dance in australia

A Profile

ausdance

David Throsby

In 2004 the dance industry in Australia is a well-developed and highly differentiated branch of the performing arts, covering all genres and styles, and operating through a range of commercial and non-commercial channels. This report considers the organisational structure of dance in Australia, the situation of individual dancers, the characteristics of audiences, funding issues, and dance education and training. It also includes observations about the problem of transition as it affects dancers and choreographers.

Dr David Throsby is Professor of Economics at Macquarie University. He is internationally known for his work in the economics of the arts and culture. He is the author of numerous publications, including *Economics and Culture* (Cambridge University Press, 2001) and *Don't Give Up Your Day Job* (Australia Council, 2003) which was the fourth in a series of surveys over the past twenty years assessing the economic prospects of Australia's professional artists.

www.ausdance.org.au

The Australian Dance Council—Ausdance Inc. is Australia's peak body for dance, and was founded in 1977.

Ausdance is funded by the Australia Council for the Arts, the federal government's arts funding and advisory body, and state/territory arts ministries.

dance in australia

A Profile

David Throsby

the advANCE project

MACQUARIE UNIVERSITY ~ SYDNEY

ausdance

National Library of Australia Cataloguing-in-Publication data:

Throsby, C. D. (Charles David).
Dance in Australia : a profile.

Bibliography.
ISBN 1 875255 13 3.

1. Dance - Australia. I. Australian Dance Council.
II.Title.

792.80994

Australian Dance Council
Ausdance National Office
PO Box 45
Braddon ACT 2612

Tel: 02 6248 8992
Fax: 02 6247 4701
Email: national@ausdance.org.au
URL: www.ausdance.org.au

This publication was made possible with the generous
support of Macquarie University.

Ausdance is funded by the Australia Council for the Arts, the federal
government's arts funding and advisory body, and state and territory
arts ministries.

Cover images left to right: *Private public.* Choreographed by Amanda Philips. Photo: Christain Glaus; Steven McRae. Photo: Phillipe Pache; Frances Rings in *The Dreaming* (Bangarra Dance Theatre). Photo: Gerald Jenkins.

Design by Lindy Shultz

Contents

Acknowledgements

This report is a revised and extended version of the Australian 'country profile' prepared as a part of the aDvANCE Project on Career Transition for Professional Dancers. This project was carried out under the auspices of the International Organisation for the Transition of Professional Dancers by a research team comprising Professor William Baumol (New York University), Professor Joan Jeffri (Columbia University) and myself, (see Baumol et al., 2004).

Much of the statistical material for the present report was compiled by Hans Hoegh Guldberg (Economic Strategies); in particular, he was responsible for putting together the new statistics on dance education and training presented in Section 6. Additional material on various aspects of the report was provided by Shane Carroll (Chair, Dance Board, Australia Council), Julie Dyson (Ausdance National), Geoff Kerins (The Australian Ballet), and the Tertiary Dance Council of Australia. Some data were also derived from a report for the Dance Board of the Australia Council prepared by Positive Solutions; I am grateful to David Fishel for his cooperation in allowing me early access to a draft of this report. Further data were also taken from the 2001–2002 Individual Artists' Survey conducted by myself and Virginia Hollister (*Don't Give Up Your Day Job: An Economic Study of Professional Artists in Australia*, Sydney: Australia Council, 2003).

I am also grateful to Shane Carroll, Shane Colquhoun, Julie Dyson, Nanette Hassall and Rosalind Richards for providing helpful comments on a draft of this report.

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

David Throsby
Macquarie University
September 2004

1. The Dance Sector in Australia
an overview

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

The development of a European dance culture in Australia dates from the nineteenth century. Highlights in the modern era include the visits of the Anna Pavlova Company in 1926, the Ballets Russes in 1938, and the Ballet Rambert in 1947–49. Some members of these companies stayed in Australia to help foster the development of professional dance activity, which was further stimulated by migration from Europe during the 1930s, 1940s, and 1950s. In particular, the arrival of Edouard Borovansky in 1938 and Gertrud Bodenwieser in 1939 led to an expansion of classical ballet and modern dance respectively. During these years the commercial company J.C.Williamson's expanded its activity. A major milestone was reached in 1962 when the national classical ballet company, The Australian Ballet, was founded.

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

During the 1970s and 1980s the rise of the state dance companies was an important development. In addition, a unique feature of this period was the appearance of a number of small companies which enabled a diversification of the kind of dance offered to the Australian public. These companies were often involved in regional touring in small and flexible modes to rural and regional locations that the large companies could not reach. Many offered educational programs as a part of their brief.

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

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

2. Organisation Structures

2.1 Types of Organisations

The organisations involved in producing, presenting or supporting dance in Australia (apart from educational institutions, dealt with in a separate section) can be classified as follows:

- major national and state-based subsidised companies
- small- to medium-sized subsidised companies
- small companies and independent choreographers/producers receiving only limited funding
- commercial and music theatre productions (non-subsidised)
- venues
- service organisations.

We consider each of these categories in more detail below.

a. Major Companies

This group includes the national, state and other ‘flagship’ dance companies which have been funded by the Major Performing Arts Board of the Australia Council[1]. The five companies in this category are: The Australian Ballet (the major classical ballet company); the Queensland Ballet and West Australian Ballet (both companies presenting classical as well as contemporary works); the Sydney Dance Company (the largest of the contemporary dance ensembles); and Bangarra Dance Theatre (the principal Indigenous dance company).

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

b. Small- to Medium-sized Companies

There are about fifteen companies in this category nationwide, located in major urban and regional centres. They receive annual funding from the Australia Council and/or from state or local government, but the amounts involved are considerably less than those going to group (a) above. They

1. Note that amongst the six companies listed here, one, the Australian Dance Theatre, is now funded by the Dance Board of the Australia Council rather than by the Major Performing Arts Board.

are less likely than the latter to attract corporate sponsorship because of their smaller audience reach. They are almost entirely involved in new contemporary work, tending to be more experimental and less populist in genre than the larger companies. They produce almost no imported works and their mediums, genre and presentations are very much at the cutting edge of the art form. Some of them have been able to create a critical impact nationally, internationally and as a result their work has been included in festivals such as the Melbourne International Festival and the Sydney Festival, and those in Adelaide in Perth. Some of these companies, their choreographers and their dancers have also received international recognition.

c. Small Companies and Independent Choreographers/Producers

This category contains roughly twenty or more companies that operate from a very low financial base, receiving subsidy on a project basis rather than as continuing operational support. The amounts of funding involved are small, and the scope for supplementary financial support through sponsorship, merchandising, subscriptions etc. is very limited or non-existent. As with a number of companies in categories (a) and (b) above, these ensembles are often built around the talent of a key individual. This category also includes individuals who operate independently of any formal company but within an interdependent infrastructure. The companies and the individual artists in this category are dedicated to experimentation, research and development, hence there is considerable interaction with the small to medium-sized companies in group (b) above.

d. Commercial Dance

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

e. Venues

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

f. Service Organisations

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

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

2.2 Performance Indicators

In this section we consider the size and activity levels of the different types of dance companies categorised above.

Turning first to the major companies, we indicate in Table 1 some statistics for these companies derived from the Major Performing Arts Report (the Nugent Report) of 1999. These data are presented here mainly for illustrative purposes; all the major companies have received significant increases in their funding as a result of the implementation of the recommendations of the Nugent report, and so the empirical situation now is somewhat different from that shown in the Table. Nevertheless the relative magnitudes are still roughly comparable between companies.

In the 1997 data, The Australian Ballet stands out as by far the largest and most active of these ensembles with more than 150 performances and revenue in excess of $20 million. Although government subsidy comprised more than

Table 1: Performance indicators: major dance companies: 1997

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

Note: (a) Capital city performances only (b) Homestage performances only
Source: Compiled from data contained in Major Performing Arts Inquiry, Securing the Future: Final Report, Canberra: Department of Communications, Information Technology and the Arts, 1999.

one-fifth of its total income in that year, a smaller proportion than for any of the other majors, The Australian Ballet still accounted for the largest absolute amount of subsidy, receiving about $4 million in 1997, more than three times the level of assistance to any other major dance company. Nevertheless, more than half its income in 1997 came from the box office, a higher proportion than for any other member of this group. Furthermore, its level of subsidy per seat in that year was lower than the other companies in this group.

The Sydney Dance Company, the largest of the contemporary ensembles, had revenue of about $5 million in 1997, of which about one-quarter came from government. It is noteworthy that this company, and The Australian Ballet, were able to acquire the lion's share of sponsorship income in 1997, owing to these companies' higher profile than other more locally focussed or more specialised groups.

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

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

On the expenditure side, the significant proportion of costs being spent on marketing and administration by the large companies is noteworthy (37 per cent of total expenditure for the 'typical' major company as shown in Table 2).

2.3 Dance in Relation to the Wider Performing Arts

A broader view of the operations of the dance industry (both subsidised and commercial) as a component of performing arts activity in Australia is provided by a survey carried out by the Australian Bureau of Statistics (ABS) in 1999–2000. As seen in Table 3, the total income of the music and theatre production industry in that year was just over $500 million, of which just over $40 million (8.6 percent) came from dance. The vast majority of this dance-related income (almost 97 per cent) was derived from government subsidised companies, indicating the essential role of public funding in sustaining the dance industry in this country. Across all the dance companies included in the ABS survey, box office comprised one-third of total revenue,

Table 2: Comparisons of financial performance of some 'typical' dance companies

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

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

Table 3: Music and theatre production industry income, 1999–2000

	No. of organisations	Box office income	Gov't funding	Fund-raising income	Other income	Total income
	no.	$m.	$m.	$m.	$m.	$m.
			Government subsidised			
Symphony and choral production	29	25.2	51.4	7.1	10.7	94.4
Dance production	**21**	**14.1**	**15.2**	**5.2**	**7.5**	**42.1**
Drama production	67	30.8	22.0	5.9	12.7	71.4
Opera production	7	np	16.9	np	2.5	58.3
Musical theatre production	14	np	1.8	1.1	np	16.7
Other performing arts production	43	7.9	8.5	np	np	23.5
Total	**193**	**120.4**	**116.7**	**29.8**	**40.9**	**307.8**
			Other			
Popular music production	239	22.8		1.2	39.9	64.0
Symphony and choral production	19	0.4		0.4	1.3	2.1
Dance production	**17**	**0.5**		**-**	**1.1**	**1.5**
Drama production	35	14.5		0.2	4.2	18.9
Opera production	11	np		np	1.2	1.3
Musical theatre production	62	np		1.5	np	81.0
Other performing arts production	129	7.2		np	np	28.9
Total	**511**	**112.8**		**4.0**	**80.8**	**197.6**
			Total			
Popular music production	251	22.9	0.8	1.2	40.3	65.3
Symphony and choral production	48	25.5	51.4	7.5	12.0	96.5
Dance production	**37**	**14.6**	**15.2**	**5.2**	**8.6**	43.6
Drama production	103	45.3	22.0	6.1	16.9	90.3
Opera production	18	np	16.9	np	3.8	59.6
Musical theatre production	76	np	1.8	2.5	np	97.7
Other performing arts production	173	15.1	8.5	np	np	52.5
Total	**705**	**233.1**	**116.7**	**33.9**	**121.7**	**505.4**

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

Source: ABS, Performing Arts Industries 1999–2000 (Cat 8697.0) with about the same proportion coming from subsidy. Fundraising made up little more than one-tenth of total dance income. Compared to the other performing arts, dance is more reliant on subsidy than any other type of production apart from symphonic music.

In regard to performances and attendances, it can be seen from Table 4 that of all performances mounted by performing arts organisations in Australia in 1999–2000, around 6 per cent were in the dance sector, accounting for about 5 per cent of total paid attendances. The number of attendances per performance in dance in that year was 244, a slightly lower figure than that shown for the majors in Table 1, indicating the lower levels of attendance per performance experienced by the smaller dance companies.

Table 4: Music and theatre production: Performances and attendances, 1999–2000

	Number of organisations[(a)]	Paid performances[(b)]	Paid attendances	Persons per performance
	no.	no.	'000	no.
Popular music production	145	11,822	3,779.0	320
Symphony & choral production	38	1,130	991.8	878
Dance production	**29**	**2,601**	**634.6**	**244**
Drama production	85	11,749	2,533.4	216
Opera production	12	680	418.2	615
Musical theatre production	51	7,112	2,792.6	393
Other performing arts production	112	11,988	2,119.1	177
Total	**472**	**47,083**	**13,268.6**	**282**

Note: (a) Defined as organisations with prime responsibility for productions during 1999–2000
(b) Of these paid performances, 1,120 were performed at performing arts festivals
Source: ABS, *Performing Arts Industries 1999–2000* (Cat 8697.0)

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

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

Table 5 shows the total numbers of practising professionals and of 'main job' dancers and choreographers in 2001. Remember that the latter numbers are swelled by younger unestablished dancers. Data for actors and musicians are also given in this table for comparison. The predominantly female composition of the dance workforce is evident, in contrast to the preponderance of males in acting and (especially) music. The other striking characteristic of dancers is, not surprisingly, their young age. Table 6 shows the age distribution and mean and median ages for both established professionals and 'main job' dancers. These age data can be compared with those for other types of artists: the artists' survey shows that both mean and median ages for professional artists in all other artforms (writers, visual artists, actors, musicians, etc.) exceed forty years.

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

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

Sources: Survey data: Throsby and Hollister (2003)
Census data: ABS, *Employment in Selected Culture*/Leisure Occupations 2001 (Cat. 6273.0)

Table 6: Age distribution of dancers/ choreographers

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

Source: Throsby and Hollister (2003)

Of the total number of professionals in the dance sector, about two thirds work primarily as dancers and one-third as choreographers. Amongst the dancers, the largest single group classify themselves as 'contemporary' dancers. The distribution of practising professional dancers/choreographers amongst styles or genres of dance is as follows:

DANCERS (%)	
Classical	4
Contemporary	23
Indigenous/traditional	5
Freelance	7
Cabaret/commercial	19
Other	10
Sub-total	**68**
CHOREOGRAPHERS	
Independent	21
Resident	8
Other	3
Sub-total	**32**
Total	100

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

Dancers begin their professional careers at a very early age and indeed about one-third of them earn their first income as a dancer before their training has been completed. Most dancers can identify a single moment at which they believe their professional career became established, whether it was on completion of training (9 per cent of all dancers), earning their first income (14 per cent), receiving a grant or other financial assistance (14 per cent), or, most importantly, getting their first significant professional engagement (36 per cent). The median age at which this establishment

Table 7: Training undertaken by dancers

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

Note: (a) Multiple responses permitted
Source: Throsby and Hollister (2003)

'moment' occurred is twenty-three years, a younger age than for any other type of artist apart from musicians.

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

The lack of financial return from creative work forces a number of dancers to seek other employment. In some cases, work can be found within the art form, for example in teaching dance or in administration of a dance company; in other cases, dancers must find work outside the arts in order to earn a living and to support their creative practice. Table 9 shows the average allocation of working time by dancers between these various types of work. It is apparent that creative work can be pursued for only a little more than half of an average dancer's working time. Only 16 per cent of all dancers work 100 per cent of their time at creative work (defined to include preparation, research, rehearsing and career administration as well

Table 8: Most important factors advancing and inhibiting dancers' career development

	Throughout career	At time of survey
	%	%
Factors advancing career		
Talent	17	10
Training	40	27
Critical timing	6	20
Support and encouragement	36	33
Other	1	10
Total	**100**	**100**
Factors inhibiting career		
Economic factors	86	66
Time constraints	3	20
Access difficulties	3	7
Personal issues	3	3
Other	5	4
Total	**100**	**100**

Source: Throsby and Hollister (2003)

Table 9: Average allocation of dancers' working time

	Proportion of time over year 2000–2001	Hours per week at time of survey
	%	hours
Creative work	55	21
Other arts-related work	33	12
All arts work	88	33
Non-arts work	12	6
Total	**100**	**39**

Source: Throsby and Hollister (2003)

Table 10: Mean and median earned incomes of dancers: 2000–2001

	Mean $ per annum	Median $ per annum
Creative income	16,700	12,900
Other arts-related income	7,100	-
Total arts income	23,900	23,600
Total non-arts income	3,000	-
Total income	**26,900**	**26,000**

Source: Throsby and Hollister (2003)

as performing), although a total of 60 per cent of dancers spend all their working time at some type of arts-related work (including teaching).

These characteristics of dancers' working lives are reflected in their incomes. Table 10 shows mean and median incomes for dancers in the year 2000–2001. It is apparent from these figures that the distribution of creative incomes amongst dancers is skewed towards the lower income groups. Indeed, 31 per cent of dancers earned less than $10 thousand from their creative work in 2000–2001. At the other end of the scale, only 6 per cent of dancers earned more than $50 thousand in that year from all arts and non-arts work combined.

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

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

Table 11: Industry employing dancers/choreographers and private dance teachers

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

Source: ABS, *Employment in Selected Culture/Leisure Occupations 1996 and 2001* (Cat 6273.0)

The ABS has conduced two recent surveys of attendances at selected venues and activities (1995 and 1999). Table 12 shows total attendances and attendance rates for a range of cultural consumption activities. Whereas about two thirds of people attended a cinema at least once in 1999, only 9 per cent of the population attended a dance performance, a smaller proportion than went to opera or theatre, although a larger proportion than attended a concert of classical music.

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

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

Note: (a) expressed as a percentage of the adult population
Source: ABS, Attendance at Selected Cultural Venues, April 1999 (Cat 4114.0)

The 1999 survey of attendance rates distinguished between capital cities and non captial-city areas in each state. The survey noted that 884,000 persons attended dance venues in capital cities—an attendance rate of 9.5 per cent—compared with 461,000 in regional areas (8.3 per cent attendance). Capital cities had the higher attendance rates except for 'other performing arts' and circus performances. For the group closest to dance in attendance, classical music performances recorded an attendance rate of 10.3 per cent in capital cities (above dance) but only 6.2 per cent in country areas (below dance). Dance performances attracted more female than male attendances; 11.2 per cent of the female population attended a dance performance in 1999, but only 6.8 per cent of males.

It is apparent from Table 13, which shows dance attendances by age group, that dance appeals particularly to the very young and the middle-aged, but is less well attended by people in their 20s or over 55. Dance attendances are also skewed towards the better educated members of the population, in common with other performing arts, as Table 14 demonstrates. Nevertheless, the preponderance of people with higher educational qualifications is less marked for dance than it is for classical music, opera or especially drama.

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

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

Note: (a) expressed as a percentage of the population in that age group
Source: ABS, *Attendance at Selected Cultural Venues*, April 1999 (Cat 4114.0)

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

Table 14: Attendance rates[(a)] at performing arts venues, by educational attainment, 1999

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

Note: (a) expressed as a percentage of population in that educational category
Source: ABS, *Attendance at Selected Cultural Venues, April 1999* (Cat 4114.0)

Dance companies are extensively funded by government and income earned by unfunded companies is tiny compared with the income of those funded. Commonwealth funding is provided by the Australia Council through the Major Performing Arts Board and the Dance Board, supplemented by Aboriginal and Torres Strait Islanders Arts, Community Cultural Development, and New Media Arts. This funding amounted to over $11 million in 2001 and 2002. Just under $1 million of funds for touring come from the Department of Communications, Information Technology and the Arts through the 'Playing Australia' program. Each state and territory government also supports dance, totalling over $11 million in 2002. Relevant data are shown in Tables 15 and 16.

Over the last three years of available data, the Commonwealth has increased its share of government funding for dance from just under half to just over half. Dance receives about 12 per cent of total Commonwealth, state and territory funding of the performing arts.

Funding for the arts takes different shapes at the various levels of government. While the Commonwealth funding is largely restricted to the support of activities, the states and territories not only fund activities but also infrastructure. In 2000–2001, for example, the Commonwealth provided $95.9 million for the performing arts and state and territory governments provided $76.2 million, but the latter also funded $93.5 million of performing arts centres compared with $5.5 million by the Commonwealth. The state and territory contribution totalled over $100 million in each of the two previous years.

It is noteworthy that in recent years at both Commonwealth and state levels there has been a gradual shift in funding policy towards a greater emphasis on project-based rather than recurrent funding, in common with trends elsewhere in the contemporary performing arts in Australia and in other countries. These shifts can be seen to be particularly associated with the emergence of new dance forms, including experimentation with fusion of contemporary and ethnic dance, the use of new technologies such as film and video, etc.

Turning to local government, we note that levels of dance funding from this tier of government are unknown but are likely to be relatively modest.

Table 15: Arts and related funding, Commonwealth and state/territory governments, 1998–1999 and 2000–2001

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

Source: ABS, *Cultural Funding by Government 2000–01* (Cat. 4183.0)

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

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

Source: Positive Solutions, *Report to Australia Council Dance Board*, 2003

The contribution of local government to total performing arts in 2000–2001 was $28.6 million, suggesting that dance activities may have received perhaps $3 million. Even more than the states and territories, however, local government supports infrastructure development; it allocated $48.8 million to the funding of performing arts centres in 2000–2001. Local government also funded $132.5 million of public halls and civic centres, which often provide venues for the performing arts in rural and regional Australia.

For most professional dancers, training begins in the private dance school system at an early age; virtually all of those auditioning for tertiary courses have come through this system. However, in this section we concentrate on the tertiary sector.

Official statistics of dance courses compiled by various instrumentalities, including the Department of Education and Training (DEST), provide a somewhat incomplete picture of dance education and training at the tertiary level in Australia. Accordingly, as a part of this study these statistics were supplemented by a survey of the twelve educational establishments that Ausdance identifies as providing tertiary dance courses. The resulting time series, shown in Table 17, eliminates some significant inconsistencies in the DEST compilations, but the figures remain estimates as some institutions did not respond to the survey or were unable to provide data for past years, or at all. Some establishments reported that statistics on student numbers were part of broader faculty compilations.

Bearing these qualifications in mind, we estimate that full-time equivalent student numbers increased from 700 in 1992 to 924 in 2003 (a compound rate of 2.5 per cent per annum). Victorian institutions had the largest numbers of students in 2003 (37 per cent of the estimated national total), although student numbers in Victoria have remained static since 1995–96. Similarly, New South Wales accounted for 29 per cent of estimated student numbers in Australia in 2003 but again there has apparently been no growth for several years (since 1997). The most consistent growth in student numbers has been in other states, with the Queensland University of Technology (QUT) leading the trend and emerging with the largest student numbers among the twelve institutions. Dance student numbers appear to have doubled at QUT between 1997 and 2003. At Western Australia's Edith Cowan University, numbers have more than doubled since the early 1990s (though at lower total levels).

These changes may reflect increasing popularity of dance in Queensland and Western Australia but they are also likely to be driven by the policies of the educational institutions concerned. At QUT, for instance, a new Creative Industries Faculty was formed in 2001 with the long-established QUT Dance as a crucial player. New degrees have been introduced and existing degrees revised to anticipate changing career patterns in the twenty-first century.

Table 17: Students studying dance in hgher education establishments in Australia by state: 1992–2003

Year	NSW	Victoria	Qld, SA, WA	Total Australia
1992	197	283	220	700
1993	216	287	224	727
1994	223	318	217	758
1995	230	339	220	789
1996	242	356	234	832
1997	276	356	212	844
1998	275	354	212	841
1999	277	357	242	876
2000	260	350	255	865
2001	271	352	253	876
2002	281	372	290	943
2003	271	345	308	924
Annual trend	2.9%	1.9%	2.8%	2.5%

Sources: Survey of institutions listed by the Tertiary Dance Council of Australia, late 2003; Department of Education and Training (DEST), University statistics; Ausdance Inc, *Further studies in dance: a guide for Australian students*

Establishments represented

NSW: National Aboriginal and Islander Skills Development Association (NAISDA); University of NSW (Kensington Campus); University of Western Sydney; Wesley Institute

Victoria: Australian Ballet School (Senior School only); Box Hill Institute (Centre for Performing Arts); Deakin University (Rusden Campus); Victorian College of the Arts (University of Melbourne); Victoria University of Technology (Footscray Institute)

Other states: Queensland University of Technology (Kelvin Grove Campus); Adelaide Institute of TAFE (Performing Arts); University of Adelaide (to 1999); Western Australian Academy of Performing Arts (Edith Cowan University)

Notes on estimates

DEST statistics to 2002 accepted in part or in full where available and plausible (five institutions with existing courses, and University of Adelaide). Survey response in full or practically in full for three institutions (several additional 2003 figures also from survey). For four institutions estimates based on ratio of actual student numbers and maximum intake known for five other institutions.

It should be noted that the location of teaching institutions does not necessarily reflect where dancers end up working. For example, students graduating from the Australian Ballet School in Melbourne or from the National Aboriginal and Islander Skills Development Association (NAISDA) in Sydney, may finish up working in a variety of locations. In addition, students from other institutions do not necessarily stay in the state where they are educated but are likely to find employment elsewhere in Australia or overseas.

Most courses offered by the twelve educational institutions are of three years' duration, with students entering at age seventeen or later. Table 18 lists twelve such courses, of which all but the special cases of NAISDA and the Australian Ballet School lead to formal Bachelor's Degrees. Six establishments offer subsequent Honours years, and four of these offer higher degrees as well. Three 4-year undergraduate courses lead to teaching qualifications. NAISDA offers one-year and two-year certificate courses. The Box Hill Institute in Victoria, which is more orientated towards vocational training and education than most of the other institutions, provides a two-year Diploma of Dance Teaching and Management.

While the number of courses offered in dance is much smaller than for music and other performing arts, it can be said overall that the consistently high standards of dance training in Australia has been a strong contributing factor in the interaction between Australian dancers and choreographers and the international dance community. In the earlier years, a number of well-trained dancers left Australia to work overseas. During the 1980s and 1990s some of these, including Meryl Tankard, Leigh Warren, Simon Dow and Maggie Sietsma, returned and have been importantly involved in the emergence of new companies.

Table 18: Institutions offering dance majors: main indicators for 2003–2004 academic year

Institution	Min. age at entry	First degrees, diplomas & certificates (number of full-time years)					Honours year offered	Post-graduate study offered
		One	Two	Three	Four	Total		
NSW								
NAISDA	18	1	1	1		3		
UNSW	16				1	1		
UWS	17			1		1	+	+
Wesley	17			1		1		
Victoria								
ABS**	15			1		1		
Box Hill	17		1			1		
Deakin	17			2	1	3	+	+
VCA	17			1		1	+	+
VUT	17			1		1	+	
Other								
QUT***	17			2	1	3	+	+
AIT	16			1		1		
ECU***	18			1		1	+	
Total		**1**	**2**	**12**	**3**	**18**	**6**	**4**

Source: Ausdance Inc, *Further studies in dance: a guide for Australian students 2003–04,* <www.ausdance.org.au/outside/furtherstudies/nsw.html>

* See footnotes to Table 17 for unabbreviated description
** Senior school only (junior school one year, minimum age 14)
*** Excluding non-HECS (full fee-paying) courses

7. The Problem of Transition

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

Although the early individual artists' surveys drew attention to the fact that a performing career in dance ended at a relatively early age, it was not until 1988 that a serious effort was made to examine the specific problems of dancers' transition. In that year, Actors Equity of Australia in conjunction with the Australian Association for Dance Education (now Ausdance) instigated the Dancers' Transition Project, a research study which led to a report published in the following year (Beall, 1989). The concern of the project was to address the need to provide support for professional dancers at the end of their performing careers. At that time no formal program existed anywhere in Australia to assist dancers with career transition. The study recommended establishment of a Dancers' Transition Scheme, and also highlighted the need for better preparation for transition to be incorporated into dance education and training programs. In response to this report, substantial changes were introduced into Tertiary Dance Council curricula during the 1990s.

The proposal for a formal transition scheme put forward in the 1989 report was never acted upon by government. Although Ausdance put in a lot of effort towards setting up such a scheme, it could not find financial support for it. Nevertheless, some progress was made in addressing the problem of transition further during the 1990s. For example, the critical importance of health and safety issues, both in influencing the progression of a performing career in dance and in affecting the choices available to dancers for life after performance, became better understood as a result of the appearance in 1990 of a major study of injury prevention and management, commissioned by Ausdance in association with Create Australia (Geeves, 1990). It was followed by further reports in 1997 and 1999 (Geeves, 1997; Crookshanks, 1999). The most recent of these reports points to the progress made during the 90s in dancers' health and safety, as evidenced by a decrease in the prevalence of acute and chronic injury, a better understanding of health and diet problems amongst dancers, and a more supportive environment being provided by companies.

Furthermore, the three Safe Dance reports mentioned in the previous paragraph led to a consultation process with the dance teaching profession, facilitated by Ausdance, which produced the Australian Guidelines for Dance Teachers and the Interim Competency Standards for Dance Teachers (1998). These developments contributed to the sustainability of the dance sector and assisted in dealing with transition issues.

Another study specifically on transition was undertaken in 1993–94 by Barry White and Graham Guest for Arts Training Western Australia (White and Guest, 1995). The study's report drew attention to the need to raise awareness of transition problems amongst dancers and dance companies, and underlined the importance of incorporating workshops and other programs addressing career change issues into dance education and training courses. The authors recommended various measures by which dancers could be supported during the transition process, including assistance from companies, mentoring, counselling, etc.

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

The fact that transition problems are still matters of considerable concern to the dance profession in this country is indicated by discussion at the regular dance summits that are held by the Australian Dance Council (Ausdance) to review the state of dance and to recommend strategies and priorities for action. At the 2001 Summit, for example, the matter of career pathways was identified as one of several national priorities (Nihas and Dyson, 2001, p.8). It was pointed out that career paths in dance are now more often meandering than linear, highlighting the need for multi-skilling; these problems were seen as particularly important for the growing numbers of independent artists within the sector. In this context it should be noted that the new generations of tertiary graduates in dance in Australia emerge with multiple skills that give them a significant advantage in the career transition process in comparison with their predecessors.

Finally, we can point to the fact that the aDvANCE Project on Career Transition for Professional Dancers, within which the present study originated, has been a major international effort to turn the spotlight on dancers' transition problems in a number of countries (Baumol et al., 2004). Australia was one country in which a specific survey of current and former dancers was undertaken; the results of this study are reported in a separate publication (Throsby and Hollister, 2004).

Ausdance (2003), *Further Studies in Dance: A Guide for Australian Students,* Canberra: Ausdance; see also <www.ausdance.org.au>.

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

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

Australian Bureau of Statistics (1999), *Attendance at Selected Cultural Venues*, (Cat. 4114.0), Canberra: ABS.

Australian Bureau of Statistics (2000), *Performing Arts Industries 1999–2000*, (Cat. 8697.0), Canberra: ABS.

Australian Bureau of Statistics (2001), *Cultural Funding by Government 2000–01*, (Cat. 4183.0), Canberra: ABS.

Baumol, William; Jeffri, Joan and Throsby, David (2004), *Making Changes: Facilitating the Transition of Dancers to Post-Performance Careers*, New York: Research Center for Arts and Culture, Columbia University.

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

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

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

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

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

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

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

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

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

Throsby, David and Hollister, Virginia (2004), *Moving On: Career Transition of Professional Dancers in Australia*, Canberra: Ausdance.

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

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

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

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