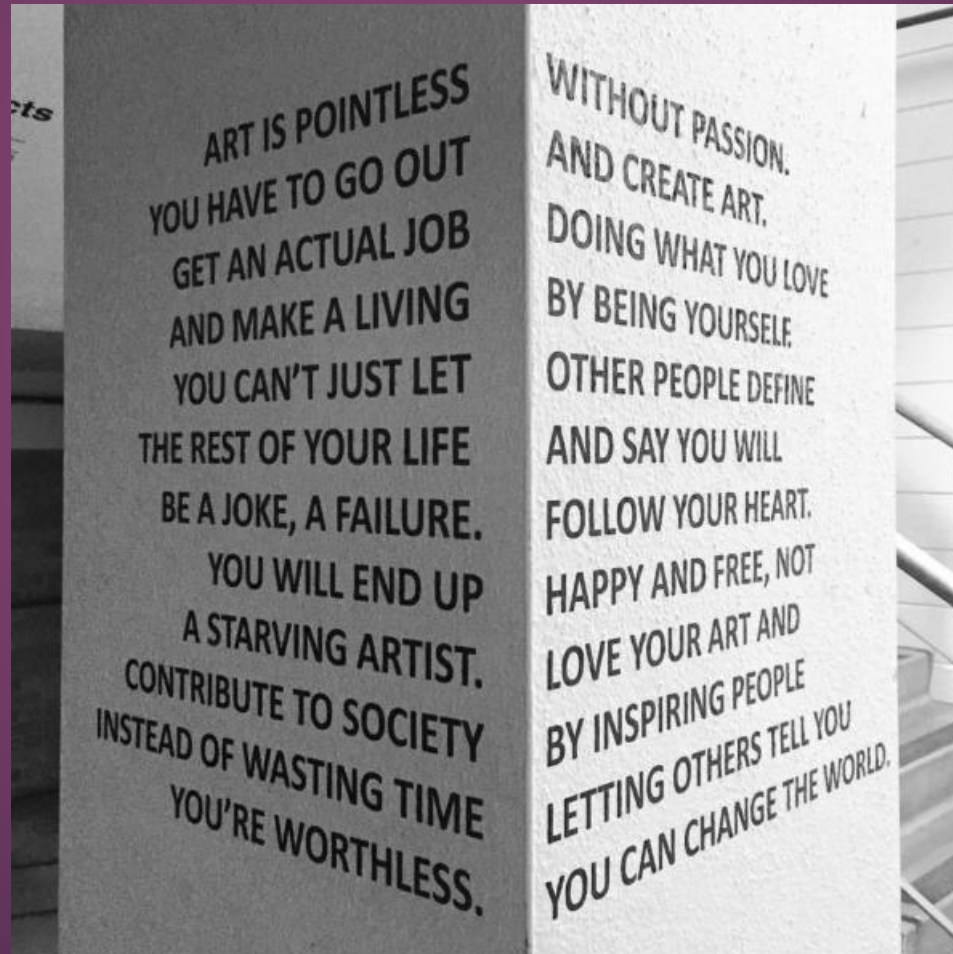


A Guide to Careers in Dance

Providing you with the knowledge, skills and attributes to be successful within the dance industry.



Miss Jones

Barking Abbey School
Dance Department

Careers

“If you do what you love, you’ll never work a day in your life!”

- Choreographer
- Community Dance Practitioner
- Company Director
- Dance Performer: Contemporary companies, commercial sector, cruise ships, musical theatre, etc.
- Dance/Arts officer
- Dance Movement Therapist
- Dance Journalist
- Dance Historian
- Dance Teacher/Lecturer: private and public sectors
- Marketing for Dance Companies
- Management Specialist
- Press and Public Relations Specialist
- Events Planner
- Dance Administrator
- Dance Psychologist
- Youth Worker
- Primary School Teacher
- Dance Film Maker
- Academic Researcher
- Dance Photographer/Videographer
- Dance project coordinator
- Dance company outreach
- Personal Trainer/Fitness Instructor
- Lighting designer/Technical Production
- Costume Designer
- Dance Foundation and Funding Specialist
- Notation/Choreology

Choosing Dance as an Option

"If I study dance I have to be a dancer"
"A BTEC is not as valued as a GCSE"



Dance in KS4 at Barking Abbey School

Course: BTEC Tech Award in Performing Arts
(Counts in league tables, progress 8 and is equivalent to 1 GCSE)

Component 1: Exploring the Performing Arts

Component 2: Developing Skills and Techniques in Performing Arts

Component 3: Performing to a Brief

Why Chose Dance at Barking Abbey School?

- 100% Distinction*(A* equivalent)-Pass (C Grade equivalent)succes rate.
- Develop skills that support your other studies
- Develop invaluable life skills/prepare for working life
- Extend your comfort zone
- Fun, Active, Varied
- Self discipline

What transferable life skills will I develop?

- Creativity/Innovation
- Critical analysis and evaluative skills
- Self and Peer Reflection
- Collaboration and communication skills
- Ability to take on direction and feedback efficiently
- Confidence
- Health and fitness

Choosing Dance as an Option

KS5: 100% Distinction *(A* Grade)-Merit (B Grade) success rate

Course: Level 3 BTEC National in Performing Arts (Dance)

Extended Certificate (Equivalent to 1 A Level)

Unit 2: Developing Skills and Techniques for Live Performance
Unit 1: Investigating Practitioners' Work
Unit 12: Contemporary Dance Technique
Unit 3: Group Performance Workshop

Diploma (Equivalent to 2 A Levels)

Unit 10: Jazz Dance Techniques
Unit 6: Final Performance to a Live Audience
Unit 4: Performing Arts in the Community
Unit 5: Individual Performance Commission

Both courses provide **the same UCAS points and weighting as an A Level**, a BTEC QUALIFICATION UNDER NO CIRCUMSTANCES is threatening to your university offers! Universities (even red brick) are interested in well rounded students who has demonstrated creative and 'academic' skills.

Complimentary Subjects/Combinations:

Psychology
Business Studies
Sociology
English Literature
Photography
Art and Graphic Design
Drama
BTEC Sport

Dance Training Outside of School

Youth Dance Companies:

Provide young dancers with professional creative and performance opportunities.

SYD Shoreditch Youth Dance Company <https://www.smikleproject.com/shoreditch-youth-dance>

Trinity Laban Youth Dance Company (13-18 years) [https://www.trinitylaban.ac.uk/take-part/for-children-young-](https://www.trinitylaban.ac.uk/take-part/for-children-young-people/youth-dance-company)

[people/youth-dance-company](https://www.trinitylaban.ac.uk/take-part/for-children-young-people/youth-dance-company)

Shuffle (9-14 years) <https://www.theplace.org.uk/shuffle-dance-company>

Shift (14-19 years) <https://www.theplace.org.uk/shift-dance-company>

National Youth Dance Company <http://nydc.org.uk>

Studios/Open Classes:

Provide 'DROP IN' classes in a variety of dance styles led by industry professionals.

Excellent for older students wanting to pursue performing careers.

Studio 68 <http://studio68london.net>

Pineapple Dance Studio <https://www.pineapple.uk.com/studio>

Boy Blue Entertainment <http://boyblueent.com>

Flawless Dance School <http://www.flawlessofficial.com/school/>

IMD <https://www.imdofficial.com>

Trinity Laban <https://www.trinitylaban.ac.uk/take-part/for-children-young-people/dance-classes-for-young-people>

Local Dance Schools:

Provide training in a variety of dance styles and often offer vocational dance exams such as ISTD, RAD and BTDA.



pineapple

STUDIO 68
ARTIST MEDIA SOLUTIONS

CAT (Centre for Advanced Training) Schemes

WHAT MAKES CAT UNIQUE?

Identify young people with exceptional potential in dance and enable them to realise their talent. Identify and assist children with exceptional potential to benefit from world class specialist dance training. This will enable them to pursue professional self sustaining careers within the dance industry.

- Bursaries available through DfE, Music & Dance Scheme
- You don't need to be experienced
- Intensive training model on Saturdays and weekday evenings
- Expands career prospects

<https://www.nationaldancecats.co.uk>

London based CAT Schemes

Trinity Laban <https://www.trinitylaban.ac.uk/study/dance/centre-for-advanced-training>

The Place <https://www.theplace.org.uk/centre-advanced-training>

See Miss Jones for more information or visit the CAT websites.



National Dance CATs
Professional training for young people

Undergraduate/Professional Training Routes

University: BA Honours
Degree Programmes
More Holistic Dance
Training

Middlesex University
Roehampton University
Chichester University
De Montfort University
Winchester University
Kingston University
University of Winchester
University of Cumbria
University of East London

<https://www.whatuni.com/degree-courses/search?subject=dance&pageno=4>

Conservatoire/Institution
BA Hons and Diploma
courses
More intense/vocational
dance training

The Royal Academy of Dance
Trinity Laban
The London Contemporary Dance School
The Northern School of Contemporary Dance
The Urdang Academy
London Studio Centre
Bird College
Performers College
Masters College
Stella Man College

<https://www.moveitdance.co.uk/show-information/>

Prospectuses for all courses and centers are available from the Dance Office. Attending open days and the 'Move It!' dance convention is strongly suggested.

The Application Process

Applying for Courses

Three main ways of applying:

UCAS (University courses)

UCAS Conservatoires (Trinity Laban)

Direct applications (The Place, Northern & Rambert / Vocational schools such as Bird College, Urdang Academy)

Apply early!

Do your research for each institution

Check what each requires in terms of pre-requisite for grades

e.g. Trinity Laban is 2 A levels at E or above

Allow enough time before the deadline!



Funding for courses:

Dance Degree, PGCE, Masters and PHD programmes at universities, conservatoires and colleges can be funded through students finance.

<https://www.gov.uk/student-finance>

Diplomas at conservatoires and colleges can be funded by applying for Dance and Drama Award (DADA) funding.

<https://www.gov.uk/dance-drama-awards>

Scholarships may be awarded by conservatoires and colleges based on auditions. Full and partial scholarships may be available.

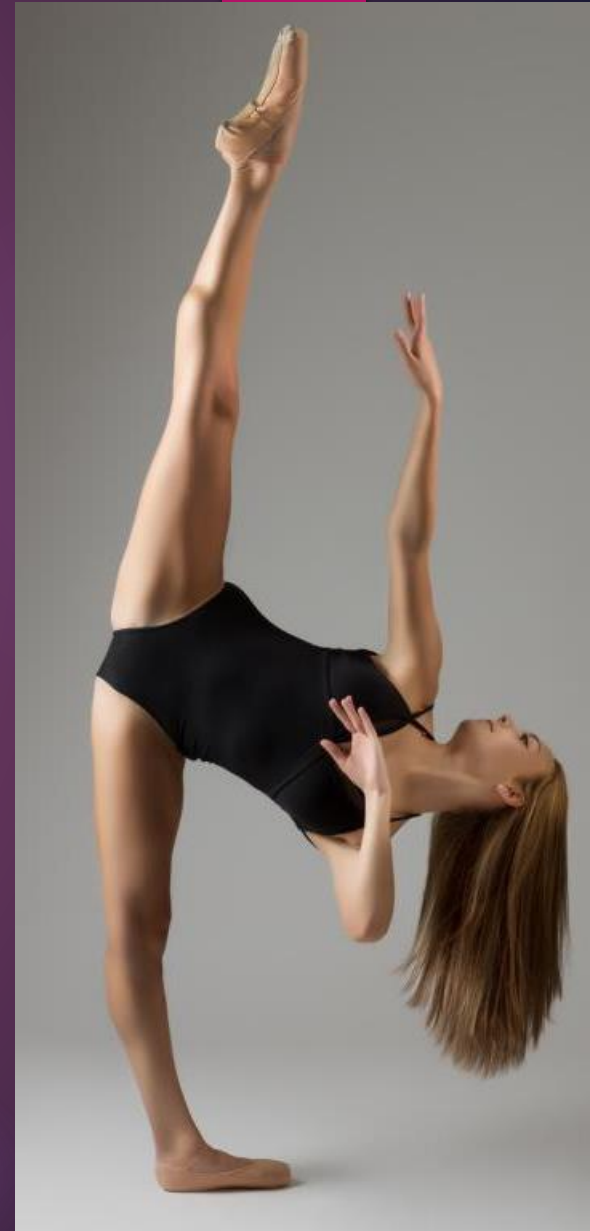
Funding

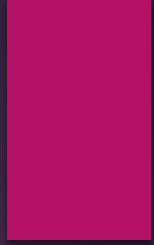
Music and Dance Scheme (MDS)

Once you've found the right course, it's important to start thinking about how you will finance your studies as you'll need to cover the costs of both course fees and living expenses. Finding the funds to study on dance courses can be a long and difficult process with a great deal of competition.

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

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





Grants and Awards

Bursaries

Did you know that 65% of young people do not realise that many universities and colleges offer bursaries to offset the cost of tuition fees? This lack of awareness means that many bursaries, ranging from £338 to £3375 year,are unclaimed.

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

Scholarships

Scholarships are grants given to students by institutions or another sponsoring body such as a workplace. Scholarships tend to be given to students based on academic achievement or exceptional talent. Each vocational school determines the recipients of scholarships through its own audition process and this will vary from school to school. The colleges and universities operate a different system that is in line with the rest of the Higher Education system.



DA DA Awards – Music and Dance Scheme

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

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

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

The Da DA Awards are income assessed. This means students showing the most potential, whose family household annual income is under £30,000 will pay no fees during the duration of their course, after this there is a graduated scale of fee amounts. Students that come from families whose household income is below £21,000 could receive up to a maximum of £5,185 per annum in a grant to help with living costs. For more information visit the DirectGov or Da DA's website.

Professional and Career Development Loans

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

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

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

The three areas it can cover are:

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

Charitable Donations

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



Community Dance Practice

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

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

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

Dance, Imperial Society of Teachers of Dance or the British Ballet Organisation. Most undergraduate courses require students to undergo community dance practice modules.

<https://www.communitydance.org.uk/developing-practice>

Post graduate course:

<https://www.trinitylaban.ac.uk/study/dance/postgraduate-programmes/postgraduate-diploma-community-dance>



ISTD

**ROYAL ACADEMY OF
DANCE**

Dance Teaching: Public Sector

Dance teaching requires specialist subject knowledge and skills to create, perform and appreciate dance to a high level in order to inspire and motivate students. Dance teachers are required to study an undergraduate BA Hons Degree in Dance and further their studies as a teacher by undergoing a PGCE (Post graduate certificate in education) or Schools Direct Programme. Primary school teaching can also be pursued once graduating from a dance degree. Dance Education studies may also be continued as an MA.

PGCE and MA Dance Education Programmes:

<https://www.royalacademyofdance.org/study/higher-education/higher-education-1/postgraduate-certificate-in-education-dance-teaching-1>

<http://courses.wlv.ac.uk/course.asp?code=SE086P01UVG>

<https://www.brighton.ac.uk/courses/study/secondary-dance-pgce.aspx>

<https://www.royalacademyofdance.org/study/higher-education/higher-education-1/master-of-teaching-dance-1>

<https://www.mdx.ac.uk/courses/postgraduate/professional-practice-dance-technique-pedagogy>

<https://www.roehampton.ac.uk/dance/masters-programmes/>

ROYAL ACADEMY OF
DANCE

Suggested Reading

Dance in Education

Ashley, L. 2008 *Essential Guide to Dance*. Third Edition. London: Hodder Education.

Benjamin, A. 2002 *Making an Entrance: Theory and Practice for Disabled and Non-Disabled Dancers*. London: Routledge.

Brinson, P. 1991 *Dance as Education – Towards a National Dance Culture*. London: The Falmer Press.

Buckroyd, J. 2000 *The Student Dancer: Emotional Aspects of the Teaching and Learning of Dance*. London: Dance Books Ltd

Gibbons, E. 2007 *Teaching Dance: the Spectrum of Styles*. Bloomington: Authorhouse.

McFee, G. 2004 *The Concept of Dance Education*. Expanded Edition. Eastbourne: Pageantry Press.

Mosston, M. and Ashworth, S. 2002 *Teaching Physical Education*. New York: Macmillan Publishing Company.

Smith-Autard, J. 2002 *The Art of Dance in Education*. Second Edition. London: A & C Black.

Professional Practice

Cohen, L, Manion, L & Morrison, K. 2010 *A Guide to Teaching Practice*. Fifth Edition. London: RoutledgeFalmer.

Cowley, S. 2010 *Getting the Buggers to Behave*. Fourth Edition. London: Continuum.

Kelly, A. V. 2009 *The Curriculum. Theory and Practice*. Sixth Edition. London: Sage.

Kyriacou, C. 2007 *Essential Teaching Skills*. Third Edition. Cheltenham: Nelson Thornes Ltd.

Petty, G. 2009 *Teaching Today: A Practical Guide*. Fourth Edition. Cheltenham: Nelson Thornes.

Rogers, B. 2011 *Classroom Behaviour*. Third Edition. London: Sage.

Case Study-Miss Jones

Trained at local dance school from the age of 3 within a variety of dance styles (ballet, tap, modern, jazz, hip hop).

ISTD exams in Modern Dance Theatre and Tap and RAD Ballet

Barking Abbey School and Sixth Form:
GCSE Dance
Level 2 BTEC Dance
Level 3 BTEC Dance (3 A Level Equivalent)

CAT Scheme at The Place (London Contemporary Dance School) 13-17 Years old.

BA HONS Dance Performance at Middlesex University

ISTD Teaching qualifications

PGCE in Dance Teaching at The Royal Academy of Dance

Professional Training Year London Studio Centre

Dance Teaching

Dance Teaching: Private Sector

As a teacher in the private sector you will be able to access ongoing support from being a member of a dance organisation e.g. ISTD, RAD, BTDA, BBO and IDTA. Here you can access courses, publications and courses to update your knowledge and support you in running a business.

If you want to run your own dance classes/school you should undergo vocational dance exams with one of the above organisations. These can be taken at the headquarters or with local dance schools (visit websites to find places who offer these courses. This will mean you will be able to deliver the vocational syllabi to students at your own dance school.

<https://www.istd.org/home/>

<https://www.royalacademyofdance.org/>



Dance Lecturer/Academic Researcher

If you are interested in dance history, aesthetics, research and the more academic side of dance you may want to consider HE lecturing and further academic research. If you are interested in the study of dance enrolling on a university degree course is essential. You can eventually progress onto a PHD within the dance field.

<https://www.surrey.ac.uk/postgraduate/dance-phd>

<https://www.trinitylaban.ac.uk/research/research-degree-programme-mphil-phd-in-dance-music-collaborative-arts>

<https://www.mdx.ac.uk/our-research/research-groups/dance-group/doctoral-studies-in-dance>

<https://www.roehampton.ac.uk/research-centres/centre-for-dance-research/>

<https://www.chi.ac.uk/departments/dance/postgraduate-dance-degrees/phd-supervision>



Case Study

Beatrice Allegranti

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



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

I followed a route of professional contemporary dance training first at Laban and then a BA (Hons) Dance in Society degree at Surrey University.

During my degree I had the opportunity to study dance movement psychotherapy (DMP) and psychology alongside choreography and technique classes. This combination opened up a door of fascinating possibilities for my moving body: not only in terms of aesthetics and performance, but also in terms of social and psychological perspectives of dance.

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

I am now course leader and researcher in DMP in the Department of Psychology at Roehampton University. When I'm teaching DMP trainees at

Roehampton I'm always struck by the richness of each individual's 'body story' and the experience carried within each person's moving body. My working life brings

together several aspects: lecturing and research, clinical practice and supervision, choreography and filmmaking. I'm also involved in international work at the Institute for Dance and Movement Psychotherapy in Warsaw, Poland, the Arts for Peace Foundation in Ireland and The Arts in Mental Health in Hong Kong.

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

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

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

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

Useful links:

[Embodied Practice](#)
[Association for Dance Movement Psychotherapy UK](#)
[University of Roehampton, StudentZone](#)

or search YouTube for 'MA DMP at University of Roehampton'.



Dance Company Education Specialist

Dance companies and organisations need people who know about dance as well as education and cultural policy in order to provide an educational aspect to their work. This involves running workshops, performance projects, talks etc. on the working practices and repertoire of the company or organisation. Education work led by a company alongside a performance often 'adds value' to an experience and enables companies to build relationships with venues and communities. This also helps professional companies generate extra income. Professional dancers can develop additional skills in teaching and project co-ordination to take on an education role in the company. Companies also recruit dance teachers and community dance practitioners to deliver this role.

Below are some examples of outreach programmes led by dance company education specialists.

<https://jasminvardimon.com/education/education-programme/>

<https://new-adventures.net/support-us>



Dance Science

Dance Science is a fast growing area of research and study with the aim to explore the science behind the art of dance. It not only aims to investigate ways of understanding the body and enhancing dance practice, but also examines the benefits of dance on other areas of health and well-being among wider populations. Area of study can include physiological, psychological and biomechanics. Trinity Laban, Wolverhampton and Bedfordshire all offer postgraduate (MCs) courses in Dance Science.

<https://www.trinitylaban.ac.uk/study/dance/dance-science>

<http://courses.wlv.ac.uk/course.asp?code=DC004P31UVD>

<https://www.beds.ac.uk/howtoapply/courses/postgraduate/next-year/dance-science>

<http://www.charlottenewsvt.org/2018/03/21/health-matters-role-exercise-dance-managing-parkinsons-disease/>

nidms
national institute of dance
medicine and science



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[Association for Dance Movement Psychotherapy UK](#)
[University of Roehampton, StudentZone](#)

or search YouTube for 'MA DMP at University of Roehampton'.



Suggested Reading

Bibliography:

Arnheim. D.D, 1986, Pennington, Versa Press

Clippinger. K, 2007 Dance Anatomy and Kinesiology, USA, Human Kinetics

Franklin, E. 2004 Conditioning for Dance, USA; Human Kinetics

Haas. J. G, 2010 Dance Anatomy, USA, Human Kinetics

Howse. J, Mc Cormack. M, 2009 Anatomy Dance technique and injury prevention, London, Methuen Drama

Johnson, J. 2012 Postural Assessment, UK; Human Kinetics

Kendall H, Kendall F, Boynton D. 1967 Posture and Pain, USA; The Williams & Wilkins Company

Manocctlia, P. 2009 The 5 ingredient Exercise Book, Australia, Hinkler Books Pty Ltd

Norris, M. 2011 Anatomy and Physiology for Dummies, Indiana, Wiley Publishing.Inc

Paterson, J. 2009 Teaching Pilates for Postural Faults, Illness and Injury, UK; Butterworth Heinemann

Todd, M. E 1937 The Thinking body, USA, Princeton Book Company

Dance Journalism

Journalism is mostly learnt and “fine-tuned” on the job, although there are specific skills to learn, such as shorthand for speech reporting, which can be taught on industry approved journalism courses. Dance magazines such as The Dancing Times, The Stage, Dance Today and Dance Gazette are extremely popular publications. Follow this link to find the list of dance publications

<http://londondance.com/directory/dance-resources/publications/> . To become a dance journalist strong specialist knowledge is required therefore studying dance at degree level is desired. Below are degree courses that combine Dance and English and Masters Courses

National Council for Training of Journalists

<http://www.nctj.com>

Undergraduate Courses

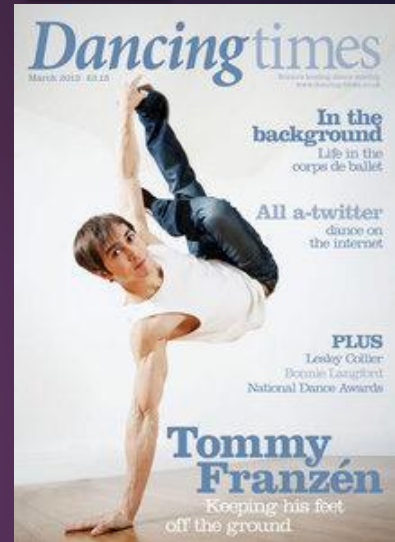
<https://www.bathspa.ac.uk/courses/ug-dance-and-english-literature/>

<http://www.hope.ac.uk/undergraduatedcourses/dance/danceandenglishlanguage/>

Post Graduate Courses

<https://www.findamasters.com/masters-degrees/?Keywords=theatre+journalism>

<https://www.findamasters.com/masters-degrees/?Keywords=theatre+journalism>



Performer

Becoming a dance performer requires determination, discipline and passion. It's vital for an aspiring performer to undergo professional dance training at either a dance university, conservatoire or institution/vocational college. Conservatoires and vocational colleges are usually the most preferred training route. Once graduating, dancers can undergo postgraduate/MA courses to gain experience of performing in a professional company, apply for apprenticeships in dance companies or begin auditioning straight away. Alternatively top up years may be taken to enhance technique, performance and creativity before finding a job (e.g. Trinity Laban, London Studio Centre). Once graduating it is the dancer's responsibility to maintain technique and stay in tuned with current industry trends by attending professional open dance classes and auditions. Auditions can be accessed through agencies or publications such as the Stage.

Below are links to Post Graduate top up courses/MA courses and apprenticeships:

<https://www.trinitylaban.ac.uk/study/dance/diploma-programmes/graduate-diploma-in-dance>
<http://www.londonstudiocentre.org/courses/one-year-professional-diploma>
<https://www.lcds.ac.uk/apprenticeships>
<https://www.trinitylaban.ac.uk/student-experience/careers/careers-in-dance/graduate-dance-companies-and-apprenticeships>
<https://www.richardalstondance.com/auditions-and-apprenticeships>
<https://jasminvardimon.com/about-us/opportunities/>
<https://jasminvardimon.com/2015/11/open-audition/>
<https://www.theplace.org.uk/juice/audition-apprentice-position-carabdanza-contemporary-dance-company-spain>



Barking Abbey Alumni Success Stories

Dance Performer

Brit Awards
X-Factor
Kanye West Tours
Tinie Tempah Tours
Jasmin Vardimon Dance Company
Cruise Ships (P&O, Virgin, Britannia and Oceana)
Dancing in the Communities
Wretch 32
Olympics 2012
T-Mobile Flash Mob
Boy Blue
TK Spin
IMD
Dizzie Rascal music video
Olly Murs music video
Disney Land Paris

Films

World War Z
Street Dance 2
Bollywood

Theatre

Sky Atlantic
Ragtime
Rent
Into The Woods
Hamlet
Move It
Othello
Stomp!
Thriller Live!

Suggested Reading

Technique

Bales, M and Nettl-Fiol, R: The Body Eclectic; 2008, University of Illinois, USA: 28-42

Foster, S.L: Choreographing History in Carter, A and O'Shea. J, The Routledge Dance Studies Reader (2nd edition): 2010 London and New York: Routledge: 291-302

Foster, S. L: Dancing Bodies in Desmond, J.C, Meaning in Motion: 1997, Duke University Press: 235-269

Franklin, E: Dance Imagery: For Technique and Performance: 1996: Human Kinetics

Humphrey, D: The Art of Making Dances; 1959: Dance Books Ltd, Hampshire

Main, L: The Pedagogic Significance of Modern Dance Training on the Twenty First Century Dancing Body: 2009 in Randall, T: Global Perspectives on Dance Pedagogy: Research and Practice, Congress on Research in Dance, Conference Proceedings: 291-302

Main, L: Directing the Dance Legacy of Doris Humphrey: 2012; University of Wisconsin Press

Mindlin, N: Doris Humphrey: A Centennial Issue: 1998; Routledge

Stinson, S.W: Body of Knowledge: 1995, Educational Theory, 45: 43-54

Stodelle, E: The Dance Technique of Doris Humphrey and its Creative Potential; 1979, Dance Books LTD

Performance

Blom, L.A & Chaplin, L.T, 1982: The Intimate Act of Choreography, University of Pittsburgh Press, Pittsburgh

Collins, A.F, Conway, M.A, Gathercole S.E & Morris P.E, 1994: Theories of Memory, Lawrence Erlbaum Associates LTD Publishers, East Sussex

Franleigh, S.H, 1999: Researching Dance: Evolving Modes of Inquiry, University of Pittsburgh Press

Gruneberg. M & Morris P.E, 1992: Theoretical Aspects of Memory, Second Edition, Routledge, London

Hoerl, C & Mc Cormack, T, 2001: Time and Memory, Clarendon Press, Oxford

Humphrey, D, 1987: The Art of Making Dances, Dance Books LTD, Hampshire

Hyman I.E & Neisser U, 2000: Memory Observed, Second Edition, Worth Publishers, New York

Kindred, H, 2013: Programme Note

Kleiman, P, 2005: Beyond the Tingle Factor, PALATINE, Lancaster University, UK

Koner, P, 1993: Elements of Performance, Vol.3, Harwood Academic Publishers, The Netherlands

McFee, G, 2011: The Philosophical Aesthetics of Dance, Dance Books LTD, Hampshire

Richardson, T.E, 1980: Mental Imagery and Human Memory, The Macmillan Press LTD, London

Choreographer



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

You should study Dance at undergraduate level and could further your studies in choreography on one of the following MA postgraduate courses.

<https://www.trinitylaban.ac.uk/study/dance/postgraduate-programmes/ma-mfa-choreography>
<https://www.postgraduatesearch.com/university-of-roehampton/55326848/postgraduate-course.htm>
<https://www.postgraduatesearch.com/university-of-chichester/55795268/postgraduate-course.htm>
https://www.mdx.ac.uk/_data/assets/pdf_file/0032/48767/Choreography-MA-1314.pdf



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ENGLAND**

Funding for
independent
choreography projects
available through Arts
Council England

<https://www.artscouncil.org.uk/areas-work/dance>

Case Study

James Cousins

Artistic Director, James Cousins Company



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

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

I trained at London Contemporary Dance School on the three year BA Hons course. The course covered so many aspects of dance from ballet and contemporary technique to improvisation, contact work and choreography, as well as anatomy, music and design. After training I joined the cast of Matthew Bourne's Swan Lake for a UK and international tour. Upon finishing I created my first work, which was premiered at Resolution! at The Place. I then worked as a freelance dancer before winning the New

Adventures Choreographer Award, which helped launch my choreographic career. I am currently Artistic Director of my own company, James Cousins Company, as well as a freelance choreographer and dancer. As director of my own company I end up spending a large amount of time doing admin work, such as writing funding applications and planning for future activities.

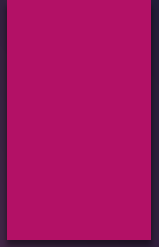
The amount of time I actually spend in the studio with my dancers is very small compared to amount of time I'm at my laptop! As a freelance choreographer I get commissioned by companies to create works on their dancers. I always enjoy these opportunities as I don't have any responsibility for managing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

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

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

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

Dance Film Maker



Dance film is movement based work that is created to exist in its own right. Dance film or video is very popular and often fuses dance with new, innovative developments in film and video art. If you are interested in pursuing dance film as a career you need to consider how you will develop your practice, see as much interesting work as possible, think about where you can exhibit your film or video and about appropriate organisations and events to approach. Funding is difficult so you need to make sure you get plenty of advice from organisations such as 'Lux' in London or agencies that specialise in dance for camera such as South East Dance. Dance film makers must have a love of dance and film in equal parts, maintain a strong knowledge of artists and companies work, build up a portfolio and practical skills and techniques – perhaps in short courses or summer schools led at arts cinemas or agencies.

Studying a dance degree will support your understanding of movement and choreography therefore enhancing the work you create.



Dance Photographer

Many dance photographers have a degree in photography or art and will have spent years taking photographs and practising their trade. A dance photographer will usually work on a freelance basis, and you will find many will work as general photographers also (weddings etc) to top up their income. Photographs are very valuable to dance companies as a source of documentation and also for marketing and PR. As a dance photographer you will need to be creative but also work to a brief set out by your client. Working as a dance photographer can involve a lot of travelling, long hours and late nights, so you will need to be patient and practical with both good organisational and communication skills.



Dance Projects Coordinator/Administrator

Every dance company, organisation, venue or funding body needs someone to run it and there is a growing demand for administrators who are knowledgeable in dance, administration or management. Usually such people will hold a degree in a relevant subject such as dance, drama or performing arts and they need to be flexible learners as they will often manage a variety of tasks from marketing, project and budget management, to copywriting, event management and fundraising. This is a competitive field and it's often necessary to get some good work experience under your belt before applying for jobs. Dance artists sometimes work in administration to boost their income.

It would be extremely useful to undergo work experience with dance companies and organisations. This will allow you to develop required skills for these roles and network with people within this field.



Press and Public Relations Specialist

Dance agencies, companies, organisations and individuals all need to communicate and promote their work to the public. To this end, working with the press and media (newspapers, magazines, web platforms, TV, Radio and internet channels and networks) is vital to make sure that information on performances, events, new work and developments are communicated to the widest possible audience. PR specialists build relationships with people working in the media industries, cultivating interest through inviting them to events, regularly communicating with them about developments through press updates and releases, and providing written copy and images for different media. They need to know their subject well and be able to communicate it clearly and creatively to the various media so that information on their clients and their work is widely known. You can learn about this aspect of work in Arts Management Courses that often include modules on networking, and press and public relations. Arts marketing courses are also available. The pathways into this work are as varied as the people involved. A good knowledge base of dance and industry contacts within dance and the media are vital. Knowing how to create an attention grabbing headline and communicate information to create an 'angle' that the press are more likely to respond to, along with a skilled eye for the right images for press articles are all PR requirements. You must also be a creative thinker and be able to come up with novel ways of communicating information.



Dance/Arts Culture Officer

Dance or Arts Culture Officers work for funding bodies or Local Authorities. Most Arts Officers at local authorities or in Arts Council offices are graduates in arts or arts related courses and some may have been dancers themselves. Their main role is in strategic planning, grant giving and monitoring dance activity in their area or region. Several years' experience within an arts organisation or company would be essential and some people may have MAs in arts management – though this is not a necessity and plenty of experience would equate to an MA.

Dance Manager

A professional manager of dance artists, companies, buildings or projects often works with more than one project at any given time and would typically manage a flexible portfolio of activities within the dance profession. These professionals often come from a performing or administration background and would hold a relevant degree. It is becoming more commonplace for administrators and managers to hold a BA or MA in Arts Administration or Management and many colleges and universities now offer these courses such as London, Studio, Centre, Birkbeck, South Bank and De Montfort University.

<http://www.londonstudiocentre.org/events/latest-news/388-new-dance-producing-management-ma>



Lighting Designer/Technical Production

You could work in technical production after taking a technical theatre course which includes units on lighting design and practice. Once completing your BTEC in Performing Arts (Dance) you could progress onto degrees in lighting design, lighting technology or technical theatre. Dance Degrees also have technical theatre arts modules. Check with colleges or universities for exact entry requirements. You can gain relevant experience from working as casual show staff in theatres. Contact theatres directly to ask about any available opportunities volunteering on student theatre or amateur theatre productions and concerts.



Costume Designer

You may be able to become a costume designer without a degree, by working your way up through craft or assistant jobs in costume departments. To succeed, you will need a lot of experience, good contacts and an excellent portfolio of work. There are no set entry requirements, but most costume designers have a Higher National Diploma (HND), degree or postgraduate qualification in a relevant subject such as costume design, fashion, theatre, design, art and design or performing arts (production). See the UCAS website to find art and design foundation courses all over the UK. 28

www.onedanceuk.org Contents ©One Dance UK ©One Dance UK Contents www.onedanceuk.org 29 It's important you find practical work experience and build a good portfolio of your work. You can gain relevant experience through student and amateur theatre and film productions, working as a costume 'daily' (temporary casual helpers on TV or film sets), casual wardrobe work in theatres or working for a theatrical costume hire company.



Pilates Instructor

Pilates develops body awareness – improving and changing postural and alignment habits and increasing flexibility and ease of movement. The basics are based upon a thorough understanding of the human anatomy and teachers use this information to create a personalised exercise programme for their clients. Osteopaths, physiotherapists and GPs all recommend Pilates as one of the safest forms of exercise – beneficial for general fitness and body awareness, pregnancy, injury prevention and rehabilitation work. It can also improve technique for athletes and dancers. Pilates helps students increase strength, flexibility and stability, improve their coordination, release stress and improve posture. Teacher trainee applicants should have a previous background in exercise and/or movement and have completed a minimum of 25 Pilates sessions, in a studio, prior to starting their training. Final acceptance will be based on their background, their own physicality and physical knowledge of the exercises, and an interview to determine their commitment to, and passion for, the work. The training period is 18 to 24 months and a minimum of 1200 hours is required before taking the Pilates Foundation UK Exam.



Yoga Instructor

Yoga teachers instruct on positions, controlled breathing and meditation. They teach either as a form of exercise, to increase physical fitness and flexibility or as a therapy to control ill-health. There are many styles of yoga including Ashtanga, Viniyoga and Iyengar which vary in physical intensity and complexity. Yoga teachers must be trained and experienced in yoga practice, have a high standard of physical fitness, be patient, caring and interested in people, be able to motivate individuals and groups, have good verbal communication skills and be aware of the risks exercising can involve. 34 www.onedanceuk.org Contents ©One Dance UK ©One Dance UK Contents www.onedanceuk.org 35 To become a teacher you will need to complete a yoga teaching qualification. By gaining membership of the Register of Exercise Professionals (REPs) you will be able to show employers and clients that you meet fitness industry standards of good practice. You can find out more about REPs and recognised courses and qualifications by visiting the REPs website. BWY is the national governing body for yoga and you can do their courses throughout the UK. Skills Active has details of additional recognised courses and qualifications The BWY Teacher Training Diploma covers anatomy and physiology, stress and relaxation, yoga philosophy, health and safety and practical aspects of teaching yoga postures. There is a growing demand for yoga teachers in sports and leisure centres, health clubs and community centres. Employers include local authorities, private health clubs and corporate organisations. You can broaden your practice to include teaching yoga to children, in prisons, for pregnancy and teaching meditation.

Youth Worker

Youth workers provide enjoyable, educational and challenging activities to help young people improve their confidence, develop new skills and cope with issues that affect their lives. They mainly work with people aged 13 to 19. The role varies and depends on need, but may include organising sports, arts, drama and dance activities, mentoring young people, supporting groups such as young carers or those at risk of offending, developing and running projects that tackle issues like health, bullying or crime, managing volunteers, keeping records, controlling budgets, fundraising and networking with other professionals such as social workers, teachers, probation officers and the police. Professional youth workers need a youth and community work qualification validated by the National Youth Agency (NYA). Validated qualifications can be foundation degrees, diplomas of higher education (Dip HE), degrees or postgraduate diplomas. You may be accepted without traditional academic qualifications if you have relevant work experience and the potential to succeed on the course. You could start as a youth support worker without any qualifications by taking work-based qualifications in youth support work, and go on to complete professional training part-time, or by distance-learning. Visit the NYA website for a list of validated professional youth work courses and information on youth support worker qualifications.

Writing a UCAS Personal Statement

1. Performance

This part of your statement must highlight your knowledge and application of interpretative, physical and technical skills.

You must provide specific examples of how you have demonstrated these skills within your KS5 dance studies.

You could reference examples from Unit 2: Developing Skills and Techniques for Live Performance, Unit 6: Final Performance to a Live Audience and Unit 10: Jazz Dance Techniques

You could provide examples of performance opportunities/venues you have been involved in and different dance genres you have experience in.

2. Choreography

You must demonstrate your understanding of choreographic devices and compositions, displaying your ability to create and manipulate innovative movement material.

You must provide specific examples of how you have utilised these skills. You could reference examples from Unit 2, Unit 6 and Unit 10, explaining how you responded to creative tasks and the impact your contribution had on the performance piece.

You should discuss choreographic processes to highlight your understanding of the creative process. You can reference your experience from the units you have studied in year 12.

Appreciation

You must demonstrate a solid understanding of practitioners' work and current trends within the dance industry.

You could provide examples from Unit 1: Investigating Practitioners' Work to communicate your ability to critically analyse and evaluate work with reference to contextual influences.

You should also discuss live work you have recently seen, forging an informed opinion on professional work.

You should also discuss dance literature you have read.

Food for Thought...

- Why do you want to study dance within higher education?
- What are your career aspirations? How will this course help you to achieve them?
- What personal skills and attributes do you possess required of a university student?
- Why are you right for this course/university?
- Why should this university consider you over other candidates?
- What are the entry requirements? Are you being realistic?



Top Tips

- Be enthusiastic, passionate and concise.
- Structure your statement so it has a logical progression and meets the requirements of the university/course in order of desired qualities/attributes.
- Be assertive with your statements e.g. "I am..." Avoid such as "I think I am."
- Always back up your statements with examples of what you have done. E.G. I have demonstrated the ability to apply interpretative skills within performance to communicate choreographic intention. For example in my unit 2 Jasmin Vardimon inspired piece I selected focus to.....
- Make sure you include information regarding performance, choreography and appreciation.
- Discuss current trends/issues within the dance industry.
- Discuss the different performance/movement styles you have experience in. Include relevant performance, teaching, choreography, work experience you have had.
- Use literature to underpin concepts within your discussions.
- Tailor your personal statement to the type of courses you are applying for. What skills do the course require? How have you demonstrated application of these skills already.
- PROOFREAD!!!!

