

Research into Payscales in Dance

Report and analysis of findings

Section 1

Background

The Research into Payscales in Dance was commissioned by Dance UK and the Foundation for Community Dance with support from the ESF funded Creative Renewal programme.

The main purpose of the research was to find and present information that would help to empower individual dance practitioners to negotiate reasonable rates of pay for the work that they do as part of a wider drive to raise income levels across the sector.

“The dance sector” surveyed in this exercise is predominantly publicly subsidised. The sample included both ballet and contemporary dance companies and independent artists and managers working in a range of employment situations. The portfolios of some artists includes work which is commercial, most typically private tuition or involvement in entertainment or other events outside the public sector, but the majority of work undertaken by artists and managers in the sample is directly subsidised by the arts funding system, local authorities or trusts and foundations or via a contract offered by a publicly subsidised agency, venue or other arts/education institution.

The data contained in this report aims to provide information about the factors that affect rates of pay as well as highlighting industry standards and norms where these apply and to offer benchmarks for artists and other professionals in the sector for valuing their work and negotiating pay.

Methodology

The research was carried out between April and August 2003. There were two main research strands:

- Desk-based research using phone, e-mail and internet to establish where industry standards existed in dance and related artform sectors
- Questionnaires to sample segments of the dance sector to establish the extent to which typical and comparable rates of pay and contractual situations exist within the dance sector.

Questionnaires were e-mailed to representative sample groups in a range of categories across the dance sector. The mailings took place between May and July 2003 with all returns received by early August 2003.

This chart shows the number of questionnaires mailed out and the returns received:

Category	Number of Questionnaires sent out	Number of Questionnaires returned	% Return Rate
Independent Choreographers & Dance Artists	199	21	10%
Dance Agencies	21	6	28%
Community Dance Artists	46	11	24%
Dance Companies	44	24	54%

The findings of the research are analysed in this document. The aim has been to present the information in ways that can be relevant and useful to dance practitioners and other professionals working in the sector.

Whilst full-time PAYE employment is covered within the analysis, a greater emphasis has been placed on short-term and self-employment as it is in these areas that the individual has more flexibility to negotiate and where there is currently little benchmarking data to inform individual negotiations.

Key issues arising from the research

The research was conducted within a four-month time frame and therefore represents a “snap-shot” of pay and conditions within the sector at a particular moment in time.

The response rates varied enormously. Amongst dance companies in particular there was great generosity in the giving of information with questionnaires arriving very promptly. It was clear from this, and from conversations with a number of individuals over the period of the research, that the issue of pay is one which the sector is keen to explore. At the same time it is clear that, particularly for self-employed individuals, whether artists or managers, that the issue of rates of pay is sensitive and to an extent personal and there was a reluctance in some areas to reveal detailed information about rates of pay.

The findings reveal very strongly the disparate nature of employment within the dance sector. There are very few directly comparable work situations in the sector. The majority of people work freelance and may work in a variety of different roles and contexts concurrently. Even where people are employed within a company structure the specific nature of their role may not equate exactly with that of someone performing a similar role within another organization. For example, a General Manager of a dance company might be a senior manager with responsibility for a team of staff, might be in middle management in a large organisation or might be working almost as a sole operator within a small company. It is therefore difficult

to draw comparisons on pay and conditions because even where a job title or role implies equivalence the nature of the work that each individual is engaged in and the position they occupy with a company hierarchy may differ significantly.

Industry Standards

The research included an exploration of the extent to which accepted standard rates of pay exist within the dance sector. The standard rates for dancers are included within the scope of ITC/Equity/SOLT/TMA rates for performers and stage managers. ITC also recommends fees for designers and managers. Beyond this there are few recommended weekly rates of pay or fee levels that provide direct comparators for work carried out within a dance context.

Appendix 1 provides the main industry standards which are directly relevant within a dance context, or which provide tangentially relevant markers even if the situations to which they pertain do not precisely reflect the way in which dance is typically made or presented.

Section 2

Analysis of findings

Questionnaires were circulated to sample groups within the dance sector in order to obtain a snap-shot of pay and conditions in the sector. In analysing the findings the following factors have been taken into consideration:

- The disparate nature of the sector and the comparatively low rate of equivalence between the roles and situations in which artists and managers work
- The need to provide self-employed individuals in particular with information to help them value their work and negotiate appropriate rates of pay

Where relevant reference is made to the industry standards outlined above or to rates in related sectors (e.g. teaching).

The findings are presented in sections which reflect a series of “typical” working situations within the sector:

- Choreographers
- Dance artists
- Community dance artists
- Designers
- Composers
- Managers

Choreographers

Broadly speaking choreographers in the publicly subsidized sector tend to work either as the Artistic Director of a dance company or freelance and independently.

Those who work as Artistic Directors of regularly funded companies (11 respondents providing specific information) tend to be in full-time salaried employment. The annual salaries paid to such individuals within the contemporary dance sector fall within a range of £21,000 to £37,000 with a majority falling within a £28,000 to £30,000 bracket. For the majority of these artists their role includes both acting as Artistic Director of the Company and making original work for that company. Rarely are choreographers in these companies offered an additional choreographic fee for work produced. Only two respondents indicated that the Artistic Director was offered an additional fee (of between £2,000 and £4,000) for creating work for the Company. Within the ballet companies (3 respondents providing specific information) the range for Artistic Directors was between £31,000 and £61,000.

Those who work as Artistic Directors of project-funded companies (5 respondents providing specific information) are generally not on 52 week per year contracts and tend to receive weekly rather than annual remuneration. This falls within a range of £300-£500 per week. In these companies the Artistic Directors are generally receiving payment only for the period of the year for which the Company is actively

making and touring work. This period ranges between 9 and 35 weeks per year. On this basis Artistic Directors of these companies would receive an annual payment for their work in a range between £2,700 and £17,500 for their work.

Freelance choreographers' earnings are typically in the form of fees for commissioned work. These fall within a wide range of anything between £1,000 and £10,000 for contemporary companies and £10,000 and £14,000 for ballet companies. Most typically, contemporary companies pay a fee within a range of £1,000 to £5,000 with the majority paying in the region of £3,000 for a "long" piece (one hour) and £1,000-£1,500 for a "short" piece (10 minutes).

Dance Agencies also engage choreographers, in contexts that may or may not include the creation of a piece of work for public performance. In most instances choreographers are contracted on a sessional, daily or weekly basis on a typical rate of £20-£25 per hour or between £100 and £200 per day.

Dance Performers

The contexts in which dance performers work are varied and include:

- Full-time employment by a company (although in the contemporary dance context this is rare – only two respondents had dancers on 52 week per year contracts)
- Short-term contracts with companies
- Freelance work as independent artists (which might include periods in which they are on a short term contract with a company).

In the two instances where the dancers were contracted for 52 weeks of the year the salaries ranged between £16,200 and £20,800 (with the upper end of this scale acknowledging experience and longevity of commitment to the company).

In the majority of cases dancers are employed by companies on short-term contracts. The length of the contractual period ranged between 9 weeks and 42 weeks. The shorter periods (9-12 weeks) were generally offered by project funded companies, the longer periods (20-42) weeks included a fairly equal balance between regularly funded and project companies.

For short term contracts dancers are paid a weekly fee which ranges between £250 and £482 per week. Whilst the overall range is wide, the majority of companies are paying between £300 and £375 per week (in 16 out of 20 of the companies that provided specific information). Those paying at the lower end of the range (£250-£325) were in the main offering additional payment per performance of between £100 and £150.

Five of the 20 companies that provided specific information offered a range of fees (usually between £300 and £375 per week) reflecting the experience of the dancers and/or the length of time with which they had been associated with the Company. Two others offered a rate increased by £20-£25 per week for touring.

If the ITC/Equity minimum is taken as the industry standard for performers, then all the companies surveyed are paying at or in excess of the current weekly rate of £302 (once additional payments for performances are taken into account). About 50% of the sample was paying all or at least some of their more experienced dancers £375 per week or more.

Clearly all the companies which responded are mindful of Equity/ITC minimum rates. However, the extent to which companies use Equity/ITC contracts varies enormously. Of the 24 respondents 50% use a contract based on Equity/ITC and 50% use in house contracts that they did not state overtly were Equity/ITC based. However, both parts of the sample offered a range of standard and non-standard provisions as follows:

Contractual provision	Days per year (where applicable)	% of sample stating specifically that this provision is offered
Paid holidays	20-30 pro rata	50%
Travel		75%
Essential car users allowance		20%
Overtime		8%
TOIL		12%
Subsistence/per diems		75%
Sickness		50%
Pension		16%
Compassionate or other leave of absence	No specific data	33%
Maternity/paternity leave	Statutory where data provided	20%

Companies are clearly striving to meet or exceed industry standards, but the employment situation for dancers is fragile. Most will be on contract with a company for only part of a year so average earnings from this type of work (20 weeks @ £350 per week) would be only £7,000 in a typical year in which a dancer worked for only one company. Whilst it is clear that at least 50% of companies are seeking to meet ITC/Equity stipulations regarding subsistence, travel and paid holidays, these are not universal provisions.

Freelance dance artists may spend parts of a year under contract with to touring company but also work as independent artists in roles that may include teaching and initiating their own projects. Of the 21 questionnaires returned for this sample 42% worked on a solely self-employed basis and 57% combined both self-employed and PAYE work. Only one respondent worked on a solely PAYE basis.

Rates of pay for artists working independently in this way vary enormously both across the sample as a whole and for each individual in the sample depending on the work they are doing. The following table summarises the range of fees received:

Duration	£ received
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Hourly	£17-£40
Sessional (1½ hrs- ½ day)	£10-£150
Daily	£60-£200
Weekly	£300-£700
Other	£500 per project

Three respondents (14% of the sample) stressed that a significant proportion of the work that they undertook was not paid at all.

The wide range of work undertaken by an individual and the varied nature of the fees received is illustrated in the data provided by one respondent:

- £250 for a week R+D (as choreographer)
- £85 R+D for two weeks
- £500 for one month project (inc performance).
- £300 for a three week project (inc performances)
- £35 per performance
- £100/£75 per performance +expenses and food
- £50 a performance (20 rehearsal 1 performance)
- Expenses only tour (No fees)

Annual earnings from self-employed work as a dance artist in a typical year for this sample ranged between £2,000 and £18,000 and annual earnings from PAYE work as a dance artist in a typical year ranged between £300 and £18,000.

Annual incomes for the group as a whole, whether achieved through PAYE work, self-employment or a combination of the two, ranged between £2,500 and £19,000 with respondents fairly evenly spread across this range.

Community dance artists

The patterns of employment for community dance artists mirror those for independent dance artists, indeed there is a degree of cross-over between the work of these two groups with both engaging in performing, teaching, choreographing and initiation of own projects.

Of the 11 questionnaires returned in this sample 27% worked on a solely self-employed basis, 54% combined PAYE and self-employed work and 18% (two respondents) worked on a solely PAYE basis.

Once again rates of pay for community dance artists vary enormously both across the sample as a whole and for each individual. The following table summarises the range of fees received:

Duration	£ received
Hourly	£20-£30
Sessional (1½ hrs-½ day)	£250-£400
Daily	£80-£400
Weekly	£350-£800
Other (termly)	£550

Annual earnings from self-employed work in a typical year for this sample ranged between £1,500 and £18,500 and annual earnings from PAYE work in a typical year ranged between £3,000 and £32,000.

Annual incomes from work as a dance artist for the group as a whole, whether achieved through PAYE work, self-employment or a combination of the two, ranged between £1,500 and £32,000 with respondents fairly evenly spread across this range. However, only two respondents achieved annual incomes in excess of £20,000 per year.

Work as an independent artist or community dance artist is not covered by union standards such as ITC or Equity.

The only industry standard for this area of work is Arts Council England's guideline for artists' residencies which recommends £150 per day or a pro rata equivalent of £20,000 per annum for residencies of two or more consecutive weeks. None of the independent artists in the sample were achieving annual earning of £20,000 or more and only two of the community dance artists were earning in excess of £20,000 per year.

As a comparator, the basic NUT rate for a newly trained teacher with no additional responsibility enhancement is currently £18,105 or £21,522 with an Inner London weighting. The respondents whose annual rate of pay were in the region of £18-£19,000 were all mature independent or community dance artists with more than five and in some cases more than 10 years experience.

NUT daily rates for supply teachers are calculated on the basis of 1/195th of the annual salary to which the teacher would be entitled if they were employed in the post full time. On the main teacher payscales the daily rates range from £92.85 to £135.69 per day without Inner London weighting or £110.37 to £153.85 per day with Inner London weighting.

Technical and Stage Management

The way in which dance companies structure and remunerate their technical and stage management personnel varies widely. 20% of respondents (including both ballet and contemporary companies) had technical managers on full time contracts with salaries ranging from £16,200 to £25,000 per year.

The majority of respondents employed technical and stage management on short term contracts to coincide with rehearsal and touring periods. The way in which payment was made was enormously varied and is summarized in the table below:

Patterns of payment	Payment range	Note
Fee for rehearsal and touring period	£2,000-£4,500	In one case fee + £2,000 retainer
Weekly (Technical/production)	£300-£415	

managers)		
Weekly (technicians/stage management)	£309-£350	
Daily	£60-£100	Lower end of range for get-in, higher end for performance
Per show	£120-£150	
Annual salary pro rata	£25,000	(one respondent only)

The current Equity/ITC rate for Stage Managers equates with that for performers at £302 per week.

Equity Theatre/Variety rates are perhaps the nearest useful comparator for more senior technical staff and here Stage Manager and Company Stage Manager weekly rates range between £497 in the West End to £320.50 in subsidized rep theatre.

Whilst rates of pay for this sector are broadly within the range of industry standards, technical staff are, like performers, often employed for only parts of the year. Indeed their contracts with any one company may be even shorter than those of the performers as they will not be required for most of the rehearsal period. At the upper end of the payscale they are achieving higher salaries or pro rata equivalents than most dancers (£25,000 p.a. as opposed to £19,000 p.a.) but at the other end of the scale the daily rates are at the lower end of those achieved by performers and the practice of payment per performance and get-in day is more prevalent than it is for performers.

Designers

Only 29% of companies provided information about the fees that they offered to designers (including costume, lighting and set designers). The range of fees on offer was narrow – between £1,500 and £3,500 with the majority at the lower end of this scale. Around 29% of the sample appeared to be covering some of this role “in-house” and were not contracting out to freelance staff for design.

The Equity/ITC standard fee for designers is currently £1,651. The majority of those who responded with specific information for this area are paying somewhat below this rate.

Composers

Very few respondents (8% of the companies in the sample) provided specific information on fees paid to composers. These fell within a range of £1,500-£2,500.

In a context where choreographic commission fees range between £1,500 and £10,000 for contemporary companies (the respondents who provided information on fees to composers were contemporary companies) these fees would appear suggest a rationale that their fee should be £500-£1,000 less than that for the choreographer. Given that the choreographer is usually creator and director of the

work in question this is a reasonable position to take. Comparisons with industry standard rates offered by the Musician’s Union, however, offer a different perspective.

There is no specific recommendation offered by the Musician’s Union for composition in the context of an original dance piece, only that fees should be

“commensurate with the rate for the instrumental forces employed. An appropriate amount for producing the piano score should be charged in addition”

However, the MU rates for the composition of solo and chamber ensemble works range between £235 and £400 per minute of music produced. If these rates were to be used as a guideline for compositions for dance, a score for an hour-long dance work this would imply a fee of between £14,100 and £24,000. It is clear that fees at this level are beyond the economic reach of most dance companies at present.

Managers and administrative staff

Managers, administrative staff and specialists such as marketers and fundraisers in the dance sector work in enormously diverse roles and contexts. There are a greater number of salaried positions in these roles than there are for performers, but there is still a significant element within this sample which works on a freelance or partially freelance basis.

There is perhaps even less equivalence of roles in this area than there is amongst choreographers and dance artists. The structure of every dance organisation is different, so the role and seniority of staff, even amongst those who share job titles, may vary significantly.

The range of rates of pay for PAYE and freelance managers is provided in the tables below. This data is drawn from two of the key sample groups identified for this research, dance companies and dance agencies, with a small amount of data provided by independent dance managers.

Dance Managers and related personnel in PAYE employment

Role	Annual Salary Range	Median Range
Chief Executives/Directors	£25,000-£58,000	£28,000-£30,000
Senior Administrative Staff	£16,000-£35,000	£18,000-£28,000
Junior Administrative Staff	£11,000-£22,000	£16,000-£18,000
Education Officers	£19,000-£23,000	£19,000-£20,000
Marketing Managers	£16,000-£22,000	£18,000-£20,000

Self Employed Dance Managers and related personnel

Role	Range of daily rates
Independent Manager/Producer	£80- £300

Education Officer	£100-£350
Marketing	£100-£350
Fundraisers	£100-£350
Consultants	£150-£350

Terms and Conditions for Dance Managers and related personnel on PAYE

Contractual provision	Days per year (where applicable)	% of sample specifically stating that this provision is offered
Paid holidays	20-40	96%
Travel (not home to work)		88%
Essential car users allowance		24%
Overtime		12%
TOIL		72%
Subsistence/per diems		76%
Sickness		100%
Pension		24%
Compassionate or other leave of absence	3-6 where data provided	84%
Maternity/paternity leave	Statutory	80%

Section 3

Conclusions

This research has highlighted many features of the work patterns and pay and conditions which currently exist within the dance sector. The sector is highly disparate. Dance organisations vary enormously in size and complexity and to an extent every organisation is unique. This makes the comparison of pay and conditions an approximate exercise at best as two individuals with the same job title in two different organisations may have very different roles and levels of seniority and responsibility.

The sector as a whole is heavily reliant on the arts funding system, local authority funding and support from Trusts and Foundations. There are very few examples in dance of commercial activity impacting strongly on the economic circumstances of an individual or organization. The sector as a whole, therefore, is operating in financially constrained circumstances where many organisations and individuals are competing for their share of a relatively small pot of public funds. For most organisations core salary costs are their biggest single item of expenditure and implementing even relatively small improvements in terms and conditions for individual employees can lead to a substantial increase in an organisation's annual expenditure. It is clear from the research that the vast majority of dance organisations are aware of and striving to meet or better industry standards, but are often having to make tough choices between, say, better pay and conditions for artists or an additional week of rehearsal.

Industry standards are low when compared to comparable employment within the public sector. For example 52 weeks on ITC/Equity minimum would result in an annual income of £15,704, which does not compare particularly favourably with the basic NUT rate for teachers of £18,105 (or £21,522 with inner London weighting). Added to this, there is no formal mechanism for recognising or rewarding experience and no guarantee that an artist with 20 years experience can command a higher level of pay than one who has been dancing professionally for only a year or two. It is clear that a number of companies are aware of this issue and are seeking to reflect either maturity and/or loyalty to the company by offering graded rates of pay, with higher weekly rates available to more experienced artists or those returning to dance with the company year on year.

Artists' employment patterns are highly sporadic. Relatively few are on 52 week contracts and many are in guaranteed paid work for only half the year or less. Even where a period of paid work is guaranteed, the pattern of employment is volatile. An artist may be contracted to a company for 20 weeks of the year, but these may not be 20 continuous weeks, often breaking down into 8 weeks of rehearsal then a week of touring followed by other days or weeks of touring scattered through the year. This means that not only are there significant periods of the year when an artist is not employed in dance-related activity, but that those periods are scattered, thus reducing the artist's capacity to earn significantly from another form of employment.

Dance lacks the regular opportunities for recording deals or TV and film work that help to fuel the personal and sectoral economies of the music and theatre sectors.

For some individuals occasional commercial opportunities do come along and where these opportunities arise dance artists should prepare themselves to seek a realistic rate within a commercial situation and ensure that they are able to think outside of the “service mentality” which tends to inform the work that is undertaken within the subsidised sector.

For the individual working in dance the rate of pay they can command, whether as a salaried employee or a freelancer, is heavily influenced by market forces. There is relatively little opportunity, except at the most senior levels, for negotiation around rates of pay. Often it is up to the individual to take or leave what is on offer and in reality this frequently means choosing to work or not to work – not really a choice. The aim of this research has been to provide information that will help to empower individuals to negotiate and in doing so keep this issue of pay and conditions at the top of the agenda. Dance, like many professions, runs in part on commitment and goodwill. This is in some respects a strength, but becomes a weakness if it results in widespread toleration of rates of pay and conditions of work that would be deemed unacceptable in other areas of public sector service provision.

APPENDIX 1

Industry Standards

Choreographers

TMA/Equity publishes standard rates for choreographers as follows:

Minimum fees	Commercial Theatre	
	Tours and seasons	£907
	Lower minimum/commercial rep	£487
	Subsidised Repertory	
	MRSL 1	£907
	MRSL 2	£816
	MRSL 3	£746
Additional weeks	Commercial Theatre	
	Tours and seasons	£310
	Lower minimum/commercial rep	£204
	Subsidised Repertory	
	MRSL 1	£310
	MRSL 2	£273
	MRSL 3	£258
Daily engagements	Tours and seasons/MRSL 1 & 2	£135
	MRSL 3	£104
	Lower minimum/commercial rep	£80
Additional days	Tours and seasons/MRSL 1 & 2	£91
	MRSL 3	£82
	Lower minimum/commercial rep	£59.50

These, however, are for choreographers making work in the context of a theatrical or musical performance and are not necessarily useful comparators for choreographers dance pieces.

There are no standard ITC/Equity rates for choreographers at present although ITC and Equity are currently working on a standard contract for choreographers, for which the rates of pay are yet to be negotiated. The nearest equivalents are for theatre writers and directors. These are:

Writer's fee (over 70 mins)	£5,600
Writer's fee (under 70 mins)	£3,732
Writer's fee (under 30 mins)	£1,866
Director's fee (full length play)	£912
Director's fee (short play)	£625

Weekly exclusive services payment	£295
Artistic/resident director's weekly rate	£351

However, it is impossible to draw a relevant comparator for choreographers out of these rates as the choreographer is very often both "writer" and "director" of a work and yet simply adding together to two fee rates would not necessarily result in a particularly useful benchmark.

Performers

ITC weekly rates

£302 per week

Equity Theatre/Variety

West End (8 performances)	£331.52
Commercial (8 performances)	£255
Subsidised rep (8 performances)	£287

Equity SOLT/TMA Opera and Ballet Agreement Rates

Ballet and dance artists £277 per week

Artists working in community settings

For participatory work the Arts Council recommends pay to artists of **£150 per day or a weekly fee based on a pro rata payment of £20,000 p.a.**

Stage managers

ITC weekly rates

£302 per week

Equity Theatre/Variety

West End (8 performances)	
ASM	£333.52
DSM	£414.40
SM	£464.13
CSM	£497.28

Commercial (8 performances)	
ASM	£255
DSM	£319
SM	£357
CSM	£383

Subsidised rep (8 performances)

ASM	£253
DSM	£269
SM (DSM grade 1)	£320.50
CSM (SM grade 1)	£320.50

Equity SOLT/TMA Opera and Ballet Agreement Rates

Weekly rates

ASM	£246
DSM	£261
SM	£290
CSM	£322.50

Designers

ITC Fee

£1651

Managers

ITC Weekly rate

£302

Composers

The Musician's Union publishes recommended rates for composers for a range of contexts, but these do not include specific rates for compositions for choreographic works where the recommendation is that:

“Fees should be commensurate with the rate for the instrumental forces employed. An appropriate amount for producing the piano score should be charged in addition”.

Specific recommendations based on the length of the composition and the size of the ensemble are published as follows:

1. **SOLO WORKS:** £235 per minute (including works for piano harp and keyboard which are rated under category 2).
2. **A CAPELLA CHORAL WORK or CHAMBER WORKS:** (2-9 players, SATB and choral works accompanied by a solo instrument) £355 per minute.
3. **LARGE CHAMBER ENSEMBLE:** (10-20 players) £400 per minute.
4. **CHAMBER ORCHESTRA, BRASS BAND AND SYMPHONIC WIND ENSEMBLE:**

£545 per minute.

5. **SYMPHONY ORCHESTRA:**

£665 per minute.

6. **ORCHESTRAL WORKS WITH SOLOIST(S) AND/OR CHORUS:**

£745 per minute.

7. **ELECTRONIC MUSIC:** £360 per minute (compositional element only).

8. **INSTRUMENTAL/VOCAL WORKS WITH TAPE:** Fees should be commensurate with those recommended for the appropriate category of works. A further 50% should be charged for preparation of the tape.

Appendix 2

How much should you earn?

This data is based on material published in Dance UK News in Spring 2002. The figures from the original exercise have been revised to reflect an inflationary increase since the original publication date and/or subject to further research from sources as indicated in the text.

A freelance, entrepreneurial, portfolio career can be rewarding, but not always financially. Work may be taken because it is artistically exciting, because of loyalty to friends, or the potential to gain new experiences, meet new people, and occasionally because it pays well.

This budget indicates the costs of living for an independent dance artist. The figures are based on average costs and are illustrative only as precise costings will always depend upon the specific circumstances of the individual concerned. The two columns indicate costs for living in and living outside London. In many instances the costs are the same wherever one lives. The biggest differences are in rent and associated costs and travel. A one bedroom flat in major cities outside London averages £350 a month, in South East London (one of the cheaper areas) a similar property would average £475 per month. Travel for those living in London may well be cheaper than for those outside as it is more feasible to work without access to a car. The out of London column includes an average cost of maintaining a car (figures taken from theAA.com website and based on a new petrol engine car valuing £10,000).

The annual amounts against each item are more realistic than generous although probably higher than most dance artists can afford. An annual income of over £24,000 in London and over £27,000 out of London (assuming that car is an essential expense) are certainly higher than most will earn, but they compares with the average income for a nurse, £24,273 in London and £23,000 outside London, or a teacher £27,512 and £22,500 outside London (figures taken from www.workthing.com salary checker November 2003).

Dividing the total by 52 gives the weekly income, although if you are self employed you will need to earn more while working to cover periods of unemployment, looking for work and holidays, making it more realistic to work out a weekly rate on 44 weeks work. 44 weeks multiplied by 5 days amounts to 220. Dividing the annual income by 220 will give an indication of the daily rate you need to earn. As an indication, £24,538 divided by 44 gives a weekly rate of £557, and divided by 220 gives a daily rate of £111; £27,075 divided by 44 gives a weekly rate of £615 and divided by 220 gives a daily rate of £123.

ITEM	Annual in London	Annual out of London
LIVING COSTS		
Rent	5,700	4,200
Community charge	865	750
Utilities (electric, gas, water)	765	765
Food	3,100	3,100
Clothing (general)	670	670
Annual car running costs		5,000
Miscellaneous	250	250
Total Living costs	11,350	14,735
PROFESSIONAL COSTS		
Travel card (zones 1 to 3)	1,065	0
Petrol and car expenses	0	217
Additional Travel	500	500
Mobile phone	540	540
Internet access	250	250
Insurance - public liability (teaching), etc	170	170
Health insurance, maintenance, treatment	1,230	1,230
Clothing (dance)	520	520
Class £6 x 5 days x 44 weeks)	1,320	1,320
Courses, workshops, professional development	250	250

Studio hire	500	500
Seeing performances (tickets - 80 x £12)	960	960
Subscriptions - organisations (Equity etc)	120	120
Subscriptions - journals	60	60
CDs, books films, exhibitions, music events	360	360
Marketing (including photos, print)	500	500
Total Professional costs	8,345	7,497
TOTAL	19,695	22,232

Total Living & Professional costs		
ADDITIONAL COSTS		
National Insurance (self-employed)	400	400
Tax	2,000	2,000
Accountancy	400	400
Pension (10%; to draw at age 35)	2,043	2,043
Total Additional costs	4,843	4,843