



# INDEPENDENT DANCE MANAGERS' REVIEW

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# INDEPENDENT DANCE MANAGERS' REVIEW

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## 1 Introduction

This review has been commissioned by the Arts Council of England's London regional office, London Arts following discussions with a number of performing arts managers working in dance. It aims to identify new initiatives that:

- Further improve the professional environment and working conditions of performing arts managers working in dance, and so
- Attract a greater number of professionals to work in this field, and so
- Improve the management support available to dance artists, audiences and participants.

The review focuses on the "independent dance" sector: the support for those artists who receive project grants from public funding bodies, trusts and foundations. It does not address directly the management of those artists and companies who receive regular funding, or of those who operate without funding. When we refer simply to dance managers we mean those dance managers who work in the independent dance sector.

We have aimed to produce a concise document that will be of practical use to the Arts Council of England, dance managers and all those who support the work of independent dance artists and companies.

## 2 Methodology

The brief for the review is attached as Appendix 1.

In undertaking the review we:

- Read existing documentation
- Held both group and 1:1 meetings with a variety of dance managers
- Devised and circulated to dance managers a self-completion questionnaire, and analysed the responses
- Met with representatives of funding bodies and
- Met with representatives of performing arts managers working in other sectors.

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Appendix 2 lists the documents we considered during the review. A list of people consulted is attached as Appendix 3. We are very grateful for all the time and help we have been given while undertaking this research.

Although the review was commissioned by London Arts, the needs of the independent dance sector throughout the United Kingdom have been taken into consideration.

### **3 Executive Summary**

*Numbers in brackets indicate the report's recommendations.*

A thriving independent sector is vital to the health of dance in England, its audiences and its artists. The sector is likely to become more competitive in the coming years. Independent artists and companies will need more and stronger management in order to succeed in the future.

Dance managers are highly skilled and display great commitment. Nonetheless, the sector has difficulty in retaining enough experienced managers, a difficulty that this report aims to address.

The Arts Council already invests in independent dance management, and should continue to do so (1). It should consider creating a targeted programme to support ex-dance management trainees in their first year as independent managers (2). An adaptation of this programme could also be useful to other managers wishing to establish a new business within the sector (3).

Although the sector boasts an exciting diversity of artists and companies, the same cannot be said of its managers. To address this under-representation there is a need for effective initiatives from the arts Further Education and Higher Education sectors, and the case should be made to key institutions in support of this (4).

Dance managers and Arts Council officers at regional and national level are already in dialogue to improve their mutual understanding, and these efforts should continue (5). The arts funding system should take every opportunity to standardise and minimise its reporting requirements (6).

Dance Managers feel particularly under-supported by funders in their work developing an artist's career and their projects. This could be addressed by the Arts Council making available longer-term funding for an artist and a manager to work together to develop the artist's career (7).

Some artists and managers might also benefit from the availability of seed project funding to fund the development of a new project to National Touring Programme (NTP) or Regional Arts Lottery Programme (RALP) application stage. The Arts Council should explore with managers in the sector the creation of such seed

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project funding (8). Managers would also benefit from small-scale capital funding to pay for better office equipment (9).

Dance Managers should adopt action plans for progressing the relevant recommendations of this report. The Arts Council should make available small grants to facilitate these plans (10). Managers should discuss whether they wish to develop a recommended scale of fee earnings (11a). The Arts Council should review the level of fees for artists and managers it is prepared to support (11b).

Managers should explore the benefits of out-sourcing certain services (such as booking tour accommodation) to a central office (12). They should also devise sustained professional development programmes for the sector, which funders should support (13).

### **4 The Current Situation**

#### *The value of the sector*

The independent sector fulfils two roles essential to the success of dance in England.

First, it produces an exciting variety of excellent performance and educational work reflecting a wide cross-section of society. It pioneers work in new forms or settings, and is vital in developing new partnerships with different sectors (such as health). Because it is light in infrastructure, the sector is able to respond more quickly to shifts in society than more established companies; it often gives a lead in this way to the whole dance profession. Operating from a low cost base, the sector is ideally suited to experimentation. In addition to these benefits, the sector is home to many acclaimed artists including Russell Maliphant, Jonathan Burrows, Sakoba, Retina Dance Company, Charles Linehan, Bedlam, RJC, and the Akram Khan Company, to name but a few.

Secondly, the sector is recognised as the principal seed-bed for most of England's major creative dance artists: Matthew Bourne, Lloyd Newson, Mark Baldwin and Shobana Jeyasingh are just four of those who began work within the independent sector before consolidating their work in different ways.

The sector produces not only a wide variety but a large quantity of work each year. One sample of 11 managers is responsible for 47 artists/companies, all currently active in the UK. The financial scale of managers' operations is also notable: individual annual portfolios are rarely less than £125,000 and can exceed £500,000. Added together, the current portfolios of six managers total £1,705,000. This is an established sector producing mature work at a high level.

In addition, focusing as it does on producing maximum results from relatively low levels of input, independent dance offers excellent value for money.

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In brief, a healthy and thriving independent sector is vital to the current and future health of dance in England, its audiences and its artists. Wise investment in the sector promises a high level of future return.

### *The value of the manager*

Through their skills and experience, dance managers play a vital role in the long-term sustainability of the UK's dance sector. So as to offer an objective measurement of these skills part of this research was based on aspects of the key competencies required to gain the Management National Vocational Qualifications at levels 4 and 5. These nationally recognised standards are set at managerial levels that correspond to posts in the commercial, public and voluntary sectors i.e. Chief Executives, General Managers and Directors and Heads of Departments.

The responses clearly revealed that even with this 'snapshot' methodology the sector is highly skilled. Dance managers also display an inspiring level of commitment. Nonetheless, a picture emerges of dedicated professionals:

- Working at full stretch as standard
- With no spare capacity to deal with the unforeseen
- Too little time or other resources to invest in their own and their clients' development.

These are issues of serious concern, and have helped create a significant problem: the sector's difficulty in retaining skilled and experienced managers. Addressing these issues will go a long way to improving managers' working conditions and prospects, and increasing the potential and appeal of the sector for mature and experienced professionals.

- Managing artists through schedules of work, action plans or detailed contracts. Active involvement in artist development, project development, fundraising, forming project partnerships, tour booking, co-ordination and delivery, marketing, general administration, financial management, advocacy, Board support and legal requirements. They play key roles in supporting change and development, identifying new resources, setting up systems and maintaining close relationships with the arts funding system.
- Using resources effectively by proposing and generating budgets, as well as controlling expenditure. They manage fund raising, setting budgets, monitoring budgets as well as identifying opportunities that lead to the financial and long-term stability of their clients.

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- Establishing good working relationships with their clients through management styles that enable open airing of opinions and concerns, setting standards and exchange of information.
- Researching and using information to take critical and important decisions that could impact on their client's long-term future, advise on artistic choices and broker partnerships. In some cases they actively challenge their clients and encourage them to develop into potentially more risky but often more successful productions.
- Developing and managing teams and individuals by setting up appraisal systems, regular planning meetings and setting review meetings. They also provide practical administration, offering advice, direct help and providing an alternative source of expertise.

A full report on the responses to the questionnaire is attached as Appendix 6.

The managers themselves summarised their key areas of responsibility as:

- Strategy/artist development
- Project development
- Fundraising, forming project partnerships
- Tour booking
- Project/tour co-ordination and delivery
- Marketing
- General administration/office running
- Financial management
- Personnel (incl. coaching)
- Advocacy
- Board/legal requirements
- Premises management.

All the managers share a strong love of the artform. This is a factor they have in common with all who choose a career in the arts, whether in theatre, visual arts or music.

Each artform sector, however, tends to define the maximum potential rewards a manager can expect. In music for example, there is a relatively good chance of both financial and product success: it is a vibrant and high earning sector, with potentially huge markets. Dance however is largely reliant on the arts funding system. Audiences tend to be committed and, in contemporary dance, growing steadily. However, there is only a very small commercial sector; most commercial dance activity takes place within other sectors, e.g. music videos and musicals.

It is particularly true of the independent dance sector that the Arts Council virtually dictates the size of the sector through the amount and types of funding it chooses

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to make available. Similarly, earnings for artists and managers rarely exceed Arts Council guidelines. There are perceived to be fewer rewards for dance managers than for most managers working in other artforms. This perception helps limit the number and diversity of managers working in the sector.

It is worth noting here that managers rarely experience substantial growth in their business unless this is fuelled by growth in demand for one or more of their artists. Usually such growth leads to the artist and manager leaving the independent dance sector. It may almost be said that the sector is defined by its lack of substantial levels of regular income other than Arts Council funding.

The key models of dance management structures are summarised in Appendix 4. We have observed no significant variation in output between the different models. On the whole, each manager has defined a structure and model of operation that suits their personal ambitions and individual circumstances. Measures of success and achievement are mainly affected not by the structural management model, but by:

- The skills and experience of the individual manager
- The fit between the artist and the manager.

There are however noticeable benefits to be obtained in certain circumstances where:

- A dance manager shares offices with other performing arts managers. This allows a sharing of information, mutual help and access to better office equipment (e.g. photocopiers)
- A dance management association is legally incorporated. Through the support and demands of a board of directors, managers both need and are able to learn and apply a new range of management, reporting and facilitating skills.

## 5 The Future

Managers have identified certain factors that could affect the sector's ability to flourish in the coming years.

- 5.1 Current trends indicate that there will be stronger competition for income of all kinds. Promoters will be looking for more value for their money, and better support from those companies with which they choose to work. The voluntary and private sectors will face increasing demands on their funds from areas of greater social concern, e.g. education, health and housing.

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- 5.2 The government's current and promised support for the arts is most encouraging. It is however likely that government's social agendas will increasingly be applied to its cultural spending.
- 5.3 There could be less space and support for those artists and companies who wish simply to pursue their art for its own sake, without engaging actively with the dominant social priorities around them.
- 5.4 Those managers who succeed will probably have more effective administrative infrastructures, freeing them to put more effort into sustaining and increasing their clients' earned and unearned income.
- 5.5 Developments in legislation, including the Disability Discrimination Act 1992 and employment directives, will impact on the artists' and managers' businesses and potentially on their ability to raise funds.
- 5.6 Artists emerging and maturing into the sector may well be more understanding and effective partners to their managers.
- 5.7 There will probably be:
- More choreographers and dancers
  - More rehearsal studios
  - More work for artists within the field of education.

## 6 Key Issues

Our research has identified the following key issues.

### 6.1 The need for more dance managers

There is broad agreement that more managers are needed in the sector. A meeting of current managers on 10 July 2002 noted that:

- Numbers of potentially exciting projects are regularly failing to emerge through lack of available management time and resources
- For the same reason there is a growing sense of dissatisfaction within the artist: manager relationship. This is evidenced by the shorter times that artists are tending to stay with any one manager, and the more rapid turnover in a manager's clients
- Some artists of serious long-term potential are burning out after years of under-supported struggle and choosing other career paths, to the detriment of the artform and dance audiences.

Also aware of this issue, the national dance department of the Arts Council has recently introduced bursaries for existing dance managers. London Arts has been investing in trainee dance managers since 1997.

#### **Recommendation 1**

The Arts Council should continue and develop its initiatives to build the sector.

### 6.2 Expanding the sector

Dance managers experience little difficulty in recruiting young arts administrators to work in the sector, either as trainees or as entry-level workers. It is harder to find more experienced professionals, and equally hard to offer ambitious young professionals the chance to develop their full range of skills and experience. One manager pointed out by way of example, that there is very rarely the opportunity within the independent sector to develop building management skills.

The key issue is therefore not the attraction of entrants but the retention of more experienced managers through the creation of a more conducive professional working environment. When a group of dance managers was asked how they would recognise a good professional working environment, they identified the following indicators:

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- Working in a good physical environment: reasonable premises in a reasonable location
- Having a reasonable level of physical resources: equipment, budgets etc.
- Having a reasonable level of human resources: appropriately skilled people working on relevant tasks
- Being able to develop a career within the sector
- A manager's recognised responsibilities will include a full breadth of activities, including research, training, networking etc.
- Reasonable work/life balance: hours worked will not be excessive, acceptable levels of pay, reasonable holidays
- People will work together (including sharing space)
- Longer-term manager: artist relationships will be enabled through business stability
- A minimisation and standardisation of funding body reporting requirements
- Availability of some centralised services (e.g. booking travel, accommodation, studios)

We pursue a number of these factors below.

### **6.3 Becoming an independent dance manager**

The funding system has intervened to create a pool of trainees and thus potential new managers. The first London Arts-funded trainees will shortly be ending their two-year programme, and will face having to survive on their own.

This transition from trainee to stand-alone dance manager is seen as a difficult one. Established dance managers already handle most of the artists and companies who receive enough project funding to pay a manager. Having a going concern, they are able to a certain extent to work at low or no cost for emerging artists.

In addition to this challenge, all the trainees' current support structures will be summarily removed.

### **Recommendation 2**

Funders should develop a targeted programme to support ex-trainees in their first year as independent dance managers.

Similar difficulties will present themselves to more experienced performing arts managers from other fields wishing to establish themselves as managers in this sector.

### **Recommendation 3**

Funders should consider creating a programme to support managers wishing to establish a new business within the sector.

## **6.4 Representation in the sector**

The sector boasts an exciting diversity of artists and companies, as representative of England today as any field in the arts and entertainment. It is noticeable that its managers are not drawn from such a wide cross-section of society, with low numbers of Black, Asian and Chinese managers.

This under representation may be due to several factors including:

- The low numbers of Black, Asian, Chinese and other ethnic minority students attending dance and performing arts Further Education and Higher Education institutions
- The uncertain career paths, high risk, low pay and long hours that are seen as the norm in the independent dance management sector
- A perception that the sector is insular and self-referencing.

To address this imbalance fully would involve a determined effort from the funding system, arts Further Education and Higher Education institutions. All the dance managers we engaged with during this review had a love of dance prior to working in the sector, and are still strongly motivated by their own passion for the artform. This commitment was usually engendered by the time the manager was in post-16 education.

Schools, colleges and universities are very well placed to inspire an initial interest in dance in any of their students. More could be done to raise awareness among young people that dance management could be an attractive career path, alongside those of a dancer or choreographer. Professional practice modules would help achieve this. There are options for expanding the diversity of dance

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managers this needs to be explored further in order to engage with the next generation of potential managers.

The perception noted in section 4 that the sector offers comparatively low levels of reward acts as a disincentive. This perception must be altered in order to sustain lasting improvements in this area.

However, lessons from the 'Glass Ceilings' research point to the short-term potential of direct support through bursaries, traineeships, placements or 'setting up' grants in order to attract new Black, Asian or Chinese managers, retain existing Black, Asian or Chinese managers or encourage existing Black, Asian or Chinese dance professionals back into the sector.

### **Recommendation 4**

The sector and its supporters should: make the case to Further Education and Higher Education institutions to expand their commitment to dance and dance management. Those with an existing commitment to dance should be encouraged to invest more in educating students about dance management; those with no existing dance commitment should be encouraged to develop one; and ensure that the sector presents itself as an attractive career choice by offering rewards and working conditions commensurate with a manager's input.

In the short-term, funders should consider establishing schemes targeted at increasing the numbers of Black, Asian or Chinese managers working in the sector.

### **6.5 Managers and the Arts Council of England**

Dance managers and officers of the arts funding system recognise the need to improve relationships and communication between the two groups. The commissioning of this review is evidence of the will on both sides to act on this perception. We encourage both parties to continue their drive to improve dialogue and mutual understanding. It is not easy to identify those areas where perceptions differ and explore these openly with each other; but it will be fruitful.

### **Recommendation 5**

Dance managers and Arts Council officers should continue to talk openly, identifying areas of disagreement and working to resolve them.

### **6.6 Reporting requirements**

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A long-standing and well-known issue for all managers working in the subsidised arts is the diverse nature of reports that are required for different funding bodies, and even different departments of the same funding body. The restructuring of the Arts Council offers an excellent opportunity to improve standardisation of its own reporting requirements, and to work with other regular funders, e.g. local authorities and major trusts and foundations, to align their requirements. Others are calling for this: we do too.

### **Recommendation 6**

The arts funding system should standardise and minimise its reporting requirements of clients, and collaborate with other principal funders, especially local authorities, in doing so.

### **6.7 Developing artists' careers**

A large proportion of funding the independent sector come from the lottery programmes: NTP and RALP. Both these schemes are strongly focused on artists' outputs.

There is no source of financial support for the manager's work with an artist on career and professional development in the middle-term.<sup>1</sup> This area of work is crucial to the present and future health of the sector, and yet is now undertaken – if at all – on an unpaid basis by artists and managers in the sector. This is a cause of major frustration and dissatisfaction, and if resolved could deliver great future value.

The issue is easy to recognise and present, and the potential solution a simple and exciting one. This recommendation is central to the findings of the review.

### **Recommendation 7**

The Arts Council should make available funding to support artists and managers working together to develop an artist's career. Such funding should: cover periods of between 2 and 5 years; be able to respond to a wide variety of potential needs and applications; support dance managers and artists to develop individual projects (see 6.8 below). The Arts Council should recognise that the fruits of such work will be seen only in the medium to longer term.

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<sup>1</sup> RALP offers funds for more short-term developmental work, and were these to be reduced the problem would be exacerbated.

### 6.8 Developing artists' projects

As noted in 6.7 above, the bulk of projects in this sector are funded by NTP and RALP.

Dance managers experience pressure (both self-imposed and from funding body officers) to minimise the costs of management and overheads in each project budget. This arises partly from a desire to maintain income parity between artists and managers.

There is particular dissatisfaction that a substantial amount of time needs to be invested by managers and artists on an at-risk basis in advance of the submission of the NTP and RALP applications. They usually have little hope of ever being paid for this element of their work at all, even if the application is successful.

This issue will be resolved by recommendation 7 above, for those artists and managers receiving such funding. But there will still be some artists and managers who do not receive such funding.

Some exploration has taken place of an additional idea: the creation of a fund open only to potential NTP or RALP applicants not in receipt of regular or developmental funding, specifically for the purpose of funding the preparation of full applications. Such a fund would be open to application on a rolling basis by a short application form, and a response would be given within a relatively short period.

Two areas of concern with this proposal have been identified:

- How easily such a model could be developed, and whether it would have the effect of increasing or decreasing the amount of paperwork necessary between the first idea of a project and its realisation;
- Whether the Arts Council would view more favourably those NTP or RALP applications that had been developed with the help of such grants. To re-phrase this, would a project which failed to win one of the new small project development grants be disadvantaged in competition when it came to the Arts Council's consideration of the full applications?

Nonetheless, if a suitable working model could be found, the proposal would make a welcome contribution to addressing this issue.

#### **Recommendation 8**

In addition to acting on Recommendation 7 above, the Arts Council should explore the creation of such seed project funding, consulting fully in the process to ensure that the new fund will be of actual benefit to the sector.

## 6.9 Capital investment fund

The pressure on managers to deliver high levels of output on scarce resources often results in under-investment in the future – as described above - and in infrastructure. Managers typically find it hard to divert resources from projects to infrastructure. The London RALP places a very low priority on the funding of office equipment. But for the managers, lack of reasonable office equipment is a major cause of inefficiency, ineffectiveness and damaged morale. Relatively low levels of funding for capital investment in this sector would pay substantial dividends.

### **Recommendation 9**

Funds should be identified to support managers in acquiring and maintaining a reasonable level of office equipment. Such funds could also be used to seed the upgrading of office premises.

## 6.10 Association

The group of freelance dance managers meeting at London Arts has agreed to continue to meet regularly but informally. At an earlier meeting, dance managers considered the potential benefits of associating through Independent Theatre Council (Appendix 8), and agreed it was premature to associate formally.

Arts Council officers will cease to facilitate the meetings as of December this year, and members of the group will take responsibility for its administration. The group will benefit from access to occasional small grants to commission particular projects or exercises.

### **Recommendation 10**

The managers' group should consider this report's recommendations and agree action plans and timetables for progressing them. The Arts Council should make occasional small grants available to support the group's work.

## 6.11 Fee levels

We were asked in the brief and also by some managers, to help identify appropriate levels of fee for managers to charge their clients.

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There are a number of factors that affect potential fee levels, including a manager's:

- Workload
- Overall income needs
- Overheads
- Geographical location
- Skills and experience
- Desire to undertake the work

and the nature of the work which an artist or company requires. This is a complex area.

Furthermore, the requests in many instances were made by managers looking for material assistance in negotiating higher fees from their clients and funders. But there is also the risk that externally recommended fees may have the effect of undermining a manager's negotiation with a company and so reducing their income.

For these reasons, we have not attempted to develop suggested fee levels as part of this review.

However, the funding system should recognise that the majority of managers believe they experience pressure from funding bodies to reduce project fees earned by independent artists and managers. Recommendations 7 and 8 above address this point in different ways. It would also be valuable for the Arts Council in consultation with managers in the sector to review the levels of earnings for artists and managers that it is prepared to support through project funding.

### **Recommendation 11**

Dance managers should meet to discuss the issue of recommended fee levels and if appropriate agree such a scale.

The Arts Council should review the level of fee income it is prepared to support through project funding.

### **6.12 Central services**

Managers commented on the amount of time they have to spend in booking services for tours and productions, particularly rehearsal space, travel and accommodation.

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A comparison with the music sector reveals specialised travel agents who arrange international and UK tours for musicians and their equipment. These are listed in the 'Music Weekly Directory' (the music industry equivalent of the White Book). The travel agencies will also arrange travel for other sectors, including individuals. Some agencies will book accommodation, others not.

It would be helpful to undertake an exercise to identify the scale of the sector's need, and to undertake a couple of pilot projects to examine the costs and benefits of a out-sourcing these arrangements to a central office.

### **Recommendation 12**

Dance managers should co-ordinate a brief study of their needs and the potential for out-sourcing the provision of these bookings.

### **6.13 Professional development**

There is a lack of a full career path in the sector. Although several dance managers have taken regular advantage of continuous professional development opportunities and expressed interest in pursuing further academic awards or MBAs, many find that they have too little time and not enough funding to meet their particular needs.

Most managers have longer-term aspirations to continue to develop dance, whether as a National Dance Agency Director or Regional Arts Officer or through continuing to develop their business. Investment in managers' professional development would therefore be likely to be of long-term benefit to dance.

The most popular form of professional development is currently short one-off courses, followed by advice from other professionals and support from a mentor. Networking generally plays an important role in the learning process.

A potential benefit for managers of association would be the creation of an ongoing professional development programme tailor-made for the sector. This could use a range of techniques, either taking advantage of opportunities through existing providers or defining new ones. This programme could be supported by the funding system or other training providers.

Given the lack of a full sector-specific career path, particular consideration should be given to opportunities to work outside the sector, expanding the manager's range of skills and experience for eventual application within the sector.

Such professional development will naturally benefit a manager's clients. For example, one way an artist can grow their work is through working abroad. Networking and advice sessions, and possibly cultural study visits, would address both the artist's and the manager's needs in this area.

### **Recommendation 13**

Dance managers should devise, and funders should support, regular professional development opportunities.

Section 4 (page 21) of Appendix 6, the contextualisation of responses to the questionnaire, includes examples of how this recommendation may be taken further.

## **7 Summary of Recommendations**

*Numbers in brackets indicate the report's recommendations.*

The Arts Council should continue and develop its initiatives to build the independent dance management sector (1) by:

### **Funding**

- Making available funding to support artists and managers working together to develop an artist's career (7). Such funding should:
  - Cover periods of between 2 and 5 years
  - Be able to respond to a wide variety of potential needs and applications
  - Support dance managers and artists to develop individual projects.
- Exploring the creation of seed project funding for the development of projects to full application stage, consulting fully in the process to ensure that the new fund will be of actual benefit to the sector (8).
- Offering funds to support managers in acquiring and maintaining a reasonable level of office equipment. These could also be used to seed the upgrading of office premises (9).

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- Supporting regular professional development programmes for managers (13). It should also make occasional small grants available to support certain group activities of managers in the sector (10).
- Reviewing the level of fee income for managers and artists it is prepared to support through project funding (11).
- Developing a targeted programme to support ex-trainees in their first year as independent dance managers (2). It should also consider creating an extension of this programme to support managers wishing to establish a new business within the sector (3). It should consider developing programmes that increase the numbers of Black, Asian or Chinese managers working in the sector (4).

### **Reporting Procedures**

- Standardising and minimising its reporting requirements of clients, and collaborating with other principal funders, especially local authorities, in doing so (6).

### **Dance managers should:**

- In the meetings of the freelance dance managers' group, consider this report's recommendations and agree action plans and timetables for progressing them (10).
- Devise regular group and individual professional development opportunities for themselves (13).
- Co-ordinate a brief study of those needs that may be able to be met through centralised out-sourcing, and the potential for meeting them in this way (12).
- Discuss further amongst themselves the issue of suggested fee levels (11).

### **Dance managers and the Arts Council together should:**

- Continue to talk openly, identifying areas of disagreement and working to resolve them (5).
- Make the case to Further Education and Higher Education institutions to expand their commitment to dance and dance management. Those with an existing commitment to dance should be encouraged to invest more in

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educating students about dance management; those with no existing dance commitment should be encouraged to develop one (4).

By implication, we also recommend that dance managers and the Arts Council work together to find additional funds, perhaps from trusts and foundations, to support aspects of the programme outlined above.

# APPENDICES

## Appendix 1

### Brief (Excerpts)

#### **Review of the infrastructure for freelance independent dance managers working in London**

##### **Context**

London is undoubtedly the key region for dance with 80% of dance artists UK's based here. London already has a good dance management practice, but the sustaining and survival of independent dance managers and the dance companies they support is a major issue.

The aim of the review is to provide the following: 1) a picture of the current freelance dance management infrastructure 2) identified models of good practice 3) training needs and 4) recommendations for how London Arts/Arts Council should plan for future investment in the sector.

This research led by London Arts/Arts Council will inform the work and strategic decisions of the new organisation. In addition, the aim is to use the findings from the research to inform and lever funds from other regional/national stakeholders such as local authorities, the commercial sector and other training providers.

It is hoped that the findings from this research will create a framework for discussion throughout the sector. The report will be launched in July 2002 to meet the timeframe for responding to future financial planning.

##### *Objectives of this brief*

- To devise a framework to assess different models of dance management
- To identify the components of good dance management practice (for example CPD or particular business skills).
- To assess the requirements of the sector in terms of the development of a career path and further professional development needs
- To present recommendations for 1) future models of dance management to consider in relation to broader policy development and 2) strategies for supporting dance management in the future.

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## Key Questions

- What is the nature and scope of dance management currently taking place in London in the independent sector? The response to this section of the brief should include a consideration of nature of the management of all dance forms both traditional and contemporary dance forms.
- What are the current models of dance management in the independent sector? What are the key elements to successful management models?
- What are the current trends in employment patterns of freelance independent dance managers? This would include specific monitoring and tracking of dance managers and trainees funded by the Dance Managers Grants Programme.
- What professional development and training needs can be identified on the basis of this research? Who are the potential partners in terms of strengthening the sector?
- What strategies would be appropriate for developing and sustaining the independent dance management sector in the future?

The analysis is not limited to these considerations and will allow the key characteristics of the sector to be identified in addition to the overall scope of activity.

## Scope of project and type of data

Type of dance managers to be considered:

- Freelance independent dance managers and administrators based in London
- Freelance independent dance managers working with London-based dance professional dance companies
- Freelance independent dance managers and trainees supported through the London Arts Dance Managers' Grant Programme
- Dance managers not employed on a full time basis with a dance company

The consultant should arrive at a clear definition of the roles of a dance administrator, manager and producer as part of this research.

## INDEPENDENT DANCE MANAGERS' REVIEW

### *Desk research*

The appointed consultant should draw together findings from key reports, together with the advice and thinking of ACE Dance department and existing dance management agency providers. The key reports for consideration are:

- 'Freelance Dance Managers in England' report - a report on current practice and the potential for future professional development by Clare Cooper 1997.
- 'Dance Administration in London: Ways Forward' by Julia Carruthers & Clare Cooper, (London Arts, 1998),
- 'Independent Dance Review' by Gill Clarke & Rachel Gibson, (ACE, 1998)

The consultant should evaluate different training structures for dance trainee managers in London, and compare these to similar programmes in other artforms.

It is hoped that as a result of this process, the researcher will be able to propose a future guide for a fee scales that could be adopted nationally.

### *Sample sizes*

The consultants will be provided with contact details of up to 10 dance projects whose staffing includes dance managers. In addition, contacts for approx 15 trainees (present and future) will also be provided, with the addition of up to 10 arts/theatre management trainees (depending on the experience of the researcher).

Consultation with the dance management sector was undertaken in the early part of 2002. This resulted in a list of further issues that should be considered in the delivery of brief:

- Proportion of the level of public investment into independent dance managers in relation to earned income from other sources
- Likely impact of the pilot structured training programme commissioned by London Arts Dance unit starting April 2002
- Relationship of 'Creative People' CPD Framework – current audit of Professional Development opportunities
- Consideration of the employment for freelance independent Dance Managers outside their dance management role

## INDEPENDENT DANCE MANAGERS' REVIEW

- Other independent dance/arts managers and organisations known to be actively providing dance management services
- Scales of salary/fee scales/turnover
- Geographic provision across London boroughs
- Outline workplans of dance managers offering training programmes
- Earning and payments from work generated internationally that is also presented in London
- Impact of dance managers working in London on the national and international touring scene with reference to toured productions
- Comparison with other arts managers/trainee positions in London
- Any links between dance and 'peripheral' sectors including commercial, advertising and film industries
- Relevant future vocational training/partnership opportunities through HE and Further Educational establishments
- Examples of models of associations/membership organisations to support the freelance independent dance managers network.

## Appendix 2

### Documents Considered

'Freelance Dance Mangers in England'

A report on current practice and the potential for future professional development  
by Clare Cooper 1997

'Dance Administration in London: Ways Forward'

by Julia Carruthers & Clare Cooper (London Arts, 1998)

'Independent Dance Review'

by Gill Clarke & Rachel Gibson (ACE, 1998)

'The Arts and Creative Industries: Banking on Culture' (ACE 2001)

'The Eclipse Report' (ACE 2002)

'Glass Ceilings' (ITC 2002)

NVQ Management Standards

Analysis of London Arts Funds allocated for Dance Management 1994-2004

London Arts Dance Managers Networking Meeting reports 2002

London Arts Dance Managers Grants 2002-2004

London Arts Development Fund 2002/03: Bursaries

## Appendix 3

### People Consulted

Kerry Andrews	UK Foundation for Dance
Theresa Beattie	Place Dance Services
Eduardo Bonito	Arts Admin
Farooq Chaudhry	Dansoffice
Will Forrest	Independent Theatre Council
June Gamble	independent dance manager
Natalie Gordon	Retina Dance Company
Suzie Leighton	Arts Council of England dance department
Judi McCartney	Independance
Jacqueline Rose	London Arts
Gwen van Spijk	Cue
Mairead Turner	independent dance manager

Meetings of the Freelance Dance Managers Group (May, July and September 2002).

We asked to meet dance managers who worked in a variety of ways and with varying levels of experience, in order to give us insight into the experiences of a wide cross-section of dance managers. Criteria we used were:

- Years experience in the field
- Working environment
- Geographical location of artists' and managers' bases
- Number and range of clients.

## Appendix 4

### Office Models

This is an outline of the main models found operating in the sector.

#### *Model 1*

A manager working solely for one project-funded dance company, either on a full-time or part-time basis. S/he works closely with the company's artistic director and a pool of creative collaborators, some long-standing regulars and some new to each project. Marketing is either done in-house or out-sourced. Technical support is provided on a freelance basis. The dance company is usually constituted as a company limited by guarantee, and may or may not be a registered charity.

#### *Model 2*

A manager working freelance for a number of project-funded dance companies and artists. The companies are likely to represent a range of styles or features, so as to ensure that the manager's clients are not directly competing one with another, yet at the same time the manager's portfolio will reflect his/her enthusiasms. A manager may sustain an office in more than one location (e.g. 2 different offices in London, one office in London and one elsewhere in the UK, or even one in the UK and one abroad.) The companies/artists will range from solo freelance artists to companies limited by guarantee and registered as charities. The manager may have working relationships with other managers in relation to particular clients. Marketing is either done in-house or out-sourced. Technical support is provided on a freelance basis.

#### *Model 3*

A manager working within a dance management association, either as its sole director or as one of two or more colleagues. Each manager in the association may have sole responsibility for all facets of the management of a particular client, or these may be shared between managers specializing in particular areas (e.g. manager A may do tour booking for all clients, while manager B may co-ordinate all the marketing). The management association may or may not be formally constituted.

## Appendix 5

### Questionnaire

#### Review of the infrastructure for freelance independent dance managers working in London 2002

##### Section One: Personal Details (Optional)

1.1 Name

1.2 Contact details

##### Section Two: Freelance Dance Management Infrastructure

#### 2 How long have you been a freelance dance manager

2.1 How is your organisation/business constituted

2.2 Do you work with/sub contract any staff (include yourself) Please give numbers

Full time ..... Part Time .....

Volunteers ..... Trainees.....

Others .....

Do you work full time or part time as an independence freelance dance manager

.....

2.3 Can you give the financial turnover of your total client portfolio over the last 12 months (an approximate estimate is acceptable)

2.4 What is your annual income

under £5000       £5000-£10000       £10000 - £15000

£15000 - £20000       £20000-£25000       More than £25000

2.5 How satisfied are you with your level of income

## INDEPENDENT DANCE MANAGERS' REVIEW

- I am reasonably satisfied                       I am very satisfied  
 I am not very satisfied                       I am not at all satisfied

Give reasons, if helpful

2.6 How many hours a week do you work as a freelance independence dance manager

- less than 10                       10-20 hrs                       20-30 hrs  
 30-40 hrs                       40-50 hrs                       50-60 hrs  
 above 60 hrs

i) How does your working time break down in percentage terms, covering paid and unpaid work for clients, and the time you spend running your own business

	% of <u>unpaid</u> working time carried out for client	% of <u>paid</u> working time carried out for client	% of working time spent running <u>your</u> own business	Total time worked
Last 3-6 months				100%
Your ideal balance of work				100%

2.7 Which of the following statements do you most identify with

- YES    NO                      I am working at full stretch with no spare time  
 YES    NO                      I always make sure that I have time for myself  
 YES    NO                      I deliberately plan in extra time to cope for unforeseen events  
 YES    NO                      I am happy with the level of work I do  
 YES    NO                      I have adequate resources to carry out my work

## INDEPENDENT DANCE MANAGERS' REVIEW

Comments.....

2.8 Career Patterns: How did you become a freelance dance manager.

2.9 Please describe your career path to up to the date when you became a freelance dance manager, use the following chart if it is helpful.

Dates	Time in employment	Description of post

2.10 Key Influences: What or who have been the most important influences on your career and why

2.11 Professional Development: What or who has been most helpful in your professional development so far and why, e.g. Academic study, Line Managers, Regional Arts Board, artists, peers, mentors, training etc

2.12 Clients/Artists: How many clients/projects are you currently managing

Name of Client/Artist	From (Date) – to (Date)

2.13 What rewards do you receive from your work

### Section Three: Management Skills

The following section relates to your working relationship with your clients, The questions are based on parts of the Management NVQ Level 5 standards. These national standards describe generic competencies for foundation/first-line managers (such as Local Authority Directors, Chief Executives, General Managers, Managing Directors) and are applicable across a wide range of occupational sectors. Each unit broadly describes what a competent manager should be able to do in particular aspects of the job. The atomised elements of competence then reflect the performance-related skills, understandings and abilities that operational managers are expected to possess.

## INDEPENDENT DANCE MANAGERS' REVIEW

### 3. Needs of the Artists: Managing your clients needs

a) Do you negotiate your duties and services with your client/s.

i) Yes

ii) No

If yes, in what form are agreements recorded

b) In what practical way do you meet these needs, please indicate

- Strategy/artist development
- Project development
- Fundraising, forming project partnerships
- Tour booking
- Tour/project co-ordination and delivery
- Marketing
- General administration/office running
- Financial management
- Personnel (incl. coaching)
- Advocacy
- Board/legal requirements
- Premises management
- Other, please specify

## INDEPENDENT DANCE MANAGERS' REVIEW

c) In what way do you ensure that the services you continue to deliver meet the needs of your client i.e. regular meetings, Board or management feedback etc

### 3.1 Management of opportunities and changes for your clients

a) Do you identify management opportunities for improvements in the work of your clients

i) Yes

ii) No

If yes, how do you do this

b) Do you implement these changes with your client

i) Yes

ii) No

If yes, can you give an example

### 3.2 Using resources effectively

a) Do you make proposals for expenditure on programmes of work

i) Yes

ii) No

If yes, how do you do this

b) Do you control expenditure and activities against budgets

i) Yes

ii) No

If yes, how do you do this

### 3.3 Professional Development and performance

a) Do you have your own professional development objectives or a long term goal

i) Yes

ii) No

If yes, can you give an example

b) How would you like your career to develop in five years time.

### 3.4 Working Relationships

a) Do you work with other colleagues that requires their trust and support

i) Yes

ii) No

If yes, how do you gain their trust and support

### 3.5 Using information to take critical and important decisions

a) Do you take critical or important decisions that effect your client's future

i) Yes

ii) No

If yes, can you give an example

### 3.6 Financial Resources

a) Do you identify and review the generation and allocation of financial resources

i) Yes

ii) No

If yes, can you give an example

### 3.7 Developing and managing teams and individuals

a) Do you identify the development needs of your clients or your teams and individuals

i) Yes

ii) No

If yes, how do you do this

b) Do you agree objectives and work plans with teams and individuals for your own clients or staff

i) Yes

ii) No

If yes, how do you do this

c) Do you **support** team members who have problems affecting their performance

i) Yes

ii) No

If yes, can you give an example

### 3.8 Implementing quality assurance systems

- a) What is your definition of quality relating to the delivery of your work with your clients
- b) How do you know if your work is successful. Give three examples
- c) Can you give any examples of monitoring or other evaluation systems that you use?

### 3.9 Managing Projects

- a) Using your client as an example, do you work as part of a project team, what is your role – who is the leader
- b) Do you develop solutions to problems that may arise with your clients

i) Yes

ii) No

If yes , how do you do this

## Section Four: Training and Development

4.1 What was the last professional development activity that you took part in. Please describe the nature of the activity, length of time taken, and what you gained from the activity

4.2 How much time do you have available each year for continuing professional development

4.3 How have you financed your professional development

4.4 What professional development activity do you find best suits your needs

Short courses

Residential training

- On line learning
- Academic courses
- Reading/Home study
- Open University
- Advice from other professionals
- Support from a mentor
- Regional Arts Board
- Other.....

4.7 If money was no object what professional development opportunity would you like to participate in

4.8 What three networking/information activities do you find the most useful

4.9 What other jobs or career might you consider in the future

Thank you for taking the time to complete this form.  
Please note, your comments will be confidential and all data will be aggregated and will not be traceable to you.

## **Appendix 6**

### **Contextualisation of Responses to the Questionnaire**

Members of the ACE London regional office freelance dance managers working group were emailed a questionnaire that investigated the infrastructure of freelance dance managers working in London. Eleven responses were received, including from two trainees.

#### **1. The Sector**

The sector is typified by individuals who have been independent freelance dance managers for over five years, in some cases with careers of over 14 years. All respondents are employed full time.

The majority of the managers run their own businesses, working as a sole trader; some have established companies limited by guarantee with one having charitable status. An interesting development includes a manager who had formed a Limited Liability Partnership, a new form of organisation recently introduced into the UK.

All managers are working with others, either part time staff, volunteers, or trainees. In some cases part time staff or volunteers are brought in for occasional or specific pieces of work. The high number of trainees reflects the London Arts traineeship programme directed at this sector. Additional staff include partners, or support for managers through administration work.

#### **2. Working Practice**

##### **2.1 Portfolios**

The financial portfolios of the managers are significant. Of those managers who gave figures, their management portfolios were in excess of £125,000 - £250,000, with one manager working with a portfolio of £530,000 including one major funded client receiving annual funds of £300,000. In total the size of the funds managed by 6 respondents was £1,705,000.

When asked about the number of revenue and project funded clients supported, eight managers were managing a total of 52 clients between them, with two working with eleven clients, and the others working with four to six clients between them. The client range covers the range of contemporary dance practice in the UK and reveals the importance of the level of support carried out by the independent freelance dance management sector.

## **2.2 Levels of income**

Income for the managers varied from £15000 to more than £25,000, with the majority earning over £20,000 per annum. In response to the question 'how satisfied are you with your level of income', 60% commented that they were reasonably satisfied, with 40% being not very satisfied. To add to this the majority (60%) of respondents worked between 40-50 hours a week, with 20% working 50-60 hours a week. Those that were 'reasonably satisfied' accredited this to more flexibility of their time, and being more financially stable. Those who were 'not very satisfied' were often concerned that for experience, responsibly and age, they should be earning more. There was agreement that guidance on levels of income would be welcomed.

## **2.3 Paid and Unpaid Work**

Over 87% of respondents worked for up to 20% of their time unpaid for clients. This work included preparing applications, developing projects for artists, and supporting the development of work. One manager spent up to 40% of their time unpaid for their client. Most were paid for 60%-90% of their time, with the majority paid for upwards of 70% of that time. This balance led to managers having little time to develop their own businesses, with 62.5% spending under 10% of their time in this area.

In an ideal world, all of them would like to be paid for all the work they do with 75% of them prepared to spend 70% -100% of their time being paid when working for their clients. Their ideal balance would be between 10% - 20% of their time working on their businesses, representing a 25% increase from the current status.

When asked how the managers spent their time, 75% of them find themselves working at full stretch with no spare time and only 25% of them make sure that they have time for themselves. Most work on a knife edge, with little time for unforeseen events, or adequate resources to carry out their work. The majority are not happy with the level of work they do: as one says ' I do it because I care about what I am doing and live in hope of things improving', and this is typical of the commitment the managers show towards the work they do.

Managers have additional problems in maintaining up to date equipment and resources and are unable to put aside resources for IT and equipment needs.

## **2.4 Career Paths**

The path to becoming a freelance dance manager is varied, but all have a common root in dance whether as a dancer or administrator. The majority worked at some stage in either a venue or dance led organisation. Freelance status

tended to arise as a result of lack of progression routes, redundancy, or a real excitement about running a business and working with diverse and challenging dance artists.

When examining in detail the route to becoming an independent dance manager, the career paths show a diverse range of skills and experiences whether through employment in a funding body or National Dance Agency, working with major dance venues or companies as well as performing.

Key influences and mentors tend to be drawn from the sector itself, including well known names ie Linda Jasper, Theresa Beattie, Val Bourne, Julia Carruthers, Tim Tubbs, Judi McCartney, Edward Lynch, Russell Maliphant and others.

Respondents mentioned that trust formed the basis of many of their working relationships, as well as being introduced to ambition, meticulous planning, professionalism, strategic vision, great programming and humour

Professional development opportunities included courses and learning events, whether structured as 'The Director as Strategic Leader' at Cranfield, or through seminars run by London Arts. Mentoring figured consistently, often from individuals in the sector, or support from specific RAB officers and peers.

## **2.5 Rewards**

Despite the rather gloomy working conditions and levels of pay, managers were able to identify considerable rewards from their work. These divided clearly into personal satisfaction and feedback from others. Interestingly there was not one mention of positive feedback or recognition for the work of the managers from any part of the funding sector. Satisfaction included close involvement with artists and the work, particularly when the work is well received by audiences, promoters and critics and leads to further funding and development. Involvement in the dance 'scene', where you know the artists and companies and are respected by your peers and the independence that comes from working for yourself. In four words 'freedom, choice, variety, creativity'.

## **3 Management Skills**

During early consultations with the Independent Freelance Dance Management group it was clear that the managers felt that their skills and responsibilities were not generally recognised by artists, funders and others. As a result of this, the questionnaire included some of the key competencies required to gain the Management National Vocational Qualifications at level 4 and 5. These nationally recognised standards are set at managerial levels that correspond to posts with significant responsibilities ie general managers, directors or heads of departments.

Whilst the responses give an indication of the range of responsibilities and skills that the independent freelance managers employ, further work would be required to match the NVQ levels, including portfolios of evidence showing how the work matches the full range of the competencies.

This section of the questionnaire covered:-

### **3.1 The needs of the Artists**

Managing clients needs, meeting the needs of the client, management of opportunities and changes for clients and implementing changes with clients

The majority of the respondents were involved in negotiating their duties and services with their clients. Agreements tended to be contractual whether through terms of engagement, schedules of work, action plans or detailed contracts. All were involved in artist development, project development, fundraising, forming project partnerships, tour booking, co-ordination and delivery, marketing, general administration, financial management, advocacy, Board support and legal requirements. Two respondents were involved in premises management.

The relationships with the clients included regular meetings with artists, managers and Boards. As part of their duties managers were actively involved in research for funding, information and project development as well as regular review of targets. They were actively engaged in identifying new and further opportunities for the client, and established networks and sources to support this.

The managers also played key roles in supporting change and development with their clients, often involving themselves in identifying new resources, meeting demands for further support, setting up systems and maintaining close relationships with the arts funding system.

### **3.2 Using resources effectively**

Making proposals for expenditure on programmes of work and controlling expenditure and activities against budgets

The managers were fully involved in working alongside their clients, particularly in the area of financial resources. They tended to propose and generate budgets, as well as controlling expenditure. Many worked closely with the Artistic Director in this role. The close eye on financial expenditure of their clients was a key component of their management roles and reoccurs throughout the questionnaire.

### **3.3 Professional Development and Performance**

Professional development objectives, including long term goals and future professional development

Professional development objectives tended to vary, from those who wanted to develop their dance management skills further, including academic or other qualifications. In some cases there were individual interests such as \_counseling or website design. Although the aspirations of the managers differed, some clearly saw themselves continuing to develop dance, whether as a National Dance Agency Director or Regional Arts Officer or through continuing to develop their business whilst others commented on the need for 'less work, more money', a cry which strikes home.

The managers identified a surprising range of goals over the long term, not all aimed at remaining in the dance sector, these included teaching in schools or youth clubs, co-ordinating large arts festival ie Brighton Festival, tourism, leisure management, lecturing, working in the commercial theatre, film or music, writing or journalism, being a holiday rep, returning to performing, venue management and programming and so on. Where managers wished to remain in the sector it was as a Project manager or Director of a National Dance Agency or working for a large scale ballet company. If this is the case it raises the question as to how to retain these managers in the sector when the levels of pay are so low and the hours worked relatively high.

### **3.4 Working Relationships**

Working with other colleagues to gain trust and support

Trust featured strongly in several of the responses, and the methodology for gaining trust and support focused on the integrity of the manager, as well as delivering targets that were tangible. A 'softer' edge of management styles included being supportive, airing opinions and concerns, setting standards, engaging in open exchange of information and being professional.

### **3.5 Using information to take critical and important decisions**

Critical or important decisions affecting the client's future

The managers are integrally involved in supporting their clients long term future, ranging from recommending artistic choices, brokering partnerships, raising funds

and advising on best/worst case scenarios for their clients. In some cases they actively challenge their clients and encourage them to develop into potentially more risky but often more successful productions.

### **3.6 Financial Resources**

Identifying and reviewing generation and allocation of financial resources

This section established the important role that the managers have in supporting their clients' financial delivery. They tended to be closely involved in the raising of money, setting of budgets, monitoring spending of the budgets as well as developing future opportunities that lead to the financial and long term stability of their clients. They are involved in setting fees, production costs and identifying savings for their clients, as well as ensuring that funding comes from a diverse range of income streams.

### **3.7 Developing and managing teams and individuals**

Identifying clients' development needs, agreeing objectives and work plans, supporting team members' performance

Managers support their clients by developing appraisal systems, holding regular planning meetings, setting review meetings and discussing the development of the team and key individuals. One comment illustrates this range: 'Looking with them at strengths, knowledge, skills and experience gaps and analysing these against future needs, challenges and long term plans and vision.' The managers are able to identify the needs of their clients, and then with their clients support and agree objectives through a series of management actions ie formal and informal meetings, business plans, monitoring and evaluation. They continue to support their clients and their teams through practical administration, offering advice, offering direct help and by providing an alternative source of expertise. One detailed response said: 'Discussing the source of the problem and agreeing a framework within which it is addressed, including a time-scale, objectives and the situation reviewed. In one case it was ultimately necessary to terminate the team member's engagement at which point an exit meeting was conducted and documented in which ideas/strategies for helping with the problem in the future were discussed.'

### **3.8 Implementing quality assurance systems**

Covering defining quality of delivery of work and monitoring and evaluation systems

Quality assurance proved slightly more difficult, but is likely to be due to a lack of the clarity in the question. As a result the managers took this question to relate to completing the tasks and responsibilities to the best possible standard. Further clarification would be needed to establish the managers' understanding of good equality practice, record keeping, health and safety, monitoring, etc.

The respondents were poetic when relating to the success of their work. Responses included 'The client is happy, the booker is happy, funders are happy', 'when it generates discovery', 'when it empowers the artists and they say thank you', as well as programmatic responses, 'Artistic success, financial success, promoter demand', 'Achieving targets e.g. tour dates' 'Coming in on budget' and 'When it meets its objectives'.

However there were clear systems in place for monitoring and evaluating the work, i.e. face to face meetings, appraisals, analysis of data, questionnaires (qualitative and quantitative), audience surveys, evaluation forms, etc.

### **3.9 Managing Projects**

Covering the role of the manager with clients and developing solutions to problems

Not surprisingly, the managers play important roles in supporting their clients. There tend to be three types of models: those who play a leading role ie as Company Manager, those who maintain a partnership of equals and those where their roles can vary from being part of the team or differs depending on which Company they are supporting. One comment includes: 'Invariably I accept more responsibility than I receive executive authority for '.

Problem solving seems to be a key component of the job, with managers involved in brainstorming, giving advice, analysing and finding solutions to problems. They often worked with others involving other members of the client team, as well as getting advice or feedback from other colleagues or peers.

## **4 Training and Professional Development**

### **4.1 Recent professional development activity**

A significant number of respondents noted their participation in a recently completed coaching session arranged by June Gamble. They commented on the importance of peer group sharing and a better relationship and understanding of

other Independent Freelance Dance Managers. Effectively apart from a few individuals there was a low involvement in ongoing professional development activity. A number of the managers were actively involved in regular professional development activity, but apart from the trainees who were expected to take part in ongoing training and development, one quote is typical of the responses, 'Almost none at all, I have little time'. Not surprisingly, when asked how the managers financed their training, it tended to be through their own finances or giving up their own time, although some had received bursaries via London Arts. Trainees receive an allocation for training, which was not typical of the sector. One interesting comment mentioned how the respondent 'bartered' for training, by offering free work in exchange for training.

## **4.2 Professional development activity**

The most popular form of training is through short courses (70%), followed by advice from other professionals (60%) and support from a mentor (60%). Other sources of professional development included reading/home study (20%), RAB training/advice seminars (20%), and residential training and Open University (1%). There was no response to on-line learning or academic courses

When looking at the most popular professional development goals, individual managers were able to identify specific areas that they would like further experience in i.e. website training, production training, placement experience - especially in the West End, international activity, residential training, languages, IT skills, diploma in counselling, MBA, MA, academic study, and financial business management courses involving coaching. These responses were very specific and linked to an individual's long term professional development plans.

The most popular networking and information activities included:

- Networking – attending performances, organised conferences and seminars, LA Dance managers network (most popular), Dance UK MLG, Regional touring agencies meeting, Meetings to share knowledge and best practice, Informal networking gatherings, Forums for similar professionals, West Midlands producers network, Digital dancing research steering group
- Information gathering from - Specialist press, media, email newsgroups, Juice Magazine, the Internet, Funding body events, discussion with colleagues and reading

Networking is deemed by the managers to be important functions, allowing them to maintain their professional contacts, learn of new opportunities and identify potential funding.

## Appendix 7

### What's in a name?

#### (Administrator, Manager, Producer)

At a discussion of the different roles of Administrator, Manager and Producer at a meeting of freelance dance managers on 23 May, the following key points emerged.

An administrator will typically work a set number of hours per week fulfilling foreseeable organisational and administrative tasks. S/he will usually:

- Work on existing projects or initiatives
- Be expected to solve problems within clearly laid down guidelines
- Have regular access to a line manager for support and advice.

A manager will typically be responsible for setting his/her own working hours as necessary to fulfil their contractual responsibilities. S/he will be responsible to a company through its board of directors or a client to its artistic director. S/he will also:

- Have a share in developing strategy and initiatives
- Be expected to solve problems without the support of specific guidelines
- Not have regular access to line management support.

A producer will be responsible for initiating projects from scratch, either on their own or in partnership with others (e.g. an artistic director). S/he will have complete responsibility for the development, implementation and completion of the project, overseeing or managing each element.

A manager may on occasion act as a producer.

## Appendix 8

### Independent Theatre Council

ITC is the management association and representative body for middle and small scale performing arts organisations. Established in 1974, ITC is a membership organisation made up of companies, venues and individuals working in the fields of drama, physical theatre, music-theatre, dance, theatre for young people, mixed media, puppetry, circus and opera.

Members:

- Work all over the UK in traditional venues and other spaces such as schools, village halls, hospitals, prisons and the open air
- Whether companies or venues, have full access to legal, management and financial advice services, as well as invitations to ITC events, regional and special interest meetings, copies of the newsletter and 20% discount on ITC training courses, and 10% off insurance from Performers Insurance<sup>2</sup>.

In addition, ITC provides support for individuals and freelancers with membership currently set at £60+VAT per year. Membership entitles individuals to access the training courses, networking events, ITC mailouts and other information.

More recently, the establishment of a Continuing Professional Development Forum also enables members to meet peers and take part in activities designed to support managers. ITC also provides

- A guidance pack, which advises members on how to plan ongoing professional development and identify their development needs
- Access to an online facility, enabling networking with other professionals and reductions on the costs of training courses.

Approximately 10% of all ITC membership is made up of dance organisations. The smaller an organisation the more likely it is to receive support from ITC.

ITC is considering developing its individual membership scheme further, a potential resource for consideration by the sector.

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<sup>2</sup> In addition ITC can offer Approved Management Status for members. This involves agreement to pay ITC rates for performers and artists, acceptance of Equity and other unions' agreements and terms and conditions.