

**Statistical report on the working practices of dance teachers who are
aligned to CDET Validated Awarding Organisations**
July 2014

Introduction

In late 2013, CDET's validated awarding organisations were asked to circulate a brief survey to their membership with the purpose of conducting an initial exploration of the working practices of dance teachers active in the sector. These organisations included:

- British Association of Teachers of Dancing (BATD)
- British Ballet Organization (BBO)
- British Theatre Dance Association (BTDA)
- Graded Qualifications Alliance (GQAL)
- Imperial Society of Teachers of Dancing (ISTD)
- International Dance Teachers' Association (IDTA)
- National Association of Teachers of Dancing (NATD)
- Professional Teachers of Dancing (PTD)
- Rockschoool (RSL)
- Royal Academy of Dance (RAD)
- Russian Ballet Society (RBS)
- Spanish Dance Society (SDS)
- Trinity College London (TCL)
- United Kingdom Alliance (UKA)

The survey aimed to capture statistical data on how dancers structured their teaching throughout the year, how classes were organised and the types of facilities used. The questions were drafted in association with the Performing Rights Society (PRS) as they also had an interest, at the time, in reviewing the working patterns of dance teachers who are members of awarding organisations.

A questionnaire was developed for online delivery using survey monkey which was subsequently circulated as an email link with explanatory notes to 14 awarding organisations. These awarding organisations were asked to forward the questionnaire to their membership and respondents were typically given a selection of answers from which to choose a response to each question. The online survey remained operational for a period of 6 weeks.

At the end this period, all answers were collated into a single set of statistical data for each question representative of all respondents. This data was subsequently presented in graphs for analysis, as illustrated on pages 5 to 8 of this paper.

The survey

As well as gathering overarching contextual information about the number of individuals who are members of CDET validated awarding organisations and the amount of examinations delivered in the UK and overseas, dance teachers were invited—through the survey—to respond directly to the following questions.

- Which genres do you teach?
- How many weeks a year do you typically teach?
- How many hours a week do you typically teach?
- How many classes a week do you typically teach?
- What is the average attendance for a class?
- What is the average charge for a class?
- Do you own a premises?
- What type of setting do you teach regularly?
- Are you aware if the premises where you teach holds a PRS for Music licence?

In total, 602 individual dance teachers responded to the questionnaire. It is interesting to note, that awarding organisations' membership in the UK is estimated at 13,500 individuals as can be deduced from Table 1 on page 4 of this paper with a suitable allowance for some overlap of membership between organisations. 602 respondents therefore constitute a 4.5% sample of the assumed entire pool which is representative enough for evaluation, drawing reasonable conclusions. Some survey questions such as the investigation of genres taught invited more than one response from a teacher.

Summary of findings

CDET validated awarding organisations though located in the UK operate internationally, collectively delivering some 290,000 Ofqual regulated dance grades worldwide each year. The qualifications are mainly recognised within the UK Qualifications and Credit Framework (QCF). Further, these organisations share approximately 30,000 teaching and 10,000 non-teaching members globally. However, these figures do not take account of any overlap between memberships.

The vast majority of members teach 33 weeks or more annually on a part or full-time basis. However, there is significant variation in the duration of classes offered which may reflect the variety of teaching strategies adopted to address the needs of large and small groupings of learners. Most classes include 5 to 15 students with a typical charge of £3 to £5 for each student per class. Further, the majority of members do not own the premises at which they teach—generally working in a wide variety of settings including community buildings, which are available for private hire, and/or schools and colleges.

Teachers and awarding organisations

Table 1

Number of teaching members		Number of other (non-teaching) members	
UK	Overseas	UK	Overseas
18,170	10,863	4,801	4,936

CDET validated awarding organisations, of which there were 14 at the time of conducting this survey, are based in the UK though operate internationally as reflected by the amalgamated figures in *Table 1* for their teaching and non-teaching members.

Table 2

Number of examination entries for regulated qualifications		Number of examination entries for unregulated qualifications	
UK	Overseas	UK	Overseas
149,025	143,559	369,636	88,408

These awarding organisations collectively deliver an almost equal number of Ofqual regulated dance grades in the UK and overseas, totalling about 290,000 entries as shown in *Table 2*. It is interesting to note that there is also a significant UK market for awarding organisations' unregulated provision which include medal and introductory tests. By means of comparison, there are approximately 800,000 worldwide entries to regulated music grades annually and a corresponding 175,000 for drama.

Table 3 illustrates how dance grades awarded by CDET validated awarding organisations are recognised by Ofqual in the UK Qualifications and Credit Framework (QCF) where qualifications and units are assigned a level and a credit value indicative of the demand and amount of learning required for achievement. The dance grades are made up of common QCF units developed by the awarding organisations in association with CDET which are used as the universal benchmarks underpinning assessment standards. *Table 3* also shows how the dance grades are further mapped to the European Qualifications Framework (EQF).

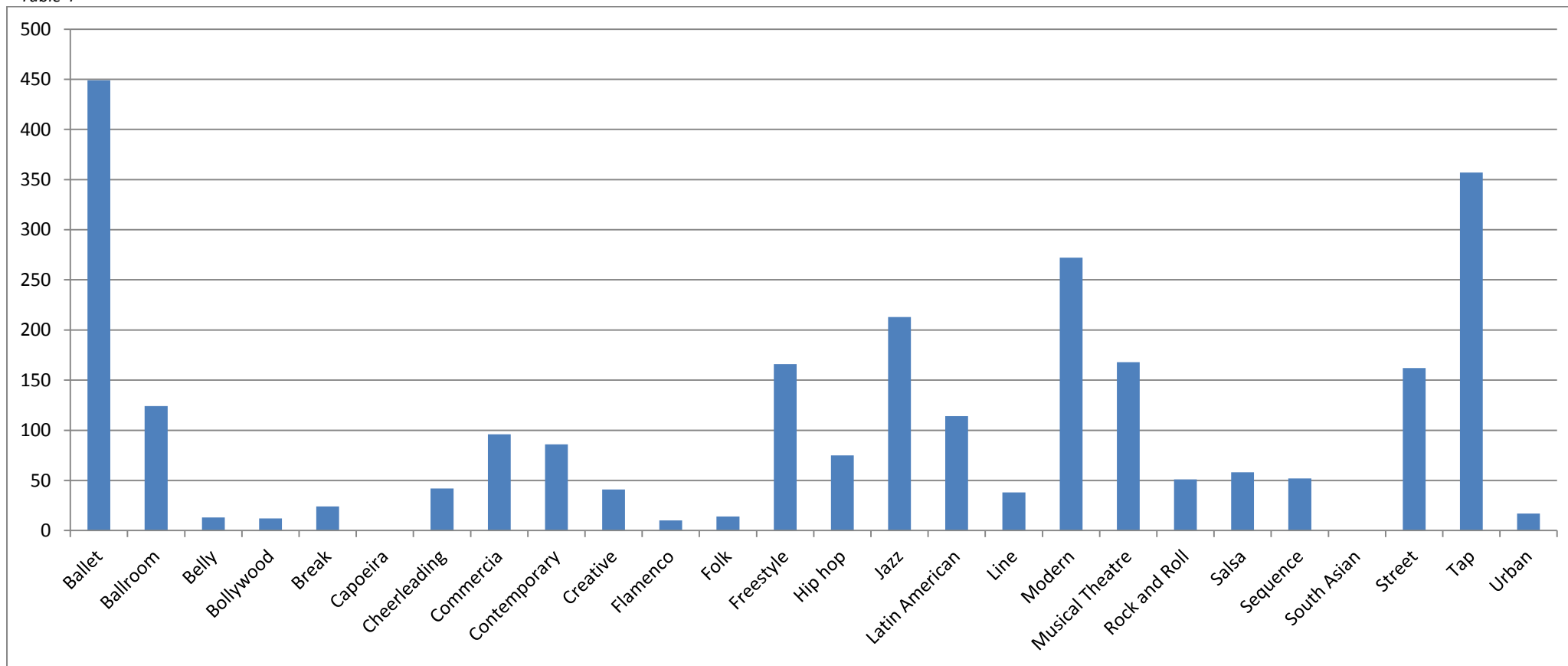
Table 3

Qualifications	QCF levels	EQF levels
Graded Examinations in Dance—Grades 1 to 3	1	2
Graded Examinations in Dance—Grades 4 and 5 Vocational Graded Examinations in Dance—Intermediate Foundation	2	3
Graded Examinations in Dance—Grades 6 to 8 Vocational Graded Examinations in Dance—Intermediate and Advanced Foundation	3	4
Vocational Graded Examinations in Dance—Advanced 1 and 2	4	5

Dance genres taught

Table 4 illustrates the wide variety of dance genres offered for study by members of CDET validated awarding organisations. Ballet appears to be the most popular followed by tap, modern and jazz, with freestyle, musical theatre and street not far behind. It is apparent that most members teach at least two genres as highlighted by the 2654 responses to this question received from the 602 teachers taking part.

Table 4

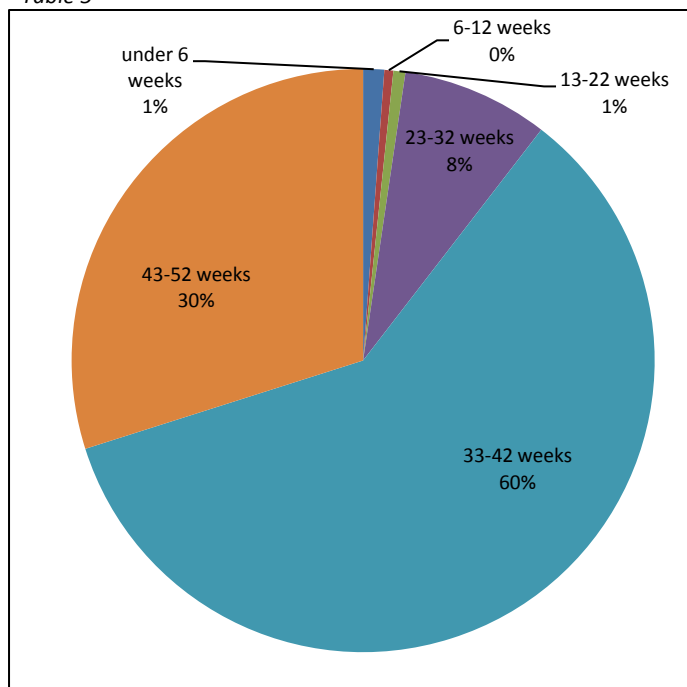


Which genres do you teach?
2654 responses from 602 teachers

Teaching time

Table 5 shows that the vast majority of awarding organisations' members teach between 33 weeks or more annually, reflecting a typical working pattern of three academic terms at schools and/or colleges, supplemented by holiday courses and lessons at private settings.

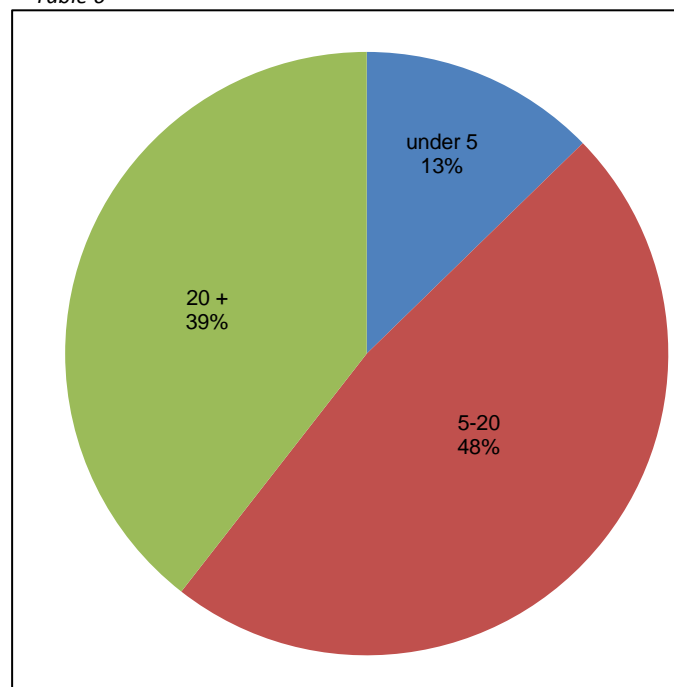
Table 5



How many weeks a year do you typically teach?
602 Responses from 602 teachers

Table 6 illustrates the part and full time profile of the dance teaching workforce. Generally, there are more part-time teachers than full-time. However the overall sector 'snapshot' is likely to be more complicated as many teachers pursue portfolio careers which include performing, choreography and instruction of other performing arts and exercise disciplines.

Table 6



How many hours a week do you typically teach?
598 responses from 602 teachers

Classes

The data presented in *Table 7*, reviewed in association with the statistics for typical number of hours taught weekly in *Table 6*, highlight a wide variance in the duration of classes offered by teachers. This complex picture is most likely dependent on the range of settings as well as the genres and levels taught.

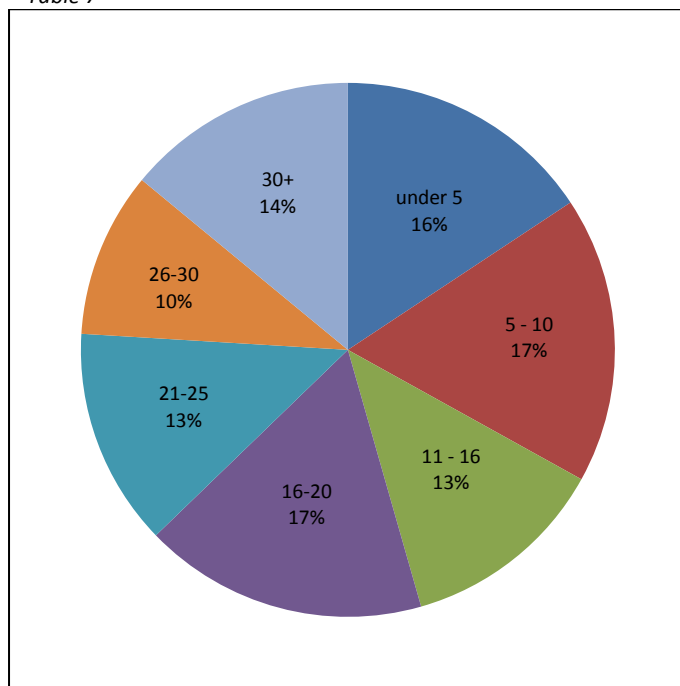
Further, the teaching strategies adopted may also be a significant factor in terms of whether

classes involve large or small groupings of learners.

Table 8 illustrates that the vast majority of classes comprise 5 to 15 students with fewer involving larger groups. This profile is likely to be influenced by available facilities and the range of genres and levels taught, with full recruitment not always possible.

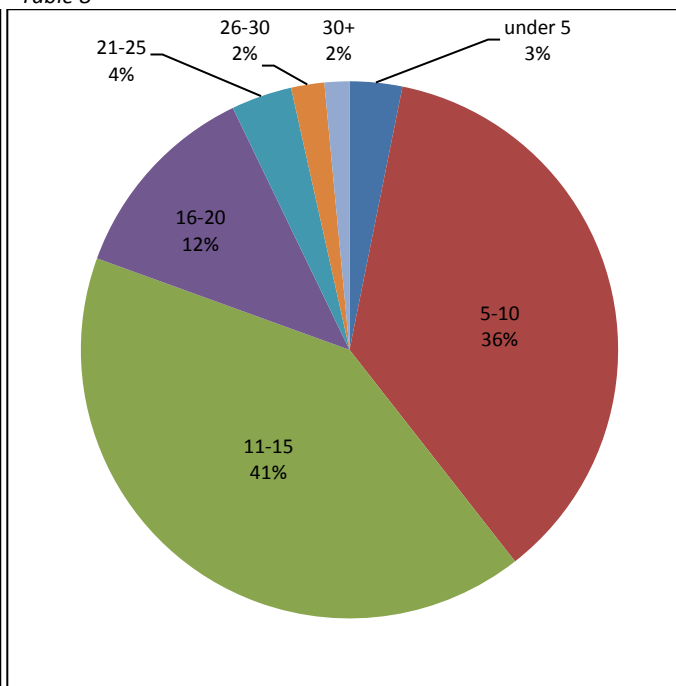
Table 9 confirms that most classes are charged at a rate of between £3 to £5 per student. This is as expected because the greater proportion of learners at any given time are at the earlier levels of study—more specifically preparing towards the lower dance grades—with classes typically comprising larger groups.

Table 7



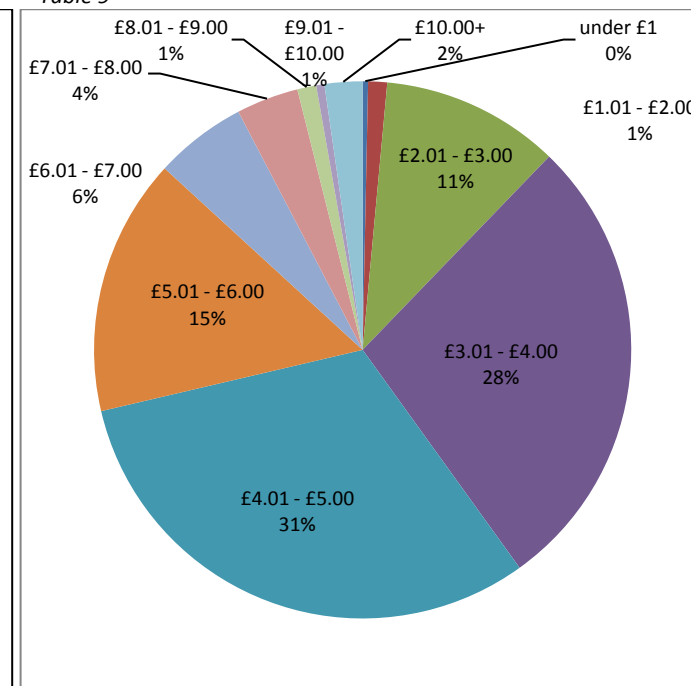
How many classes a week do you typically teach?
599 responses from 602 teachers

Table 8



What is the average attendance for a class?
601 responses from 602 teachers

Table 9



What is the average charge for a class?
614 responses from 602 teachers

Venues

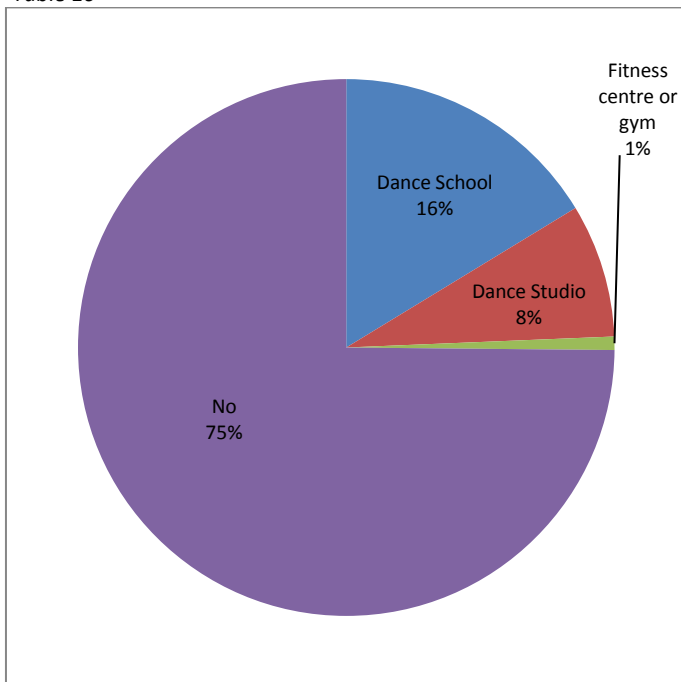
Table 10 shows that most teachers hire premises for lessons and/or are employed on a peripatetic or full-time basis at schools and colleges.

It is interesting to note that dance is taught in a variety of locations. However, *Table 11* highlights community buildings as the most

popular—which is not surprising as they are available for private hire—followed by schools and colleges. Dance teachers are therefore dependent on renting venues, such as church halls, in support of their private work whilst also often teaching at other settings, such as schools and colleges, as part of a portfolio career.

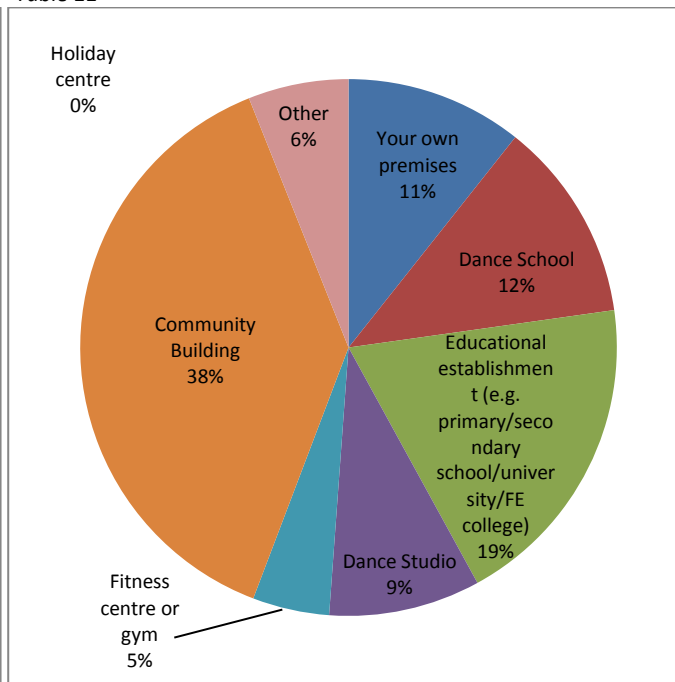
Table 12 shows that almost three-quarters of dance teachers are aware that venues should be licensed for music in support of their work. CDET is liaising closely with PRS to find a way of empowering teachers to actively choose appropriate venues.

Table 10



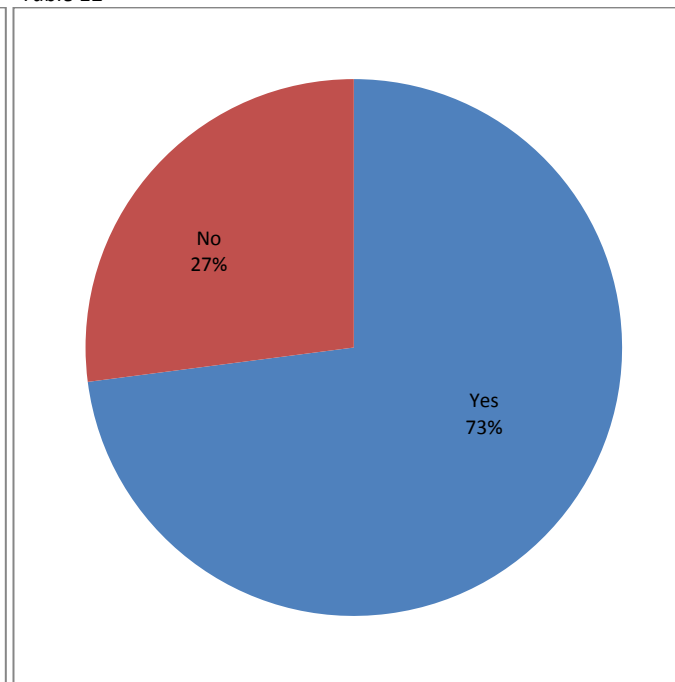
Do you own a premises?
497 responses from 602 teachers

Table 11



What type of setting do you teach regularly?
909 responses from 602 teachers

Table 12



Are you aware if the premises where you teach holds a PRS for Music licence?
599 responses from 602 teachers



British Association of Teachers of Dancing (BATD)
 Pavilion 8 Upper Level
 Watermark Business Park
 315 Govan Road
 Glasgow G51 2SE
 0141 427 3699
www.batd.co.uk



British Ballet Organization (BBO)
 1 Down Place
 Hammersmith
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 020 8748 1241
www.bbo.org.uk



British Theatre Dance Association (BTDA)
 The International Arts Centre
 Garden Street
 Leicester LE1 3UA
 0116 262 2279
www.btda.org.uk



Graded Qualifications Alliance (GQAL)
 The International Arts Centre
 Garden Street
 Leicester LE1 3UA
 0116 262 4122
www.ggal.org



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 Imperial House
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 London EC2A 4QE
 020 7377 1577
www.istd.org



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www.idta.co.uk



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 44-47 The Broadway
 Thatcham
 Berkshire RG19 3HP
 01635 868888
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Professional Teachers of Dancing (PTD)
 The Studios
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 Dorset DT6 6DY
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Rockschool (RSL)
 Harlequin House
 7 High Street
 Teddington TW11 8EE
 0845 460 4747
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Royal Academy of Dance (RAD)
 36 Battersea Square
 London SW11 3RA
 020 7326 8000
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 PO Box 17319
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Spanish Dance Society

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