$40,000-80,000
3	Independent	< 50,000	< $40,000

Budgets for most independent dance companies are entirely dependent on the requirements of the specific project, which varies from year to year. In official companies, the subsidy levels also vary. As the dance section of each theater is an integral part of the entire artistic institution, dance production costs are integrated into general production costs.

In the 2001–2002 season, the balance sheets of the three major houses provide the following information:

Zürich Opera House
Government subsidy:
CHF 63.5 million (U.S. $50.8 million)

Artistic personnel costs:
CHF 54.3 million (U.S. $43.5 million)

Ballet personnel costs:
Not separated from overall personnel costs

Box office receipts, theater total:
CHF 34.9 million (U.S. $28.0 million)

Theater Basel
Government subsidy:
CHF 36.5 million (U.S. $29.0 million)

Artistic personnel costs:
CHF 16.6 million (U.S. $13.3 million)

Ballet personnel costs:
CHF 1.9 million (U.S. $1.6 million)

Box office receipts, theatre total:
CHF 8.6 million (U.S. $6.9 million)

Theater Bern
Government subsidy:
CHF 22.0 million (U.S. $17.6 million)

Artistic personnel costs:
CHF 16.6 million (U.S. $13.6 million)

Ballet personnel costs:
Not separated from overall personnel costs

Estimated total costs for ballet (data AP):
CHF 1.8 million (U.S. $1.4 million)

Box office receipts, theatre total:
CHF 6.6 million (U.S. $5.3 million)

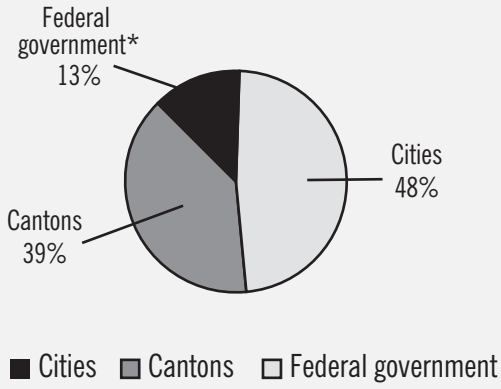
Dancers' Salaries
Average corps-de-ballet monthly salary in official company:
CHF 3,800 (U.S. $3,050)

Average monthly salary for independent dancer:
CHF 2,500 (U.S.$2,000)

SBKV contracts for the 2002–2003 season determined the following monthly minimum wage a theater can offer an artist:
Zürich CHF 3,750 (U.S.$3,000)
Basel CHF 3,250 (U.S.$2,600)
Bern CHF 3,050 (U.S.$2,500)
St. Gallen CHF 3,050 (U.S.$2,500)
Luzern CHF 3,000 (U.S.$2,406)

[155] These figures do not represent all dance companies in Switzerland but only those that responded to a questionnaire for the purposes of this country profile.

Public Funding for the Arts in Switzerland



*Pro Helvetia is the only federal institution that supports the arts.

Pro Helvetia Dance Budget: 1999-2004

	2004 (in CHF)	2003 (in CHF)	2002 (in CHF)	2001 (in CHF)	2000 (in CHF)	1999 (in CHF)
Production	615,000	553,000	428,000	428,000	428,000	428,000
Exchange in Switzerland	345,000	275,000	275,000	275,000	275,000	275,000
International Exchange	845,000	630,000	590,000	440,000	440,000	440,000
Budget Total	1,805,000	1,458,000	1,293,000	1,143,000	1,143,000	1,143,000

U.S. $1 = 1.25 Swiss franc (CHF). Currency conversion: http://www.xe.com/ucc/

Education

1 publicly recognized and subsidized dance school

Approximately:
108 schools recognized by the dance associations
126 dance teachers
400 dance studios
40,000 dance students

SWITZERLAND APPENDIX 1

Registered Unemployed Dancers in Switzerland

Department of Statistics (Amt für Statistik), Bern
Status as of July 2003

(Some dancers classified themselves within a particular grouping of professional dance, whereas most used the generic term "dancer." No gender breakdown was possible. Any grouping with fewer than five registrations was not detailed with exact number.)

Stated Vocation/Classification	Number of Persons
Dancers	213
Dance teachers	12
Rhythmic dancers	5
Ballet masters/mistresses	5
Choreographers	10
Classical dancers	7
Modern dancers	17
Körperausdruckstänzer/innen	5
Soloists	< 5
Jazz/Folk dancers	6
Corps de Ballet dancers	12
Revue/Show dancers	8
TOTAL:	300+

SWITZERLAND APPENDIX 2

Related Links:

Federal Authorities of the Swiss Confederation: Switzerland: A Brief Guide*: www.admin.ch/ch/e/schweiz/index.html.

SDT: www.tanz-danse.ch
(This website contains broad information on dance in Switzerland as well as links to most of the country's dance websites. As of September 2004, it will appear as part of the new Swiss dance website, consolidating www.tanz-danse.ch, www.tanznetz.ch, and www.swiss-dance.info.)

Pro Helvetia*: www.pro-helvetia.ch/
Swiss Federal Office of Culture (BAK): www.kultur-schweiz.admin.ch/index_d.html

Migros Kulturprozent: www.kulturprozent.ch

NPT*: www.dance-transition.ch/english/english1.htm
SBKV*: www.sbkv.com
SIS: www.interpreten.ch
SBBS*: www.hmt.edu/fs.php?dept=8

TanzKultur: www.tanzkultur.unibe.ch/

SiWiC*: www.prochoreo.com/

Institut für Spiraldynamik, Zürich: www.spiraldynamik.com

*In English

DEMOGRAPHICS FOR SWITZERLAND

Source:
U.S. Central Intelligence Agency, *The World Factbook,* available at http://www.cia.gov.

Geography note:
Switzerland is landlocked; it is at the crossroads of northern and southern Europe; along with southeastern France, northern Italy, and southwestern Austria; it has the highest elevations in the Alps.

Ethnic groups:
German 65%, French 18%, Italian 10%, Romansch 1%, other 6%

Languages:
German (official) 63.7%, French (official) 19.2%, Italian (official) 7.6%, Romansch (official) 0.6%, other 8.9%

Government yype:
Federal republic

Administrative divisions:
26 cantons: Aargau, Appenzell Ausser-Rhoden, Appenzell Inner-Rhoden, Basel-Landschaft, Basel-Stadt, Bern, Fribourg, Genève, Glarus, Graubünden, Jura, Luzern, Neuchâtel, Nidwalden, Obwalden, St. Gallen, Schaffhausen, Schwyz, Solothurn, Thurgau, Ticino, Uri, Valais, Vaud, Zug, Zurich

Economy overview:
Switzerland is a prosperous and stable modern market economy with low unemployment, a highly skilled labor force, and a per-capita GDP larger than that of the big western European economies. In recent years, the Swiss have brought their economic practices largely into conformity with the European Union's in order to enhance their international competitiveness. Although the Swiss are not pursuing full EU membership in the near term, Switzerland and Belgium signed agreements to further liberalize trade ties in 1999, and continue to discuss further areas for cooperation.

GDP per capita:
$31,700 (2002 est.) (purchasing power parity rates)

Currency:
Swiss franc (CHF)

Exchange rates:
U.S. $1 = 1.25 Swiss franc (CHF).
Currency conversion: http://www.xe.com/ucc/

Part Two: XI

DANCE IN THE UNITED STATES

Creating a context for examining career transition for dancers in the United States is a daunting task. Not only is the country larger geographically than many others presented in this report,[156] but its population (nearly 300 million) and its artist population (2.1 million) are among the largest in the world. Moreover, government organizations, private foundations, researchers, the U.S. Census, and arts and dance service organizations often report different sets of information related to dance. We have therefore provided various sources for information, but do not propose to choose one data set over the other.

A 2001 report by the national dance service organization, Dance/USA, highlights four main trends that emerged in the field between 1990 and 2000 (Munger, 2001):

• New genres of culturally specific and underexposed dance forms are growing, gaining audiences and support in American communities.

• Government support has declined, and individual artist grants from the National Endowment for the Arts (NEA) have been eliminated.

• The dance economy parallels the larger economy, and both have experienced a widening gap between larger and smaller companies.

• Audiences for *Nutcracker* performances, once a reliable box office success for ballet companies, have declined sharply.

Although large and medium-sized ballet companies ended the decade with larger budgets and higher contributed and earned income figures than those of the early 1990s, only the bigger companies have been able to expand and provide more performances despite the changes in the funding scene. For medium-sized modern dance companies, the story is quite different: they ended the decade with a five-year downslide, with only 33 percent breaking even or better in 1998. Smaller companies ended the decade in worse shape than they began it (Munger, 2001).

GROWTH IN THE NUMBER OF COMPANIES

The number of dance companies in the U.S., estimated at over 650, increased by 97 percent between 1987 and 1997.

Dance is a relatively young "industry" in America. In 1965, the NEA identified 37 professional dance companies. The oldest companies are the Metropolitan Opera (1895), the Martha Graham Company (1926), the Atlanta Ballet (1929), and the San Francisco Ballet (1933). Only 72 companies claim founding dates before 1970 (Dance/USA, 2000).

According to the U.S. government's Economic Census, there were 363 dance companies in the United States in 1997, nearly half of which (127) were ballet companies (T. Smith, 2003). Dance/USA reports an estimate of over 650 dance companies active in the U.S today, 75 with budgets over $1 million (Munger, 2002a). Thirty-nine dance companies participated in Dance/USA's 2000 data survey and were categorized according to size of revenue budget. Among those that responded to the survey, there were 10 ballet companies with revenue budgets over $5 million (Large Ballet), 12 ballet companies between $1 and $4.99 million (Medium Ballet), 10 modern or "other" companies with budgets over $900,000 (Large Modern), and seven modern or "other" companies with budgets between $250,000 and

[156] The U.S. is the world's third-largest country by geographical size after Russia and Canada (U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov).

$899,999 (Medium Modern). The "other" category includes Small Modern and Medium Culturally Specific dance companies (Munger, 2002b).

Between 1987 and 1997, the number of dance companies in the nonprofit sector grew by 93 percent, with the largest concentrations of dance companies in the Northeast and the West. The growth in dance companies even outpaced U.S. population growth. Heaviest concentrations of companies are in New York, California, Florida, and Massachusetts. Growth rates slowed in the early and mid-1990s, increased in 1996 and 1997, and in 2003—like the rest of the arts—slowed as a result of both the economic recession and the effects of the terrorist attacks of September 11, 2001 (Smith, 2003).

REGIONAL CONCENTRATION

In 1997, there were 2.4 dance companies for every one million residents in the Northeast region of the U.S., and 1.6 in the West. The Midwest and the South recorded 0.97 and 0.87 respectively.

FINANCES

Forty-two percent of total income for dance companies in 2000 was from performances, and 23 percent came from individual contributions.

Throughout the late 1990s, average income and expenses for dance companies grew, and in 1999, average income for dance companies grew by 13 percent, reaching nearly $663,000 (Smith, 2003). Between 1989 and 1999 growth in earned income (including ticket and other sales) outpaced growth in unearned income and contributions. At the same time, government and business support for dance companies decreased while contributions from individuals rose; by 1997 individual giving accounted for 36 percent of dance companies' budgets. Contributions from the dance budget of the National Endowment for the Arts totaled $2.7 million in 1996, down from $5.7 million in the period 1988–1995 (Smith, 2003).

In 2000, the 75 most visible dance companies in the United States reported a combined operating budget of $377.8 million (a 6.5 percent increase over 1999) and paid $217.9 million in salaries and benefits (which did not keep pace with inflation). These companies received four percent, or $15.8 million, of their 2000 income from state, local, and federal government contributions; seven percent, or $26.3 million, was from corporate contributions (an increase of five percent from 1999); 11 percent, or $40 million, came from private foundations (up one percent from 1999); and 23 percent, or $88.6 million, of 2000 income came from individual contributions (up one percent from 1999). Earned income from performances was 42 percent, or $157.5 million, of total income in 2000 (up one percent from 1999), and 13 percent, or $48.7 million, came from sales and other activities (down three percent from 1999) (Munger, 2002a).

It is well known that dance companies make more (or lose less) money touring than staying at home. In 2002, touring accounted for four percent of annual revenue for large ballet companies, five percent of total revenue for medium-sized ballet companies, 32 percent of total revenue for large modern companies, and 28 percent for medium-sized modern and chamber ballet companies.[157] However, touring has become increasingly unpredictable and less remunerative in the recent past.[158]

Little information is available on ethnic companies, often referred to in the U.S. as indigenous or community companies or groups. In comparison to the 75 most visible companies mentioned earlier, sources of income for ethnic companies in San Francisco in 2001 were quite different. The percentages in this chart indicate how many companies in each group reported receiving or using income of any amount in the category listed. As the last two items in the table indicate, ethnic companies are more likely to be presented than to self-produce (Munger and Smigel, 2002).

[157] E-mail correspondence with John Munger, Research and Information, Dance/USA, October 2003.
[158] Douglas Sonntag. foreword to Smith, 2003.

Income For Dance Companies		
Sources of Income	Ethnic Companies	Other Companies
Government grants	31%	45%
Corporate grants	9%	23%
Private foundation grants	24%	57%
Individual donations	46%	69%
Artist pays from own pocket	65%	67%
Sale of tickets (by self)	46%	77%
Fees from presenters	78%	43%

BALLET COMPANIES RECEIVE GREATER CONTRIBUTIONS

Ballet companies receive $50,000 to $100,000 more in contributions annually than non-ballet dance groups. (Smith, 2003).

NUMBER OF DANCERS

Despite the fact that dancers remain grossly underpaid, the number of dancers in the United States continues to grow.

According to a recent RAND report, *Performing Arts in a New Era*, three trends describe the population of dancers in the United States: (1) their numbers are growing; (2) even though dancers' compensation is at the same low level it was in the 1970s, dancers continue to devote themselves to the profession; (3) commercial-sector superstars distort the picture of dancers' incomes, since a few well-known people earn high incomes while the rank-and-file continues to be underpaid (Hanna, 2002).

Dancers represented 20,880 of the 1.6 million artists in the 1990 U.S. Census and 28,000 of the 2.1 million artists in the 2000 census (NEA 2002). In both 1990 and 2000, dancers represented 1.3 percent of the total artists in the United States. These figures include artists who identify themselves as dancers and who made a living during the reference week when the Census was conducted. It is important to note that dancers who did not earn money during the reference week do not appear in the census count. These numbers are therefore conservative estimates of the total number of dancers in the U.S.

In 1999, dancers' median annual wage was $8,500, with a median of 39 weeks of full-time work and a 9.1 percent unemployment rate (NEA, 2001). The average 1999 earnings of professional dancers ranged from $427 a week (for a dancer in a medium-sized company) to $816 a week (for a dancer in a large company) (Munger, 2001). The 75 largest and most visible companies employed 4,677 full-time and 5,262 part-time dancers for a total of 9,939 in 2000. This represents an increase from 1999, although mostly in part-time positions (Munger, 2002a). Large ballet companies posted contracts of 39–40 weeks a year during the period 1997–2000, and large modern companies reported contracts of 40–42 weeks a year for the same period (Munger, 2002b).

Commercial dancers often earn higher wages than other dancers and receive other benefits as well. A dancer's weekly salary in 2003, for example, in one Broadway theater ranged between $1,250 and $1,500.[159] Additional benefits include comprehensive health insurance, dance-training reimbursement, gym and fitness discounts, workers compensation, financial aid for retraining, and retirement benefits.

Actors' Equity Association (AEA), the American Federation of Television and Radio Artists (AFTRA), the American

[159] Personal memo, October 2003.

Guild of Musical Artists (AGMA), the American Guild of Variety Artists (AGVA), and the Screen Actors Guild (SAG) are all national labor unions that represent dancers. AGMA's total membership of 7,000 contains an estimated 1,450 current dancers.

DANCE AUDIENCES

Audiences for large ballet and medium-sized modern companies have declined over the past decade.

According to Dance/USA, audiences for large ballet companies have been declining since 1995. In 2000, total home audiences averaged 175,670 per company compared to an average exceeding 230,000 per company in the early 1990s. Per performance, audiences averaged 2,067 per company in 2000, the lowest level in 10 years, and since 1997 attendance as a percentage of available seats has remained at 71 percent (Munger, 2002b).

The decline, although less apparent for medium-sized ballet companies, has also affected their audiences since the early 1990s. Home attendance averaged 40,000 per company from 1997 to 2000, and average attendance per performance was 1,395 in 2000. Attendance as a percentage of available seats has been around 65 percent over the past 10 years. Although this situation is stable, the attendance figures have decreased since the early to mid-1990s and remain lower than those of large ballet companies (Munger, 2002b).

PERFORMING ARTS VENUES

The Association of Performing Arts Presenters reported 1,600 members in 1999. Of these, 76 percent included dance—primarily modern and folk dance—in their programming. Presenters for dance include educational institutions (37 percent), arts and civic centers (13 percent), and local arts agencies (seven percent) (Hanna, 2002).

EDUCATION

According to the *Journal of Dance Education*, the number of colleges and universities that offer dance major and minor programs in the U.S. increased from 250 in 1986 to 717 in 2001.

According to Dance/USA and the *Journal of Dance Education*, in 1986, 250 colleges and universities offered dance major and minor programs. In 2001, that number, according to the *Journal of Dance Education*, had nearly tripled and included 717 colleges and universities (Bonbright, 2002). The *Dance Magazine College Guide* (2001-2002) lists 161 undergraduate dance programs and 24 graduate programs in dance, and the *Stern's Performing Arts Directory* lists 609 college and university dance programs and 565 schools and private studios in 2002. *Stern's Directory* publisher Barbara Paige Kaplan notes that this is a very conservative figure and estimates that there are closer to 12,000 private dance schools nationwide.[160]

The National Dance Association (NDA) is a nonprofit organization of professional dance educators in the U.S. dedicated to addressing critical issues in dance education. The NDA supports a membership network of 2,000 individual dance educators, institutional and affiliate members, and serves as a resource for federal and state agencies and arts and education organizations. NDA members wrote the dance portion of the *National Standards for Arts Education* published in 2000, which are distributed to the educational and dance communities and used as a model and reference for state dance standards throughout the U.S. (National Dance Association, 2003).

The *2001 National Dance Association Directory* lists 52 programs from two-year and four-year universities, professional preparation programs, conservatories, and private dance studios. The largest concentration (12 percent) of dance programs in the U.S. is in Ohio. The second greatest concentration of dance programs is in California, with eight percent, followed by Florida, Massachusetts, New York, North Carolina, and Texas—each with six percent.[161] Throughout the country, Bachelor of Arts (BA), Bachelor of Fine Arts (BFA), Master of Arts (MA), and Master of Fine Arts (MFA) degrees are offered in American dance studies, choreography and performance, dance, dance certification, dance education, dance and movement therapy, design, musical theater, and world arts and cultures (National Dance Association, 2003).

In addition to college and university programs, of the 18 dance companies represented by AGMA, 17 have a dance school associated with them. Major dance companies

[160] Interview with Barbara Paige Kaplan, Publisher, Stern's Directory and Dance Magazine, August 21, 2002.
[161] Ibid.

with affiliated schools include the School of American Ballet (affiliated with the New York City Ballet), Martha Graham School of Contemporary Dance, the Ailey School and the Joffrey Ballet Center.

FUNDING FOR ARTS EDUCATION

Despite a reduction in the National Endowment for the Arts (NEA) budget and staff in 1996, arts education remained a priority, becoming one of four major categories in which grants to nonprofit organizations and school districts were awarded. In 2003, the NEA planned to consolidate the various arts education grant programs, leadership initiatives, and partnership efforts at the federal and state levels into a focused Arts Learning Initiative (see http://www.nea.gov).

TRANSITION FACILITATION

The U.S. has a number of programs for dancers in career transition—including one of the world's four career transition centers—which reflects a high level of awareness and commitment to transition facilitation.

With funding from Ford Foundation program officer W. McNeil Lowry, a program was begun in the 1950s with the American Symphony Orchestra League to help young managers train to work with arts organizations and companies. Young transitioning dancers like Harvey Lichtenstein, later the leader of the Brooklyn Academy of Music, took an active part in this pioneering program.

Several studies of performing artists' particular transition challenges have since been conducted. In 1981, Alice Beamsderfer of Cornell University's School of Industrial and Labor Relations conducted a study of performing artists' career counseling needs. In 1983, Dr. Judith Kupfersmith, a psychiatrist and former dancer, began the Performing Arts Center for Health at Bellevue Hospital in New York City and conducted a survey of major health-care issues and health service needs of artists, especially dancers. She and dance critic Marion Horosko wrote the *Dancer's Survival Manual* as a result. Some years later, Dance Theater Workshop produced a similar manual. In the mid-1980s, Ellen Wallach conducted a study called *Life After Performing*, which was sponsored by Dance/USA and the Boston Ballet.

An organization called Career Transition For Dancers (CTFD), founded in 1985, is one of four formal career transition centers in the world. With offices in New York and Los Angeles, the CTFD serves dancers free of charge through educational and entrepreneurial grants, career counseling (including toll-free nationwide career counseling), skill seminars, focus and support groups, national networking directory, dancers' resource centers in each office location, national and local outreach projects, computer literacy instruction and relationship building.

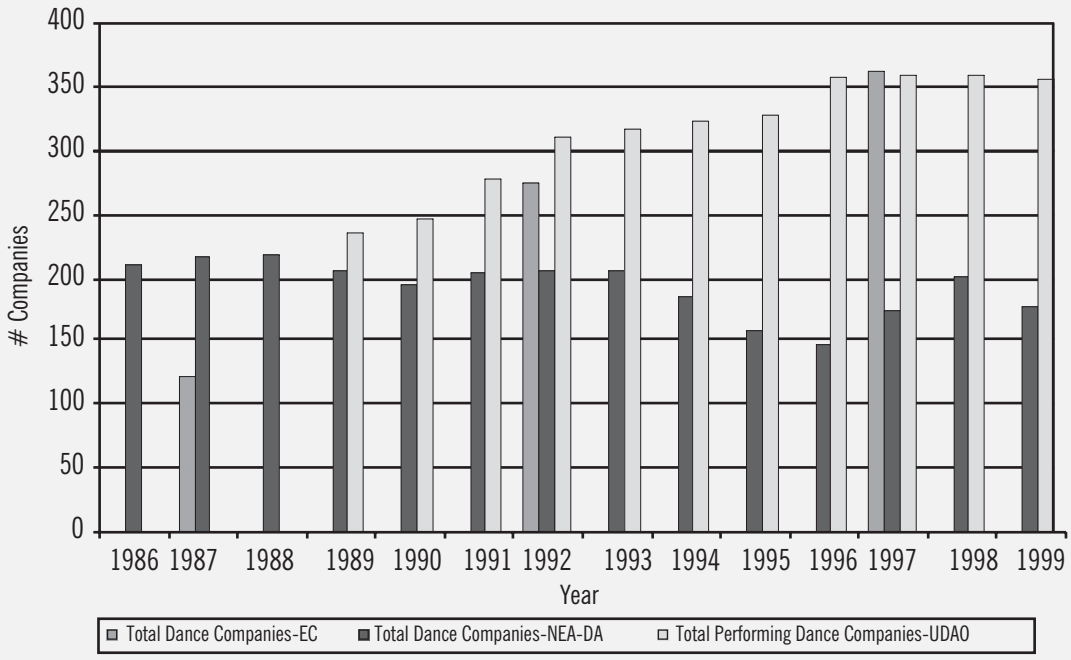
In addition to the CTFD, many individual dance companies have assisted dancers in the transition process. For example, the New York City Ballet and Alvin Ailey American Dance Theater participate in "Dance On," a program started in 1992 to support active dancers wishing to get academic degrees at Fordham University in New York City; Houston Ballet requires that its dancers participate in a four-session public speaking course; San Francisco Ballet started a "Surviving Your Apprenticeship Year" seminar for its academy graduates and, in the 1980s, had a backstage career transition program; and Pittsburgh Ballet Theatre is piloting a mandated course for its dancers in set and lighting design.

The performers' unions listed above have also taken an interest in career transition. For instance, union members are eligible for reduced-price medical treatment for performer's injuries at the Miller Health Care Institute for Performing Artists in New York City, one of many performing arts medical centers in the U.S. AGMA's Dancers' Committee helps to negotiate dancers' contracts and acts as a problem-solving group, and providing career transition information to AGMA companies is a task that falls within its mandate. Union members are also eligible for financial assistance to retrain in other careers through the Actors' Work Program of the Actor's Fund of America, a national service organization. (See Section IV of Part One and Appendix A of Part Two of this report for additional information about CTFD.)

DATA FOR THE U.S.

INFORMATION ABOUT DANCE COMPANIES

Number of Non-Profit Dance Companies, 1986-1999



Source: 1987, 1992, and 1997 Economic Census, 2001 NEA-DA, and 2000 UDAO (Smith, T. 2003).

The table shows the number of dance companies recorded by the U.S. Economic Census (EC), National Endowment for the Arts—Dance Applicant (NEA-DA), and Unified Database of Arts Organizations (UDAO). The Economic Census is conducted every five years, which accounts for the gaps between 1987,[162] 1992, and 1997. The dance companies in the UDAO include groups actively involved in performance, as well as groups engaged in teaching, training, service, and other activities separate from performance. For the purpose of this analysis, the observations from the UDAO include only those companies that list performance as a primary, secondary, or tertiary activity.

[162] The gap between the NEA-DA and the EC in 1987 is probably a result of undercounting in the Economic Census that year. Better counting techniques in the later two census years enabled this data set to become more comprehensive with respect to the number of nonprofit dance companies.

Number of Tax-Exempt Dance Companies by Region and Genre, 1987-1997				
Region	Genre	1987	1992	1997
Northeast	Ballet	20	24	21
	Modern	18	31	47
	Folk, ethnic, jazz, and tap	4	16	11
	Not designated	23	18	45
	Northeast Total	**65**	**89**	**124**
North-Central	Ballet	18	24	26
	Modern	6	7	13
	Folk, ethnic, jazz, and tap	2	10	5
	Not designated	10	10	17
	North-Central Total	**36**	**51**	**61**
South	Ballet	23	36	49
	Modern	5	7	7
	Folk, ethnic, jazz, and tap	0	5	2
	Not designated	10	18	24
	South Total	**47**	**66**	**82**
West	Ballet	17	24	31
	Modern	4	13	21
	Folk, ethnic, jazz, and tap	5	8	12
	Not designated	14	27	32
	West Total	**40**	**69**	**96**
USA	Ballet	78	108	127
	Modern	33	58	88
	Folk, ethnic, jazz, and tap	11	39	30
	Not designated	66	70	118
	Total Tax-Exempt Dance Companies	**188**	**275**	**363**

Source: 1987, 1992, and 1997 Economic Censuses (Smith, 2003).

Number and Genre of Nonprofit Dance Companies, 1986-1999					
Year	Ballet	Ethnic	Modern	Other	Total
1986	45	20	132	13	210
1987	49	25	129	13	216
1988	51	25	127	15	218
1989	47	24	122	13	206
1990	45	27	109	14	195
1991	51	32	105	16	204
1992	50	30	111	15	206
1993	53	28	111	13	205
1994	53	28	96	8	185
1995	38	29	81	11	159
1996	36	29	71	12	148
1997	49	31	78	16	174
1998	56	27	105	13	201
1999	44	29	96	8	177

Source: 2001 NEA-DA (Smith, 2003, draft report).

This table shows the number of nonprofit dance companies by genre between 1986 and 1999 enumerated by the National Endowment for the Arts–Dance Applicant (NEA-DA). Although this data set is not a census of all tax-exempt dance companies, it does provide a thorough and consistent view of the genre throughout a considerable time frame.

Number and Growth of Dance Companies, 1989-1999		
Year	Number of Dance Companies	% Growth Between Previous and Current Year
1989	236	----
1990	247	4.7
1991	278	12.6
1992	311	11.9
1993	317	1.9
1994	323	1.9
1995	328	1.6
1996	358	9.2
1997	360	0.6
1998	359	-0.3
1999	356	-0.8

Source: 2000 UDAO (Smith, 2003).

Number of Non-Profit Dance Companies by Genre, 1994[163]		
Genre	Number of Companies	% of Total
Classical ballet	228	35
Modern/contemporary	284	44
Indigenous/folk	84	13
Other	54	8
Total	650	100

Number of Non-Profit Dance Companies by Genre and Size, 1994[164]			
Genre	Company Size	Budget Size	Number of Companies
Classical ballet	Small	<$1 million	175
	Medium	$1-$6 million	40
	Large	>$6 million	14
Modern/contemporary	Small	<$250,000	235
	Medium	$250,000-$1 million	30
	Large	>$1 million	16
Indigenous/folk	Average	>$500,000	10

The definition of professional dance company here includes only those companies that are visible on a regional level. The number of companies that define themselves as professional would include 400-500 in San Francisco alone. Approximately 2,500-3,000 dance companies are doing serious work, using trained dancers, and putting their work in front of audiences. These figures do not include commercial/show dance.[165]

163 Email correspondence with John Munger, Research and Information, Dance/USA, 7/8/2002.
164 Ibid.
165 Ibid.

INFORMATION ABOUT DANCERS

Number of Dancers, 1998-2000	
2000	20,900 dancers
1999	14,910 dancers
1998	18,630 dancers and choreographers

Source: U.S. Department of Labor, 2002b.

Number of Dancers by Genre, 1994[166]		
Genre	Number of Dancers	% of Total
Classical	4,790	57
Modern/contemporary	1,990	24
Indigenous/folk	1,260	15
Other	380	4
Total	**8,420**	**100**

Number of Dancers by Race and Gender, 1990[167]	
Total Number of Dancers	**21,913**
Male	5,097
Female	16,816
White	17,678
Black	1,588
Hispanic	1,600
Asian	791
White males	3,698
Black males	557
Hispanic males	555
Asian males	230
White females	13,980
Black females	1,031
Hispanic females	1,045
Asian females	561

Source: U.S. Department of Labor, 2002a.

166 Ibid.
167 "Other" categories are not included in this table and account for discrepancies in total numbers of males and females by race.

Dancers' Annual Income, 2000	
Median wage	$22,470
Lowest 10%	< $12,520
Middle 50%	$14,260 - $34,600
Highest 10%	> $55,220

Source: U.S. Department of Labor, 2002c.

Dancers' Income, 1998-2000				
Year	Employees	Median Hourly Wage	Mean Hourly Wage	Mean Hourly Wage
2000	Dancers	$10.80	$13.44	$27,950
1999	Dancers	$11.90	$9.42	$24,750
1998	Dancers and Choreographers	$10.30	$12.18	$25,330

Source: U.S. Department of Labor , 2002b.

Dancer's Income by Genre and Company Size, 1992-2000 [169]
Classical Ballet

Year	Company Size	Average Working Weeks/Year	Principal	Soloist	Corps
2000	Budget > $6 million	39	$1,400/week $54,600/year	$890/week $34,700/year	$725/week $28,275/year
	Budget $1-$6 million	34	$770/week $26,180 year	$590/week $20,100/year	$470/week $16,000/year
1995	Budget > $6 million	39	$1,190/week $46,410 year	$757/week $29,504/year	$616/week $24,034/year
	Budget $1-$6 million	34	$655/week $22,253/year	$502/week $17,051/year	$400/week $13,583/year
1992	Budget > $6 million	39	$1,106/week $43,134/year	$703/week $27,421/year	$573/week $22,337/year
	Budget $1-$6 million	34	$608/week $20,682/year	$466/week $15,847/year	$371/week $12,624/year

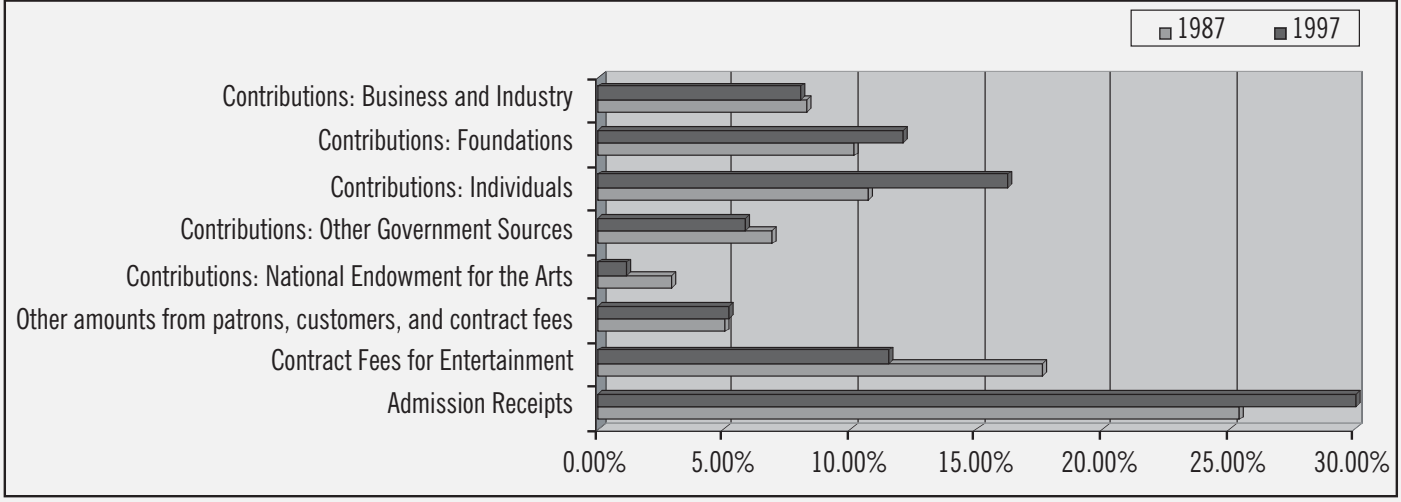
168 Email correspondence with John Munger, Research and Information, Dance/USA, 7/8/2002. Data for dancers' incomes are not available for culturally specific companies, other companies, and small companies of all genres. Therefore, statistics provided here reflect only an elite minority of the dance population and not dancers in general.

Modern/Contemporary [169]

Year	Company Size	Average Working Weeks/Year	Company Members
2000	Budget > $1 million	38	$590/week $22,500/year
	Budget $250,000-$1 million	27	$420/week $11,350/year
1995	Budget > $1 million	38	$413/week $15,694/year
	Budget $250,000-$1 million	27	$294/week $7,938/year
1992	Budget > $1 million	38	$531/week $20,178/year
	Budget $250,000-$1 million	27	$378/week $10,206/year

FINANCING

Share of Tax-Exempt Dance Company Revenue by Source



Source: 1987 Economic Census (Smith, 2003).

[169] Ibid.

Share of Total Revenue by Source for Dance Companies by Size, 2000[170]		
	Budget > $1million	Budget $1-$5 million
Box office revenue	42% of income	34.0% of income
Other earned income	13% of income	13.2% of income
Government contributions	4% of income	4.2% of income
Corporate contributions	7% of income	7.3% of income
Private foundations	11% of income	12.6% of income
Individual contributions	23% of income	24.9% of income
Other	---	3.8% of income
Total earned income	55% of income	47.2% of income
Total unearned income	45% of income	52.8% of income

Comparison of Funding for the Arts: Foundation, Federal, State, and Local Support, 1983-2001

Dollar figures in thousands

Year	Foundations	National Endowment for the Arts (NEA)	State Arts Agencies	Local Arts Agencies
1983	$658,429	$131,275	$123,634	N/A
1986	$805,770	$143,715	$195,598	N/A
1989	$1,076,009	$150,650	$270,697	$500,000
1992	$1,357,857	$154,563	$213,432	$600,000
1995	$1,633,115	$147,908	$265,559	$630,000
1998	$2,980,492	$82,261	$303,191	$700,000
2001	$4,197,567	$92,625	$446,834	$800,000

Source: Lawrence and Renz, 2003.

[170] Ibid.

National Endowment for the Arts (NEA) Budget and Allocation To Dance Companies, 1988-2001				
Grant Year	Average Dance Grant	Total NEA Grants To Dance	Total NEA Appropriations	% NEA Budget To Dance
		(in millions)	(in millions)	
1988	$53,280	$5,648	$167,731	3.4
1989	$49,872	$6,035	$169,090	3.6
1990	$48,728	$5,994	$171,255	3.5
1991	$54,198	$5,631	$174,081	3.2
1992	$46,815	$5,618	$175,955	3.2
1993	$51,119	$5,572	$174,459	3.2
1994	$49,221	$5,562	$170,288	3.3
1995	$55,582	$5,447	$162,311	3.4
1996	$30,278	$2,725	$99,470	2.7
1997	$59,474	$3,450	$99,494	3.5
1998	$29,544	$2,334	$98,000	2.4
1999	$23,414	$2,178	$97,966	2.2
2000	$19,009	$2,167	$97,688	2.2
2001	$16,537	$2,001	$104,769	1.9

Source: 2001 NEA-Dance Applicant and NEA Dance Department (Smith, 2003).

NEA Average Dance Grant Awarded (in constant 1992 dollars), by Genre, 1988-2000				
Grant Year	Average Ballet Grant	Average Modern Grant	Average Ethnic Grant	Average "Other" Grant
1988	$120,760	$48,730	$19,958	$20,794
1989	$106,343	$43,788	$19,302	$24,816
1990	$99,907	$44,271	$16,388	$16,531
1991	$92,479	$50,769	$17,193	$18,131
1992	$78,175	$41,974	$15,182	$17,560
1993	$89,055	$46,494	$16,199	$15,346
1994	$75,704	$44,784	$17,332	$16,126
1995	$76,671	$52,753	$18,100	$16,072
1996	$35,282	$30,195	$10,712	$11,400
1997	$74,968	$53,659	$25,732	$33,784
1998	$39,512	$26,446	$11,250	$16,315
1999	$30,480	$20,719	$7,898	$10,970
2000	$20,671	$17,209	$8,987	$9,653

Source: 2001 NEA-Dance Applicant (Smith, 2003).

State Arts Agency Total Grant Making and Dance Grant Making, 1990-2000				
Fiscal Year	Total Number Grants Awarded	Total Dollars Awarded	Total Number Dance Grants Awarded	Dance Dollars Awarded
1990	29,366	$244,155,091	2,305	$17,934,865
1991	27,215	$216,608,939	2,066	$15,656,570
1992	26,705	$179,287,247	1,936	$12,355,858
1993	25,698	$181,744,314	1,741	$11,493,782
1994	26,998	$234,844,949	1,915	$13,103,224
1995	27,658	$240,132,813	1,885	$12,060,888
1996	28,805	$229,985,985	1,916	$14,278,782
1997	25,559	$210,667,169	1,642	$11,344,258
1998	25,927	$241,671,435	1,627	$11,822,084
1999	27,811	$269,987,783	1,667	$13,832,118
2000	28,021	$287,284,865	1,661	$14,771,340

Source: National Assembly of State Arts Agencies, 2003.

In 2003, state arts agency (SAA) legislative appropriations showed decreased funds for the second straight year, following a decade of steady growth. As state budgets adjusted to decreased revenues, aggregate SAA appropriations dropped from $408.6 million in fiscal year 2002 to $354.9 million in fiscal year 2003, a 13.1 percent decrease. Total appropriations in fiscal year 2003 bring per-capita spending to $1.21, which is down 21 cents from last year's amount of $1.42 (National Assembly of State Arts Agencies, 2003).

Ballet Attendance by Demographic Group, 1992 and 2002				
	2002 Adult Population (in millions) 185.8	2002 Adult Population (in millions) 205.9	1992 Ballet Attendees 8.7	2002 Ballet Attendees 8.0
Distribution Rates				
Sex				
Male	47.9%	47.9%	37.1%	31.1%
Female	52.1%	52.1%	62.9%	68.9%
Age				
18-24	13.0%	13.0%	14.8%	8.8%
25-34	22.8%	17.9%	23.5%	16.3%
35-44	24.1%	21.5%	22.5%	27.3%
45-54	14.9%	18.9%	16.0%	25.1%
55-64	11.4%	12.6%	11.8%	10.8%
65-74	9.8%	8.5%	8.7%	7.3%
75+	6.6%	7.5%	2.7%	4.3%
Education				
Grade school	7.7%	5.6%	1.0%	0.6%
Some high school	10.0%	9.8%	3.0%	2.0%
High school graduate	37.4%	31.0%	16.9%	10.2%
Some college	21.1%	27.6%	27.2%	27.4%
College graduate	14.1%	17.5%	27.3%	32.1%
Graduate school	9.7%	8.5%	24.5%	27.7%

Source: NEA, 2003.

DEMOGRAPHICS FOR THE UNITED STATES

Source:
U.S. Central Intelligence Agency, *The World Factbook*, available at http://www.cia.gov..

Population:
290,342,554 (July 2003 estimate)

Geography:
The U.S. is the world's third-largest country by geographical size (after Russia and Canada) and by population (after China and India). The U.S.is about half the size of Russia, about three-tenths the size of Africa, about half the size of South America (or slightly larger than Brazil), slightly larger than China, and about two and a half times the size of Western Europe.

GDP per capita:
$37,600 (purchasing power parity, 2002 estimate)

Source: U.S. Census Bureau, http://www.census.gov.

2000 Mean earnings for people who worked year-round, ages 21–64 = $32,717

2002 Mean household monetary income in the U.S. = $42,409

2002 Per-capita monetary income = $22,794

SOURCES

The Actor's Fund of America, *The Actor's Work Program*, http://www.actorsfund.org accessed 10/27/03.

Bonbright, J., "The Status of Dance Teacher Certification in the United States," *Journal of Dance Education*, Vol. 2, No.2, 2002.

Brooks, A., J. Lowell, K. McCarthy and L. Zakaras, *Performing Arts in a New Era*, Santa Monica, California: RAND, 2001.

Dance Magazine College Guide 2001–2001, U.S.: Dance Magazine Inc. 2001.

Dance Magazine Stern's Directory 2002, U.S.: Dance Magazine Inc. 2002.

Dance/USA, Dance in America: *SnapFacts 2000*, Washington, D.C.: September 2000.

Hanna, J.L., "The Performing Arts World According to RAND: A Review of Two Studies," *Dance/USA Journal*, Vol.18, Numbers 2-3, 2002.

Lawrence, S., and L. Renz, *Arts Funding IV: An Update on Foundation Trends*, New York: The Foundation Center, in cooperation with Grantmakers for the Arts, 2003.

Levine, M., *Developing the Whole Dancer: Issues and Challenges for Ballet Training Institutes*, Winston-Salem, North Carolina: Kenan Institute for the Arts, North Carolina School of the Arts, 2002.

Munger, J., "Dancing with Dollars in the Millennium," *Dance Magazine*, April 2001.

_____, *Field at a Glance: Dance*, working paper, June 6, 2002a.

_____, "Staying the Course: Highlights of the 2000 Data Survey," *Dance/USA Journal*, Vol.18, Numbers 2-3, 2002b.

_____, and L. Smigel, *Dance in the San Francisco Bay Area: A Needs Assessment*, Washington, D.C.: Dance/USA, 2002.

National Dance Association (an association of the American Alliance for Health, Physical Education, Recreation and Dance), *Dance Directory 2001*, available at http://www.aahperd.org/nda/template.cfm?template=main.html, accessed October 2003.

National Endowment for the Arts (NEA), *Artist Employment in 2001*, Washington, D.C.: May 2002.

_____, *Survey of Public Participation in the Arts (SPPA) 2002*, Washington, D.C.: July 2003.

National Assembly of State Arts Agencies, *Legislative Appropriations Annual Report: FY 2003 Update*, available at http://www.nasaa-arts.org/publications/legapp.shtml, accessed October 2003.

Smith, T., *Raising the Barre: The Geographic, Financial, and Economic Trends of Nonprofit Dance Companies*, Washington, D.C.: National Endowment for the Arts, 2003.

U.S. Department of Labor, Bureau of Labor Statistics, *1990 Equal Employment Opportunity File—U.S.—Professional Specialty Occupations 043-202*, available at http://www.bls.gov.oes, accessed May 2002a.

_____, *National Occupational Employment and Wage Estimates*, available at http://www.bls.gov.oes, accessed May 2002b.

_____, *Occupational Outlook Handbook*, available at http://www.bls.gov.oes, accessed May 2002c.

Appendix A:

SOME DANCE CAREER TRANSITION PROGRAMS BEYOND THE FOUR FORMAL CENTERS

Section IV of Part One of this report provided detailed descriptions of the four formal dancer career transition centers that are located in Canada, the Netherlands, the U.K. and the U.S. This appendix provides our more extensive list of other dance career transition programs currently available in many countries. The list is broken down by type of organization, including dance companies, dance schools, service, labor, and membership organizations, and government initiatives.

Before turning to the descriptions of individual programs, we should emphasize that even this more extensive sample of dancer transition programs is probably not comprehensive and is intended to focus upon what appear to be the best practices currently available. Thus, the program descriptions cannot be considered representative, but are intended, rather, to offer some valuable insights. They draw attention to a number of promising methods for facilitation of transition, for example, training simultaneously for dance activity itself and for some other field such as dance teaching, in order to prepare for a possible post-transition career. Sometimes this training in another field is provided during the performer's dancing career or during pre-career training. But apparently much more common is at least partial financing of formal study in another field after retirement from dance. The frequency with which this latter approach is adopted appears to indicate general agreement about its promise and importance for the former dancer's welfare. Aside from illustrations of such helpful practices, the set of examples includes several practices that were apparently unsuccessful and were in fact discontinued. An example is additional fundraising performances at the end of a dance company's regular season, a practice that seems to have proven particularly likely to lead to injuries because the performers were exhausted by their demanding dance schedule during the just-completed season.

I. DANCE COMPANIES: TRANSITION INITIATIVES, PARTNERSHIPS WITH UNIVERSITIES, AND SCHOLARSHIPS

(1) ALVIN AILEY AMERICAN DANCE THEATER, NEW YORK CITY, U.S. (http://www.alvinailey.org)

Dancers Resource Fund. Each year a percentage of the net revenue from one performance is devoted to the Alvin Ailey Dancers Resource Fund, which operates under the company's Section 501(c)(3) tax-exemption status. In some years, the company's dancers have raised additional money, but normally the fund amounts to a few thousand dollars. The Fund gives money to a current or former dancer for a "project for the dancer's next step" (e.g., one dancer created a photography book).

Alvin Ailey and Bachelor of Fine Arts (BFA) at Fordham University. The Alvin Ailey School and Fordham University are partners in a Bachelor of Fine Arts (BFA) degree program in dance. This degree program combines the artistic preeminence of the official school of the Alvin Ailey American Dance Theater with a liberal arts education (Source: Alvin Ailey American Dance Theater).

(2) AMERICAN BALLET THEATRE, NEW YORK CITY, U.S. (http://www.ABT.org)

American Ballet Theatre (ABT) provides its dancers with an exit pay benefit negotiated as part of its collective bargaining agreement with the Independent Artists of America (see below). The company is currently working

with the national transition center, Career Transition for Dancers (CTFD), to develop a college program for its dancers. ABT dancers also have access to their own Dancers Emergency Fund, which was created in 1984. The fund is an account supervised by an elected committee of ABT dancers. Although the fund does not provide specific grants for career transition, it is available to ABT dancers facing hardships, including those that may lead to accelerated career transition, such as a serious injury. The annual sale of dancers' autographed pointe shoes is the primary source of funding for the fund.

(3) AUSTRALIAN BALLET, AUSTRALIA (http://australianballet.com.au)

Retraining Assistance Fund. The Retraining Assistance Fund was established by the Australian Ballet in the early 1990s and made its first grant to a dancer in 1995. Since then, approximately ten dancers have received career transition assistance from the fund. The purpose of the fund is to assist employees of the Australian Ballet with payment of fees for courses intended to prepare them for new careers—particularly dancers who wish to retire from full-time dancing.

The fund is managed by an Advisory Committee, appointed by the Board of the Australian Ballet, and is made up of two members of the company's Board; one former employee of the Australian Ballet (not a Board member); one dancer, a full-time employee of the Australian Ballet with at least eight years' service in the company, elected by the dancers; and an independent Convenor. The company administers the Advisory Committee.

The fund received an initial contribution of AU$10,000 from the Australian Ballet, and has subsequently raised additional money from individuals, corporations and trust funds; grants from the government; special events; and a performance (no more than one per year) added to the company's normal schedule for the specific purpose of raising income for the fund. The fund is administered as a capital endowment, the earnings of which provide the money for its operations.

Any employee of the Australian Ballet who has at least eight years' service (of which at least five years are continuous) is eligible to apply for assistance from the fund. The application must be submitted while the dancer still an employee of the company or within one year of leaving the company. The applicant must propose a bona fide course (defined as a formal training program at an established and accredited institution for education and training or such other course as approved by the committee) and demonstrate its relevance to a new career. If considered necessary, the committee may assist the applicant via discussion of course alternatives, provision of additional information and reference to career guidance services.

If satisfied that the application meets the objective of the fund, the committee can make a grant not exceeding AU$4,750 (U.S.$3,436). Each applicant is entitled to one grant only from the fund. The grant is paid directly to the institution offering the course, covering no more than 60 percent of total fees (defined as tuition, accommodation and other fees, including mandatory charges for required texts, materials and services provided as part of a course) and extending over the duration of the course. The committee reviews the results of the first assessment in the course before further fees are paid. If the applicant does not proceed with the intended course, and a refund of fees is available from the institution, the refund is made to the fund. Thereafter, the applicant may make one more application for assistance and the committee may provide an amount no greater than the amount of the refund to the new application (Source: Country profile of Australia above; and http://www.australianballet.com.au).

(4) BIRMINGHAM ROYAL BALLET, BIRMINGHAM, U.K. (http://www.brb.org.uk)

Dancers' Degree Course. Company dancers at the Birmingham Royal Ballet (BRB) can participate in a program in Applied Studies in Dance designed to build on their professional experience and fit in with their touring performance schedule. The three-year, part-time course can lead to an Advanced Certificate in Education after one year, a B.Phil. degree if they undertake a second year and an M.A. degree if they choose to study for three years. The program is accredited and delivered by the University of Birmingham. Nine dancers have gained M.A.s, one a B.Phil. and two Advanced Certificates in Education. Currently, two dancers are completing the B.Phil. and three are writing their M.A. dissertations.

Breakthrough Award. After the pilot group completed its degrees at the University of Birmingham, BRB received a Breakthrough Award for continuing development of dancers. This award funded a new computer library with several computers, available to all dancers, but with priority to degree students. The Breakthrough Award also funded a one-year, full-time position in the Education Department at BRB. This was intended to provide experience for a student with a degree. The Breakthrough Award has also funded other artist development activities, including English classes for foreign students, a management course and individual counseling for career development.

Source: Birmingham Royal Ballet, http://www.brb.org.uk.

(5) BOSTON BALLET, BOSTON, MASSACHUSETTS, U.S. (http://www.bostonballet.org)

Dancers Resource Fund. Run by dancers, the Boston Ballet Dancers Resource Fund raises $8,000–10,000 from one performance per year, in which the company pays the production costs. The total fund is $100,000 and it supports non-interest-bearing loans, and scholarships for transition out of the company.

Degree program with the University of Massachusetts. A reciprocal arrangement between the Boston Ballet and the University of Massachusetts allows Boston Ballet dancers and staff and university students to take classes with no fee. Some of the participants have obtain degrees in this program (Source: Boston Ballet, http://www.bostonballet.org)

(6) DANCE THEATRE OF HARLEM, NEW YORK CITY, U.S. (http://www.dancetheatreofharlem.com)

Dance Theatre of Harlem operates a sizable outreach program for the families of students in training, which includes one-on-one counseling, seminars and ticket subsidy for performances. The "whole family approach" helps create a support mechanism for dancers (Source: Levine, 2002, and http://www.dancetheatreofharlem.com).

(7) ENGLISH NATIONAL BALLET, U.K. (http://www.ballet.org.uk)

The English National Ballet's induction program for new dancers provides advice on finances as well as exposure to other art forms and life needs, so that transition does not become a threat to dancers, but instead is part of the progression of their career. Personal development is therefore an ongoing agenda of the company. At the start of each season, there is an orientation program with a number of opportunities for personal advancement and, at the end of each season, the artistic director and personnel director have a confidential conversation with each dancer regarding his or her future goals (Source: English National Ballet, http://www.ballet.org.uk).

(8) ESCUELA DEL BALLET FOLKLÓRICO DE MÉXICO DE AMALIA HERNÁNDEZ, MÉXICO (http://www.balletamalia.com)

The Escuela del Ballet Folklórico de México de Amalia Hernández (School of the Folkloric Ballet of Amalia Hernandez), founded in 1968, maintains two training programs, Infantil I and Infantil II, for children between the ages 6–9 and 9–13, respectively. At age 14, the student may choose to continue for a period of three years and receive a certificate as a folkloric dancer. Depending on the student's aptitudes, the school offers the option of continuing for one or two more years and become a folkloric dance teacher. This plan allows a dancer, at a very young age, to develop simultaneously his or her capacities both as a teacher and as performer, facilitating the career transition process (Source: Escuela del Ballet Folklórico de México de Amalia Hernández, http://www.balletamalia.com).

(9) HOUSTON BALLET, HOUSTON, TEXAS, U.S. (www.houstonballet.org)

Artists' Reserve Fund and College Program. The Houston Ballet maintains an Artists' Reserve Fund used for scholarships for former dancers. In addition, the company has an arrangement with Houston Community College for any graduate of the Houston Ballet Academy to obtain 30 hours of elective credit toward a college degree. The company also invites the University of Houston and Houston Community College to teach courses on the premises. Dancers can take classes in different subjects early in the morning, before their ballet classes or during lay-off periods. Classes offered have included history, English and mathematics. Thus, the dancers can carry out a substantial amount of college work while still dancing.

Summer Institute. At the Summer Institute sponsored by the Houston Ballet, selected students who participate in a choreographer's workshop are matched with emerging composers from the American Festival for the Arts Summer Music Conservatory. The process simultaneously develops choreographic skill, musical knowledge, and collaborative skills.

Public Speaking Course. Houston Ballet also offers a four-session required public speaking course to academy students. The company recognized that many of its dancers, poised for stardom, were unskilled in interviews and that effective public speaking was an important career-building skill. The company was not able to make this course mandatory for company members, but has required that all advanced students take the course, a percentage of whom will obtain jobs in the company (Source: Levine, 2002, and http://wwwhoustonballet.org).

(10) METROPOLITAN OPERA, NEW YORK CITY, U.S. (http://www.metopera.org).

The ballet mistress of the Metropolitan Opera works personally with dancers to design flexible schedules and to encourage them to pursue outside studies. The terms of the 2003 five-year contract provided that dancers with a certain number of years in the company who choose to retire are given a year of salary, along with a year of benefits, to use to attend school or for other purposes. At the time of this writing, the company had provided such a guarantee to sixteen dancers (Source: Metropolitan Opera, http://www.metopera.org).

(11) NEDERLANDS DANS THEATER, THE HAGUE, NETHERLANDS (http://www.ndt.nl)

Netherlands Dance Theatre (NDT) of the Hague divides its approximately 50 dancers into three companies: NDT I is the primary company; NDT II is a youth company (formed in 1977) that aims to train younger dancers for NDT I; and NDT III (formed in 1991) was specially set up for older dancers. A long-time member of the primary company initiated NDT III, which consists of four to six dancers approximately 40 years of age. The repertoire, specially created for these older dancers, includes work by noted choreographers (Source: Nederlands Dans Theater, http://www.ndl.nl).

(12) NEW YORK CITY BALLET, U.S. (www.nycballet.com)

New York City Ballet (NYCB) is dedicated to making education affordable for dancers currently on the roster and to providing them with opportunities to explore alternative careers during their off-seasons.

Dance On. The "Dance On" program was designed to assist classical ballet dancers in the New York metropolitan area. Most, though not necessarily all, participating dancers attend classes at Fordham University. Classes are held on Monday nights when performances are rare, and Fordham is flexible in adapting to dancers' schedules. NYCB covers up to 80 percent of tuition costs, not exceeding $1,750 per term.

The scholarship program awards academic scholarships for individual courses or entire programs undertaken by ballet dancers at colleges, universities, vocational training facilities or with accredited private instructors. The awards are provided during dancers' working careers, and are based on financial need. An impartial panel reviews the process and awards take the form of grants paid directly to the schools attended, for tuition only. Dancers may pursue courses of their own choice, and each scholarship award is renewable, contingent upon the individual dancer's plans and the availability of funds (Source: New York City Ballet, http://www.nycballet.com).

(13) PACIFIC NORTHWEST BALLET, SEATTLE, WASHINGTON, U.S. (http://www.pnb.org)

Pacific Northwest Ballet (PNB) offers an "enriched curriculum" that includes modern dance, jazz, classical Spanish dance, theatre dance, music, and dance history as regular and ongoing elements of study. PNB also has an extensive career counseling program with seminars discussing the auditioning process and résumé-writing workshops. Dancers are encouraged to finish high school and to take college classes as well.

For ten years, PNB struggled with a career transition program called "Beyond Dance" that was not very effective and was ultimately terminated. Francia Russell, one of PNB's artistic directors and director of PNB's ballet school, speculates that the program design was too "top-down" in its approach: "Our dancers felt it was forced on them. Sometimes there would be a financial planning seminar and Kent [Stowell, another artistic director at

PNB] and I would be the only ones in the room. Somehow, they didn't really believe us when we said it was important and that participation wasn't a sign they were less dedicated." Recently, company members, with the support of the artistic directors and the board, have started their own transition program, entitled "Second Chance." A committee of six company members spearheads planning and fundraising efforts. Components of the developing program include a partnership with a Seattle-based life renewal organization, where dancers can take courses or seek one-on-one assistance; computer classes on site; a grant program to support training and other ventures; and a pilot program with Seattle University for academic classes (Source: Levine, 2002, and http://www.pnc.org).

(14) PITTSBURGH BALLET THEATRE, PITTSBURGH, PENNSYLVANIA, U.S. (http://www.pbt.org)

Healthy Dancer Strategies. Pittsburgh Ballet Theatre's intensive summer program provides student dancers with conditioning workouts, Pilates classes, flexibility and strength training, and aerobics to complement the program's classical ballet curriculum. The company also provides musculo-skeletal screenings and seminars on sport psychology, pointe shoes, and stress management. A strong partnership with University of Pittsburgh facilitates year-round programming seminars on health, nutrition, and performance psychology and a physical therapist is on-site five days a week. There are also on-site classes for aerobic conditioning and strength training.

The company also offers a pilot course in lighting and set design, taught by a Carnegie Mellon University graduate student. The aim, in part, is to make dancers better informed and effective collaborators when they become professional (Source: Mindy Levine, 2002, and http://www.pbt.org).

(15) RADIO CITY ROCKETTES, NEW YORK CITY, U.S. (http://radiocity.com)

Radio City Music Hall offers a Wellness Program to all its active Rockettes dancers, which includes pre-screening for injury and illness prevention and access to an athletic trainer, physical therapist, and orthopedist. "Future Kicks," a program also available to all active Radio City Rockettes, focuses on training and education that can help create a smoother transition from dancing to future endeavors. This program has two components: the Tuition Assistance Plan (TAP) and "Exploring New Opportunities." TAP offers financial assistance (up to a maximum of $2,500 per calendar year) towards courses or programs that are related to an alternate career. "Exploring New Opportunities" provides adult career planning information and course offerings, self-study and reference materials, and other research materials to explore options for a second career (Source: Radio City Music Hall, http://www.radiocity.com).

(16) ROYAL BALLET OF THE ROYAL OPERA HOUSE, LONDON, U.K. (http://royaloperahouse.org.uk)

Royal Ballet Dancer's Degree Course. 2001 marked the start of a special relationship between the Royal Opera House and Middlesex University with a new work-based learning degree program. Dancers receive credit for their professional experience, and the Royal Ballet pays a percentage of the cost of education based on the dancer's salary.

The Royal Ballet promotes artistic development through its "ROH 2" program, which promotes and develops new artists to encourage new audiences. The program works closely with the Royal Opera and the Royal Ballet to produce innovative and original work and encourage collaboration among the art forms of the Royal Opera House. This provides opportunities for dancers to learn new skills and work in different capacities, thus contributing to career development (Source: Royal Ballet of the Royal Opera House, http://www.royaloperahouse.org.uk).

(17) SAN FRANCISCO BALLET, SAN FRANCISCO, CALIFORNIA, U.S. (http://www.sfballet.org)

Artist's Reserve Fund. Each year, current dancers of the San Francisco Ballet receive a letter informing them of the opportunity to apply for funding for any educational or career-transition-related expense. A committee comprising two dancers, the company's general manager, the company's chief financial officer, one union representative and one board member review the applications and make awards from the fund. There are no restrictions on the amounts of awards, with each award determined on a case-by-case basis. A counseling component of the application process requires the applicants to meet with

licensed psychologists and is intended to help them identify their particular skills and write their grant proposal to the fund. Some years, if there is money left over in the fund, career transition workshops (e.g., computer workshops) are held on the company premises on dancers' days off. The company finds that many of the dancers' applications to the Artist's Reserve Fund are for tuition to the LEAP program at St. Mary's College (see below.)

San Francisco Ballet also instituted a "Surviving Your Apprentice Year" seminar when it realized that some of the graduates of its ballet school were experiencing adjustment problems during their apprentice year with the company (in which they encountered larger classes, less technical feedback, and fewer opportunities to perform) (Source: Levine, 2002, and http://sfballet.org).

II. DANCE SCHOOLS: TRANSITION PREPARATION PROGRAMS

(1) ARTS EDUCATION SCHOOL, TRING, HERTFORDSHIRE, U.K.

(http://www.aes-tring.com)

The Arts Education School recognizes that a professional dance career, no matter how successful or long running, will eventually finish and that retirement from dancing will happen to all. In preparation for this, once a dancer reaches the age of 16, the faculty begins to plan for the student's second career (post-dance) and discuss various options that may be available. This will then facilitate the choice of field in academic "A" levels (advanced studies) to facilitate entry into the second career. For example, someone who is strong in sciences will be encouraged to consider physiotherapy, or dance medicine, someone who is strong in English and history may be encouraged to consider dance journalism or dance history, someone strong in math with good business sense may be encouraged to consider a second career as a dance administrator, company manager, or fundraiser, and someone strong in the arts will be encouraged to consider costume design, stage or lighting design. Of course, there are always those students who want to continue dance-related activity and will want to become teachers (they can take student teacher exams at the Arts Education School and the school also produces a number of students who are well trained to work in choreology and notation.

Once academic choices are made, faculty then meet three times a year with the students for two years to assess progress in this area, to pursue work experiences that match the student's interests, and to explore opportunities at universities (Source: Arts Education School, http://www.aes-tring.com).

(2) BOSTON BALLET SCHOOL, BOSTON, MA

(http://www.bostonballet.org/school)

Boston Ballet School's Wellness Initiative teaches young dancers about the dangers of eating disorders and substance abuse, and helps them develop skills to manage their physical and mental well-being with the demands of their dance training. The Wellness Initiative provides seminars on managing stress, body image, competition, and on combining dance, school and family responsibilities. It helps students identify alternative careers (besides professional ballet) that may be suitable for them.

The Wellness Initiative also arranges and oversees pro bono nutritional counseling for students and provides weekly on-site guidance sessions for upper-level students in the Boston Studio, and monthly guidance sessions for upper-level students in the Newton Studio (Source: Boston Ballet School, http://www.bostonballet.org/school).

(3) ESCUELA NACIONAL DE DANZA CLASICA Y CONTEMPORANEA, MEXICO CITY, MEXICO

(http://www.geocities.com/Vienna/1854/endcl1.html and edanza@correo.cnart.mx)

Licenciatura en Coreografia and Licenciatura en Docencia de la Danza Clasica. The Escuela Nacional de Danza Clasica y Contemporanea offers two undergraduate programs, one in choreography (Licenciatura en Coreografia) and the other in the teaching of classical dance (Licenciatura en Docencia de la Danza Clasica). The purposes of the program in choreography are to provide a theoretical education related to the dancer's work, to offer tools for creative activity, to systematize the creation and staging processes and to widen the understanding of artistic processes in general and those related to dance in particular. The program for the teaching of classical dance preserves the tradition of classical dance and communicates its methodological principles. Upon completion of their training of four years, dancers are then able to combine their performing activities with teaching practice (Source: see Mexico country profile above and http://www.geocities.com/Vienna/1854/endcl1.html).

(4) THE HARID CONSERVATORY, BOCA RATON, FLORIDA, U.S. (http://www.harid.edu)

The Harid Conservatory is a tuition-free professional training school for gifted young dancers. Students obtain a diploma from the Conservatory, but carry out all core academic studies at a local high school during the morning hours. Students receive physical education credit for dance, plus elective credits for their arts-related course work (dance history, music, and so on) (Source: Levine, 2002, and http://www.harid.edu).

(5) MIAMI CITY BALLET SCHOOL, MIAMI, FLORIDA, U.S. (http://www.miamicityballet.org)

Advanced ballet students at the Miami City Ballet School who are high-school juniors or seniors and have a scholastic grade point average of B at any Dade County public school can apply for the Advanced Academic Internship Program (AAIP) at Miami Beach High school, which is located near the Ballet School. The AAIP is administered by the Division of Advanced Academic Programs, Dade County Public School. The program allows students to finish their academic classes at 11:40 a.m. in order to study ballet at Miami City Ballet School. Ballet becomes an elective, which can be taken for one or two annual credits. Honor points are awarded for these annual credits (Source: Levine, 2002, and http://www.miamicityballet.org).

(6) NEW YORK CITY PUBLIC SCHOOL FOR DANCE, U.S. (http://www.ballettech.org/nycpsd.html)

The New York City Public School for Dance (NYCPSD) is a unique collaboration between the New York City Department of Education and the Ballet Tech Foundation and provides a tuition-free school offering a rigorous academic curriculum paired with intensive dance training. It is the school's mission to provide children who have been identified as talented and passionate about dance with professional-level training in classical ballet, along with a challenging and comprehensive college-preparatory curriculum.

Students of the Ballet Tech School are invited to enroll at NYCPSD upon entry into the fourth grade. The school includes grades 4–12 and students earn a New York State Regents diploma upon graduation. Students in grades 4–8 attend a series of 45-minute to 120-minute classes on-site in mathematics, science, English language arts, social studies, art and dance history. High-school students, in grades 9–12, receive their academic classes at Bard High School Early College. Depending on their grade level, students take 2 to 10 ballet classes per week. Class sizes are small; most have less than 20 students, allowing individual attention. A nurturing environment is provided for students, who will be prepared for whatever choices they make in their professional dance or collegiate careers.

"Kids Dance," a performing troupe that made its debut in 1994, is made up entirely of students who currently attend the New York City Public School for Dance. Its performance programs—geared to families and younger audiences—help the students learn choreography and begin to develop professional performance skills.

The Ballet Tech School, the NYC Public School for Dance, and Kids Dance are all part of Ballet Tech—a continuum of dance and academic training (Source: Ballet Tech, http://www.ballettech.org/nycpsd.html).

(7) PROFESSIONAL CHILDREN'S SCHOOL, NEW YORK CITY, U.S. (http://www.pcs-nyc.org/)

Professional Children's School (PCS) provides a challenging education for young people working or studying for careers in the performing and visual arts. PCS has a strong partnership with School of American Ballet and specially tailors schedules to meet the training and performing needs of such students, who make up 20 to 25 percent of its student body. PCS makes its guidance services available to graduates for their lifetime (Source: Levine, 2002, and http://www.pcs-nyc.org/).

(8) THE ROCK SCHOOL, PHILADELPHIA, PENNSYLVANIA, U.S. (http://www.therockschool.org/)

The Rock School is the official school of the Pennsylvania Ballet. Its mission states: "Known for encouraging quality academic education as well as for nurturing artistic excellence, The Rock School instills a quality of thought and action that enriches the life of the students regardless of his or her ultimate career." Accordingly, the Rock School has sought different ways to provide both high quality artistic and academic education.

The Rock School recently established a partnership with the 21st Century Cyber Charter School, a charter school licensed by the state of Pennsylvania with all the legal rights and privileges of public schools. The decision to work with a web-based learning system came after exploring and abandoning a number of other approaches. In the search for a partner, the Rock School identified three program priorities: high quality academics, a process for granting credit for dance, and dual enrollment (enabling advanced dance students also to pursue college courses and credits). The Rock Academic Program Alliance (RAPA) facilitates access to the charter school and supplements the program with a full-time, on-site Dean of Students and academic instructors to provide students with support. Each of the students receives an Apple I-Book computer, and dormitories and dance studios are set up with wireless internet connection so that, in addition to working on academics during the designated morning time slot, students can work during rehearsal breaks.

Through RAPA, all graduating students carry out a final, CD-ROM project that includes photo and videotapes of themselves dancing, a résumé, and excerpts from their community service work (outreach teaching and performing). Through this process, they construct a high-tech marketing tool, along with a useful set of technological skills (Source: Levine, 2002, and http://www.therockschool.org/).

(9) SCHOOL OF AMERICAN BALLET, NEW YORK CITY, U.S. (http://www.sab.org)

School of American Ballet (which is the official school of the New York City Ballet) periodically offers seminar series on such topics as résumé writing, applying to college, stage makeup, taxes, real-world survival skills, performance anxiety, stress and time management, and Acting 101 (Source: School of American Ballet, http://www.sab.org).

(10) ST. MARY'S COLLEGE OF CALIFORNIA, SCHOOL OF EXTENDED EDUCATION, U.S. (http://www.extendednews.com)

"LEAP" (Liberal Education for Arts Professionals) is an innovative Bachelor of Arts in Performing Arts program designed for current and former professional dancers. The program is offered through the School of Extended Education at Saint Mary's College of California and can be completed in two to four years of part-time study. LEAP's flexibility encourages dancers to pursue individual interests and explore different disciplines while obtaining a comprehensive liberal arts education from a nationally recognized college.

LEAP students earn college credit for professional dance experience as well as for prior learning in other subject areas, and the program can accommodate dancers entering with different levels of academic experience. Classes meet once a week and courses are 8-10 weeks in length. The program's director consults with students to arrange class times and locations that accommodate the dancers' work, touring, and rehearsal calendars, as well as the professional schedules of former dancers. Financial aid is available and a strong support system offers encouragement and guidance. Dancers from the San Francisco Ballet, New York City Ballet, American Ballet Theatre, Joffrey Ballet, Dance Theatre of Harlem, Oakland Ballet and SMUiN Ballets/SF have participated in LEAP, as well as dancers from a variety of modern, jazz, ethnic dance, and musical theatre backgrounds. The program has recently expanded from the San Francisco Bay area to include Los Angeles (Source: St. Mary's College of California, School of Extended Education, LEAP, http://www.extendednews.com).

(11) NATIONAL BALLET SCHOOL OF CANADA INTENSIVE DANCE PROGRAM, CANADA
http://www.nbs-enb.on.ca/

The Intensive Dance Program is designed to guide young adults through the transition from student to professional dancer. Entry to the program is by audition only. Applicants must be graduates of the NBS full-time Professional Ballet/Academic Program or at an appropriately advanced level of training.

All Intensive Dance Program students are included in the School's Dancer Career Planning Program. This requires them to formulate a plan, with the assistance of the Program Manager, which outlines the auditions and other types of job searches they intend to make. This includes the preparation of a curriculum vitae, travel plans and budget. Preparation of a video, under the supervision of the Program Manager, is also recommended. Students are also required to attend the on the MOVE Career day

organized by the Dancer Transition Resource Centre. (Source: Dancer Transition Resource Centre.)

(12) SCHOOL OF THE TORONTO DANCE THEATRE, CANADA http://www.schooloftdt.org/files/stdt.html

The School of Toronto Dance Theatre offers a three-year professional program in which students are involved in intensive preparation for the life of a professional contemporary dancer. Admission is limited to students with Grade 12 or equivalent or mature student status and with at least one year of serious dance training. The school is affiliated with Toronto Dance Theatre, one of Canada's foremost contemporary dance companies.

In addition to training in contemporary dance traditions, techniques and history, students also must take a course in practical skills needed for a career in dance. This includes practical experience in résumé writing, financial management and writing grant applications. Parallel careers are also examined and third-year students are required to attend the on the MOVE Career Day organized by the Dancer Transition Resource Centre. (Source: Dancer Transition Resource Centre.)

III. SERVICE, LABOR, AND MEMBERSHIP ORGANIZATIONS: TRANSITION EFFORTS

(1) ACTORS' FUND OF AMERICA, U.S. (http://www.actorsfund.org/)

The Actors' Fund of America is a national, non-profit organization serving all entertainment professionals through comprehensive services and programs. In addition to providing emergency grants for essentials such as food, rent and medical care, the Actors' Fund provides counseling, substance abuse and mental health services, senior and disabled care, nursing home and assisted living care, an AIDS Initiative, the Actors' Work Program, the Phyllis Newman Women's Health Initiative, and the Artists' Health Insurance Resource Center.

The Actors' Work Program offers individual career counseling, workshops, tuition grants and scholarships for entertainment union members nationwide, and provides job listings throughout the nation (Source: Actors' Fund of America, http://www.actorsfund.org/).

(2) AMERICAN FEDERATION OF LABOR AND CONGRESS OF INDUSTRIAL ORGANIZATIONS, U.S. (www.unionplus.org/scholarships)

The American Federation of Labor and Congress of Industrial Organization (AFL-CIO) is a voluntary federation of 64 national and international labor unions including artists such as musicians, painters, and dancers. AFL-CIO members participating in any "Union Plus" program, their spouses and their dependent children (foster children, step children, and any other child for whom the individual member provides greater than 50 percent support) can apply for a Union Plus Scholarship to begin or continue secondary education (Source: AFL-CIO, www.unionplus.org/scholarships).

(3) AMERICAN GUILD OF MUSICAL ARTISTS, U.S. (http://www.musicalartists.org)

The American Guild of Musical Artists (AGMA) is a labor union affiliated with the AFL-CIO and is a branch of Associated Actors and Artistes of America. The AGMA Emergency Relief Fund provides emergency assistance to AGMA members. Although no funding is available directly for transition and education purposes, AGMA makes an annual gift to the transition organization, Career Transition For Dancers, and supports that organization's annual fundraising gala. AGMA also has a Dancer's Committee, which helps negotiate dancers' contracts and acts as a problem-solving group, providing career transition information to AGMA companies.

AGMA contracts with dance companies in the U.S. generally require exit pay for dancers. Although the details of the exit-pay agreement vary among contracts, most dancers who are leaving AGMA companies are paid a percentage of their weekly salary for each year of employment with the company (under a certain maximum number of years.) Contract details can be found in the AGMA document titled "extract of dance companies' contracts." Dance companies in the U.S. with AGMA contracts include the Atlanta Ballet, Alvin Ailey American Dance Theater, Ballet Hispanico, Ballet Tech, Ballet San Jose, Boston Ballet, the Cincinnati Ballet, Dance Theater of Harlem, the Houston Ballet, the Joffrey Ballet of Chicago, Martha Graham Center of Contemporary Dance, Merce Cunningham Dance Company, Metropolitan Opera, the

Milwaukee Ballet, New York City Ballet, Pacific Northwest Ballet Association, Pittsburgh Ballet Theater, Pennsylvania Ballet Association, and San Francisco Ballet Association (Source: American Guild of Musical Artists, http://www.musicalartists.org).

(4) BRITISH ACTORS' EQUITY ASSOCIATION, U.K. (http://www.firstact.co.uk/equitypension/master.htm)

Introduced in 1997, the Equity Pension Scheme was devised by First Act Insurance in response to a mandate by British Actors' Equity Association. The scheme offers a unique personal pension plan for members of the entertainment profession. It is administered by First Act Insurance with fund management conducted by the managers of Norwich Union. Current legislation allows dancers to take retirement benefits from a personal pension as early as age 35. Only contributions made from dance-related earnings qualify for this option (Source: First Act Insurance, http://www.firstact.co.uk/equitypension/master.htm).

(5) CANADIAN ACTORS' EQUITY ASSOCIATION, CANADA (http://www.caea.com)

Professional Development Fund Policy. Canadian Actors' Equity Association (CAEA) supports the professionnel development of its members. Professional development is defined as anything that increases the employability of equity artists working in theater, opera, and dance and includes improvement of existing skills or creation of new skills.

CAEA Insurance Plan. This plan provides rehabilitation benefits for members who sustain injuries. Under this plan, Cigna insurance company will pay reasonable and necessary expenses incurred, up to a limit of $5,000 for special training for an occupation in which the member was not engaged before the injuries. Expenses for training are provided only within two years from the date of the accident and no payment is made for ordinary living, traveling, or clothing expenses.

Equity Registered Retirement Savings Plan. Equity members benefit from participation in a group Registered Retirement Savings Plan (RRSP.) Under most equity contracts, the engager deducts three percent of a members' fee at source, and matches that amount. Both sums go into the member's RRSP (Source: Canadian Actors' Equity Association, http://www.caea.com).

(6) CITY CENTER, "STAGE TO CLASSROOM," NEW YORK CITY, U.S. (http://www.citycenter.org/education/s2c.cfm)

City Center's educational outreach programming includes professional development to provide ongoing education and career counseling for public school teachers, teaching artists, and "in transition" artists wishing to embark on new career paths. Its "Stage to Classroom" (S2C) program trains dancers for a second or complementary career in public education. S2C coursework is followed by a series of mentoring opportunities for trainees to partner with established teachers in the classroom. City Center also employs some of its S2C graduates as teaching artists and provides job networking to place them in schools (Source: City Center, http://www.citycenter.org/education/s2c.cfm).

(7) COUNCIL FOR DANCE EDUCATION AND TRAINING, LONDON, U.K. (http://www.cdet.org.uk)

Founded in 1979, the Council for Dance Education and Training (CDET) is a non-profit membership organization. Its members include vocational dance training institutions, teacher organizations, industry bodies and individuals with a range of expertise in dance, education and related areas. CDET offers a number of programs for dancers in transition.

Continuing Professional Development, the London Regional Partnership. This program seeks to help artists navigate the organizations that provide services such as career counseling, phone and email-based advice, artists networks, course listings, conferences and seminars, online learning materials, newsletters and research facilities.

West End Artists' Forum. This program gives commercial dancers the opportunity to meet on a regular basis for discussion about training needs and to partake in related practice sessions. The aim of the Forum is to respond to artists' training needs, to enrich available communication networks, to encourage the development of new networks in the dance sector, and to encourage the artist's creative development. Each session encourages the artists to identify and analyze their own training needs and providing the requisite support and confidence. Topics include

tax/accounting sessions, continuing training and care of voice, injury prevention seminars, careers advice and retraining choices.

Vocational Seminars. These are a series of seven, three-act, networking seminars in which leading dancers, choreographers, and teachers meet to discuss issues in vocational dance education and training (Source: Source: Council for Dance Education and Training, http://www.cdet.org.uk).

(8) DANCE UK, LONDON, U.K. (http://www.danceuk.org)

Dance UK is a service organization with various programs designed to assist dancers in transition. The "Healthier Dancer" program promotes the health and well-being of dancers through working with medical practitioners, research efforts, conducting educational events in dance schools, companies and agencies, and representing the U.K. at international conferences. Dance UK also offers professional development opportunities through peer group networking among dance managers, independent dancers, artists, choreographers, and small companies (Source: Dance UK, http://www.danceuk.org).

(9) DANCE/USA ON TOUR, U.S. (http://www.danceusa.org/meetings/ontour.htm)

Dance/USA, the national service organization for professional dance, seeks to address the needs, concerns, and interests of dance professionals. "Dance/USA on Tour" is a series of regional professional development seminars. Dance/USA brings in experts in arts administration, community development and fund-raising to major centers for dance in North America. The professional development seminars are specifically designed for independent choreographers and small- to mid-size organizations around the country. Recent seminar topics have included negotiating contracts, developing individual donors, marketing with corporate connections, and organizational infrastructure. Dancers can participate in these seminars if they are interested in moving into a new field or working in another capacity (Source: Dance/USA, http://www.danceusa.org/meetings/ontour.htm).

(10) MARYMOUNT MANHATTAN COLLEGE, SCHOOLS OF CONTINUING EDUCATION, NEW YORK CITY, U.S. (http://marymount.mmm.edu)

Since 2001, Marymount Manhattan College, School of Continuing Education, offers dancers the opportunity to receive free instruction in their choice of computer courses at the College's Manhattan campus.

(11) GENOSSENCHAFT DEUTSCHER BÜHNENANGEHÖRIGER, HAMBURG, GERMANY (http://www.buehnengenossenschaft.de)

Genossenchaft Deutscher Bühnenangehöriger (the dance division of Germany's stage association) represents the interests of theatre dancers, including legal issues, wages, and assistance in transition of dancers. The organization publishes a yearbook, Deutsches Bühnen-Jahrbuch, and a monthly book, Bühnengenossenschaft (Source: our country profile for Germany, located above, and http://www.buehnengenossenschaft.de).

(12) THE PLACE, LONDON, U.K. (http://www.theplace.org.uk)

The Place is a dance service organization with various programs that can assist the dancer in transition including a Pilates training course and the Artist Development program, which provides advice on starting a dance company; help with overall career planning; information about choreographic research or dance film opportunities; advice on funding; and a newsletter. Independent dancers in the U.K. rely heavily on The Place for services (Source: The Place, http://www.theplace.org.uk).

(13) SWISS STAGE ARTISTS GUILD, ZURICH, SWITZERLAND (http://www.sbkv.com/)

The Swiss Stage Artists' Guild (Schweizerischer Bühnenkünstlerverband, or SBKV) is the largest professional organization for stage and screen artists in Switzerland. The purpose of the association is to safeguard and support the artistic, economic and social interests of its members. The SBKV gives professional advice, provides legal aid and protection in labor and social insurance disputes; it offers a relief fund for those in need, a pension plan (CAST—Charles Apothéloz Foundation, a

retirement fund for freelance artists), a group health insurance plan, a retraining fund (advice and assistance in changes of career), and counseling on protection of performance and performing rights (Swissperform, SIS).

The SBKV recognizes the international 'passport' for dancers, instituted by the European branch of the Federation of International Actors (FIA—the worldwide umbrella organization of artists' unions and guilds), a mutual agreement between unions to give dancers contractual and legal help when performing in different countries.

In 1993, SBKV and the Swiss Performing Artists Foundation SIS created an internal foundation, the Swiss Foundation for the Retraining of Stage Artists, with a starting capital of CHF 100,000 (U.S. $80,250). Support takes the form of counseling, loans or other support benefits for a maximum two years. Any member can apply for assistance, but must have had a stage career of at least 7–10 years. Initially, the former dancer will be helped to gain access to official government programs such as accident insurance, for which he or she might be qualified. The SBKV has a clear definition of "professional dancer," as a person who has completed an official training program in dance, or who has worked in dance for a living for several years (Source: country profile for Switzerland and http://www.sbkv.com/).

IV. GOVERNMENT INITIATIVES FOR FACILITATING DANCERS TRANSITION

(1) ACT ON THE PENSIONS OF ARTISTS AND SOME PARTICULAR GROUP OF SHORT-TERM WORKERS, FINLAND

This program allows self-employed artists in Finland to pay their pension contributions at a reduced rate, as if they were employees rather than self-employed individuals, by matching the artists' contributions to the state pension fund. There is also an artists' supplementary pension system for artists over 60 years of age. The government distributes about thirty-five supplementary artists' pensions each year in recognition of the achievements of particular creative or performing artists. Financial need is taken into consideration. There are currently about 1,000 of these pensions. The annual budget for the pension program is € 9.6 million, with the full pension paying out € 1,032.18 per month and the partial pension paying € 516.09 (Source: Canada Council for the Arts, April 2003).

(2) AOSDÁNA PROGRAM, IRELAND (http://www.artscouncil.ie/aosdana)

Prominent artists who have made an outstanding contribution to the culture of Ireland in the field of visual arts, literature or music can be inducted into the Aosdána program. This gives them the right to pay into a special pension fund, with their contributions matched by the Aosdána program. Pensions paid to artists are based on the number of years they have subscribed to the scheme. The artists are also eligible to receive the "Cnuas," an annual sum of € 10,150 payable for up to five years and renewable at the end of this term. The Aosdána program cannot have more than 200 members, and about 100 of these members receive the "Cnuas" (Source: Canada Council for the Arts, 2003, and http://www.artscouncil.ie/aosdana).

(3) ASSOCIATION POUR LA FORMATION DANS LES ACTIVITÉS DU SPECTACLE, FRANCE (http://www.afdas.com)

The Association pour la formation dans les activités (L'AFDAS), or Association for Performance-Related Career Development, manages training programs for performing artists. In addition, it offers a long-term plan for continuing education, the CIF (congé individuel de formation), that lasts for one year, is full time, and is available to all salaried employees (Source: country profile of France located above, and http://www.afdas.com/).

(4) EMPLOYMENT INSURANCE, CANADA (http://canada.gc.ca/)

In Canada, workers with unstable employment situations have their own specialized assistance programs. For example, self-employed persons engaged in fishing, have access to Employment Insurance benefits, as long as they earn a minimum income of between $2,500 and $4,200 from their activities. If qualified, they may receive 26 weeks of benefits within a period of 37–38 weeks (Source: Canada Council for the Arts, 2003, and http://canada.gc.ca/).

(5) THE NATIONAL ARTS TRAINING CONTRIBUTION PROGRAM, CANADA (http://www.canadianheritage.gc.ca/progs/pnfsa-natcp/index_e.cfm)

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations which train Canadians for professional national/international artistic careers. The program provides support on a multi-year or annual basis for the ongoing operational activities of the organizations' professional program. The funding is for activities that are not funded as provincial post-secondary education activities that do not result in the granting of a post-secondary qualification such as a diploma, certificate or degree.

In 2002–2004, NATCP provided 35 arts training organizations worth more than $15 million in grants. Retraining and subsistence grants to dancers are funded by NATCP and are awarded through Canada's Dancer Transition Resource Centre.

(6) GUARANTEED INCOME PROGRAM, SWEDEN

Sweden allocated € 1.9 million to income guarantees in 2001, amounting to about 7 percent of the government's allowances and grants to artists. Approximately 150 artists received funding through this program, over half of whom were writers and visual artists. The annual amount provided by this fund is about € 20,000 (Source: Canada Council for the Arts, 2003).

(7) INCOME PROVISIONS FOR ARTISTS ACT, THE NETHERLANDS (http://www.minocw.nl/english_oud/income.htm)

The Income Provisions for Artists Act (Wet Inkomensvoorziening Kunstenaars, WIK) is a new law designed to support artists in launching their careers or to foster earnings from their professional endeavors. Artists who have just graduated but have not yet found work are eligible to apply for support benefits for up to four years, enabling them to build up a career gradually without the pressure of looking for non-artistic work in order to survive (Source: Ministry of Education, Culture and Science, Information Department, The Netherlands).

(8) KIGAS, CANTONAL DEPARTMENTS OF INDUSTRY, BUSINESS AND LABOR, SWITZERLAND

The Cantonal Department of Industry, Business and Labor (KIGA), has offices located in each major Swiss population center. They serve as employment facilitators, aiming to get people off the unemployment list. Governmental programs are available to pay for re-schooling or retraining of people for a more "employable" occupation. Some dancers have taken advantage of this, and it is the primary transition process in Switzerland. The dancers transition centers in Switzerland turn first to these government programs to facilitate a dancer's transition, before releasing their own limited funds (Source: see country profile of Switzerland, located above).

(9) KUNSTLERSOZIALKASSE (ARTISTS' SOCIAL SECURITY PROGRAM), GERMANY

The Artists' Social Security Program seeks to offer self-employed artists the same degree of social protection as is provided to employees. The fund covers health insurance and old age pensions, but not unemployment benefits. The artist pays 17.7 percent of his or her income into the fund, an amount that is matched by the Artists' Social Security Department. Of this 17.7 percent, 9.6 percent is invested into a pension fund, and the remaining 7.1 percent goes to a separate medical insurance program. An artist has to earn at least 3,926 per year to be accepted into this fund, though this minimum-income condition is waived for artists who are just entering the workforce (Source: Canada Council for the Arts, 2003).

(10) TRANSITIONAL AND FINAL PROVISIONS OF THE PROTECTION AND DEVELOPMENT OF CULTURE ACT, BULGARIA

The Transitional and Final Provisions of the Protection and Development of Culture Act gives artists access to employment insurance benefits if they have worked four of the past twelve months as self-employed persons (Source: Canada Council for the Arts, 2003).

(11) UNEMPLOYMENT ASSISTANCE ACT, COMMUNITY EMPLOYMENT SCHEMES, IRELAND

The Unemployment Assistance Act allows Irish artists to receive financial assistance if their incomes fall below the welfare threshold. In practice, this program tends to become a supplement to an artist's income. Recent changes have limited the time an artist can spend in this program to six months for those over 25 years of age and twelve months for those under 25 years of age. After this period, artists are expected to retrain if they have not found work. Ireland also has Community Employment Schemes, which are training and employment programs that allow artists to work on community arts projects for about twenty hours per week while also having access to training opportunities. Recent changes in the social policy system have restricted participation to those 25 years of age and older (Source: Canada Council for the Arts, 2003).

V. OTHER PROGRAMS THAT FACILITATE THE TRANSITION OF DANCERS

(1) BROWN UNIVERSITY RESUMED UNDERGRADUATE EDUCATION PROGRAM, PROVIDENCE, RHODE ISLAND, U.S.

(http://www.brown.edu/Students/RUSA/)

In 1972, the Resumed Undergraduate Education (RUE) Program was initiated as an experiment to encourage older candidates to apply to Brown University. RUE students are fully matriculated candidates for the baccalaureate degree. All undergraduate courses are available to them and, once admitted, they follow the regular registration procedures of Brown University. RUE students are different from other Brown students only in that they may elect to carry a reduced course load instead of the full course load required of other students.

A separate RUE admission committee makes admission decisions based primarily on an appraisal of the experience, maturity, commitment, and future academic potential of applicants. This means that candidates can be judged in terms of their own ability and qualifications for Brown University and are not considered with the applicant pool of students of traditional, younger entering age

(2) DANCERS' PENSION FUND, U.K.

The Dancers' Pension Fund is available to dancers who are employed by the larger companies (the Royal Ballet, English National Ballet, Northern Ballet Theatre, Birmingham Royal Ballet, Scottish Ballet, Rambert, Adzido, and Siobhan Davies Dance Company). Each participating company makes a contribution of approximately 5.5 percent, and the dancer makes a contribution of approximately 4 percent, of the dancer's salary. The fund allows dancers to retire after they reach 35 years of age and they can continue paying into the scheme if they become freelance performers, although they no longer get an employer's contribution. Although Dancers' Pension Fund is not a public, government-run program, the government-operated Arts Council of England was involved in its creation and makes it a condition of funding that these larger companies offer the scheme to their dancers (Source: see the country profile of England, above).

(3) DANCERS' TRUST FUND, U.S.

The Dancer's Trust Fund is an independent organization that provides scholarship grants to former dancers of the Pittsburgh Ballet Theatre. Dancers are eligible for up to $3,000 in scholarship money within three years of retirement if they have danced with the Pittsburgh Ballet Theater for a minimum of three years (Source: Dancer's Trust Fund).

(4) MILLER HEALTH CARE INSTITUTE FOR PERFORMING ARTISTS, U.S.

(http://www.millerinstitute.org/index.html)

The Miller Health Care Institute for Performing Artists is the largest and most comprehensive program of health care for performing artists in the country. It provides general and specialized care for musicians, actors, dancers, and singers and for those in the allied professions including teachers, coaches, designers, writers, directors, and production crews. The Miller Institute cooperates with some union insurance plans including Actor's Equity Association (AEA) and Screen Actors Guild (SAG). There are at least 20 other performing arts medicine clinics in the U.S. alone and more internationally (Source: http://www.millerinstitute.org/index.html).

(5) PERFORMING ARTS LODGE (PAL), CANADA (http://www.palcanada.org/)

Performing Arts Lodges of Canada (PAL) is a registered charity dedicated to providing affordable housing and care for senior members of Canada's entertainment industry. Its first residence is in Toronto, with others under development in Stratford and Vancouver. PAL also maintains a group called "Supporting Cast," a volunteer team of caregivers (Source: Canada Council for the Arts, and http://www.palcanada.org/).

(6) THE AL AND MALKA GREEN HEALTH CENTRE, CANADA (http://www.ahcf.ca/)

The Al and Malka Green Health Centre at Toronto Western Hospital, a university-affiliated hospital, offers both conventional and complementary alternative healthcare to professional creative and performing artists, and to students and staff at post-secondary arts institutions. Created after extensive consultation with artists in all disciplines, it is a multi-disciplinary, integrated health care facility dedicated to creative and performing artists. It includes a fully functional dance studio with ceiling-mounted video cameras for diagnosis, a music studio, an office for mental health consultations and 5 clinical offices. The Centre's mandate includes research, education, and outreach to the arts community (Source: Dancer Transition Resource Centre, Canada).

Appendix B:

SURVEY METHODS FOR AUSTRALIA, SWITZERLAND AND THE UNITED STATES

I. AUSTRALIA SURVEY METHODS (Prepared by David Throsby)

Sources of Dancer Population Lists. In this survey, we were able to take advantage of the fact that an earlier survey of individual artists undertaken by the researchers had compiled an extensive list of current dancers, with contact details. This list was compiled from various sources, including Ausdance (both national and various state branches), Australian Performing Arts Directory, Bangarra Dance Theatre, Media Entertainment and Arts Alliance, Tasdance, and the Black Book. We combined this consolidated list with newly compiled lists of former dancers, plus some further names of current dancers who had not been included on the earlier list. Altogether, a total of 979 names were identified by these means.

In addition, a further 343 dancers and former dancers were on lists held by the Australia Council. These lists were not available to the project because of privacy concerns, but the Australia Council generously undertook to mail the questionnaire to these 343 dancers and former dancers, along with an explanation that the completed questionnaire was to be returned to Macquarie University in a reply-paid envelope. Another 90 former dancers on a list held by the Australian Ballet were accessed in a similar way, with the full cooperation of that company. All together, a total of 1,412 surveys were sent out.[172]

Survey Returns. Of the 1,412 surveys sent out, 243 usable returns (17.2 percent) were received. There were 66 bad addresses (4.7 percent). Of the usable returns, 35 percent are current dancers and 65 percent are former dancers. Overall, 70 percent of respondents are female, 30 percent are male.

II. SWITZERLAND SURVEY METHODS (prepared by Adrian Schriel)

The easier sources of information were the established, fully subsidized state theatre companies, which all have a general contract with the Schweizerischer Bühnenkünstlerverband SBKV (the Swiss Stage Artists Guild). Dance company representatives agreed to cooperate and informed their ensemble members of the impending questionnaires, and facilitated direct meeting with the dancers. Interviews were conducted with dancers at the St. Gallen, Bern, Basel and Geneva companies.

Personal contact resulted in an 85-percent return from those companies. Greater difficulties were encountered in dealing with other companies and members of the independent dance scene. The problems were dealt with through telephone conversations with the managers of the smaller independent dance companies, and with the representatives of the numerous, often competing, dance associations. With the addresses thereby obtained, questionnaires were sent to independent dancers.

In total, 766 questionnaires were sent out. Of those, there were 368 returned questionnaires, consisting of:

Former dancers: 153
Current dancers: 202
Invalidated questionnaires: 13*

[172] Details of the survey procedure: A covering letter based on the standard letter developed for the three survey countries was prepared, with specific wording to suit the Australian case. After final development of the questionnaire, the questionnaire plus the covering letter were submitted to the Macquarie University Ethics Committee for approval, which was provided. The questionnaire was printed as an A5-sized booklet. The mail-out contained the questionnaire, the covering letter, and a reply-paid envelope.

There were 219 German-language returned questionnaires, consisting of:

Former dancers: 115
Current dancers: 93
Invalidated questionnaires: 11*

There were 89 French-language returned questionnaires, consisting of:

Former dancers: 24
Current dancers: 64
Invalidated questionnaires: 1*

There were 60 English-language returned questionnaires, consisting of:

Former dancers: 14
Current dancers: 45
Invalidated questionnaires: 1*

* Questionnaires were invalidated for the following reasons: (a) it was clear that the person was not and had never been a professional dancer, (b) the person changed the wording of questions, or (c) the person answered the questions for both current dancers and former dancers.[173]

III. U.S. SURVEY METHODS

Complete List. We compiled a list of 4,617 dancers from the following organizations: the U.S. Career Transition For Dancers organization; unions (Actors' Equity Association [AEA] and the American Guild of Musical Artists [AGMA]); dance conservatories and professional training schools (Juilliard, Boston Conservatory), and dance companies (American Ballet Theatre (ABT), New York City Ballet (NYCB), José Limón Dance Company, Mark Morris Dance Company, Pittsburgh Ballet, and so on; a full list with percentages by company is available from the authors for the interested reader). The national dance service organization, Dance/USA, and the U.S. Career Transition For Dancers organization were especially helpful in compiling the list. The breakdown by dance field of these 4,617 dancers was as follows:

Dance Field	Number	Percentage of Total
Ballet/Classical	535	11.6
Modern/Contemporary	269	5.8
Commercial/Show	405	8.8
Folk/Indigenous	49	1.1
Unknown field	3359	72.8

Of these 4,617 dancers, the majority had addresses in California, New York, and to a lesser extent, Massachusetts, New Jersey and Texas.

Random Sample. A random sample of 1,000 dancers was created from the list of 4,617 dancers. The random sample was divided as follows:

	Number	Percentage of Total
Current dancers	98	9.8
Former dancers	374	37.4
Unknown category	528	52.8
Total	1000	100.0

Of this sample, we obtained 220 (22 percent) usable returns, and of this sub-sample, 77.7 percent were former dancers and 22.3 percent were current dancers.

Additional comments were offered on approximately one-fourth of the questionnaires.

[173] Contact with former dancers was made possible by two very helpful organizations: the Swiss Ballet Teachers' Association (SBLV) and the alumni group of the Basel Ballett. Other associations that provided assistance to the project are the following: Swiss Performing Artists' Guild (SBKV), Zürich; Swiss Federation for Artistic Dance (SDT), Bern; Special Interest Group for Dance Zürich (IGTZ); Special Interest Group for Dance Basel (IGTB); Special Interest Group for Dance St. Gallen and Appenzell (IGST&A); Swiss Professional Association for Dance and Gymnastics (SBTG - Ballett), Zürich; Swiss Professional Association for Dance and Gymnastics (SBTG - Contemporary Dance), Zürich;, Swiss Ballet Teachers' Association (SBLV), Zürich; Dance Activist Platform, Bern; Swiss Association for Dancers and Choreographers (SVTC), Geneva; and Association of Contemporary Dance, Geneva.

Appendix C:

SURVEY QUESTIONNAIRE AND RESPONSES: RAW DATA FROM AUSTRALIA, SWITZERLAND AND THE UNITED STATES

The following is the United States version of our survey questionnaire followed by dancers' responses to the questionnaire, presented in their original formats. Interested readers may request copies of our Australian survey questionnaire and the French and German versions of our Swiss survey questionnaire.

The aDvANCE Project: A Study of Career Transition for Professional Dancers

Questionnaire

US_____

1. Please indicate the statement which best describes your situation *(Check ONE box only)*.

   1 ☐ **I AM CURRENTLY WORKING FULL-TIME OR PART-TIME AS A PROFESSIONAL DANCER**
   (Someone who is paid for his or her work as a dancer and/or who treats performing as a dancer as his/her primary occupation).

   2 ☐ **I AM A FORMER PROFESSIONAL DANCER**
   (Someone who has effectively completed his or her career as an active performer and who now does something else, though who may still work full-time, part-time or occasionally in some areas of dance such as teaching, choreography, administration, etc.).

2. What is your gender? *(Circle the number)*
   1 Female
   2 Male

3. How old are you now? *(Circle the number)*

1	15-20 years	6	41-45 years
2	21-25 years	7	46-50 years
3	26-30 years	8	51-55 years
4	31-35 years	9	56-60 years
5	36-40 years	10	61 + years

4. What is your country of birth?

   _____

5. (a) What is your ethnic origin? *(Circle one or more numbers)*
   1 American Indian or Alaska Native
   2 Asian
   3 Black or African American
   4 Hispanic or Latino
   5 Native Hawaiian or Other Pacific Islander
   6 White
   7 Other (Specify) _____

6. What formal dance qualifications do you hold?
   (Circle one or more numbers)
   1 No formal qualification as a dancer
   2 Diploma/certificate from dance school or academy
   3 Diploma/certificate from performing arts school or academy
   4 Bachelor's degree
   5 Advanced diploma/certificate from dance school or academy
   6 Advanced diploma/certificate from performing arts school or academy
   7 Graduate degree
   8 Other (Specify) _____

7. What is your highest level of general (non-dance) formal education?
   (Circle ONE number only)
   1 Completed primary school
   2 Completed secondary school
   3 Post-secondary diploma, certificate
   4 Bachelor's degree
   5 Graduate degree
   6 Other (Specify) _____

8. How old were you when you:
   (a) Began your first training as a dancer? Age:____
   (b) Had your first professional engagement as a dancer? Age:____
   (c) Effectively began your professional career as a dancer? Age:____
   (d) Earned your first income as a professional dancer? Age:____

9. Looking over your whole career as a dancer, which of these occupations have you ever done, and which have been the most important to you in terms of income and professional satisfaction?
   (Circle one or more numbers under (a), ONE number only under (b) and (c))

	(a) EVER DONE	(b) MOST IMPORTANT FOR INCOME	(c) MOST IMPORTANT FOR PROFESSIONAL SATISFACTION
Artistic Director in dance	1	1	1
Choreographer	2	2	2
Classical ballet dancer	3	3	3
Classical dancer other	4	4	4
Contemporary/modern dancer	5	5	5
Commercial dancer (television, advertising, fashion, events, industrials, commercial theater)	6	6	6
Dance teacher/coach	7	7	7
Indigeneous dancer	8	8	8
Musical theater/cabaret dancer	9	9	9
Traditional/folk dancer	10	10	10
Other dancer (Specify) _____	11	11	11
Other artist (Specify) _____	12	12	12

For the following questions, if you are a current dancer, please answer the following questions in the left hand column only.
For the following questions if you are a former dancer, please answer the following questions in the right hand column only.

CURRENT DANCERS

10. Considering your working time over the last twelve months (not including domestic duties, personal time, recreation, etc.), what proportion (percentage) did you spend at the following activities?
(Write in percentages, e.g. 25%, 50%, 100%)

___% Creative work as a dancer (including training, preparation, rehearsals, choreography, research, performing, but not including teaching)
___% Dance teaching
___% Working in some other aspect of the arts (Specify)_____
___% Working in some other paid occupation (Specify)_____
___% Unemployed looking for work
___% Other (Specify)_____

100% Total working time

FORMER DANCERS

10. Which of the following describe your working situation:
(a) during the early years of your dance career?
(b) during the final years of your dance career?
(c) twelve months after you stopped dancing?
(d) now?

(Circle one or more numbers under (a), (b), (c) and (d))	(a) EARLY YEARS AS DANCER	(b) FINAL YEARS AS DANCER	(c) TWELVE MONTHS LATER	(d) NOW
Working full-time as a dancer	1	1	1	1
Working part-time as a dancer	2	2	2	2
Working full-time in a dance related occupation (including teaching, choreography, artistic direction, administration, but not including work as a dancer)	3	3	3	3
Working part-time in a dance related occupation	4	4	4	4
Working full-time in a non-dance occupation	5	5	5	5
Working part-time in a non-dance occupation	6	6	6	6
Studying	7	7	7	7

CURRENT DANCERS

11. About how many hours per week do you currently work? (not including domestic duties, personal time, recreation, etc.):

(a) at paid work in dance? (b) _____ hours
(c) at unpaid work in dance? (d) _____ hours
(e) at paid work in something else? (f) _____ hours
(g) at unpaid work at something else? (h) _____ hours

12. At what age do you think you will stop your active dancing career? ___ years

13. Why do think you will stop? *(Circle one or more numbers)*

1 Feeling too old to continue
2 Financial difficulties
3 Health/effect of injuries
4 Dance work not likely to be available
5 Desire to move to new career
6 Contract expires
7 Other (Specify)_____
8 Don't know

14. (a) Are you aware of the possible challenges of transition at the end of your dancing career? *(Circle ONE number only)*

1 Yes, very aware
2 Yes, somewhat aware
3 No, not aware
4 Haven't thought about it

If yes, please answer (b), (c) and (d)

(b) When did this awareness come about? *(Circle one or more numbers)*

1 Always aware
2 After an educational experince or program
3 After an injury
4 Between dance engagements
5 Other (Specify) _____

(c) At what age did this awareness come about? ____ years

(d) At what age did you take any action regarding your transition ____years

15. (a) What sorts of challenges do you think could affect you when you approach the end of your career as a dancer?

(b) Which of these do you think will be the most serious one for you? *(Circle one or more numbers under (a), Circle ONE number only under (b))*

	(a) POSSIBLE CHALLENGES	(b) MOST SERIOUS CHALLENGE
Physical problems (health etc.)	1	1
Loss of status	2	2
Loss of income	3	3
Loss of friends and support networks	4	4
Emotional problems	5	5
Difficulty deciding what to do next	6	6
A sense of emptiness	7	7
Other (Specify) _____	8	8
Don't know	9	9

FORMER DANCERS

11. What is/are your current occupation(s)? *(Write in below)*
Please indicate how many hours per week for each occupation listed.

Occupation:

(a)_____ (b)_____ hours
(c)_____ (d)_____ hours
(e)_____ (f)_____ hours

12. (a) At what age did you expect to finish your active dancing career? ____ years
(b) At what age did you actually finish your active dancing career? ____ years
(c) How much time elapsed between when you stopped dancing and when you began a new career? *(Circle ONE number only)*

1 Less than one year
2 1-3 years
3 3-5 years
4 More than 5 years
5 New career began before I stopped dancing
6 Haven't begun a new career yet
7 Not sure

13. Why did you stop dancing? *(Circle one or more numbers)*

1 Felt too old to continue
2 Financial difficulties
3 Health/effect of injuries.
4 Dance work not available
6 Contract expired
7 Other (Specify) _____
8 Don't know

14. (a) During your dancing career, were you aware of the challenges of transitioning to another career? *(Circle ONE number only)*

1 Yes, very aware
2 Yes, somewhat aware
3 No, not aware
4 Didn't think about it until it happened

If yes, please answer (b), (c) and (d)

(b) When did this awareness come about? *(Circle one or more numbers)*

1 Always aware
2 After an educational experince or program
3 After an injury
4 Between dance engagements
5 Other (Specify) _____

(c) At what age did this awareness come about? ___ years

(d) At what age did you take any action regarding your transition? ___years

15. (a) What sorts of challenges affected you as you were approaching the end of your career as a dancer?

(b) Which of these do you think will be the most serious one for you? *(Circle one or more numbers under (a), Circle ONE number only under (b))*

	(a) CHALLANGES AFFECTED YOU	(b) MOST SERIOUS CHALLENGE
Physical problems (health etc.)	1	1
Loss of status	2	2
Loss of income	3	3
Loss of friends and support networks	4	4
Emotional problems	5	5
Difficulty deciding what to do next	6	6
A sense of emptiness	7	7
Other (Specify) _____	8	8
Don't remember.	9	9

CURRENT DANCERS

16. (a) What sort of work would you most prefer to do when you finish dancing?
(b) What sort of work do you think it is most likely you will do after dancing?

(Circle ONE number only under (a). Circle one or more numbers under (b))

	(a) MOST PREFER TO DO	(b) MOST LIKELY WILL DO
Choregraphy	1	1
Full-time domestic duties/leisure	2	2
Further education	3	3
Doing some other dance related work	4	4
Doing something in another area of the arts	5	5
Doing something outside dance and the arts altogether	6	6
Teaching dance	7	7
Other	8	8
(Specify) _____		
Don't know/can't say	9	9

17. (a) Do you intend to undertake further education or training to equip you for a working life beyond transition?
(Circle ONE number only)

1 Yes, definitely
2 Maybe
3 Probably not
4 Definitely not
5 Haven't thought about it
6 I have begun/completed further education already

If answered 1 or 2, please, continue on to 17(b). If not, please skip to Q18.

17. (b) How do you expect to finance your further education or training?
(Circle all that apply)

1 Loans (government or private)
2 Scholarship
3 Company or union fund
4 Yourself
5 Domestic partner/family/friends
6 Other
(Specify) _____
7 Don't know/can't say

Continue to Q18

FORMER DANCERS

16. (a) What sort of work did you think you would most prefer to do when you finished dancing?
(b) What sort of work have you actually done in the time since you finished dancing?

(Circle ONE number only under (a). Circle one or more numbers under (b))

	(a) MOST WANTED TO DO	(b) HAVE ACTUALLY DONE
Choregraphy	1	1
Full-time domestic duties/leisure	2	2
Further education	3	3
Doing some other dance related work	4	4
Doing something in another area of the arts	5	5
Doing something outside dance and the arts altogether	6	6
Teaching dance	7	7
Other	8	8
(Specify) _____		
Don't know/can't say	9	9

17. (a) Did you undertake further education or training to equip you for a working life beyond transition?
(Circle ONE number only)

1 I have already completed further education before transition
2 I began further education before transition
3 I have begun/completed further education since transition
4 I intend to undertake further education in the future
5 I haven't undertaken further education and don't intend to
6 Don't know/haven't thought about it

If answered 1, 2, or 3, please, continue to 17 (b). If not skip to Q18.

17. (b) How long did (will) your further education or re-training take to complete?

1 Less than one year
2 1-2 years
3 2-3 years
4 3-4 years
5 More than 4 years

(c) Where did you undertake (are you undertaking) this further education or re-training? *(Circle all that apply)*

1 College or University
2 Service organization
3 Trade School
4 Private teacher/apprentice
5 Other
(Specify) _____

(d) How did you finance/are you financing it? *(Circle all that apply)*

1 Loans (government/private)
2 Scholarship
3 Company or Union fund
4 Yourself
5 Domestic partner/family/friends
6 Other
(Specify)_____

(e) What was (is) the estimated total cost for your further education or re-training? $ _____

(f) Do you think you should have undertaken further education or training at an earlier stage than you did?

1 Yes
2 No
3 Not sure

CURRENT DANCERS

18. How important do you think the following forms of support are likely to be in helping you through the process of transition?
(Circle ONE number in each line)

	VERY IMPORTANT	MODERATELY IMPORTANT	NOT IMPORTANT AT ALL	DON'T KNOW
General financial assistance	1	2	3	4
Emotional support	1	2	3	4
Advice and information	1	2	3	4
Support for education and training	1	2	3	4

19. How important do you think the following sources are likely to be in providing you with assistance to help you through transition?
(Circle ONE number in each line)

	VERY IMPORTANT	MODERATELY IMPORTANT	NOT IMPORTANT AT ALL	DON'T KNOW
Dance company	1	2	3	4
Performing Arts Union	1	2	3	4
Dance service organization	1	2	3	4
Other arts-related organizations	1	2	3	4
Government bodies (including unemployment insurance)	1	2	3	4
Family and friends	1	2	3	4

20. How do you expect your annual income to change after transition?
(Circle ONE number only)

1 I expect to be earning more than I am now
2 I expect to be earning less than I am now
3 I expect to be earning about the same as I am now
4 I cannot tell how my income will change/It depends

21. (a) Have you participated, or are you participating at present, in any programs to help you in transition?
(Circle the number)

1 Yes
2 No

(b) If yes please give details, including any costs you have to pay.

(c) How would you rate the usefulness of the program(s)?
(Circle ONE number)

1 Very helpful
2 Moderately helpful
3 Not helpful at all
4 Don't know/can't say

22. Overall, how would you rate your preparedness to meet the challenges of transition, when it occurs?
(Circle ONE number)

1 I feel fully prepared to deal with the challenge
2 I feel partially prepared to deal with the challenge
3 I do not feel prepared at all to deal with the challenge
4 I haven't thought about it
5 Don't know/not applicable

FORMER DANCERS

18. How important were the following forms of support are in helping you through the process of transition?
(Circle one number in each line)

	VERY IMPORTANT	MODERATELY IMPORTANT	NOT IMPORTANT AT ALL	DIDN'T RECEIVE
General financial assistance	1	2	3	4
Emotional support	1	2	3	4
Advice and information	1	2	3	4
Support for education and training	1	2	3	4

19. How important were the following sources in providing you with assistance to help you through transition?
(Circle one number in each line)

	VERY IMPORTANT	MODERATELY IMPORTANT	NOT IMPORTANT AT ALL	DIDN'T RECEIVE
Dance company	1	2	3	4
Performing Arts Union	1	2	3	4
Dance service organization	1	2	3	4
Other arts-related organizations	1	2	3	4
Government bodies (including unemployment insurance)	1	2	3	4
Family and friends	1	2	3	4

20. Compared to your annual income during your final years as a dancer what was/is your income: *(Circle ONE number only under (a) Circle ONE number only under (b))*
(a) twelve months after transition?
(b) now?

	(a) INCOME 12 MONTHS AFTER TRANSITION	(b) INCOME NOW
Higher than when a dancer	1	1
Lower than when a dancer	2	2
About the same as when a dancer	3	3
Don't know/can't say	4	4

21. (a) Did you participate in any programs to help you in transition?
(Circle the number)

1 Yes
2 No

(b) If yes, please give details, including any costs you had to pay.

(c) How would you rate the usefulness of the program(s)?
(Circle ONE number)

1 Very helpful
2 Moderately helpful
3 Not helpful at all
4 Don't know/can't say

22. Overall, how would you rate your preparedness to meet the challenges of transition, when it occured?
(Circle ONE number)

1 I felt fully prepared to deal with the challenge
2 I felt partially prepared to deal with the challenge
3 I did not feel prepared at all to deal with the challenge
4 I hadn't thought about it
5 Don't know/not applicable

CURRENT DANCERS

23. What type of reactions have you encountered (or would expect to encounter) from the following types of people regarding your potential or actual preparation for career transition?
(Circle one for each)

	SUPPORTIVE	UNSUPPORTIVE	INDIFFERENT	UNAWARE/ NOT APPLICABLE
Company Management	1	2	3	4
Artistic Director(s)	1	2	3	4
Fellow Dancers	1	2	3	4
Partner/Spouse	1	2	3	4
Family	1	2	3	4
Friends	1	2	3	4
Other (Specify) _____	1	2	3	4

FORMER DANCERS

23. (a) What type of reactions did you encounter from the following types of people as you prepared for transition?
(Circle one for each)

	SUPPORTIVE	UNSUPPORTIVE	INDIFFERENT	UNAWARE/ NOT APPLICABLE
Company Management	1	2	3	4
Artistic Director(s)	1	2	3	4
Fellow Dancers	1	2	3	4
Partner/Spouse	1	2	3	4
Family	1	2	3	4
Friends	1	2	3	4
Other (Specify) _____	1	2	3	4

(b) How satisfied are you with your post-performing career?
(Circle ONE number only)

1 Satisfied
2 Somewhat satisfied
3 Somewhat dissatisfied
4 Dissatisfied
5 Not sure.

ALL RESPONDENTS

24. How strongly do you agree or disagree with the following statements about transition?
(Circle one number in each line)

	STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE	DON'T KNOW NO OPINION
Most dancers are unaware of the challenges they may face at transition	1	2	3	4	5	6
Most dancers are not adequately prepared to face the challenges of transition	1	2	3	4	5	6
Dancers should be given more help in preparing for transition	1	2	3	4	5	6
Dancers should not be given help, it is up to them to take care of themselves	1	2	3	4	5	6
Information about transition should be integrated into dancer training	1	2	3	4	5	6
Many dancers are fearful of discussing transition problems with the directors of their companies	1	2	2	4	5	6
Many dancers do not realize that the skills they have developed as a dancer are transferable to other occupations	1	2	3	4	5	6

25. (a) What in your opinion are the skills or qualities that dancers acquire through being a dancer that may be useful to them in their life after dance?
(b) Which of these do you think is likely to be the most important?

(Circle one or more numbers under (a), circle ONE number only under (b)) →

	(a) USEFUL	(b) MOST IMPORTANT
Communication skills	1	1
Competitiveness	2	2
Cooperation, team work	3	3
Initiative	4	4
Leadership	5	5
Personal presentation	6	6
Physical self-confidence, dexterity	7	7
Self-discipline	8	8
Stamina, persistence	9	9
Other (Specify)_____	10	10

INCOME DATA (Optional)

26. In order to understand dancers' challenges fully we need to know something about their sources of income both during and after their dancing careers. However, we appreciate that providing information about incomes may be a sensitive issue for some people, so please leave this question blank if you do not wish to answer it. Remember that all responses are completely anonymous. Any information provided will remain confidential, and will not be used in any way that could enable individuals to be identified. We hope you will be able to answer this question so that our picture of dancers' circumstances can be as complete as possible. Thank you.

CURRENT DANCERS

1. Approximately how much did you earn last year from the following activities (as of 1/1/03)?

   (Show approximate annual total under each income source)

   (a) From your creative work as a dancer (e.g. not including teaching):

   $_____

   (b) Is this what you expected to make from dance at this stage in your career?

   1 More
   2 Less
   3 Same
   4 Not sure

   (c) From other paid work in a dance-related field (e.g. dance teaching):

   $_____

   (d) From any other paid work in an arts-related occupation:

   $_____

   (e) From work outside dance and the arts altogether:

   $_____

   (f) From unemployment:

   $_____

   (g) From government grants or subsidies:

   $_____

2. What was your income from dance at the:

   (a) Highest earning point of your career: $_____

   (b) Lowest earning point of your career: $_____

FORMER DANCERS

1. Approximately how much did you earn last year from the following activities (as of 1/1/03)?

   (Show approximate annual total under each income source)

   (a) From paid work in a dance-related field (e.g. teaching, administration):

   $_____

   (b) From any other paid work in an arts-related occupation:

   $_____

   (c) From work outside dance and arts altogether: $_____

   (d) From unemployment: $_____

   (e) From government grants or subsidies: $_____

2. Can you recall approximately how much you earned on average per year during the final years of your career as an active dancer?

   (a) Average earnings from my work as a dancer: $_____

   (b) Was this what you expected to make during the final years of your career?

   1 More
   2 Less
   3 Same
   4 Not sure

   (c) Average annual earnings from other sources during the final years of your career as an active dancer:

   $_____

3. What was your income from dance at the:

   (a) Highest earning point of your career: $_____

   (b) Lowest earning point of your career: $_____

27. Do you have any other comments to make about the issues covered in this questionnaire?

Please return this questionnaire in the reply-paid envelope within three weeks.

Thank you for your cooperation.

Responses to the Survey Questionnaire

The following tables display the dancers' responses to our survey questionnaire.[175]

Q. 2 Gender

	Australia						Switzerland						United States of America					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Male	23	25.3	54	34.8	77	31.3	58	28.9	35	22.9	93	26.3	16	33	46	27	62	28
Female	68	74.7	101	65.2	169	68.7	143	71.1	118	77.1	261	73.7	32	67	125	73	157	72
Total	91	100	155	100	246	100	201	100.0	153	100.0	354	100.0	48	100	171	100	219	100

175 The margin for error in the aDvANCE data is plus or minus 5%.

Q. 3 Age Distribution

Age range	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
15-20	2	2.2			2	0.8	11	5.4			11	3.1						
21-25	20	21.5	2	1.3	22	8.8	37	18.2	1	0.7	38	10.7	9	18.4	5	2.9	14	6.4
26-30	25	26.9	12	7.7	37	14.9	54	26.6	2	1.3	56	15.7	9	18.4	11	6.4	20	9.1
31-35	24	25.8	23	14.7	47	18.9	52	25.6	9	5.9	61	17.1	10	20.4	27	15.8	37	16.8
36-40	8	8.6	26	16.7	34	13.7	25	12.3	25	16.3	50	14.0	9	18.4	40	23.4	49	22.3
41-45	6	6.5	35	22.4	41	16.5	12	5.9	38	24.8	50	14.0	7	14.3	34	19.9	41	18.6
46-50	4	4.3	22	14.1	26	10.4	6	3.0	17	11.1	23	6.5	2	4.1	19	11.1	21	9.5
51-55	2	2.2	13	8.3	15	6	5	2.5	21	13.7	26	7.3			8	4.7	8	3.6
56-60	-	-	9	5.8	9	3.6	-	-	19	12.4	19	5.3	1	2.0	12	7.0	13	5.9
61+	2	2.2	14	9.0	16	6.4	1	0.5	21	13.7	22	6.2	2	4.1	15	8.8	17	7.7
	Years		Years		Years		Years		Years		Years		Years		Years		Years	
Mean age	32.5		44.0		39.6		31.8		48.3		38.9		35.4		43.0		41.5	
Median age	28.5		43.5		38.5		28.5		48.5		38.5		33.5		43.5		38.5	

indicates nil response in this sample. Mean and median age in decimal format.

Q. 6 Formal Dance Qualifications

Qualifications	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
None	15	16.0	31	19.7	46	18.3	37	18.2	41	26.8	78	21.9	24	49.0	64	37.4	88	40.0
Diploma or Certificate (Dance School)	22	23.4	56	35.7	78	31.1	89	43.8	60	39.2	149	41.9	1	2.0	14	8.2	15	6.8
Diploma or Certificate (Performing Arts School)	14	14.9	23	15.9	39	15.5	21	10.3	9	5.9	30	8.4	6	12.2	15	8.8	21	9.5
Bachelor Degree	33	35.1	25	15.9	58	23.1	23	11.3	5	3.3	28	7.9	12	24.5	55	32.2	67	30.5
Advanced Diploma or Certificate (Dance School)	9	9.6	19	12.1	28	11.2	40	19.7	23	15.0	63	17.7	1	2.0	7	4.1	8	3.6
Advanced Diploma or Certificate (Performing Arts School)	10	10.6	7	4.5	17	6.8	14	6.9	6	3.9	20	5.6	1	2.0	4	2.3	5	2.3
Graduate Degree	6	6.4	25	15.9	31	12.4	14	6.9	2	1.3	16	4.5	4	8.2	13	7.6	17	7.7
Other formal qualification	12	12.8	13	8.3	25	10.0	18	8.9	34	22.2	52	14.6	8	16.3	29	17.0	37	16.8

Q. 7 General Educational Attainment

Australia						Switzerland						U.S.					
Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
2	2.2	5	3.2	7	2.8	28	14.2	41	30.1	69	20.7	2	4.3	3	1.8	5	2.4
40	43.5	53	34.2	93	37.7	79	40.1	44	32.4	123	36.9	11	23.9	36	21.8	47	22.3
10	10.9	27	17.4	37	15.0	36	18.3	19	14.0	55	16.5	4	8.7	17	10.3	21	10.0
25	27.2	27	17.4	52	21.1	17	8.6	12	8.8	29	8.7	16	34.8	65	39.4	81	38.4
9	9.8	32	20.6	41	16.6	13	6.6	6	4.4	19	5.7	5	10.9	27	16.4	32	15.2
6	6.5	11	7.1	17	6.9	24	12.2	14	10.3	38	11.4	8	17.4	17	10.3	25	11.8
92	100.0	155	100.0	247	100.0	197	100.0	136	100.0	333	100.0	46	100.0	165	100.0	211	100.1

Q. 8 Career Milestones *page 1 of 2*

Age when began dancer training:	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
0-5	39	41.9	50	31.8	89	35.6	34	16.9	30	19.7	64	18.1	16	32.7	39	22.9	55	25.1
6-10	30	32.3	62	39.5	92	36.8	79	39.3	65	42.8	144	40.8	13	26.5	71	41.8	84	38.4
11-15	10	10.8	23	14.6	33	13.2	44	21.9	28	18.4	72	20.4	13	26.5	31	18.2	44	20.1
16-20	10	10.8	14	8.9	24	9.6	36	17.9	26	17.1	62	17.6	5	10.2	22	12.9	27	12.3
21-25	2	2.2	8	5.1	10	4.0	6	3	3	2.0	9	2.5	2	4.1	7	4.1	9	4.1
26+	2	2.2			2	0.8	2	1.0			2	0.6					-	-
Total	93	100.0	157	100.0	250	100.0	201	100.0	152	100.0	353	100.0	49	100.0	170	100.0	219	100.0
	Years		Years		Years		Years		Years		Years		Years		Years		Years	
Mean age	8.7		9.0		8.9		10.7		10.0		10.4		9.6		9.6		9.6	
Median age	6.0		7.0		7.0		10.0		9.0		9.0		8.0		8.0		8.0	
Age of 1st professional engagement:	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
0-5	-	-	2	1.4	2	0.9	-	-	1	0.7	1	0.3	-	-	-	-	-	-
6-10	5	5.9	5	3.4	10	4.3	2	1	3	2	5	1.4	1	2.1	7	4.3	8	3.8
11-15	10	11.8	19	13.1	29	12.6	13	6.6	10	6.7	23	6.6	7	14.6	29	17.9	36	17.1
16-20	49	57.6	88	60.7	137	59.6	105	53.3	91	61.1	196	56.6	28	58.3	100	61.7	128	61.0
21-25	17	20.0	25	17.2	42	18.3	50	25.4	33	22.1	83	24	12	25.0	24	14.8	36	17.1
26+	4	4.7	6	4.1	10	4.3	27	13.7	11	7.4	38	11.0	-	-	2	1.2	2	1.0
Total	85	100.0	145	100.0	230	100.0	197	100.0	149	100.0	346	100.0	48	100.0	162	100.0	210	100.0
	Years		Years		Years		Years		Years		Years		Years		Years		Years	
Mean age	18.4		18.0		18.0		20.2		19.4		19.9		18.1		17.4		17.6	
Median age	18.0		18.0		18.0		19.0		19.0		19.0		18.0		18.0		18.0	

Q. 8 Career Milestones *page 2 of 2*

Age when began professional career:	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
0-5	-	-	-	-	-	-	-	-	1	0.7	1	0.3	-	-	-	-	-	-
6-10									2	0.7	1	0.3			1	0.6	1	0.5
11-15	2	2.3	5	3.4	7	3	5	2.5	6	4.2	12	3.5	4	8.3	7	4.3	11	5.2
16-20	45	52.3	100	69	145	62.8	102	51.8	82	56.9	184	53.8	24	50.0	103	63.2	127	60.2
21-25	30	34.9	32	22.1	62	26.8	52	26.4	39	27.1	90	26.3	20	41.7	48	29.4	68	32.2
26+	9	10.5	8	5.5	17	7.4	38	19.3	15	10.4	54	15.8	-	-	4	2.5	4	1.9
Total	86	100.0	145	100.0	231	100.0	197	100.0	144	100.0	342	100.0	48	100.0	163	100.0	211	100.0
	Years		Years		Years		Years		Years		Years		Years		Years		Years	
Mean age	20.5		19.5		19.9		21.5		20.6		21.1		19.7		19.3		19.4	
Median age	20.0		19.0		19.0		20.0		20.0		20.0		19.5		19.0		19.0	
Age when earned first income:	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
0-5	1	1.2	-	-	1	0.4	-	-	1	0.7	1	0.3	-	-	1	0.6	1	0.5
6-10			1	0.7	1	0.4			1	0.7	1	0.3	1	2.1	2	1.2	3	1.4
11-15	4	4.7	10	6.8	14	6.1	6	3.0	6	4.2	12	3.5	4	8.3	14	8.7	18	8.6
16-20	54	63.5	96	65.8	150	64.9	102	51.5	82	56.9	184	53.8	25	52.1	104	64.6	129	61.7
21-25	20	23.5	30	20.5	50	21.6	51	25.8	39	27.1	90	26.3	17	35.4	37	23.0	54	25.8
26+	6	7.1	9	6.2	15	6.5	39	19.7	15	10.4	54	15.8	1	2.1	3	1.9	4	1.9
Total	85	100.0	146	100.0	231	100.0	198	100.0	144	100.0	342	100.0	48	100.0	161	100.0	209	100.0
	Years		Years		Years		Years		Years		Years		Years		Years		Years	
Mean age	19.8		19.3		19.5		21.4		20.3		21.0		19.3		18.6		18.8	
Median age	20.0		18.5		19.0		20.0		20.0		20.0		19.0		18.0		19.0	

Note mean and median age in years is expressed in decimal format.

Q. 9a
Occupations Ever Done

Occupation	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Artistic director in dance	20	21.3	46	29.3	66	26.3	24	11.8	20	13.1	44	12.4	12	24.5	29	17	41	18.6
Choreographer	55	58.5	93	59.2	148	59.0	99	48.8	70	45.8	169	47.5	30	61.2	97	56.7	127	57.7
Classical ballet dancer	37	39.4	88	56.1	125	49.8	88	43.3	95	62.1	183	51.4	21	42.9	95	55.6	116	52.7
Classical dancer, other	11	11.7	10	6.4	21	8.4	40	19.7	20	13.1	60	16.9	7	14.3	18	10.5	25	11.4
Contemporary/modern dancer	60	63.8	89	56.7	149	59.4	166	81.8	76	49.7	242	68.0	27	55.1	74	43.3	101	45.9
Commercial dancer (TV, fashion, events, ...)	51	54.3	78	49.7	129	51.4	95	46.8	50	32.7	145	40.7	30	61.2	86	50.3	116	52.7
Dance teacher/coach	70	74.5	115	73.2	185	73.7	115	56.7	110	71.9	225	63.2	32	65.3	123	71.9	155	70.5
Indigenous dancer	2	2.1	5	3.2	7	2.8	10	4.9	2	1.3	12	3.4	2	4.1	5	2.9	7	3.2
Music theatre/cabaret dancer	31	33.0	57	36.3	88	35.1	42	20.7	20	13.1	62	17.4	19	38.8	71	41.5	90	40.9
Traditional/folk dancer	14	14.9	14	8.9	28	11.2	23	11.3	7	4.6	30	8.4	5	10.2	14	8.2	19	8.6
Other dancer	12	12.8	12	7.6	24	9.6	33	16.3	10	6.5	43	12.1	4	8.2	13	7.6	17	7.7
Other artist	11	11.7	9	5.7	20	8.0	18	8.9	6	3.9	24	6.7	4	8.2	15	8.8	19	8.6

Q. 9b Occupation Most Important For Income

Occupation most important for income	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Artistic director in dance	1	1.8	10	8.4	11	6.3	4	2.3	3	2.3	7	2.3			4	3.4	4	2.6
Choreographer	4	7.0	5	4.2	9	5.1	6	3.5	6	4.6	12	4.0	2	5.6	3	2.6	5	3.3
Classical ballet dancer	7	12.3	27	22.7	34	19.3	38	22.1	39	29.8	77	25.4	11	30.6	41	35.0	52	34.0
Classical dancer, other	1	1.8	1	0.8	2	1.1	8	4.7	1	0.8	9	3			2	1.7	2	1.3
Contemporary/modern dancer	16	28.1	16	13.4	32	18.2	45	26.2	15	11.5	60	19.8	3	8.3	9	7.7	12	7.8
Commercial dancer (TV, fashion, events, ...)	6	10.5	13	10.9	19	10.8	20	11.6	11	8.4	31	10.2	5	13.9	9	7.7	14	9.2
Dance teacher/coach	13	22.8	37	31.1	50	28.4	34	19.8	50	38.2	84	27.7	7	19.4	17	14.5	24	15.7
Indigenous dancer	1	1.8			1	0.6												
Music theatre/cabaret dancer	1	7.0	6	5.0	10	5.7	9	5.2	2	1.5	11	3.6	6	16.7	29	24.8	35	22.9
Traditional/folk dancer	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
Other dancer	1	1.8	-	-	1	0.6	6	3.5	3	2.3	9	3.0	2	5.6	2	1..7	4	2.6
Other artist	3	5.3	4	3.4	7	4.0	2	1.2	1	0.8	3	1.0			1	0.9	1	0.7
Total	57	100.0	119	100.0	176	100.0	172	100.0	131	100.0	303	100.0	36	100.0	117	100.0	153	100.0

Q. 9c Occupation Most Important For Professional Satisfaction

Occupation most important for professional satisfaction	Australia						Switzerland						U.S.					
	Current		Former		All Dancers		Current		Former		All Dancers		Current		Former		All Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Artistic director in dance	4	7.0	6	5.1	10	5.7	1	0.6	4	3.1	5	1.7	1	3.0	2	1.8	3	2.0
Choreographer	13	22.8	19	16.2	32	18.4	24	15.1	21	16.4	45	15.7	3	9.1	9	7.9	12	8.2
Classical ballet dancer	10	17.5	35	29.9	45	25.9	30	18.9	53	41.4	83	28.9	9	27.3	49	43.0	58	39.5
Classical dancer, other	-	-	2	1.7	2	1.1	8	5	3	2.3	11	3.8	1	3.0	4	3.5	5	3.4
Contemporary/modern dancer	19	33.3	21	17.9	40	23	73	45.9	32	25	105	36.6	9	27.3	17	14.9	26	17.7
Commercial dancer (TV, fashion, events, ...)			2	1.7	2	1.1	3	1.9	_	_	3	1.0			5	4.4	5	3.4
Dance teacher/coach	1	1.8	19	16.2	20	11.5	3	1.9	7	5.5	10	3.5	-	-	6	5.3	6	4.1
Indigenous dancer	2	3.5	-	-	2	1.1	2	1.3	-	-	2	0.7	-	-	-	-	-	-
Music theatre/cabaret dancer	4	7.0	4	3.4	8	4.6	7	4.4	2	1.6	9	3.1	8	24.2	20	17.5	28	19.0
Traditional/folk dancer	1	1.8			1	0.6												
Other dancer	3	5.3	3	2.6	6	3.4	7	4.4	4	3.1	11	3.8	1	3.0	1	0.9	2	1.4
Other artist	-	-	6	5.1	6	3.4	1	0.6	2	1.6	3	1	1	3.0	1	0.9	2	1.4
Total	57	100.0	117	100.0	174	100.0	159	100.0	128	100.0	287	100.0	33	100.0	114	100.0	147	100.0

Q. 10 Current Dancers: Allocation of Working Time

	Australia												Switzerland												United States of America											
	Per cent of time												Per cent of time												Per cent of time											
	0 - 20		21 - 40		41 - 60		61 - 80		81 - 100		Total		0 - 20		21 - 40		41 - 60		61 - 80		81 - 100		Total		0 - 20		21 - 40		41 - 60		61 - 80		81 - 100		Total	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Creative Dance	16	19	23	27	18	21	8	9	19	23	84	100	6	3	16	9	30	17	36	21	87	50	175	100	4	9	10	22	7	15	16	35	9	20	46	100
Dance Teaching	61	73	10	12	8	10	5	6	-	-	84	100	148	85	13	7	10	6	4	2	-	-	175	100	33	72	7	15	4	9	1	2	1	2	46	100
Other arts work	68	81	12	14	3	4			1	1	84	100	170	97	3	2			2	1			175	100	41	91	2	4	1	2	1	2			45	100
Non-arts work	73	87	7	8	2	2	2	2			84	100	151	86	17	10	7	4					175	100	38	83	3	6	3	6	2	4			46	100
Unemployed looking for work	77	92	5	6	2	2					84	100	164	94	7	4	4	2					175	100	41	84	4	8	1	2	_	_	_	_	46	100
Studying*	75	89	3	4	3	4	1	1	2	2	84	100																								
Other	82	98	1	1	1	1	-				84	100	171	98	4	2							175	100	42	93	2	4.3	1	2.2					46	100

	Australia		Switzerland		United States of America	
	Per cent of time		Per cent of time		Per cent of time	
	Mean	Median	Mean	Median	Mean	Median
Creative Dance	51.4	50.0	76.9	80.0	60.4	70.0
Dance Teaching	17.2	10.0	10.2	0.0	14.9	4.0
Other arts work	9.1	0.0	2.4	0.0	6.2	0.0
Non-arts work	8.3	0.0	6.1	0.0	10.7	0.0
Unemployed looking for work	4.9	0.0	3.2	0.0	5.1	0.0
Studying	7.5	0.0				
Other	1.6	0.0	1.1	0.0	2.0	0.0

** Note studying was not an answer option in the US or Swiss Dancers Survey.*

Q. 10 Former Dancers Working Situation

	Australia								Switzerland								U.S.							
	Working situation								Working situation								Working situation							
	Early years as a dancer		Final years as a dancer		12 months later		Now		Early years as a dancer		Final years as a dancer		12 months later		Now		Early years as a dancer		Final years as a dancer		12 months later		Now	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Full time dancer	111	70.7	75	47.8	-	-	2	1.3	100	65.4	74	48.4	2	1.3	-	-	126	73.7	116	67.8	4	2.3	1	0.6
Part time dancer	33	21.0	54	34.4	18	11.5	10	6.4	36	23.5	40	26.1	17	11.1	8	5.2	43	25.1	41	24.0	25	14.6	11	6.4
Full time dance-related occupation	11	7.0	40	25.5	57	36.3	57	36.3	10	6.5	36	23.5	58	37.9	65	42.5	20	11.7	26	15.2	34	19.9	45	26.3
Part time dance-related occupation	20	12.7	23	14.6	35	22.3	53	33.8	24	15.7	34	22.2	40	26.1	45	29.4	25	14.6	32	18.7	55	32.2	44	25.7
Full time non-dance occupation	6	3.8	2	1.3	22	14.0	32	20.4	1	0.7	-	-	13	8.5	17	11.1	7	4.1	4	2.3	32	18.7	51	29.8
Part time non-dance occupation	17	10.8	12	7.6	18	11.5	20	12.7	12	7.8	9	5.9	20	13.1	26	17.0	27	15.8	16	9.4	36	21.1	39	22.8
Studying	17	10.8	12	7.6	27	17.2	24	15.3	18	11.8	21	13.7	33	21.6	29	19.0	35	20.5	23	14.0	45	26.3	49	28.7
Domestic duties/family responsibilities*	1	0.6	11	7.0	23	14.6	23	14.6																

*Note multiple answers permitted. *Domestic duties/family responsibilities answer was not provided in Swiss or U.S. Dancers Survey.*

Q. 11 Current Dancers: Hours Worked Per Week

Hours worked	Australia								Switzerland								United States of America							
	At dance work				At non-dance work				At dance work				At non-dance work				At dance work				At non-dance work			
	Paid		Unpaid		Paid		Unpaid		Paid		Unpaid		Paid		Unpaid		Paid		Unpaid		Paid		Unpaid	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
0	15	46.9	46	51.7	50	56.2	70	78.7	5	2.7	122	64.9	140	74.5	158	85.4	5	11.4	27	60.0	25	55.6	35	83.3
1-10	24	27.0	29	32.6	16	18.0	13	14.6	28	14.9	44	23.4	23	12.2	21	11.4	6	13.6	13	28.9	7	15.6	3	7.1
11-20	13	14.6	8	9.0	13	14.6	5	5.6	25	13.3	15	8.0	17	9.0	5	2.7	8	18.2	3	6.7	7	6.7	3	7.1
21-30	6	6.7	4	4.5	6	6.7			20	10.6	5	2.7	7	3.7	1	0.5	11	25.0	1	2.2	3	4.4	1	2.4
31-40	24	27.0	2	2.2	4	4.5	1	1.1	90	47.9	2	1.1	-	-			13	29.5	1	2.2	2	2.2		
41-50	6	6.7	-	-	-	-			18	9.6	-	-	1	0.5			1	2.3	-	-	1	-		
51-60	1	1.1	-	-	-	-			1	0.5	-	-	-	-			-	-	-	-	-	-	-	-
61 or more	-	-	-	-	-	-	-	-	1	0.5	-	-	-	-			-	-	-	-	-	-	-	-
Total	89	100	89	100	89	100	89	100	188	100	188	100	188	100	185	100	44	100	45	100	45	100	42	100
	Hours		Hours		Hours		Hours		Hours		Hours		Hours		Hours		Hours		Hours		Hours		Hours	
Mean	19.9		5.8		7.5		2.3		30.0		10.0		11.3		6.5		23.1		8.8		15.3		7.1	
Median	15.0		0.0		0.0		0.0		35.0		10.0		9.5		4.5		27.5		6.5		13.5		1.0	

indicates nil response in this sample.

Q. 11 Former Dancers Current Occupation Type

Former dancers whose current occupation is:	Australia		Switzerland		U.S.	
	no.	%	no.	%	no.	%
In a dance-related field	93	59.2	108	70.6	74	44.3
In an arts-related field	34	21.7	16	10.5	33	19.8
In a health or fitness related field	19	14.1	20	13.1	41	24.5
In a non-arts field	29	18.4	23	17.0	48	28.4
A parent or homemaker	22	14.0	14	9.2	10	6.0
A student	11	7.0	8	5.2	18	10.8
Retired or not working	1	0.6	1	0.7	6	3.6
Administrator, teacher, manager, researcher, no further information*	31	19.8	15	2.0		

Note multiple responses permitted. Respondents may have had one or several occupations in the same field, or several occupations in different fields.

** Unable to assign to dance-related field as no further information supplied. Not applicable to U.S. survey.*

Q. 11 Former Dancers: Hours Worked Per Week at All Occupation Types

Hours worked per week	Australia		Switzerland		U.S.	
	no.	%	no.	%	no.	%
1-10	12	8.1	9	7.1	15	9.9
11-20	26	17.4	21	16.7	31	20.4
21-30	21	14.1	30	23.8	24	15.8
31-40	36	24.2	33	26.2	45	29.6
41-50	30	20.1	19	15.1	17	11.2
51-60	12	8.1	10	7.9	19	7.2
61+	12	8.1	4	3.2	9	5.9
Total	149	100.0	126	100.0	152	100.0
	Hours per week		Hours per week		Hours per week	
Mean	36.1		32.8		30.7	
Median	38.0		32.5		30.0	

Note excludes respondents who indicated zero hours per week against one or more occupations, or who did not answer question.

Q. 12a,b Age Expected to Stop Dancing, Age Did Stop Dancing

Years of age	Australia						Switzerland						U.S.					
	Current Dancers		Former Dancers				Current Dancers		Former Dancers				Current Dancers		Former Dancers			
	Expectation		Expectation		Actual		Expectation		Expectation		Actual		Expectation		Expectation		Actual	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
0-19	-	-	-	-	2	1.4	-	-	-	-	1	0.7	-	-	-	-	1	0.6
20-24	1	1.2	3	2.5	17	11.7	-	-	2	1.7	11	7.9	-	-	-	-	15	9.5
25-29	2	2.4	17	14.0	42	29.0	6	3.5	3	2.5	25	17.9	3	7.5	7	5.3	21	13.3
30-34	15	17.9	43	35.5	40	27.6	21	12.4	20	16.9	32	22.9	3	7.5	31	23.3	46	29.3
35-39	21	25.0	35	28.9	18	12.4	73	42.9	44	37.3	41	29.3	9	22.5	44	33.1	46	29.3
40-44	6	7.1	13	10.7	16	11.0	28	15.5	34	28.8	19	13.6	13	32.5	36	27.1	18	11.5
45-49	8	9.5	2	1.7	5	3.4	8	4.7	9	7.6	5	3.6	8	20.0	7	5.3	4	2.5
50-54	9	10.7	4	3.3	2	1.4	18	10.6	4	3.4	4	2.9	1	2.5	3	2.3	4	2.5
55-59	3	3.6	1	0.8			2	1.2			1	0.7			1	0.8		
60-64	6	7.1	1	0.8	2	1.4	5	2.9					1	2.5	1	0.8	2	1.3
65+	13	15.5	2	1.7	1	0.7	9	5.3	2	1.7	1	0.7	2	5.0	3	2.3	-	-
Total	84	100.0	121	100.0	145	100.0	170	100.0	118	100.0	140	100.0	40	100.0	133	100.0	157	100.0
	Years		Years		Years		Years		Years		Years		Years		Years		Years	
Mean age	46.6		34.2		32.2		40.9		37.5		34.6		40.9		37.1		33.9	
Median age	40.0		33.0		30.0		38.0		35.0		35.0		40.0		35.0		33.0	

indicates nil response in this sample. Note mean and median age in decimal format.

Q. 12c Former Dancers: Time Elapsed Between Careers

Time elapsed	Australia		Switzerland		U.S.	
	no.	%	no.	%	no.	%
Less than one year	68	45.0	44	30.8	55	33.1
1-3 years	23	15.2	24	16.8	38	22.9
3-5 years	6	4.0	10	7.0	8	4.8
More than five years	3	2.0	4	2.8	7	4.2
New career began before I stopped dancing	36	23.8	54	37.8	35	21.1
Haven't yet begun new career	13	8.6	5	3.5	20	12.0
Not sure	2	1.3	2	1.4	3	1.8
Total	151	100.0	143	100.0	166	100.0

U.S. Q. 13 Reasons Why Will Stop/Did Stop Dancing

	Current		Former	
	no.	%	no.	%
Too old to continue	20	40.8	38	22.2
Financial difficulties	7	14.3	23	13.5
Health/effect of injuries	21	42.9	60	35.1
Dance work not available	10	20.4	29	17.0
Desire to move to new career	22	44.9	9	5.3
Contract expires	1	2.0	1	0.6
Family responsibilities	8	16.3	25	14.6
No longer enjoyable	2	4.1	15	8.8
Other reason	2	4.1	13	7.6
Don't know	4	8.2		

Note multiple responses permitted. indicates nil response in this sample.

Q. 13
Reasons Why Will Stop/Did Stop Dancing

Reason	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Too old to continue	39	41.5	31	19.7	71	35.0	22	14.4	20	40.8	38	22
Financial difficulties	31	33.0	19	12.1	44	21.7	21	13.7	7	14.2	23	14
Health/effect of injuries	40	42.6	46	29.3	74	36.5	50	32.7	21	42.9	60	35
Dance work not available	22	23.4	31	19.7	38	18.7	16	10.5	10	20.4	29	17
Desire to move to new career	39	41.5	68	43.3	114	56.2	53	34.6	22	44.9	9	5
Contract expires	4	4.3	10	6.4	3	1.5	13	8.5	1	2.0	1	1
Family responsibilities	8	8.5	16	10.2	12	5.9	21	13.7	8	16.3	25	15
No longer enjoyable	1	1.1	5	3.2	2	1.0	4	2.6	2	4.1	15	9
Other reason	4	4.3	17	10.8	5	2.5	23	15.0	2	4.1	13	8
Don't know	13	13.8	1	0.6	22	10.8	1	0.7	4	8.2	-	-

Note multiple responses permitted. indicates nil response in this sample.

Q.14 Awareness of Challenges of Transition *page 1 of 2*

	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Are you/were you aware?												
Yes, very aware	64	69.6	54	35.3	117	58.8	72	48.3	40	83.3	57	33.9
Yes, somewhat aware	21	22.8	54	35.3	54	27.1	54	36.2	7	14.6	79	47.0
No, not aware			17	11.1	13	6.5	15	10.1			12	7.1
Haven't thought/didn't think about it	7	7.4	28	18.3	15	7.5	8	5.4	1	2.1	20	11.9
Total	92	100.0	153	100.0	199	100.0	149	100.0	48	100.0	168	100.0
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
When awareness came about*(a)*:												
Always aware	50	53.2	65	41.4	116	57.1	79	51.6	30	61.2	67	39.2
After educational experience/program	9	9.6	9	5.7	5	2.5	2	1.3	2	4.1	13	7.6
After an injury	18	19.1	14	8.9	30	14.8	26	17.0	8	16.3	30	17.5
Between dance engagements	29	30.9	12	7.6	36	17.7	8	5.2	8	16.3	23	13.5
Other	9	9.6	10	6.4	18	8.9	12	7.8	4	8.2	20	11.7

(a) Multiple responses permitted. indicates nil response in this sample.

Q. 14 Awareness of Challenges of Transition *page 2 of 2*

	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Age at which awareness came about:												
0-19	23	29.2	27	27.8	40	26.1	16	15.6	17	37.8	20	17.4
20-24	30	38.0	23	23.7	42	27.5	27	26.2	7	15.5	28	24.3
25-29	17	21.5	28	28.9	42	27.5	28	27.2	11	24.4	28	24.3
30-34	6	7.6	13	13.4	21	13.7	22	21.4	4	8.9	22	19.1
35-39	1	1.3	4	4.1	5	3.3	7	6.8	3	6.7	11	9.5
40+	2	2.6	2	2.1	3	2.0	3	2.9	3	6.6	6	5.3
Total	79	100.0	97	100.0	153	100.0	103	100.0	45	100.0	115	100.0
	Years		Years		Years		Years		Years		Years	
Mean age	22.5		23.7		23.5		25.2		23.7		26.5	
Median age	23.0		24.0		23.0		25.0		20.0		25.0	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Age at which took action regarding transition:												
0-19	12	16.7	14	14.9	6	6.8	6	5.4	5	13.2	5	4.2
20-24	25	34.7	16	17.0	17	19.3	16	14.5	7	18.5	17	14.1
25-29	16	22.2	25	26.6	29	33.0	26	23.6	13	34.2	36	30.0
30-34	11	15.3	21	22.3	22	25.0	37	33.6	8	21.0	31	25.9
35-39	5	6.9	12	12.8	10	11.4	19	17.3	3	7.9	20	16.7
40+	3	4.2	6	6.4	4	4.5	6	5.4	2	5.3	11	9.2
Total	72	100.0	94	100.0	88	100.0	110	100.0	38	100.0	120	100.0
	Years		Years		Years		Years		Years		Years	
Mean age	25.7		27.7		27.7		29.8		26.8		30.3	
Median age	24.0		28.0		28.0		30.0		26.0		30.0	

Q. 15a Challenges at End of Dance Career

Challenges:	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	Expected		Actual		Expected		Actual		Expected		Actual	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Physical problems	59	62.8	65	41.4	102	50.2	58	37.9	27	55.1	76	44.4
Loss of status	34	36.2	41	26.1	34	16.7	29	19.0	20	40.8	54	31.6
Loss of income	54	57.4	67	42.7	93	45.8	38	24.8	24	49.0	68	39.8
Loss of support network	26	27.7	29	18.5	33	16.3	20	13.1	11	22.4	35	20.5
Emotional problems	25	26.6	38	24.2	79	38.9	57	37.3	13	26.5	43	25.1
Difficulty deciding what to do next	41	43.6	48	30.6	79	38.9	23	15.0	27	55.1	72	42.1
Sense of emptiness	47	50.0	49	31.2	83	40.9	31	20.3	23	46.9	83	48.5
Other challenge	4	4.3	19	12.1	19	9.4	35	22.9	2	4.1	27	15.8
Don't know	6	6.4	7	4.5	10	4.9	4	2.6	3	6.1	-	-

Multiple answers permitted. - indicates nil response in this sample.

Q.15b Most Serious Challenge at End of Dance Career

Most serious challenge:	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	Expected		Actual		Expected		Actual		Expected		Actual	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Physical problems	18	24.7	20	16.5	43	25.1	30	26.3	6	14.6	22	16.2
Loss of status	2	2.7	6	5.0	4	2.3	5	4.4	2	4.9	5	3.7
Loss of income	17	23.3	20	16.5	26	15.2	13	11.4	9	22.0	30	22.1
Loss of support network	3	4.1	7	5.8	3	1.8	9	7.9	1	2.4	8	5.9
Emotional problems	3	4.1	6	5.0	13	7.6	22	19.3			9	6.6
Difficulty deciding what to do next	9	12.3	26	21.5	31	18.1	3	2.6	10	24.4	22	16.2
Sense of emptiness	15	20.5	14	11.6	25	14.6	8	7.0	7	17.1	22	16.2
Other challenge	3	4.1	19	15.7	10	5.8	19	16.7	3	7.3	16	11.8
Don't know	3	4.1	3	2.5	16	9.4	5	4.4	3	7.3	2	1.5
Total	73	100.0	121	100.0	171	100.0	114	100.0	41	100.0	136	100.0

- indicates nil response in this sample.

Q. 16a Work Most Preferred After Transition

Work most preferred:	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Chorcography	22	30.1	18	14.9	47	27.8	24	20.0	7	17.9	16	12.7
Full time domestic dutics/lcisurc	2	2.7	4	3.3	1	0.6	4	3.3	1	2.6	5	4.0
Further education	5	6.8	12	9.9	17	10.1	10	8.3	3	7.7	22	17.5
Doing other dance-related work	11	15.1	15	12.4	20	11.8	19	15.8	2	5.1	11	8.7
Doing something in another area of the arts	10	13.7	26	21.5	28	16.6	11	9.2	7	17.9	34	27.0
Doing something outside dance and the arts altogether	13	17.8	17	14.0	11	6.5	9	7.5	4	10.3	11	8.7
Teaching dance	2	2.7	18	14.9	18	10.7	33	27.5	1	2.6	8	6.3
Other	6	8.2	7	5.8	11	6.5	5	4.2	6	15.4	14	11.1
Don't know, can't say	2	2.7	4	3.3	16	9.5	5	4.2	8	20.5	5	4.0
Total	73	100.0	121	100.0	169	100.0	120	100.0	39	100.0	126	100.0

Q. 16b Work Most Likely Will Do/ Work Actually Done

Work most likely will do/work actually done:	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	Expected		Actual		Expected		Actual		Expected		Actual	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Chorcography	38	40.4	81	51.6	75	36.9	51	33.3	15	30.6	55	32.2
Full time domestic dutics/leisurc	8	8.5	40	25.5	12	5.9	14	9.2	7	14.3	37	21.6
Further education	36	38.3	76	48.4	72	36.9	43	28.1	18	36.7	85	49.7
Doing other dance-related work	42	44.7	68	43.3	79	38.9	37	24.2	19	38.8	59	34.5
Doing something in another area of the arts	40	42.6	60	38.2	73	36.9	21	13.7	14	28.6	49	28.7
Doing something outside dance and the arts altogether	28	29.8	56	35.7	47	23.2	25	16.3	15	30.6	60	35.1
Teaching dance	43	45.7	112	71.3	91	44.8	105	68.6	19	38.8	91	53.2
Other	11	11.7	22	14.0	19	9.4	21	13.7	7	14.3	35	20.5
Don't know, can't say	8	8.5	1	0.6	13	6.4	1	0.7	4	8.2	2	1.2

Multiple answers permitted.

Q. 17 Intention to Undertake Further Education or Training, Means of Financing Study

Australia		Switzerland		U.S.	
no.	%	no.	%	no.	%
44	47.8	48	24.1	15	33.3
24	26.1	86	43.2	18	40.0
6	6.5	20	10.1	1	2.2
		11	5.5	1	2.2
		12	6.0		
18	19.6	22	11.1	10	22.2
92	100.0	199	100.0	45	100.0
no.	%	no.	%	no.	%
22	23.4	24	11.8	15	30.6
17	18.1	25	12.3	15	30.6
6	6.4	11	5.4	8	16.3
48	51.1	79	38.9	21	42.9
16	17.0	39	19.2	13	26.5
3	3.2	12	5.9	3	6.1
8	8.5	42	20.7	5	10.2

Q.17 Former Dancers — Further Education or Training, Length of Time Will Take/Taken to Complete

Further education:	Australia		Switzerland		U.S.	
	no.	%	no.	%	no.	%
Completed before transition	26	17.7	22	15.5	14	9.1
Begun before transition	24	16.3	27	19.0	56	36.4
Begun/completed since transition	61	41.5	57	40.1	53	34.4
Intend to undertake in the future	12	8.2	4	2.8	12	7.8
Have not undertaken and do not intend to	20	13.6	30	21.1	14	9.1
Have not thought about it	4	2.7	2	1.4	5	3.2
Total	147	100.0	142	100.0	154	100.0

Length of time taken/will take to complete education*(a)*:						
	no.	%	no.	%	no.	%
Less than one year	15	13.5	12	13.0	22	17.7
1-2 years	25	22.5	12	13.0	25	20.2
2-3 years	25	22.5	28	30.4	18	14.5
3-4 years	23	20.7	24	26.1	21	16.9
More than 4 years	23	20.7	16	17.4	38	30.6
Total	111	100.0	92	100.0	124	100.0

(a) For dancers who indicated 'further education begun or completed before transition', or 'begun/completed since transition'.

Q. 17 Former Dancers: **Source/s of Further Education, Means of Financing Study**

Source/s of further education*(b)*:	Australia		Switzerland		U.S.	
	no.	%	no.	%	no.	%
College or University	71	45.2	31	20.3	84	49.1
Service organization	7	4.5	23	15.0	7	4.1
Trade school	30	19.1	15	9.8	12	7.0
Private teacher/apprentice	19	12.1	33	21.6	27	15.8
Other place	10	6.4	28	18.3	25	14.6
Means of financing study*(b)*:	no.	%	no.	%	no.	%
Loans (government or private)	21	13.4	37	24.2	36	21.1
Scholarship	21	13.4	31	20.3	47	27.5
Company or union fund	7	4.5	18	11.8	17	9.9
Own funds	80	51.0	75	49.1	88	51.5
Domestic partner/family/friends	20	12.7	58	37.9	39	22.8
Other source of funds	13	8.3	25	16.3	20	11.7

(b) For dancers who indicated 'further education completed or begun before transition', or 'begun/completed since transition', multiple answers permitted.

Q.17 Former Dancers: **Estimated Cost of Study, Timing of Study**

Estimated cost of study:	Australia		Switzerland		U.S.	
	no.	%	no.	%	no.	%
$0-4,999	24	28.2	10	16.4	28	26.7
5,000-9,999	16	18.8	13	21.3	13	12.4
10,000-19,999	27	31.8	15	24.6	22	21.0
20,000-29,999	14	16.5	7	11.5	8	7.6
30,000-39,999			7	11.5	6	5.7
40,000-49,999	2	2.4	5	8.2	8	7.6
50,000-99,999	2	2.4	4	6.6	14	13.3
100,000+					6	5.7
Total	85	100.0	61	100.0	105	100.0
		($)		($)		($)
Mean cost		11,376		18,369		26,959
Median cost		10,000		10,000		12,000
Should education/study have been undertaken earlier:	no.	%	no.	%	no.	%
Yes	29	25.4	16	15.5	51	40.5
No	74	64.9	75	72.8	58	46.0
Not sure	11	9.6	12	11.7	17	13.5
Total	114	100.0	103	100.0	126	100.0

indicates nil response in this sample.

Q. 18 Importance of Forms of Support

	Australia								Switzerland								United States of America							
	Financial assistance		Emotional support		Advice and information		Support for education and training		Financial assistance		Emotional support		Advice and information		Support for education and training		Financial assistance		Emotional support		Advice and information		Support for education and training	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Current Dancers:																								
Very important	58	63.0	56	61.5	52	56.5	55	61.1	108	56.5	67	36.0	107	56.6	75	40.8	34	77.3	22	50.0	26	61.9	24	57.1
Moderately important	27	29.3	34	37.4	33	35.9	29	32.2	65	34.0	81	43.5	63	33.3	80	43.5	9	20.5	22	50.0	15	35.7	16	38.1
Not important at all	5	5.4	1	1.1	4	4.3	5	5.6	7	3.7	27	14.5	12	6.3	12	6.5	1	2.3	-	-	1	2.4	1	2.4
Don't know	2	2.2	-	-	3	3.3	1	1.1	11	5.8	11	5.9	7	3.7	17	9.2	-	-	-	-	-	-	1	2.4
Total	92	100.0	91	100.0	92	100.0	90	100.0	191	100.0	186	100.0	189	100.0	184	100.0	44	100.0	44	100.0	42	100.0	42	100.0
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Former Dancers:																								
Very important	59	39.9	74	49.3	62	43.1	66	44.6	39	32.2	54	45.8	35	30.2	24	21.6	90	57.0	101	63.9	89	56.7	83	53.5
Moderately important	32	21.6	45	30.0	48	33.3	35	23.6	27	22.3	43	36.4	41	35.3	25	22.5	28	17.7	35	22.2	48	30.6	41	26.5
Not important at all	9	6.1	11	7.3	7	4.9	6	4.1	7	5.8	8	6.8	13	11.2	13	11.7	4	2.5	7	4.4	4	2.5	6	3.9
Don't know	48	32.4	20	13.3	27	18.8	41	27.7	48	39.7	13	11.0	27	23.3	49	44.1	36	22.8	15	9.5	16	10.2	25	16.1
Total	148	100.0	150	100.0	144	100.0	148	100.0	121	100.0	118	100.0	116	100.0	111	100.0	158	100.0	158	100.0	157	100.0	155	100.0

- indicates nil response in this sample.

Q. 19 **Importance of Sources of Assistance During Transition Process** *page 1 of 2*

(Note: United States of America data on next page)

	Australia												Switzerland											
	Dance company		Performing arts union		Dance service organisation		Other arts organisation		Government bodies (including unemployment insurance)		Family and friends		Dance company		Performing arts union		Dance service organisation		Other arts organisation		Government bodies (including unemployment insurance)		Family and friends	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Current Dancers:																								
Very important	19	22.6	12	14.0	21	23.6	19	22.1	27	31.4	69	79.3	22	13.2	42	24.9	56	32.9	27	16.6	93	51.1	111	61
Moderately important	29	34.5	26	30.2	44	49.4	35	40.7	35	40.7	17	19.5	50	29.9	65	38.5	65	38.2	68	41.7	57	31.3	62	34.1
Not important at all	33	39.3	36	41.9	14	15.7	18	20.9	17	19.8	1	1.1	63	37.7	26	15.4	15	8.8	24	14.7	5	2.7	4	2.2
Don't know	3	3.6	12	14.0	10	11.2	14	16.3	7	8.1			32	19.2	36	21.3	34	20.0	44	27.0	27	14.8	5	2.7
Total	84	100.0	86	100.0	89	100.0	86	100.0	86	100	87	100.0	167	100.0	169	100.0	170	100.0	163	100.0	182	100.0	182	100.0
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Former Dancers:																								
Very important	24	15.3	3	2.3	20	14.6	12	9.2	24	18	92	62.6	8	7.4	5	5.2	11	10.5	6	6.0	16	15.0	76	58.9
Moderately important	9	5.7	6	4.5	19	13.9	20	15.3	17	12.8	41	27.9	13	12.0	12	12.4	13	12.4	4	4.0	15	14.2	29	22.5
Not important at all	14	8.9	15	11.3	12	8.8	12	9.2	20	15.0	5	3.4	13	12.0			9	8.6	17	17.0	12	11.3	11	8.5
Don't know	100	63.7	109	82.0	86	62.8	87	66.4	72	54.1	9	6.1	74	68.5	80	63.4	72	68.6	73	73.0	63	59.4	13	10.1
Total	147	100.0	133	100.0	137	100.0	131	100.0	133	100.0	147	100.0	108	100.0	97	100.0	105	100.0	100	100.0	106	100.0	129	100.0

- indicates nil response in this sample.

Q. 19 **Importance of Sources of Assistance During Transition Process** *page 2 of 2*

	U.S.											
	Dance company		Performing arts union		Dance service organization		Other arts organization		Government bodies (including unemployment insurance)		Family and friends	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Current Dancers:												
Very important	6	15.0	8	19.0	12	29.3	7	17.5	14	32.6	26	63.4
Moderately important	12	30.0	14	33.3	13	31.7	13	32.5	13	30.2	12	29.3
Not important at all	16	40.0	13	31.0	6	14.6	10	25.0	10	23.3	3	7.3
Don't know	6	15.0	7	16.7	10	24.4	10	25.0	6	14	-	-
Total	40	100.0	42	100.0	41	100.0	40	100.0	43	100	41	100.0
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Former Dancers:												
Very important	14	9.7	20	14.0	39	26.2	12	9.1	33	24.3	101	65.2
Moderately important	11	7.6	32	22.4	26	17.4	19	14.4	32	23.5	30	19.4
Not important at all	20	13.8	15	10.5	13	8.7	15	11.4	10	7.4	2	1.3
Don't know	100	69.0	76	53.1	71	47.7	86	65.2	61	44.9	22	14.2
Total	145	100.0	143	100.0	149	100.0	132	100.0	136	100.0	155	100.0

indicates nil response in this sample.

Q. 20 Changes in Income

Current Dancers:	Australia		Switzerland		U.S.	
	Expected income after transition:		Expected income after transition:		Expected income after transition:	
	no.	%	no.	%	no.	%
Expected more	30	33.3	66	33.5	15	33.3
Expected less	17	18.9	15	7.6	8	17.8
Expected same	9	10.0	25	12.7	7	15.6
Don't know	34	37.8	91	46.2	15	33.0
Total	90	100.0	197	100.0	45	100.0

Former Dancers:	Actual income after transition				Actual income after transition				Actual income after transition			
	12 months after transition		Income now		12 months after transition		Income now		12 months after transition		Income now	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Higher than when a dancer	44	29.5	92	59.7	51	37.8	90	63.8	30	19.6	68	44.4
Lower than when a dancer	62	41.6	43	27.9	55	40.7	30	21.3	94	61.4	60	39.2
Same as when a dancer	35	23.5	9	5.8	23	17.0	15	10.6	21	13.7	17	11.1
Don't know	8	5.4	10	6.5	6	4.4	6	4.3	8	5.2	8	5.2
Total	149	100.0	154	100.0	135	100.0	141	100.0	153	100.0	153	100.0

Q. 21a, c
Programs to Assist Transition Process

Participated in programs to assist transition process:	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Yes	35	38.0	25	16.1	54	27.1	33	23.2	26	57.8	79	47.3
No	57	62.0	130	83.9	145	72.9	109	76.8	19	42.2	88	52.7
Total	92	100.0	155	100.0	199	100.0	142	100.0	45	100	167	100
Usefulness of programs:	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Very helpful	23	67.6	15	75.0	33	61.1	16	48.5	15	60.0	55	69.6
Moderately helpful	8	23.5	3	15.0	20	37.0	14	42.4	9	36.0	14	17.7
Not helpful at all	-	-	-	-	-	-	2	6.1	-	-	8	10.1
Don't know, can't say	3	8.8	2	10.0	1	1.9	1	3.0	1	4.0	2	2.5
Total	34	100.0	20	100.0	149	100.0	120	100.0	25	100.0	79	100.0

Q. 22 Preparedness to Meet Challenges of Transition

	Australia				Switzerland				U.S.			
	Current Dancers		Former Dancers		Current Dancers		Former Dancers		Current Dancers		Former Dancers	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Fully prepared	23	25.0	46	29.7	33	17.6	49	35.8	11	24.4	34	20.7
Partially prepared	52	56.5	57	36.8	81	43.1	54	39.4	30	66.7	86	52.4
Not prepared at all	11	12.0	32	20.6	42	22.3	14	10.2	4	8.9	32	19.5
Not thought about it	3	3.3	15	9.7	18	9.6	8	5.8	-	-	5	3.0
Don't know	3	3.3	5	3.2	14	7.4	12	8.8			7	4.3
Total	92	100.0	155	100.0	188	100.0	137	100.0	45	100.0	164	100.0

indicates nil response in this sample.

Q. 23 **Reactions Encountered During Preparation for Transition** *page 1 of 2*

Note: U.S. data on page 2

As experienced by current dancers from:	Australia										Switzerland									
	Supportive		Unsupportive		Indifferent		Unaware/ not applicable		Total		Supportive		Unsupportive		Indifferent		Unaware/ not applicable		Total	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Company management	32	36.0	8	9.0	22	24.7	27	30.3	89	100.0	32	18.8	26	15.3	39	22.9	73	42.9	170	100.0
Artistic director/s	37	41.6	10	11.2	16	18.0	26	29.2	89	100.0	43	25.3	26	15.3	42	24.7	59	34.7	170	100.0
Fellow dancers	73	80.2	6	6.6	8	8.8	4	4.4	91	100.0	97	53.6	13	7.2	43	23.8	28	15.5	181	100.0
Partner or spouse	79	86.8	-	-	3	3.3	9	9.9	91	100.0	145	81.5	6	3.4	7	3.9	20	11.2	178	100.0
Family	78	88.6	3	3.4	6	6.8	1	1.1	88	100.0	155	83.8	7	3.8	6	3.2	17	9.2	185	100.0
Friends	83	92.2	2	2.2	2	2.2	3	3.3	90	100.0	144	82.0	6	3.4	12	6.9	13	7.4	175	100.0
Other	3	50.0					3	50.0	6	100.0	6	37.5	2	12.5	1	6.3	7	43.8	16	100.0
As experienced by former dancers from:	Supportive		Unsupportive		Indifferent		Unaware/ not applicable		Total		Supportive		Unsupportive		Indifferent		Unaware/ not applicable		Total	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Company management	38	26.4	13	9.0	27	18.8	66	45.8	144	100.0	14	12.5	14	12.5	27	24.1	57	50.9	112	100.0
Artistic director/s	42	29.6	16	11.3	30	21.1	54	38.0	142	100.0	20	18.3	15	13.8	23	21.1	51	46.8	109	100.0
Fellow dancers	98	65.8	9	6.0	20	13.4	22	14.8	149	100.0	57	46.7	11	9.0	34	27.9	20	16.4	122	100.0
Partner or spouse	96	66.2	4	2.8	8	5.5	37	25.5	145	100.0	102	84.3	4	3.3	4	3.3	11	9.1	121	100.0
Family	115	77.2	7	4.7	14	9.4	13	8.7	149	100.0	97	78.2	7	5.6	10	8.1	10	8.1	124	100.0
Friends	123	86.6			7	4.9	12	8.5	142	100.0	101	83.5	8	6.6	3	2.5	9	7.4	121	100.0
Other	4	30.8	1	7.7	-	-	8	61.5	13	100.0	7	46.7	-	-	1	6.7	7	46.7	15	100.0

- indicates nil response in this sample.

Q. 23 Reactions Encountered During Preparation for Transition *page 2 of 2*

As experienced by current dancers from:	U.S.									
	Supportive		Unsupportive		Indifferent		Unaware/ not applicable		Total	
	no.	%	no.	%	no.	%	no.	%	no.	%
Company management	14	33.3	2	4.8	8	19.0	18	42.9	42	100.0
Artistic director/s	19	45.2	-	-	12	28.6	11	26.2	42	100.0
Fellow dancers	39	86.7	2	4.4	1	2.2	3	6.7	45	100.0
Partner or spouse	32	76.2	1	2.4	1	2.4	8	19.0	42	100.0
Family	40	88.9			2	4.4	3	6.7	45	100.0
Friends	41	93.2					3	6.8	44	100.0
Other	1	20.0	1	20.0	-	-	3	60.0	5	100.0
As experienced by former dancers from:	Supportive		Unsupportive		Indifferent		Unaware/ not applicable		Total	
	no.	%	no.	%	no.	%	no.	%	no.	%
Company management	41	26.5	15	9.7	34	21.9	65	41.9	155	100.0
Artistic director/s	45	30.4	17	11.5	37	25.0	49	33.1	148	100.0
Fellow dancers	111	68.5	14	8.6	25	15.4	12	7.4	162	100.0
Partner or spouse	115	75.2	7	4.6	4	2.6	27	17.6	153	100.0
Family	138	83.6	9	5.5	9	5.5	9	5.5	165	100.0
Friends	140	88.1	5	3.1	9	5.7	5	3.1	159	100.0
Other	11	57.9	2	10.5	-	-	6	31.6	19	100.0

- indicates nil response in this sample.

Q. 24 **Dancers' Attitudes About Transition** *page 1 of 2*

Current and Former Dancers	Australia				Switzerland				U.S.			
	Most dancers are unaware of the challenges of transition		Most dancers are not adequately prepared to meet the challenges of transition		Most dancers are unaware of the challenges of transition		Most dancers are not adequately prepared to meet the challenges of transition		Most dancers are unaware of the challenges of transition		Most dancers are not adequately prepared to meet the challenges of transition	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Agree strongly	43	20.0	66	30.8	66	19.0	109	31.4	79	36.6	98	45.4
Agree	98	45.6	98	45.8	129	37.1	168	48.4	83	38.4	81	37.5
Neutral	17	7.9	16	7.5	62	17.8	36	10.4	20	9.3	24	11.1
Disagree	41	19.1	20	9.3	74	21.3	22	6.3	28	13.0	8	3.7
Disagree strongly	7	3.3	4	1.9	12	3.4	6	1.7	1	0.5		
Don't know/no opinion	9	4.2	10	4.7	5	1.4	6	1.7	5	2.3	5	2.3

Current and Former Dancers	Dancers should be given more help to prepare for transition		Dancers should not be given help, it is up to them		Dancers should be given more help to prepare for transition		Dancers should not be given help, it is up to them		Dancers should be given more help to prepare for transition		Dancers should not be given help, it is up to them	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Agree strongly	111	51.6	2	0.9	190	54.3	4	1.2	102	47.0	8	3.8
Agree	68	31.6	13	6.0	123	35.1	8	2.3	87	40.1	15	7.0
Neutral	29	13.5	29	13.4	29	8.3	54	15.8	19	8.8	35	16.4
Disagree	5	2.3	90	41.7	2	0.6	133	39.0	6	2.8	79	37.1
Disagree strongly	-	-	81	37.5	-	-	136	39.9	1	0.5	73	34.3
Don't know/no opinion	2	0.9	1	0.5	6	1.7	6	1.8	2	0.9	3	1.4
Total	215	100.0	216	100.0	350	100.0	341	100.0	217	100.0	213	100.0

indicates nil response in sample.

Q. 24 **Dancers' Attitudes** *page 2 of 2*

Current and Former Dancers	Australia				Switzerland				U.S.			
	Information about transition should be integrated into dance training		Many dancers are fearful of discussing transition problems with the directors of companies		Information about transition should be integrated into dance training		Many dancers are fearful of discussing transition problems with the directors of companies		Information about transition should be integrated into dance training		Many dancers are fearful of discussing transition problems with the directors of companies	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Agree strongly	104	48.1	57	26.4	159	45.6	77	22.0	76	36.4	71	33.5
Agree	80	37.0	58	26.9	131	37.5	112	32.0	77	36.8	73	34.4
Neutral	18	8.3	35	16.2	32	9.2	76	21.7	36	17.2	18	8.5
Disagree	9	4.2	11	5.1	18	5.2	22	6.3	11	5.3	9	4.2
Disagree strongly	1	0.5	1	0.5	2	0.6	6	1.7	4	1.9	2	0.9
Don't know/no opinion	4	1.9	54	25.0	7	2.0	57	16.3	5	2.4	39	18.4
Total	216	100.0	216	100.0	349	100.0	350	100.0	209	100.0	212	100.0

Current and Former Dancers	Many dancers do not realize that skills developed are transferable to other occupations		Many dancers do not realize that skills developed are transferable to other occupations		Many dancers do not realize that skills developed are transferable to other occupations	
	no.	%	no.	%	no.	%
Agree strongly	57	26.4	92	26.2	81	37.5
Agree	58	26.9	148	42.2	99	45.8
Neutral	35	16.2	47	13.4	16	7.4
Disagree	11	5.1	42	12.0	14	6.5
Disagree strongly	1	0.5	5	1.4	-	-
Don't know/no opinion	54	25.0	17	4.8	6	2.8
Total	216	100.0	351	100.0	216	100.0

indicates nil response in sample.

Q. 25 Skills Acquired Through Being a Dancer

Current and Former Dancers	Australia				Switzerland				U.S.			
	Useful*(a)*		Most important		Useful*(a)*		Most important		Useful*(a)*		Most important	
	no.	%	no.	%	no.	%	no.	%	no.	%	no.	%
Communication skills	141	56.2	17	8.6	208	58.1	40	13.3	118	53.6	16	9.2
Competitiveness	135	53.8	2	1.0	169	47.2	7	2.3	157	71.4	1	0.6
Cooperation, team work	187	74.5	22	11.1	238	66.5	35	11.7	172	78.2	18	10.3
Initiative	143	57.0	28	14.1	173	48.3	22	7.3	134	60.9	6	3.4
Leadership	99	39.4			109	30.4	1	0.3	100	45.5	3	1.7
Personal presentation	187	74.5	1	0.5	230	64.2	16	5.3	167	75.9	6	3.4
Physical self-confidence, dexterity	185	73.7	4	2.0	248	69.3	22	7.3	164	74.5	3	1.7
Self-discipline	204	81.3	93	47.0	292	81.6	97	32.3	179	81.4	97	55.7
Stamina, persistence	199	79.3	13	6.6	251	70.1	40	13.3	183	83.2	17	9.8
Other	30	12.0	18	9.1	56	15.6	20	6.7	40	18.2	7	4.0
Total	N/A	N/A	198	100.0	N/A	N/A	300	100.0	N/A	N/A	174	100.0

(a) Multiple responses permitted. indicates nil response in this sample.

Q. 26 Current Dancers: Income

Current Dancers Income sources:	Australia		Switzerland		U.S.	
	Mean U.S.$	Median U.S.$	Mean U.S.$	Median U.S.$	Mean U.S.$	Median U.S.$
Creative work as a dancer	15,011	10,668	24,584	23,416	20,251	12,000
Paid work in a dance-related field	3,047	711	3,834	0	6,776	1,000
Paid work in an arts-related field	1,773	0	774	0	3,143	0
Paid work outside dance or the arts (non-arts work)	2,435	0	1,976	0	3,124	0
Unemployment benefits/insurance	563	0	894	0	1,727	0
Government grants or subsidy	712	0	553	0	103	0
Total income	23,543	22,046	32,605	40,000	35,123	31,175
Expectation about income from dance at this point in career:	no.	%	no.	%	no.	%
Expected to be earning more	13	19.7	35	25.4	6	17.6
Expected to be earning less	27	40.9	38	27.5	12	35.3
Expected to be earning the same	13	19.7	40	29.0	9	26.5
Not sure	13	19.7	25	18.1	7	20.6
Total	66	100.0	138	100.0	34	100.0
Highest and lowest annual income:	Mean $	Median $	Mean $	Median $	Mean $	Median $
Highest annual income earned from work as a dancer	24,010	22,049	36,621	36,837	45,564	34,000
Lowest annual income from work as a dancer	9,218	8,535	14,161	11,512	11,796	9,050

All $ amounts have been converted to U.S.$ for comparison

As noted above, this question was marked "optional" on the survey instrument.

Q. 26 Current Dancers: Income

Current Dancers Income sources:	Australia		Switzerland		U.S.	
	Mean AU$	Median AU$	Mean Swiss Francs	Median Swiss Francs	Mean U.S.$	Median U.S.$
Creative work as a dancer	21,110	15,000	32,022	30,500	20,251	12,000
Paid work in a dance-related field	4,285	1,000	4,995	0	6,776	1,000
Paid work in an arts-related field	2,493	0	1,009	0	3,143	0
Paid work outside dance or the arts (non-arts work)	3,424	0	2,574	0	3,124	0
Unemployment benefits/insurance	791	0	1,165	0	1,727	0
Government grants or subsidy	1,001	0	720	0	103	0
Total income	33,105	31,000	42,485	40,000	35,123	31,175
Expectation about income from dance at this point in career:	no.	%	no.	%	no.	%
Expected to be earning more	13	19.7	35	25.4	6	17.6
Expected to be earning less	27	40.9	38	27.5	12	35.3
Expected to be earning the same	13	19.7	40	29.0	9	26.5
Not sure	13	19.7	25	18.1	7	20.6
Total	66	100.0	138	100.0	34	100.0
Highest and lowest annual income:	Mean $	Median $	Mean $	Median $	Mean $	Median $
Highest annual income earned from work as a dancer	33,758	31,000	47,718	48,000	45,564	34,000
Lowest annual income from work as a dancer	12,960	12,000	18,452	15,000	11,796	9,050

Q.26 Former Dancers: Income

Former Dancers Income sources:	Australia		Switzerland		U.S.	
	Mean U.S.$	Median U.S.$	Mean U.S.$	Median U.S.$	Mean U.S.$	Median U.S.$
Paid work in a dance-related field	16,519	6,047	20,955	23,000	12,182	2,000
Paid work in an arts-related field	7,503	0	2,159	0	7,180	0
Paid work outside dance or the arts (non-arts work)	8,899	0	8,509	0	15,854	2,500
Unemployment benefits/insurance	176	0	743	0	838	0
Government grants or subsidy	998	0	1,348	0	389	0
Total income	34,099	29,453	33,715	40,000	36,444	30,000
Average earnings during final years as a dancer:	Mean $	Median $	Mean $	Median $	Mean $	Median $
Average earnings from dance	20,060	17,786	23,906	22,247	31,266	28,000
Average earnings from other sources	10,795	7,114	13,561	9,205	9,838	3,450
Expectation about income from dance during final years as a dancer:	no.	%	no.	%	no.	%
Expected to be earning more	12	11.5	23	26.7	18	15.0
Expected to be earning less	26	25.0	23	26.7	28	23.3
Expected to be earning the same	26	25.0	23	26.7	35	29.2
Not sure	40	38.5	17	19.8	39	32.5
Total	104	100.0	86	100.0	120	100.0
Highest and lowest annual income:	Mean $	Median $	Mean $	Median $	Mean $	Median $
Highest annual income earned from work as a dancer	27,151	24,188	32,103	26,851	41,849	35,000
Lowest annual income from work as a dancer	10,638	10,672	9,705	7,672	12,651	10,000

All $ amounts have been converted to U.S.$ for comparison

Currency Converter: http://www.xe.com/

Q26 Former Dancers: Income

Former Dancers	Australia		Switzerland		United States of America	
Income sources:	Mean AU$	Median AU$	Mean Swiss Francs	Median Swiss Fracs	Mean US$	Median US$
Paid work in a dance-related field	23,223	8,500	27,315	23,000	12,182	2,000
Paid work in an arts-related field	10,548	0	2,814	0	7,180	0
Paid work outside dance or the arts (non-arts work)	12,511	0	11,092	0	15,854	2,500
Unemployment benefits/insurance	248	0	968	0	838	0
Government grants or subsidy	1,403	0	1,757	0	389	0
Total income	47,934	41,400	43,946	40,000	36,444	30,000
Average earnings during final years as a dancer:	Mean $	Median $	Mean $	Median $	Mean $	Median $
Average earnings from dance	28,197	25,000	31,163	29,000	31,266	28,000
Average earnings from other sources	15,174	10,000	17,678	12,000	9,838	3,450
Expectation about income from dance during final years as a dancer:	no.	%	no.	%	no.	%
Expected to be earning more	12	11.5	23	26.7	18	15.0
Expected to be earning less	26	25.0	23	26.7	28	23.3
Expected to be earning the same	26	25.0	23	26.7	35	29.2
Not sure	40	38.5	17	19.8	39	32.5
Total	104	100.0	86	100.0	120	100.0
Highest and lowest annual income:	Mean $	Median $	Mean $	Median $	Mean $	Median $
Highest annual income earned from work as a dancer	38,166	34,000	41,849	35,000	41,849	35,000
Lowest annual income from work as a dancer	14,954	15,000	12,651	10,000	12,651	10,000