

The UK Dance Industry: A Guide for Canadians

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Executive Summary:

How to use this guide

“It should be remembered that England, a Protestant Anglo-Saxon society uncomfortable with passion, physicality, sexual frankness, confrontation and the body as opposed to the word, is traditionally far richer in language, literature, drama, poetry, applied design, thought and science than it is in painting, music and dance.” This assertion, from one of the several promoters interviewed for this guide, sums up well the Cinderella status of dance in the UK.

Britain is also known for its ‘island mentality’ and traditionally speaking this is accurate – influences from off the island are viewed with suspicion. Although part of the European Union (EU), the UK has testily refused (so far) to join the EU’s common currency, and an upcoming national referendum on whether or not to ratify the European constitution is set to divide the country between the isolationists and those who wish to embrace an increased union with Europe.

Thus, not only is there very little interest in dance created within the UK, there is – apart from a few exceptions – little appetite (and funding) for dance from abroad.

If you are completely new to the whole subject of touring your work internationally you should try to get as much advice as you can from people in Canada before embarking on any effort to come to the UK (some relevant Canadian organisations are listed in the Appendix). And as one prominent UK dance promoter said to me, “if you’re not already successful in your home country, there’s absolutely no point in trying to bring your work to this country.”

This guide is a crash course on how the UK dance scene works, from the funding system to the most important venues/festivals/promoters for international dance. It is essential that you do your own further research before approaching any of the people listed in this guide. As Visiting Arts advises, “A few well-directed letters will bear more fruit than unsolicited material sent to countless untargeted companies. Avoid wasting your own time and resources! Find out as much information as possible about the venues/companies that you wish to contact, before getting in touch with them.”

The contacts listed in the Appendix are not all promoters, but all have been chosen for this guide because they have some sort of interest in dance from abroad. Make sure you understand their particular focus before contacting them. The name of the game is developing relationships with people and organisations who may eventually support you to bring your work to the UK.

Several of the promoters interviewed suggested that Canadian choreographers should try to get tours in continental Europe first, before trying the UK. Keep in mind that it is easier, more usual and cheaper for UK promoters to go to Europe

than to Canada to look at work. Also, many European countries have greater public subsidy for dance than does the UK. Thus, the Appendix also briefly suggests some significant contacts in the UK's nearest neighbour, the Republic of Ireland. Elsewhere, amongst the listings, a few promoters have also mentioned particular European platforms that they like to attend.

Finally, there are numerous legal and tax issues to overcome if you bring your work to the UK. The UK's Visiting Arts offer extensive advice to artists thinking of coming to the UK. This guide touches on some of those pitfalls (in Entry Strategies), but you must also contact Visiting Arts and/or utilise the resources offered on their website before venturing across the Atlantic.

Above all, take a very long view on expecting – be creative, patient, and gently persistent.

Industry Report:

Trends and ticket sales – an overview

The Background

The United Kingdom (UK) is a country made up of four distinct nations: England, Wales, Scotland and Northern Ireland.

The UK is densely populated – and tiny – compared to Canada, with over 60 million people concentrated into a landmass roughly twice the size of Newfoundland. The concentration of people is particularly intense in the southeast of England, with Greater London (pop. 7,500,000) sitting in the midst of that supersaturated area. The government estimates that in 2003, 87.5% of the UK population lived in England.

The UK population is increasingly culturally and ethnically diverse, with approximately 140,000 immigrants entering the country every year. Despite this, 7 out of 10 people in the UK describe themselves as white (2001 Census). In the southeast and London in particular, there is a greater cultural mix, with large groups of immigrants from Commonwealth nations. South Asian, West Indian, African, and Middle Eastern peoples account for much of the immigrant population. The city is the site of one of the largest Hindu temple complexes and the largest Sikh temple outside India; there also are many mosques, including one of the largest in Europe.

Increasingly, these statistics have helped to shape funding policies for the arts in the UK. At a Dance UK event for choreographers (ChoreoForum) in January 2005, the question whether some artists are being funded predominantly because of their ethnic or cultural background was a subject of much heated debate. 'Cultural Diversity' is a buzz word that appears in all funding documents and government policy papers. There is particular focus on supporting the work of South Asian and African diaspora artists. It's worth noting that these populations predominantly come from the former British colonies – and that by contrast Aboriginal/First Nations dance is virtually unknown in the UK.

The Arts Councils of the UK

England, Wales, Scotland and Northern Ireland each have their own separate Arts Councils – arm's length cultural funding bodies. Each council has different priorities in funding dance. Broadly speaking there seems to be more emphasis on forging international links in Scotland and Wales than in England. In Northern Ireland, dance is a developing form but still relatively under-resourced, with very small audiences.

In 2003, Arts Council England (ACE) underwent a massive restructuring. In brief, the arts funding system that previously consisted of Regional Arts Boards plus a national Arts Council of England became one streamlined Arts Council of England. Money and decision-making power was devolved to the regional offices of ACE, and the formerly huge variety of regionally-based funds and grant programs were combined to create one main national project fund called 'Grants for the Arts'. With Grants for the Arts, project funding applications can be made either by individuals or organisations, working in any art form or combination of art forms, and all applications compete with each other across art forms and regardless of the organisational size/constitution of the applicant. Along with Grants for the Arts has come a significant change to the funding ethos – the loss of peer review. Final funding decisions are now made by a panel of Arts Officers that doesn't always include a dance specialist. Alongside these changes, ACE has defined a new set of five aims for all their funding decisions (see www.artscouncil.org.uk for details).

The new funding system has affected programming. Val Bourne, artistic director of the Dance Umbrella festival said in Dance UK News (Issue 56, Spring 2005): "Usually we aim for a 50/50 or at least 40/60 split between UK and overseas artists, so, it was a bit of a shock last year when we realised that only four British companies were featured in the festival, as against 13 from overseas. It would not have been quite so bad had not four UK companies pulled out quite late in the day because the funding for which they had applied did not come through. That had a knock-on effect, financially speaking, because international companies are generally more expensive as regards fees, travel, accommodation and per diems."

In the same issue of Dance UK News, John Ashford, director of Robin Howard Dance Theatre in London called the effects of the new funding scheme on his programming a 'catastrophe': "Of the first 18 months of Grants for the Arts cash distributed to independent dance companies, these systems have allocated a derisory 5.5% to those based in London. Nobody sane would argue that 94.5% of emerging dance excellence lies outside the metropolis...after nearly 20 years of careful and caring development, in just a matter of months, by a combination of acquiescence to political pressure, bad judgement and the erratic application of unpublished regulation (like 'double funding'), ACE is putting a whole generation of dance artists to the slaughter."

For better or for worse, the changes to ACE since 2003 have caused an uproar amongst dance artists and promoters in England, mainly on the small to mid-scale. You will note in the comments from promoters published in this guide that there is a general feeling of pessimism about arts funding at the moment, and that in some cases, the possibility of funding international dance has also become more difficult.

A Country of Regions

The organisational infrastructure to support dance in each of the four nations that make up the UK is most developed in England. Here nine National Dance Agencies divide England into regions. Each National Dance Agency has its own regional priority for developing dance, with an added remit that they will work together to promote dance nationally – partly through their membership in the Association of National Dance Agencies (ANDA).

In Scotland, dance infrastructure has revolved around the development of Dance Centres in four key population centres of the country (a fifth is under discussion). There is no national umbrella organisation such as in England.

Wales has two key centres for dance, while Northern Ireland's dance infrastructure is concentrated in/near Belfast.

The regional nature of the UK echoes some of the same issues that Canada has had between its provinces and central government – the ongoing debate has been as to whether funding and support for the arts should be concentrated in the place of highest population (London) where 80% of the country's dance artists reside, or whether funding should be used to encourage a more even distribution of artistic activity throughout the country. In the UK, the latter has been the tendency.

With dance being relatively non-mainstream, the question is often “is there a critical mass for a dance community to be able to sustain itself and flourish?” In England, some dance artists move to “the regions” to pursue their art in order to have a better chance of getting funding – rather than competing for oversubscribed funds in London. The downside is fewer (or no) opportunities to train, network, and show their work to audiences. There is the fear that you risk not being taken seriously if you haven't ‘made it’ in London.

Traditionally, the funding system in Britain has leaned heavily on dance artists to tour their work. According to Julia Carruthers in *Managing Dance: Current Issues and Future Strategies*: “...funding bodies want ‘accessibility’ and prescribed numbers of dates. The pressure is on to come up with performances showing a nice geographical spread all over England. This presents serious difficulties as there is already a logjam of too many under-resourced dance companies (certainly the middle and small-scale ones) chasing too few dates. There are few suitable theatres in terms of stage size, numbers of seats, technical equipment and ability to attract an audience for contemporary dance. Even more debilitating is the small number of venue managers and promoters knowledgeable about dance and enthusiastic about presenting it...generally theatres are more interested in dance companies that can offer accessible, easy-to-sell work (such as flamenco and ballet). Venues also like well-organised education programmes and choreographers willing to teach a workshop to local dancers.”

The Data on Dance: England

A regional study done in 1997/98 with venues in Surrey, Berkshire and West Sussex in England, demonstrated this tendency. "The most successful performances at the venues, in terms of audience returns, were ballet, flamenco, Irish and established contemporary dance companies, such as Richard Alston Dance Company and Rambert Dance Company".

British Market Research Bureau's *Target Group Index* (1995/96 + trends analysis 1987-1996) found that 4% of the adult population of the UK claimed to have attended a contemporary dance event. Lagging behind jazz (6.2%), opera (6.4%) and ballet (6.6%), contemporary dance achieves the smallest slice of audiences for the live arts.

More recently, the Association of National Dance Agencies (ANDA) have published research into contemporary dance audiences in England (www.anda.org/research.html) which continues to demonstrate just how small and specialised those audiences are:

- 4.4% of people in England describe themselves as contemporary dance attenders
- more Londoners describe themselves as contemporary dance attenders than residents of any other region (7.2%)
- more are female (5.2% England / 4.7% London), than male (3.6% England / 2.9% London)
- a high proportion of contemporary dance attenders in England also attend other artforms, with the highest being cinema (82.9% in England / 79.2% in London); plays (77.9% in England / 76.7% in London); galleries/exhibitions (71.1% in England / 68.2% in London); classical music (52.1% in England / 50% in London); and ballet (49.6% in England / 47.4% in London)
- most contemporary dance attenders in England are between the ages of 35 and 54, with a large proportion of these falling into the 35-44 age group. Outside London, the age of attenders tends to be slightly higher.
- a high proportion of contemporary dance attenders in England continued in education until at least 19 years (40.7% in England / 35.8% in London).
- most contemporary dancers are not regular attenders. 59% attend less than once a year and only 6% go every three months (as compared to 15% of all theatre attenders)
- 4.3% of people in England watch contemporary dance on TV but do not attend live performances.

The ANDA study goes into further detail profiling four typical 'types' of audience member for contemporary dance, as well as the main reasons attenders give 'for' and 'against' attending contemporary dance.

The Data on Dance: Wales

Seven out of ten adults in Wales attend arts events at least once a year (including musicals, opera, ballet, contemporary dance, plays, classical music, jazz, other live music, art galleries/exhibitions, film and literary events).

There were 3.1 million attendances at arts events (exhibitions, film screenings, performances) in Wales during the year April 2001 – March 2002.

29% of Welsh adults participate in arts activity once a year or more often (including music, drama, dance, film & video making, visual arts & crafts, and creative writing).

The Data on Dance: Scotland

The following information is summarised from *Scottish Arts Council Profile of Dance Attenders in Scotland*:

Frequency

- The majority of bookers buy tickets for dance less often than once a year.
- Average frequency of purchase does not increase if more dance performances are presented.
- Around a quarter of dance bookers buy tickets for two or three dance events a year.
- Only 10% of bookers only buy for dance and attend the venue more than once.
- People are at least twice as likely to buy tickets for dance at above-average frequency if they also buy tickets for non-dance events at the venue at above-average frequency.
- The exceptions are Eden Court and Edinburgh International Festival (EIF), with around 28% buying for two or three events and 8% buying for more than three. Why? EIF has succeeded in building a dance audience by keeping audiences year on year. Eden Court has succeeded in attracting a wide audience that attends a wide-ranging programme including dance.

Programming

- There has been a drop of 14% in the available dance events between 1999 and 2001.
- There is a worrying drop in ticket yields for dance between 1999 and 2001 at four venues of between 86p and £1.24.

Number of events

The box office data analysis included data about 43,848 people buying a total of tickets for 528 dance events. The Touring Development Project in 2001 identified 433 dance events in Scotland (excluding amateur events such as youth dance) between April 1999 and March 2001. This may not be a complete picture as nine producing companies and eight promoters did not reply to the research, although it is not known whether any of these were producers or promoters of dance. Data analysed from the same period included 316 performances, including 10 amateur events (mainly youth dance), giving a total of 308 performances. It is possible, therefore, that we have data about approximately 70% of professional dance performances in Scotland.

Styles of Dance Performed in Scotland (1999-2000)

Dance Style	No of Events
Amateur	17
Children	2
Classical	183
Contemporary	241
Popular	63
World	22
TOTAL	528

Dance in Education

Not only presented by professional artists, dance is valued in the UK as an important community activity, and is taught as part of the national school curriculum. The thinking has been in part that the way to increase audiences for dance is to get people dancing. Thus, most touring dance companies have an education policy and their performance activity runs in parallel with a program of public workshops.

Likewise, national dance agencies and other centres for dance throughout the UK have extensive outreach programs themselves. Many independent dance artists work either freelance or on a salary basis for these regional organisations as 'dance animateurs'. They are the travelling salespeople of the dance world, often going from community hall to school in far-flung locations to teach and lead community projects.

Any international company wishing to come to the UK will no doubt be looked upon more favourably if they are able to contribute some community involvement as well.

Characteristics of the UK Market: The nuts and bolts of how it works

How do UK venues program?

The majority of venues in the UK will program work that is part of a larger tour. This is because the majority of touring dance companies has Arts Council tour funding which offsets the cost of the booking for the venue. The problem with international work is that not only will it not have this tour funding – the added costs of air travel, accommodation and per diems can make it an impossible financial proposition for many venues.

There are very few venues in the UK that are dedicated to presenting dance only. Those venues are almost all in London: Robin Howard Dance Theatre (The Place, London); Bonnie Bird Theatre (Laban, London); Diversions Dance House (Wales). There are other venues that present a high proportion of dance, such as Sadler's Wells (London) or the Green Room (Manchester) – and others that, although their programming is mixed, are still considered important centres for international dance, such as Queen Elizabeth Hall (London).

Far more common are the venues that program dance as part of a mix that may include theatre, cabaret, concerts, comedy, and opera. When dance is programmed, there is a preference for popular forms such as ballet, flamenco or Irish. Traditional Scottish dance is popular in Scotland.

Because of the regional nature of dance funding/infrastructure, all venues have a remit to invest in regional dance artists. Money to actually commission new work is rare in the UK, and often when it exists it is earmarked for regional/local artists.

How do UK venues source work?

As in most markets, venue directors rely heavily on word-of-mouth from their colleagues to find new work. By and large they deal directly with dance companies themselves (rather than booking through agents). The majority of UK venue directors are not dance specialists and do not have budgets to travel to see performances. While it is said that in Europe you are unlikely to get a gig without the promoter having first seen your work in person – in the UK many promoters rely more heavily on recommendations, video/DVDs, and the look of the company's promotional materials. The latter is more highly valued than one might expect. It is generally thought that high production values in your promotional materials will indicate a quality dance product.

In terms of getting recommended, it becomes very important to make a favourable impression on key UK networks, consortiums, individuals, and/or dance festivals. The bigger dance festivals will often program dance in a range of

venues – while those same venues may not feature much dance at any other time of the year.

Having said all that, the most key promoters for international dance in the UK do spend part of their time scouting for work at platforms, festivals and one-off events – mainly in Europe (see the individual listings in the Appendix for specific examples). These people ARE dance specialists. Some expressed an interest in seeing more Canadian work, but many were unaware of any specifically Canadian showcases. The majority of UK promoters – if they have any impression of Canadian dance at all – will assume that it all comes out of Montréal!

One of the most influential UK networks is the Association of National Dance Agencies (ANDA) in England. Every two years, a different National Dance Agency hosts “British Dance Edition” (BDE). This is a platform event, taking place over a long weekend that showcases ‘the best of British dance’ to promoters from the UK and abroad. There are no international dance companies at BDE, but the event usually features a related Trade Fair where dance companies, and organisations can pay to set up a booth to promote themselves. The Canadian High Commission were at BDE 2004 to promote *Dance in Canada* – a book profiling Canadian dance available for international touring.

More important to companies from abroad are programming networks like the Dance Consortium (large-scale work, for venues seating 900-2000) or the Dance Touring Partnership (middle-scale work). The Dance Consortium receives funding from Arts Council England to develop audiences for dance, specifically by bringing in quality work from abroad. Dance Touring Partnership work to increase the amount of quality work in the UK on the middle-scale, bringing in one foreign company every February. Many venues rely on the endorsement of such networks to choose the companies they will present. In addition, these networks can share the costs of a tour across venues to make it more financially viable.

There are individual venues, promoters and festivals that should be noted for their keen support of international work – and in some cases – particularly of Canadian work. Scotland scores high on the latter. The New Moves/New Territories Festival in Glasgow, Dance Base in Edinburgh, Dundee Rep/Scottish Dance Theatre in Dundee – are all particularly interested in Canadian work. New Moves/New Territories has a long history of working with Canadians both in performance and in choreographic process/mentoring projects.

In Wales, both Chapter, and Diversions Dance House/Dance Company express particular interest in Canadian dance. Diversions Dance House is a brand new facility.

Main UK venues/promoters who present international dance

NAME	WHAT IT IS	WHERE
Dance Umbrella	annual festival	London
Dance Consortium	network of large-scale venues	UK-wide
Dance Touring Partnership	network of middle-scale venues	UK-wide
Robin Howard Dance Theatre	venue	London
Sadler's Wells	venue	London
The Royal Festival Hall	venue	London
The Barbican / BITE	venue / festival	London
International Workshop Festival	annual festival	London
Crying Out Loud	promoter	London
Woking Dance Festival	biennial festival	Woking
The Brighton Dome	venue	Brighton
The Brighton Festival	annual festival	Brighton
Junction	venue	Cambridge
LEAP Festival	annual festival	Liverpool
NOTT Dance Festival	annual festival	Nottingham
Dance East	national dance agency	England
Green Room	venue	Manchester
Diversions Dance House	venue	Cardiff
Chapter	venue	Cardiff Bay
Earthquake Festival	annual festival	N. Ireland
The Tramway	venue	Glasgow
New Territories Festival	annual festival	Glasgow
Edinburgh International Festival	annual festival	Edinburgh
Dundee Rep Theatre	venue	Dundee

Competitive Environment: Advice and opinions

As detailed in the preceding sections, the UK market for dance – particularly international dance – is extremely small. There are no sure-fire methods to enter the market, just possible ways to try. This section describes the competitive environment and strategies for breaking through, and ends with advice and comments from some of the 100 promoters and festival directors who were contacted during the research for this guide.

1. Get noticed and build relationships

In order to bring your work into the UK you need to build supportive relationships with potential UK partners. In essence this means getting noticed and then nurturing contact – you need to find opportunities for promoters to see your work first-hand. You could concentrate on trying to convince a promoter or festival to program your company to perform – or you could take a different route such as self-producing; choreographing for a UK repertory company; collaborating with a UK dance company; or teaching a workshop.

Self-produce: this is a very tough option and not really advised. Basically you take all the risk, rent the venue, pay your own costs (including travel/accommodation) and possibly take a share of the box office. The most likely scenario is that you would be doing this as part of a Fringe Festival such as Edinburgh or Brighton. There have been international dance companies who were ‘discovered’ at such festivals and who went on to be programmed elsewhere as a result. However, it is not likely. If you are still keen to try, see the Appendix for venues in Edinburgh that offer a degree of support if they agree to program your work. See also advice from the Brighton Fringe, which is keen to encourage international work.

Tour represented by consortium/network/producer: The Dance Touring Partnership (middle-scale) and the Dance Consortium (large-scale) are two different networks of UK venues that annually present dance companies from abroad. See appendix for detail on their policies. Unless you are already an internationally touring company, it is unlikely that either would consider presenting you. However, many venues will only program international work if it is part of a consortium/network tour, because they get expertise and financial support by doing so. Sometimes work that isn’t appropriate for the network will get recommended to another promoter instead. There have been a few independent producers such as ‘Crying out Loud’ or UK Foundation for Dance, who sometimes organise small tours of international work, though not on a regular basis. Other formerly active venue networks such as ‘Guardians of Doubt’ did not respond to enquiries made during the researching of this guide.

International festival: there are a handful of international dance festivals in the UK, and these offer the best, most supported way of entering the country. They are not easy to get into though. Most of the festival directors travel internationally to scout for new work, though predominantly in Europe. Each festival has its own programming policy, but rarely would any of them program a company whose work they have not seen in person first. However, they do talk to each other and a personal recommendation from one can sometimes lead to an opportunity elsewhere. Exceptional quality work and quiet dogged persistence are your best assets in trying to gain favour. Think years, not months.

Guest choreographer for repertory company: there are several companies listed in the appendix who commission international choreographers on a regular basis. Gaining such a commission may be a great way to become known in the UK. Many such rep companies will consider you on the basis of a good video or DVD. And even the grad student companies attached to training institutions such as Laban or The Place can offer a great opportunity to showcase your talents to other UK promoters and festival directors. You will of course need to make sure to invite all the right people to the premiere!

Teach workshops/intensives: many of the dance centres and venues listed in the appendix offer a variety of workshops and dance intensives, at anything from the professional level to community level. The UK looks very favourably upon dance companies that have education programmes accompanying their performance work. But even without the performance work, you might gain an opportunity to teach which would then ultimately give further opportunity to get to know and be known by promoters.

Collaboration with UK dance company: it is beyond the scope of this guide to list all the main UK dance companies. However, another possible route into the country might be to nurture a relationship with a UK company or choreographer (or other artist). It might be possible for that company/artist to apply for money to bring you over to do a project together. Such a partnership would have to be justified as being uniquely beneficial for both the UK public and the artform.

2. What should I send them?

Even though it's unlikely that you will be programmed without the promoter having seen your work live, you will still need to get their attention initially – usually by sending information by email and/or post. Most venues and promoters listed in the appendix have given their preference for how to contact them, and what, if anything, to send. It is important to pay attention to these individual preferences as they can vary. Generally though, promoters in the UK expect high production values and professionally produced promotional materials. When sending videos or DVDs of your work, most prefer full-length pieces rather than artfully edited

excerpts. The best possible combination is to send a strong piece of work on video/DVD, be recommended by someone who is well known to the promoter, and be able to invite them to see your work as part of an international platform showing other work that the promoter is also interested in seeing. Many promoters say that they would consider coming to Canada to see such a platform as long as it showed enough quality Canadian work in a reasonably compressed length of time. Interestingly, not one promoter told us that they look for new work via websites.

Most promoters admitted to having a backlog of videos/DVDs and company promotion packs waiting to be looked through. This is difficult to surmount. Unless you have been personally recommended, it is still best to have made contact before sending a promo pack. Charm, professionalism, and persistence are your best tools. If you build up a rapport they are more likely to be interested in seeing what you do.

3. Get advice from Visiting Arts

Don't contemplate coming into the country without understanding the legalities well in advance of doing so. The UK organisation Visiting Arts exists to help facilitate bringing international art into the country. Their website offers a wealth of information on logistical issues, permissions, visas and other red tape. They also run a free advisory service. See their listing in the appendix for further details.

Other organisations such as the Canadian High Commission and the Québec Cultural office exist to promote Canadian/Québécois culture in the UK. Make sure they are aware of your company and plans – and be sure to take advantage of their expertise and local connections.

Words of Wisdom from UK Promoters

The venue managers, promoters and festival directors who were approached during the research for this Guide were asked if they had any words of wisdom to offer Canadian companies and choreographers who wished to bring their work to the UK. The following are some of their responses:

The market for small and middle scale dance in Europe is absolutely saturated. You must have something unique to offer; Canadian work can be seen as too similar to the bulk of European work.

Our greatest interest is in Québec work because they have a clear cultural identity.

Go to Belgium.

.....

It's tough. There are only four full-time dance programmers in the UK. In comparison with our colleagues working in the European mainland, our budgets are pitifully limited. People often feel there are too few "gatekeepers" in the UK for dance – so if one or two people aren't so keen on their work, then they'll never appear in London. It's very hard to get a gig outside London in the regions. Apart from Nottdance in Nottingham each May and the busy 'New Territories' Festival in Glasgow (every February) it's very difficult to get a foothold in a regional city. Several big and very successful European companies have always only shown their work in London – never elsewhere in the UK.

.....

You should liaise directly with venues that have a specific and strong interest in dance (ie Sadlers Wells/Peacock Theatre, The Place, South Bank Centre, Laban).

.....

You should try and have some London gigs and invite promoters to come and see your work – get the details for those who like what they see. Make sure you arrange their permission to have other promoters contact them for a personal reference.

.....

My words of wisdom to anyone working in the arts world are that first impressions are lasting impressions. Remember that your publicity materials represent the quality of your work, so do not skimp on this area of your project.

.....
I would say that few venues have a developed audience for contemporary dance. Many venues in Wales are too small for large-scale work.
.....

Be clear about what you want to do, and about what your expectations are. Also, collaborations are attractive – working with local dancers and integrating with the community.
.....

There is not so much money for commercial touring. It takes time to build relationships, either with presenters or UK agents. Sometimes this can more likely lead to co-productions or commissions rather than touring an existing show. I would suggest for an independent choreographer/artist without a large company structure this might be a better route.
.....

Speaking as an independent Producer any performance needs to be really special to warrant the cost and work to bring it over. I know what I am looking for, and what different projects need, and sometimes even if work is excellent it may not fit with our current focus. But I do then keep those people in mind, often for years.

The more a tour can be built up the better, as that shares costs for promoters / venues

Try to get information about any offers that come your way – be sure that the venue is reliable and the festival or theatre is well run

Getting a UK or European agent can be useful. If you don't have that, then having a respected professional who you can mention as a reference for other promoters or programmers can be a good move
.....

Please come – we'd love to see you.
.....

Make contact – direct promoters to a website, produce work that can be toured as part of a showcase (if small scale).
.....

All I have are words of CAUTION:
Dance is under-appreciated in the UK, and British venues can be a bummer to

tour because in general they pay little and expect foreign Companies to look after themselves. Don't go to the Edinburgh Fringe if you haven't done proper research or if no one else is taking the risk – it's easy to lose a lot of money there if you are at the wrong place. On the upside is that the British Council is aware of the situation and is trying to change it by increasing their funding to bring international work to the UK.

.....

It is so difficult... when something clicks with people, everyone books it and Canada has predominately been successful with work from Montréal and not the rest of the country. I think Canada House should send promoters over to look at work outside the festival context, which is less crazy and more focused – for example Ballet BC, or dance in Toronto and Montreal.

.....

The reason we started a dialogue [with a company from overseas] was because the person selling the company was very good at her job – she was persistent without hassling (I think this is really difficult). To be honest we receive so much stuff from companies, it is always best if someone comes via a recommendation.

Don't expect touring in the UK to be an "earner". In our case I would say you have to make us an offer we can't refuse.

.....

Be persuasively and kindly persistent.

.....

England is a very small country and there is a potential market for international dance work. Under current arts funding rules, a UK-based promoter or organisation is eligible to apply for funds to present, commission or tour international work in the UK, which is good news for Canadian artists thinking of working in the UK. After some years of tending not to support repertory, there is a visible increase in repertory companies and projects, so more opportunities for international commissioning.

The not-so-good news is that the current realities of Arts Council England (Grants for the Arts) project funding make it difficult for agencies/promoters in England to initiate projects for touring with any meaningful chance of knowing the project can be brought off – a question of upfront investment of time and resources in a climate where decisions seem capricious and take too long.

.....

UK Promoters on British Dance

In thinking about whether Canadian dance companies and/or choreographers should try to come to the UK, it became clear that they should have something unique to offer...something not already available in the UK. So, in the interest of understanding better what the competition is, promoters were also asked to respond to the following question:

How would you describe British dance today, possibly in comparison to the dance being presented in Europe and/or in other parts of the world?

.....

There is less “conceptual” work here (UK) – Brits are likely to think it’s bullshit and tend to shy away from anything “intellectual”. Actually Europe seems to be going off it a bit and returning to real dancing (rather than talking/no movement).

Britain likes cool and quirky – this is hard to define but people should know what I mean. Akram Khan, Jonathan Burrows and Russell Maliphant are cool. The Ballet Boyz are quirky.

Dance I get sent on DVD/Video to look at from the USA/Canada tends to look a bit old fashioned in comparison with what’s happening here – the USA seems to like big dancing, cute characters, serious intent, not very stylish costumes.

.....

British contemporary tends towards the exploration of single, focused themes, and deals with narrative less than European dance, where there is a strong tradition of dance theatre. British contemporary dance is also increasingly influenced by the [cultural] diversity of British society.

.....

The Dance scene in the UK is extremely diverse. Dance audiences, for our venue, tend to contain a large number of dance students and are therefore often younger than for other art forms – which can sometimes translate into being a more conservative audience. Workshops are a really important tool for us to develop audiences, particularly for the 14-16yr age group. It’s worth knowing that GCSE (i.e., junior high school) dance comes under the physical education curriculum, and therefore is not always delivered in schools by a dance specialist.

.....

From the perspective of a person who has worked in dance most recently (for 11

years) as an enabler rather than a practitioner, I would say that European dance tends to be high in terms of technique and often more experimental and edgy than the British counterparts.

I have recently completed a very small study (comparatively) into the differences in training in both Europe and the UK, and found that students over the Channel are being encouraged to think very independently and to question their reasons for making work as well as the systems they are experiencing whilst training. They are also learning about architecture, drumming, singing and see art as a way of life. The work therefore tends to be more uncompromising. There are exceptions in every case though; I would certainly never state that adventurous work does not exist in the UK, merely that funding, the expectations/openness of the audiences and artistic restrictions hinder the growth of very individual works as they do not continue to be supported.

The European audience and funders also are not as hung up as the UK in terms of categories. Physical theatre is just as relevant to funders as dance, and the boundaries are blurred all the time. This is a great thing. A case in point is Jerome Bel, who was taken to court in Ireland because an audience member considered his work to be going against the trade descriptions act, whilst he has been funded as a choreographer in France for over a decade! (He/the venue won the Irish court case.)

So my objective opinion is that European work is more likely to surprise or shock and encourage intellectual thought, whereas British performances are more likely to make me laugh (in a good way!), be intrigued and admire some nice choreography and dancers.

.....

There is quite a competitive market in Britain, with many UK companies making quite interesting work that tours abroad, from small to large scale.

.....

UK dance is touring internationally more than previously, though there is still a divide between mainland Europe and here. It's a pretty healthy mixed scene in the UK – the eternal funding gripes aside. Generally I would risk saying there is more dance theatre created here than in Europe at present, although interestingly the larger-scale UK work that tours leans more towards being abstract.

.....

I think the range of work in Britain makes it too difficult to generalise, however, my impression is that international work, particularly from Europe and South America, tends to be more theatrical than much of British Contemporary dance. Charlotte Vincent (UK) et al, being exceptions to the rule.

.....

.....

Dance in the UK is often more 'movement based' than in other parts of Europe – where contemporary dance at present is quite conceptually based. You may want to describe UK dance as being more conventional, as relying on highly skilled technical dancing. Having said this, the most recent successful dance in the UK has a strong theatrical component (Jasmin Vardimon, Maresa von Stockert, Stan Won't Dance, etc.), which moves away from abstract movement. This seems to appeal to audiences more than just abstract work.

I feel there is very little 'curiosity' for international work in the UK. For the average audience member, the fact that a company is from abroad (Canada, or somewhere else) does not have a high impact on their decision to attend.

.....

British dance is a real mixed bag at present, at all scales – what I think we lack are production values, but that is being changed.

.....

My view of British dances changes like the weather. Sometimes I think it is diverse and innovative, other times I think it has had its day, and that most of the best new talent is being stifled because we all feel guilty about clearing the shelves of all the stuff that is past its “sell by” date. To be honest I think we probably try and support too much and consequently and there is a lot of work around that really is simply not good enough.

Having said that, we do produce some outstanding talent I won't mention names but if you started making a list it would be impressive. I think we nurture more talent than most other countries, but this means we spread our resources across a very wide spectrum of activity. Consequently I don't think there is enough in the pot to fully empower top quality people. I believe that most of these issues relate to the “how”, “why” and “when” we provide artists with financial support.

.....

I would say that British dance has grown up – in that it has, or individuals have decided what and how they want to say – and they have the ability to be true to their artistic voices.

.....

I think there is an amazing variety of work across all forms in Britain today, from Dance Theatre to pure/abstract work, Black Dance, and South East Asian dance, and lots more in between. Hopefully, contemporary dance in the UK is moving out of its 'youth' and into a place of maturity, and of established/establishing

artistry (whether or not the Arts Council recognise and support that enough!). I think too that we have quite a strong infrastructure to support the making and showing of work at quite a high level. I also think that we have been influenced by and have embraced work from all over the globe – and yet have a strong identity of our own.

.....

Audiences/promoters complain that too much currently available UK dance lacks interest, variety, narrative, theatricality, virtuosity, accessibility and originality, which is what they look for (and often find) in other forms (opera, music, drama, musicals, ballet, comedy, physical theatre).

Overseas promoters and UK audiences tend to look for UK dance work that addresses gender issues (eg DV8, Adventures in Motion Pictures, Michael Clark); displays strong theatrical/physical characteristics (eg Protein Dance, Jasmin Vardimon, Motionhouse); humour (New Art Club); or expresses the energy/hybridity of the UK's multiculturalism (from the "high art" Akram Khan through to the most accessible hip hop, African and Asian-influenced work). I would identify these as the most promising or interesting aspects of the varied UK dance scene at present. There is a very wide range of scale, style and working method. Also, the UK benefits from its vibrantly healthy commercial dance scene (musicals, advertising, TV, etc), which has begun to cross-fertilise with the subsidised sector.

There is an often-expressed perception that too much UK contemporary dance is rather wan and predictable, disdaining readily understandable content, technical virtuosity, accessible elements in design or music, and not hard-hitting enough to make the impact of much European/overseas work we see. This may not be fair, but it is often heard!

It should be remembered that England, a Protestant Anglo-Saxon society uncomfortable with passion, physicality, sexual frankness, confrontation and the body as opposed to the word, is traditionally far richer in language, literature, drama, poetry, applied design, thought and science than it is in painting, music and dance. Standing halfway between the USA's laissez-faire capitalism (tax breaks and a culture of private rather than public funding) and Europe's liberal socialist-democratic cultures of publicly funding the arts for art's sake, England gives money to the arts rather half-heartedly on the grounds that art is a sort of extended social welfare service. Dance is as likely to be funded because it is "culturally diverse" or has the potential to enhance education curricula, or involve as participants the marginalised and disadvantaged, as because (French-style) it is just high quality art and therefore important in itself. The English "establishment" (government, media, etc) feels guilty about "elitism" and embarrassed defending expenditure of public funds on such bourgeois frivolities as art.

A cheerfully philistine media and general public are always eager to catcall the "luvvies" (as arts practitioners are dubbed) and attack artistic activity, which inevitably impacts on government's priorities. Much more comfortable to reflect complacently on (at the same time sneering at) our thriving commercial theatre!



Appendices:

Key Information and Advice

UK TELEPHONE NUMBERS: all numbers have been listed starting with + (for the international dialling code – which is 011 if dialling from Canada); then the country code (eg. 44 for UK); then (0). The brackets indicate that you DON'T dial the '0' from abroad, but you DO dial it from within the UK. Remember that the UK is on Greenwich Mean time (8 hours ahead of Vancouver – 5 hours ahead of Ottawa).

1. General Help and Advice

Visiting Arts

Bloomsbury House, 74-77 Great Russell Street, London WC1B 3DA
ENGLAND

T. +44 (0)20 7291 1600

F. +44 (0)20 7291 1616

information@visitingarts.org.uk

www.visitingarts.org.uk

Visiting Arts is the national agency for promoting the flow of international arts into the UK and developing related cultural links abroad. Visiting Arts activities include advice, information, training, consultancy, publications, special projects and project development.

Red Tape

The Visiting Arts website also features extensive information on the nuts and bolts of coming to the UK. In particular, the document “Red Tape” includes basics such as introductory notes on obtaining Work Permits, Visas, Entry Clearance, Leave to Enter, Tax Deductions, Insurance and Medical Services, and Carnets. The assumption is that you will have the assistance of the UK venue or promoter in obtaining all of these things. Documents such as work permits must be obtained before entering the UK. In some cases, work permits are not necessary – such as when a citizen of a Commonwealth country (such as Canada) has a grandparent who was born in the UK. In the latter instance, you must prove your ancestry and your grandparent's UK citizenship before being granted leave to live/work in the UK. This process can take many months. You are advised to contact the Immigration and Nationality Directorate to find out their latest guidelines.

Where a work permit is required, Work Permits (UK) aim to decide at least 70% of applications submitted with all relevant information within one week of receiving them. Straightforward applications can often be dealt with within 24 hours of receiving them.

Canadian High Commission

Canadian High Commission
Performing Arts Program, Cultural Affairs
Canada House, Trafalgar Square, London SW1Y 5BJ ENGLAND
T. +44 (0)20 7258 6617
F. +44 (0)20 7258 6434
www.international.gc.ca/canadaeuropa/united_kingdom/menu-en.asp

Performing Arts Officer: Katherine Bond
katherine.bond@international.gc.ca

The objective of the Performing Arts Program is to promote and develop the work of Canadian artists from the fields of music, theatre, dance or multi-disciplinary creation and performance in the UK; for further information about promotional grants, showcases, publications, networking events, seminars and conferences, contact details above.

Arts and Cultural Industries Division Department of Foreign Affairs, Canada

Arts and Cultural Industries Promotion Division (ACA)
Department of Foreign Affairs and International Trade
125 promenade Sussex, Ottawa, Ontario K1A 0G2 CANADA
T. (613) 995-0668
F. (613) 992-5965
claire.marson@international.gc.ca
www.international.gc.ca/arts

The objective of the Arts and Cultural Industries Promotion Division program is the promotion of Canadian interests abroad through travel grants for international tours by Canadian companies, groups and artists in the fields of music, theatre, dance or multi-disciplinary creation and performance. Canadian festivals and conferences can receive funding to invite international presenters or buyers to their events. The Department of Foreign Affairs have identified eleven countries that are prioritised for promoting Canadian culture abroad – the UK being one of these countries. Complete guidelines can be found on the website.

Canada Council

The Canada Council for the Arts
350 Albert Street, P.O. Box 1047, Ottawa, Ontario K1P 5V8 CANADA
T. 1-800-263-5588 (toll free) or (613) 566-4414, ext. 5060
F. (613) 566-4390.
info@canadacouncil.ca
www.canadacouncil.ca

Dance Officers: Monique Leger or Jerry Longboat
monique.leger@canadacouncil.ca
jerry.longboat@canadacouncil.ca
T. 1 800 263 5588 (toll-free) or (613) 566 4414, ext. 5506

The Canada Council for the Arts is a national, arm's-length agency that provides grants and services to professional Canadian artists and arts organizations in dance, media arts, music, theatre, writing and publishing, interdisciplinary work and performance art, and the visual arts.

The Canadian Directory of Dance on Tour

www.canadacouncil.ca/development/danceontour

Market Development Coordinator & Program Officer: Sandra Bender
1 800 263 5588 or (613) 566 4414 Ext. 5272
sandra.bender@canadacouncil.ca

The Canadian Directory of Dance on Tour is a website listing Canadian dance available for international booking. It is an initiative of the Canada Council. Companies are invited to be included, according to specific criteria based on the current target audience. Currently there isn't any funding available to expand the site. Over the past two years, the website has been promoted to foreign promoters through special launches at key events like APAP, Tanzmesse, British Dance Edition; through direct mailings; through Canadian embassies; and by postcard promotion through the companies listed.

The Canadian Directory of Dance on Tour (CDDT) can also help promote Canadian dance abroad by sometimes providing "showcasing funds" when choreographers / dance companies have a key event or performance at a key festival – there is some pre-tour support for tour directors / agents. There are also funds for dance companies to invite foreign buyers into Canada to see the work.

If the artist/company isn't involved in a pre-tour, showcase or looking to bring in international buyers, then they would have to call with their project and CDDT will deal with it on a case-by-case basis. Otherwise, they need to submit an application, and these are assessed every 6 weeks.

Advice: If at all possible, artists should hire a UK-based agent. The UK market is expensive and very tough to crack – it will take significant resources/time.

Québec Cultural Services

Cultural Services, Québec Government Office in London
59 Pall Mall, London SW1Y5JH ENGLAND

T. +44 (0)20 7766 5930

F. +44 (0)20 7930 7938

www.quebec.org.uk

Cultural Attaché: Céline Gagnon

celine.gagnon@mri.gouv.qc.ca

+44 (0)20 7766 5916

The Québec Cultural Services office in London is responsible for promoting Québec culture in the UK, Ireland and the Nordic countries. They do not promote individual artists or companies, but rather the overall style of creativity and artistic discourse coming out of Québec, across all art forms. Despite this, when possible, they are willing to give advice to individuals/companies.

2. Canadian Dance Companies who have performed recently in the UK

Lynda Gaudreau (2005)

Sylvain Emard Danse (2005)

Alex O'Hara (2005)

O Vertigo – Ginette Laurin (2004)

Roger Sinha (2004)

Fondation Jean-Pierre Perreault (2004)

Cas Public (2004)

Laila Diallo & Matthias Sperling (2004)

Marie Chouinard (2004)

Daniel Leveille (2004)

Helene Blackburn (2004)

Sarah Chase (2003)

Sandy Silva (2003)

Kimberley Timlock (2003)

Allen Kaeja (2003)

Estelle Clareton (2003)

3. Public Funding Bodies in the UK

Arts Council England (ACE)

www.artscouncil.org.uk

National office: 14 Great Peter Street, London SW1P 3NQ ENGLAND

General enquiries: + 44 (0)845 300 6200

Textphone: + 44 (0)20 7973 6564

enquiries@artscouncil.org.uk

Arts Council Wales

www.artswales.org

ACW Central Office

9 Museum Place, Cardiff CF10 3NX WALES

T. +44 (0)29 20 376500

South Wales Office

9 Museum Place, Cardiff CF10 3NX WALES

T. +44 (0)29 20 376 525

International Projects Officer: Ceri Jones

ceri.jones@artswales.org.uk

International Administrator: Nikki Morgan

nicola.morgan@artswales.org.uk

Arts Council Scotland

www.scottisharts.org.uk

Scottish Arts Council

12 Manor Place, Edinburgh EH3 7DD SCOTLAND

Help Desk: +44 (0) 131 240 2444 or 2443

help.desk@scottisharts.org.uk

Arts Council of Northern Ireland

MacNeice House, 77 Malone Road, Belfast BT9 6AQ NORTHERN IRELAND

T. +44 (0)28 9038 5200

www.artscouncil-ni.org

4. Useful Publications

British Performing Arts Yearbook 2004/05

Rhinegold Publishing Limited
P O Box 3362, Stratford-upon-Avon CV37 6ZP ENGLAND
Order Helpline: +44 (0)1832 270 333
F. +44 (0)1789 264009
bmyb@rhinegold.co.uk
www.rhinegold.co.uk

The British Performing Arts Yearbook (BPAY) is a goldmine of information, offering detailed listings of UK venues, performers, festivals, arts courses, support organisations and services for the arts professional. The 2004/05 edition costs £37.95 for delivery to Canada, so it's really only appropriate for specialists. As detailed elsewhere in this guide, many UK venues are not appropriate for dance and/or don't have an interest in or budget to present dance from abroad. For further details on (or to order) BPAY please check the website.

Juice Magazine

The Place Artist Development
17 Duke's Road, London WC1H 9PY ENGLAND
T. +44 (0)20 7383 3524
F. +44 (0)20 7388 5407
www.theplace.org.uk

juice@theplace.org.uk

The Place, amongst many things, is the national dance agency for London. **The Place Artist Development** publishes Juice magazine, an international monthly listings magazine for professional contemporary dance artists. It features comprehensive information on festivals, platforms, professional development opportunities, auditions, training, dance film, jobs, etc. Subscribers to Juice are entitled to other information and personal careers advice. This is an excellent source of information for any professional dance artist interested in the UK dance scene (and Europe). You can also access information via the Place's website. Go to Juice, then subscribers, then Auditions for a list of current opportunities, jobs, and auditions. For those visiting London in person, Artist Development also features the huge video library (3,500 tapes) in Videoworks. Juice subscribers can book to come in and view tapes of performance work; non-subscribers can get a one-day pass for £5 to do the same thing.

Dance UK News

Dance UK

Battersea Arts Centre, Lavender Hill, London SW11 5TN ENGLAND

T. +44 (0)20 7228 4990

F. +44 (0)20 7223 0074

info@danceuk.org

A quarterly publication covering information and advice on a wide range of issues of interest to choreographers/dancers working in the UK. Available to members of Dance UK.

Animated Magazine

The Foundation for Community Dance

Cathedral Chambers, 2 Peacock Lane, Leicester LE1 5PX ENGLAND

T. +44 (0)116 251 0516

F. +44 (0)116 251 0517

info@communitydance.org.uk

www.communitydance.org.uk

Animated is a quarterly magazine published by the Foundation for Community Dance – the national development agency for community dance. The magazine gives a great overview of the interests and practice of community dance at all levels in the UK, and is produced for members of the Foundation.

Dance Theatre Journal

Laban, Creekside, London SE8 3DZ ENGLAND

T. +44 (0)20 8691 8600

F. +44 (0)20 8691 8400

www.laban.org

m.hargreaves@laban.org

Dance Theatre Journal is a leading UK contemporary dance magazine. Published four times a year by Laban, it contains reviews, features, interviews and in-depth discussions by leading dance writers and artists, as well as talented new writers. It also includes up-to-date listings of dance performances and workshops throughout the UK. For information on how to subscribe, see the website.

Article 19

www.article19.co.uk

Online journal of dance articles, reviews and other opinion pieces.

Londondance.com

www.londondance.com

Useful online resource covering all aspects of dance in the capital, including directories of dance companies and organisations, venues, etc. – as well as articles and interviews on current topics.

5. UK Tour/Promoter Networks

Dance Touring Partnership

17 Pinewood Court, 23 Clarence Avenue, London SW4 8LB ENGLAND
T. +44 (0)20 8674 7929 Cell. +44 (0)7905 158 508

Coordinator and Tour Producer: Suzanne Walker
se.walker@virgin.net

Dance Touring Partnership (DTP) is a network of regional middle scale venues which formed in autumn 2002, who work together to bring exciting and engaging dance to audiences around the UK through the presentation of the highest quality British and international dance. It was formed as a response to the changing landscape of dance at the middle scale and the need to find new approaches to building audiences for dance and presenting a more diverse range of work.

DTP has ten core members, all with a strong track record and commitment to programming contemporary dance: Warwick Arts Centre; Nottingham Playhouse; Oxford Playhouse; Sheffield Theatres; The Lowry in Salford; Northern Stage in Newcastle; Hall for Cornwall in Truro; Wycombe Swan; Gardner Arts Centre in Brighton; and Theatre Royal in Glasgow. There are 14 additional venues who are guest touring partners on specific projects.

The Dance Consortium Ltd

www.worldwidedanceuk.com

Coordinator: Heather Knight

The Dance Consortium was formed in 2000 with the aim of enriching the presentation of high quality dance in the UK by presenting regular tours from international companies. Currently it has a membership 23 large-scale UK venues.

Companies do send us material to consider – a good video/DVD and supporting material are essential – *posted to*:

Heather Knight
Coordinator, Dance Consortium
23 Wolfencroft Close, London SW11 2LB ENGLAND UK

Guardians of Doubt

c/o The Tramway, 25 Albert Drive, Glasgow G41 2PE SCOTLAND

info@guardiansofdoubt.com

www.guardiansofdoubt.com

Network Coordinator: Jean Cameron

GUARDIANS OF DOUBT are Arnolfini Live, Dance 4, Tramway, York St John College – School of Arts and Yorkshire Dance. Established to investigate different approaches to dance, unencumbered by form, not bound by disciplines or criteria, GoD believes in the freedom of thought and movement. They have received funding to program work on a national and international scale.

Crying Out Loud

The Jerwood Space, 171 Union Street, London SE1 0LN ENGLAND

T. +44 (0)20 7401 8617

F. +44 (0)20 7401 8362

info@cryingoutloud.org

Joint Artistic Director: Emma Gladstone

emma.ace@btinternet.com

Crying Out Loud programs, commissions and produces work with international artists for audiences of all ages. Recent works include new circus, visual art installations, dance, a culinary concert, and *Oogly Boogly* (an event for 12-18 month-old babies and their grown-ups). Artists they have worked with include James Theirée (Fr), Sophia Clist (UK), Guy Dartnell/Tom Morris (UK), Laika (Belgium), and Rennie Harris (USA)

Programming policy:

We accept unsolicited approaches from choreographers, although it usually helps if the approach comes through a known contact or from a personal recommendation. It is best to send us a DVD or video – of a whole show, NOT just highlights (low lights reveal much more....).

6. UK Venues

UK venues have been organised alphabetically into the following categories: London; rest of England; Scotland; Wales; Northern Ireland. It is a good idea to refer to a map. The UK is a very small country and even the most far-flung parts of England are within a five-hour drive or train journey from London. Places like Surrey or Twickenham, while technically not London, are really a continuation of the metropolis. Brighton, just over an hour away from London, is considered to be within commuting distance.

Venues and their policies are described in their own words. All of the venues listed will program dance or dance-related work, however not all put the same emphasis on it. For a chart listing the most important venues, festivals, and promoters for international dance in the UK, see page 14 of this guide.

LONDON

Barbican Theatre and the Pit Theatre

Barbican Centre, Silk Street, Barbican, London EC2Y 8DS ENGLAND

T. +44 (0)20 7638 4141

www.barbican.org.uk

theatre@barbican.org.uk

Programming Policy:

All productions at the Barbican are programmed as part of the BITE season, including international theatre, opera and contemporary dance. One of our administrators will have seen the show before any offers are made. We would not program a piece of work by an unknown company without seeing it performed first. We often do commission or co-commission a piece of work by companies that we know well or have previously worked with.

We do accept unsolicited approaches, but in the form of material relating to a show. The way to do this is to send as much information as you have, preferably with a DVD or video tape of the production to the Barbican Theatre.

Bonnie Bird Theatre

Laban, Creekside, London SE8 3DZ ENGLAND

T. +44 (0)20 8691 8600

F. +44 (0)20 8691 8400

www.laban.org

b.brady@laban.org

Laban is one of Europe's leading institutions for dance artist training.

Programming interests:

Work integrating new media/digital and performance; “work that celebrates the expressive possibilities of the human body in space.” We are interested in artists who are pushing boundaries – both for themselves and the art form. Ours is a new and evolving theatre program; programmed at least 6 months in advance. Initial enquiries should be by email/post, then send DVD's or videos.

Cochrane Theatre

Southampton Row, London WC1B 4AP ENGLAND

T. +44 (0)20 7269 1606

F. +44 (0)20 7831 5476

info@cochranetheatre.co.uk

www.cochranetheatre.co.uk

Programming policy:

We seek to challenge the preconceptions of the space and the definitions of theatre, to re-discover the fundamental forms and to embrace new technologies, to encourage a London wide audience to experience live theatre through the presentation of a mixed programme including Comedy @ The Cochrane, University of the Arts London Platforms, dance, drama and opera. Companies should send their details to the General Manager, Deirdre Malynn, by email.

Greenwich Dance Agency

The Borough Hall, Royal Hill, Greenwich, London SE10 8RT ENGLAND

T. +44 (0)20 8293 9741

F. +44 (0)20 8858 2497

brendan@greenwichdance.org.uk

www.greenwichdance.org.uk

Director: Brendan Keaney

Programming policy:

We have two priorities for programming:

1) Work that suits our space – it is a space, rather than a theatre. Consequently we try to seek out work that might not fit so comfortably into a traditional theatre (e.g., work to be viewed from a different angle, or “installation” work).

2) Artists we have a long standing/ongoing relationship with (e.g., resident in the building or long-term contributors to our daily class program).

We accept unsolicited approaches but we rarely act upon them. With regards to international work, it must be significantly better than much of the work that is currently available in the UK.

Institute of Contemporary Arts (ICA)

The Mall, London SW1Y 5AH ENGLAND

T. +44 (0)20 7930 0493

F. +44 (0)20 7873 0051

info@ica.org.uk

www.ica.org.uk

Programming policy:

We commission and present dance work dealing with developing technology only. We accept unsolicited approaches by email from choreographers from abroad, if they are dealing with this area of work.

The Peacock Theatre

Portugal Street, off Kingsway, London WC2A 2HT ENGLAND

T. +44 (0)20 7863 8205

F. +44 (0)20 7314 9004

Programming: Sarah Quarman Rose

sarah.rose@sadlerswells.com

Programming policy:

The Peacock Theatre is the sister venue to Sadler’s Wells, programming mostly music and dance theatre. All forms considered. Venue is willing to premiere shows.

The Robin Howard Dance Theatre

The Place, 17 Duke's Road, London WC1H 9PY ENGLAND

T. +44 (0)20 7380 1268

F. +44 (0)20 7383 2003

theatre@theplace.org.uk

www.theplace.org.uk

Theatre Director: John Ashford

john.ashford@theplace.org.uk

Programming policy:

It is very expensive to present international work, even with subsidy. Thus we tend to work with partners such as Dance Umbrella who take the majority of the box office and pay all costs. We also work with Aerowaves, which is a European-only network presenting European companies – with those companies performing usually for no fee, just travel costs. A Canadian company with 18 dancers could cost The Place £10,000 per night, whereas the costs are much lower to bring in UK or European work.

The Robin Howard Dance Theatre is subsidized to bring in 6 or 7 companies per year from outside the UK. Every second year, The Place hosts The Place Prize competition, and during those years the budget for international work goes instead into the prize.

In 2007, The Place hopes to have funding from Culture 2000 for a European network event with specific European city partners. Thus, the next opportunity for international companies to be presented (including from Canada) would be in 2009.

Before approaching us, Canadian choreographers should have some knowledge of what we do – they should have done some internet research beforehand. An initial approach to the theatre should be done via John Ashford's email; ask if/when would be the next opportunity to present this kind of work; say that a DVD is available (PAL video preferred). If you send a DVD or video, make sure the format will play in the UK.

The Royal Festival Hall

South Bank Centre, Belvedere Road, London SE1 8XX ENGLAND

T. +44 (0)20 7921 0833

F. +44 (0)20 7928 2049

www.rfh.org.uk

Head of Dance and Performance: Julia Carruthers

jcarruthers@rfh.org.uk

Programming policy:

We aim to program an eclectic mix to attract and to develop very diverse audiences. It could be anything from contemporary dance, ballet, flamenco, tap, classical Indian recitals, whirling dervishes – a very broad range of British and international work.

We would accept unsolicited approaches from choreographers from abroad – but on the whole unsolicited approaches don't often end up getting booked. However, I can think of several fabulous discoveries I've made out of the blue because an artist has just sent me an email or put a DVD in the post – occasionally such people do end up on a stage here!

Approaches should be made by email at first. Then follow up with a DVD or video and small info pack that would include basic info on the current repertory and a recent tour schedule. It is good to have excerpts at the beginning of the video as a taster, followed by full-length works. Don't send a great big bundle of Canadian press cuttings. And don't expect a quick response if you send footage – I have a constant mountain of these things awaiting my attention and don't get onto them that quickly.

Royal Opera House, Covent Garden

Bow Street, London WC2E 9DD ENGLAND

T. +44 (0)20 7240 1200

F. +44 (0)20 7212 9502

www.roh.org.uk

Executive Director: Tony Hall

tony.hall@roh.org.uk

Contact: Lucinda Sherriff

lucinda.sherriff@roh.org.uk

Programming Policy:

The ROH2 program would consider presenting professional contemporary dance from abroad, subject to it meeting the programming criteria. We are unable to invest financially in presenting companies from abroad and we do not travel abroad to see work.

We are happy to receive unsolicited proposals from choreographers in writing, with as much supporting material as possible.

Sadler's Wells

Rosebery Avenue, London EC1R 4TN ENGLAND

T. +44 (0)20 7863 8198

F. +44 (0)20 7863 8199

info@sadlerswells.co.uk

www.sadlerswells.co.uk

Chief Executive and Artistic Director: Alistair Spalding

alistair.spalding@sadlerswells.co.uk

Assistant to Alistair Spalding: Nadine Owen

nadine.owen@sadlerswells.co.uk

Member of the Dance Consortium

Programming policy:

To present, commission, produce and co-produce international dance on the large scale – covering all aspects of dance work from leading edge contemporary work through to Flamenco and Hip Hop. We also program international Opera and dance-focused musical theatre.

International companies programmed in 2004 and 2005 have included: Compagnie Kafig (France); Pina Bausch (Germany); Beijing Opera (China); Trisha Brown Dance Company (USA); Nederlands Dans Theater 1 (The Netherlands); Royal Danish Ballet (Denmark); Ballet C de la B (Belgium); Ballet Nacional de Cuba (Cuba); Alvin Ailey's American Dance Theater (USA); Momix (USA).

Riverside Studios

Crisp Road, London W6 9RL ENGLAND

T. +44 (0)20 8237 10000

F. +44 (0)20 8237 1001

info@riversidestudios.co.uk

www.riversidestudios.co.uk

Artistic Director: William Burdett-Coutts

Program/Hires Manager: Jon Fawcett

Riverside Studios aims to be London's pre-eminent space for risk, inspiration and creativity in the arts and media, in a setting that is energetic, internationalist and friendly.

Programming policy:

Our program embraces all performance including theatre, dance, comedy – and encourages new work from national and international artists.

Venues in England (outside London)

Alsager:

Alsager Arts Centre

Crewe and Alsager Faculty, Hassall Road, Alsager, Cheshire ST7 2HL
ENGLAND

T. +44 (0)161 247 5349

F. +44 (0)161 247 6377

a.a.c@mmu.ac.uk

www.mmu.ac.uk

Coordinator: Anna McDonald

Part of Manchester Metropolitan University

Programming policy:

Innovative contemporary performance-based and visual arts of national and international standing; includes live art, new performance, contemporary dance, experimental theatre, new music, performance poetry. Venue is willing to premiere shows. Performance schedule: Two seasons: September to November and January to March.

Ashton-under-Lyne:

Tameside Hippodrome

Oldham Road, Ashton-under-Lyne OL6 7SE ENGLAND

T. +44 (0)161 330 2095

F. +44 (0)161 343 5839

www.getlive.co.uk/venues/index.asp

Theatre Manager: Stuart Dornford-May

Stuart.Dornford-May@clearchannel.co.uk

Programming Policy:

Tameside Hippodrome is one of 30 UK venues managed commercially by Clear Channel Entertainment. We are able to take any international dance company/artists depending on content and availability of venue. We do accept unsolicited approaches from choreographers from abroad – either directly or via our Venue Bookings department on 0207 529 4323; they book for all our venues.

Bath

Theatre Royal

Sawclose, Bath BA1 1ET ENGLAND

T. +44 (0)1225 448 815

F. +44 (0)1255 444 080

www.theatreroyal.org.uk

Theatre Director: Danny Moar

danny.moar@theatreroyal.org.uk

Status: National Touring House

Programming policy:

We don't program international dance unless it has a UK producer who is touring a show that will sell our 900-seater auditorium for no less than 3 performances.

Caters for all tastes – opera, drama, dance, musicals, comedy.

Berwick upon Tweed:

The Maltings

Eastern Lane, Berwick upon Tweed, Northumberland TD15 1DT
ENGLAND

T. +44 (0)1289 330 661

F. +44 (0)1289 331 367

theteam@maltingsberwick.co.uk

www.maltingsberwick.co.uk

Programmer: Dave Ramage

dave@maltingsberwick.co.uk

Programming policy:

To present as broad a range of the arts as possible and to encourage understanding of, and participation in the arts. Venue is willing to premiere shows.

Brighton

Komedia

44-47 Gardner Street, Brighton, East Sussex BN1 1UN ENGLAND

T. +44 (0)1273 647 101

F. +44 (0)1273 647 102

info@komedia.co.uk

www.komedia.co.uk

Managing Director: Colin Granger

cgranger@dircon.co.uk

+44 (0)7971 025 551

A 210-seat Theatre and 230-seat Cabaret Bar Venue located in the heart of Brighton's North Lane cultural district. Komedia aspires to provide a wholly accessible artistic program across a broad range of performance disciplines including traditional and contemporary theatre, cabaret, comedy and music by local, national and international talents. Komedia also supports a significant profile at Edinburgh Fringe, running three venues promoting and producing national and international theatre and dance, including an award-winning partnership with Fabrik (Germany) in the production of the Aurora Nova program (see Festivals section).

Brighton Dome

12a Pavilion Buildings, Castle Square, Brighton BN1 1EE ENGLAND

T. +44 (0)1273 700 747

F. +44 (0)1273 707 505

info@brighton-dome.org.uk

www.brighton-dome.org.uk

Head of Programming, Brighton Dome: Guy Morley

(Also: Music and Dance Programmer, Brighton Festival)

guy.morley@brighton-dome.org.uk

Member of the Dance Consortium

Programming policy:

The Brighton Dome aims to provide a balanced performing arts program. We specialise in music of all sorts but also present dance and theatre. Additionally we develop and program cross art-form work.

With respect to dance, the Dome presents on the small, medium, and large-scale. We have relationships with several of the major core-funded UK dance companies from Richard Alston to Akram Khan and Random Dance – all of whom visit our venues on a regular basis.

We present international work through our partnerships with Dance Umbrella and the Dance Consortium (for example Rosas and Grupo Corpo). This is mostly large-scale but we would like to take more funded mid-scale international work if we could. Our program is linked to the Brighton Festival – for which we commission and bring in much more international work.

Gardner Arts Centre

University of Sussex, Falmer, Brighton BN1 9RA ENGLAND

T. +44 (0)1273 685447

F. +44 (0)1273 678551

info@gardnerarts.co.uk

www.gardnerarts.co.uk

Member of the Dance Touring Partnership

Programming policy:

We look to work with companies producing exciting work on the mid-scale. We are particularly interested in work which is: experimental in form as well as content; reflects the cultural diversity of contemporary Britain; uses the creative potential of the Gardner's built environment; exploits the multi-media and cross art form possibilities of a combined arts venue; is particularly attractive to young people (i.e., 7-11 years – there are very few companies in the UK producing work for this age group on the mid-scale).

We present three to four dance companies a season (excluding summer). We would need financial support with travel / accommodation costs for companies coming over from Canada. We would accept unsolicited approaches from artists either by email and/or post – DVDs and CD-ROMs are easier to view than videos.

Birmingham

Birmingham Hippodrome

Hurst Street, Birmingham B5 4TB ENGLAND

T. +44 (0)870 730 5555

F. +44 (0)121 689 3031

www.birminghamhippodrome.com

Member of the Dance Consortium

Large-scale venue and arts complex – home of the Birmingham Royal Ballet, national dance agency DanceXchange, and Midlands base for Welsh National Opera.

Bristol

Arnolfini

16 Narrow Quay, Bristol BS1 4QA ENGLAND
Box office and general enquiries: +44 (0)117 917 2300
live@arnolfini.org.uk
www.arnolfini.org.uk

Live Art and Dance Programmer: Helen Cole
Live Art and Dance Coordinator: Tanuja Amarasuriya

Arnolfini is one of Europe's leading centres for the contemporary arts. Arnolfini's international artistic programme presents new, progressive and experimental visual arts, live art and performance, dance, cinema, literary readings and a busy education programme of tours, talks and events. There are also occasional music events, design and architecture lectures.

The live art and dance programme, with its mix of highly visual, often provocative and non-narrative productions, offers one of the most exciting perspectives on contemporary performance in the UK. Arnolfini is committed to commissioning new work to enable artists to develop their practice and to experiment.

Cambridge:

Junction

Clifton Road, Cambridge CB1 4GX ENGLAND
T. +44 (0)1223 578 000
www.junction.co.uk

Head of Performance: Lucia Hogg
lucia@junction.co.uk

Programming policy:

I've got a great interest in programming international work, more so now than ever before. We have a new theatre especially designed to take small-scale dance, which opened in March 2005. Our interest is very much in contemporary and experimental performance, including work that uses new technology in innovative ways. As far as terms go we mostly program, commission or co-produce and are keen to work with artists in developing their work (we have a dedicated space for residencies and education work).

We accept unsolicited approaches from abroad. Email is generally best although it's also really helpful to look at a video/DVD to be able to get a flavour of the work.

Eastleigh:

The Point

Leigh Road, Eastleigh, Hampshire SO50 9DE ENGLAND

T. +44 (0)23 8065 2333

F. +44 (0)23 8065 1123

www.thepoint-online.co.uk

Dance Programmer: Jane Corry

jane.corry@eastleigh.gov.uk

Programming policy:

We would want to see the work live first before booking – not necessarily the actual show, but definitely the company. An issue for me in booking international work is the money required for accommodation / per diems, etc. – we can pay the fee but not any extras. If you wish to approach me, you should invite me to see a show and give me lots of notice.

Epsom

Epsom Playhouse

Ashley Avenue, Epsom, Surrey KT18 5AL ENGLAND

T. +44 (0)1372 742 226

F. +44 (0)1372 726 228

www.epsomplayhouse.co.uk

Venues Manager: Trevor Mitchell

tmitchell@epsom-ewell.gov.uk

Programming policy:

Our policy is to provide a wide variety of entertainment that caters for all age groups and tastes. We present international artists here regularly but with only 406 seats, it is difficult to make such an event financially viable for either party.

Any approach made to us would be judged on its merits and we are happy to hear from anyone that has a good idea. We like to be approached by email at first, then backed-up with examples of past work (i.e., DVD, reviews etc).

Exeter

Exeter Phoenix

Bradninch Place, Gandy Street, Exeter EX4 3LS ENGLAND

T. +44 (0)1392 667 080

F. +44 (0)1392 667 599

programming@exeterphoenix.org.uk

www.ex.ac.uk/edac

Director: Patrick Cunningham

Programming: Stephen Hodge

Programming policy:

We have no policy specifically for international dance – it's in the mix with everything else. We accept unsolicited approaches from choreographers from abroad if it fits with our program, fits in the auditorium, and we can afford it.

Liverpool

Unity Theatre

1 Hope Place, Liverpool L1 9BG ENGLAND

T. +44(0)151 709 6502

info@unitytheatre.co.uk

www.unitytheatreliverpool.co.uk

Artistic Director: Graeme Phillips

graemephillips@unitytheatre.co.uk

+44 (0)151 702 7363

Programming policy:

Unity Theatre does promote a limited dance program throughout the year. It predominantly programs work into the venue in partnership with Merseyside Dance Initiative (MDI) – a regional dance agency. The key annual dance event is the LEAP Festival of Contemporary Dance – the program is curated by MDI and we act as hosts (see Festivals section). Occasionally, Unity Theatre will independently promote a dance event, especially if it involves elements of physical and visual theatre.

We would be happy to consider unsolicited approaches from Canadian and international dance companies and choreographers. Should we subsequently program them, the likelihood will be that it will be in collaboration with MDI.

Such approaches should be made through a comprehensive company and marketing pack either posted or emailed. A DVD is also useful.

In terms of performing in Liverpool/Merseyside I would advise that contacting MDI is one of the first things you should do, as well as sending information to a venue you think might be interested in your work. With Liverpool being European Capital of Culture in 2008 there is a heightened interest in promoting international work of all sorts.

Manchester

Green Room

54/56 Whitworth Street West, Manchester M1 5WW ENGLAND

T. +44 (0)161 950 3170

F. +44 (0)161 236 1677

www.greenroomarts.org

Artistic Director: Garfield Allen

garfield@greenroomarts.org

T. +44 (0)161 615 0515

Green Room is one of Europe's leading centres for contemporary performance, nurturing and presenting emerging creative talent in visual performance, live art, contemporary dance, urban verse and children's theatre.

Programming policy:

We program contemporary dance, live art, and experimental theatre, including work for children, and participatory work (installations, interactive work). We tend to maintain long relationships with artists. It is often UK-based work, but only because cost is a main factor for bringing in international artists. The bulk of our funding is for supporting artists in the North West of England. We need extra funds to help pay for international artists.

Our programming runs normally in two seasons: a Feb-May/June season and a Sept-Dec season. Within those seasons, we have about six slots for touring work, and of these there may be two international companies. Currently, we are investing more in commissioning work to be created at Green Room (most likely North West-based artists) rather than taking touring work.

Artists can approach us about their work: by email or post or direct us to a website. We get flooded with a lot of materials. Post (video/DVD/CD-ROM) and emails should be sent directly to Artistic Director Garfield Allen.

The Lowry

Pier 8, Salford Quays, Manchester M50 3AZ ENGLAND

T. +44 (0)161 876 2020

F. +44 (0)161 876 2021

Theatre Director: Robert Robson

info@thelowry.com

www.thelowry.com

Member of Dance Touring Partnership

Programming policy:

Major tours of music, opera, dance and drama. In 2005, Nederlands Dans Theater 1 (The Netherlands), DV8 (UK), Phoenix Dance (UK) were amongst the companies presented. Periods of residency with major companies welcomed.

Venues in Scotland

Edinburgh

Dance Base

National Centre for Dance

14-16 Grassmarket, Edinburgh EH1 2JU SCOTLAND

T. +44 (0)131 225 5525

F. +44 (0)131 225 5234

www.dancebase.co.uk

Artistic Director: Morag Deyes

morag@dancebase.co.uk

Programming policy:

Dance Base programs the dance seasons at the Traverse Theatre in Edinburgh. There are usually two or three dance presentations each season, apart from the Edinburgh Festival. There is a mixture of Scottish work and work by artists from other countries. Where time allows, companies performing at the Traverse usually offer classes and/or workshops for professional dancers at Dance Base.

When choosing companies to present, we look at the quality of the work, and the size of the production. Our space does not stretch to more than 4-5 dancers and only seats about 85. We would certainly accept unsolicited approaches from choreographers from abroad – I have supported Holy Body Tattoo, Helene Blackburn and Peter Boneham, who has taught here in the past.

When companies or choreographers approach us, email is good initially, and then if possible a video or DVD of the work, which I would request if I'm interested – based on the information in the email.

Dundee

Scottish Dance Theatre

Dundee Repertory Theatre
Tay Square, Dundee DD1 1PB SCOTLAND
T. +44 (0)1382 227 684
F. +44 (0)1382 228 609
info@dundeereptheatre.co.uk
www.dundeereptheatre.co.uk

Artistic Director Dance: Janet Smith
jsmith@dundeereptheatre.co.uk

Programming policy:

We look to audience development. We regularly show Scottish Dance Theatre's work (the company in residence). For programming other dance from both the UK and abroad, we now have four slots per year – but hope to expand to six slots if further funding is approved. Scottish Dance Theatre and Dundee Rep are looking in particular to northern Europe and Canada to build further links. Currently, they hope to invite one international company per year.

We are especially looking for ways to bring in more experimental work – programs that attract children or that offer innovative audience experiences (such as a recent dinner/performance event). Traditionally audiences are very working class in Dundee (a post-industrial area), and tend to prefer theatre and theatrical dance.

Resident company commissions choreographers

Scottish Dance Theatre also commission outside choreographers (two per year) to make work on the company. Contact Janet Smith directly, then send videos.

Peter Darrell Choreographic Award

The Peter Darrell Award allows the company to commission one choreographer every two or three years to make work for either Scottish Dance Theatre or Scottish Ballet. This opportunity is advertised in Juice and Dance UK News – next time will probably be in 2006 or 2007.

Edinburgh

Edinburgh Festival Theatre

13-29 Nicolson Street, Edinburgh EH8 9FT SCOTLAND

T. +44 (0)131 662 1112

F. +44 (0)131 667 0744

empire@eft.co.uk

www.eft.co.uk

General Manager: John Stalker

Member of the Dance Consortium

Programming policy:

International lyric theatre showing a broad range of performance from opera, ballet, drama, variety and dance to ice shows.

Traverse Theatre

Cambridge Street, Edinburgh EH1 2ED SCOTLAND

T. +44 (0)131 228 3223

F. +44 (0)131 229 8443

michael@traverse.co.uk

www.traverse.co.uk

www.virtualtraverse.com

Programming policy:

The dance seasons at the Traverse are programmed by Dance Base in Edinburgh. See their separate listing for details.

Glasgow

Tramway

25 Albert Drive, Glasgow G41 2PE SCOTLAND

T. +44 (0)141 422 2023

F. +44 (0)141 423 1194

www.tramway.org

Performing Arts Programming: Stephen Slater

stephen.slater@cls.glasgow.gov.uk

Programming policy:

Innovative, radical work from Britain and Europe, including large-scale drama,

opera and dance productions. Important venue for the New Territories Festival during February/March (see Festivals section).

Venues in Wales

Creu Cymru: Touring Agency for Wales

Aberystwyth, WALES

T. +44 (0)1970 639444

F. +44 (0)1970 639452

www.creucymru.co.uk

Administration: Yvonne O`Donovan

yvonne@creucymru.co.uk

Creu Cymru, the Touring Agency for Wales, was established in April 2001 as a result of the initiative of a broad range of venues throughout Wales. The Creu Cymru website acts as a central information source for all available touring product. Information regarding productions and availability of all companies and artists seeking to tour to the Creu Cymru venues in Wales will be displayed.

In response to the touring and audience development needs of its members, Creu Cymru will actively promote specific tours of drama, dance and music by producing companies. The Agency will work with the venues and companies in co-coordinating the touring and promotion of the work being offered.

Artists and companies seeking to tour to the Creu Cymru venues within Wales are advised to contact Yvonne in the Creu Cymru office first and they will liaise directly with interested venues. Venues need plenty of information regarding the quality of work, ideally a DVD, before they can decide whether to book the work or not.

Aberystwyth

Aberystwyth Arts Centre

University of Wales Aberystwyth, Penglais, Aberystwyth, Ceredigion SY23 3DE
WALES

T. +44 (0)1970 622 882

F. +44 (0)1970 622 883

www.aber.ac.uk/artscentre

Performing Arts Officer: Gill Ogden
ggo@aber.ac.uk

Programming policy:

With few facilities for the professional arts in mid-Wales, aims to show as wide a range as possible of as high a standard as possible in drama, dance, music, film and the visual arts and crafts. **Does not accept unsolicited approaches from dance companies/choreographers.**

Have published the *Wales Theatre Handbook* with details of all Welsh venues and stages – copies available upon request.

Cardiff

Diversions Dance House / Diversions Dance Company

Dance House, Wales Millennium Centre, Pierhead Street, Cardiff Bay CF10 4PH
WALES

T. + 44 (0)2920 635 600

F. + 44 (0)2920 635 601

diversions@diversionsdance.co.uk

www.diversionsdance.co.uk

Artistic Director: Roy Campbell-Moore

roy@diversionsdance.co.uk

Associate Director, Diversions Dance Company: Ann Sholem

ann@diversionsdance.co.uk

Programming policy:

We are very willing to put on international work but the finance is difficult – most productions would have to be either co-produced by the visiting Company or another venue as part of a tour, or the theatre would have to be hired. We are willing to try and raise a fee for things we really like!

The Dance House is looking to work on collaborations with international artists and facilitating networking events and the creation of new work. Anyone interested in working with or at the Dance House should contact Roy Campbell-Moore, either by mail or email. We will consider invitations to see new work, especially in festival settings.

Diversions Dance Company

Diversions Dance also commission choreographers to create work on the company. We accept approaches – and at the moment we are very interested in

working with Canadian artists because of a recent link that Wales has made with Canada. Diversions will, for example, be working with Helene Blackburn from Cas Public in the summer of 2005. If you would like to be considered it is imperative to send a video – by all means email as an introduction, but a CV and video is most important so we can see where you have worked and what you have done.

We will consider invitations to any performance events and are always interested to see new work – particularly festivals where we can see a lot in a short space of time.

Chapter

Market Road, Canton, Cardiff CF5 1QE WALES

T. +44 (0)29 2031 1050

F. +44 (0)29 2031 3431

enquiry@chapter.org

www.chapter.org

Theatre Programmer: James Tyson

james.tyson@chapter.org

Programming policy:

We have a year-round program of international performing arts, including dance, usually averaging at one to two international shows per month. These are mostly dance and performance shows, on a fee basis. Sometimes we present other international companies that might be touring to the UK through a UK agent/manager.

We accept unsolicited approaches from choreographers from abroad, in the form of a letter by post, with any supporting material.

Where I go to see new work:

I have greatly benefited from attending CINARS (2000), Magnetic North (2004) and PuSH in Vancouver (2005), and follow the Canadian scene with much interest.

Venues in Northern Ireland

Arts Council of Northern Ireland

MacNeice House, 77 Malone Road, Belfast BT9 6AQ

NORTHERN IRELAND

T. +44 (0)28 9038 5200

F. +44 (0)28 9066 1715

www.artscouncil-ni.org

Gilly Campbell

Drama and Dance Officer

gcampbell@artscouncil-ni.org

Dance is an underdeveloped art form in Northern Ireland despite numerous attempts over the past decade to encourage and support it. But the situation is steadily improving and a number of developments have established a potentially firm basis for future stability. Crucial to this is the expansion of Dance Northern Ireland, which grew out of The Dance Collective, founded in the mid-1990s.

The main festival which supports dance is Dance Northern Ireland's Earthquake Festival of International Dance, which is an annual festival, partly funded through the Arts Council of Northern Ireland's Lottery funds. If you require further information on this festival please contact Dance Northern Ireland, which the Arts Council funds as the umbrella-body for Dance in Northern Ireland.

For venues and performance spaces please go to www.artslistings.com.

Dance Northern Ireland

2 High Street, Holywood, County Down BT18 9AZ NORTHERN IRELAND

T. +44 (0)28 90423252

F. +44 (0)28 90428792

info@danceni.com

www.danceni.com

Vicki Maguire

Development Executive

vicki@danceni.com

7. UK Festivals

The following table shows in chronological order all UK festivals interested in programming international dance or dance-related performance work:

FESTIVAL NAME	WHERE	WHEN	FREQUENCY	DANCE GENRE
European Capital of Culture	Liverpool	2008 (and from 2005)	on-going	all art forms
LIFT	London	on-going	n/a	dance, film, debate, theatre, etc.
London International Mime Festival	London	January	annual	visual theatre (not dance per se)
New Territories	Glasgow	February /March	annual	contemporary live arts
Woking Dance Festival	Woking	February /March	biennial	ballet, South Asian, Flamenco, dance theatre, etc.
LEAP Festival	Liverpool	March	annual	dance
Leap into Dance	London	March/April	annual	contemporary, ballet, hip hop, and others
Earthquake Festival	Northern Ireland	April	annual	all styles of dance
nottdance	Nottingham	April/May	annual	contemporary performance art
Brighton Festival	Brighton	May	annual	dance, theatre, music, literature, street arts
Brighton Festival Fringe	Brighton	May	annual	dance, theatre, music, comedy, street arts, etc.
International Workshop Festival	Brighton	May	annual	contemporary & traditional world dance
Greenwich & Docklands Festival	London	summer	annual	multi-artform
Edinburgh International Festival	Edinburgh	August /September	annual	music, opera, dance, theatre
Edinburgh Fringe Festival	Edinburgh	August /September	annual	street art, dance, poetry, theatre, comedy, music
Dance Umbrella	London	autumn	annual	contemporary
International Workshop Festival	London	autumn	annual	contemporary & traditional world dance

Detailed listings for these festivals are shown on the following pages.

UK Festivals: England

Dance Umbrella

20 Chancellors Street, London W6 9RN ENGLAND

T. +44 (0)20 8741 4040

F. +44 (0)20 8741 7902

www.danceumbrella.co.uk

Artistic Director: Val Bourne CBE

val@danceumbrella.co.uk

Associate Artistic Director: Betsy Gregory

betsy@danceumbrella.co.uk

Dance Umbrella celebrates and champions contemporary dance and is dedicated to the development of choreography, choreographers and dancers: the festival presents the best innovative dance featuring the work of the world's leading choreographers as well as exciting young British dance makers; the tours bring great contemporary dance to an even wider audience.

Programming policy:

Dance Umbrella is a contemporary dance festival. Participation is by the invitation of the Artistic Director. We program work which we are enthusiastic about and which we want to share with the public. When considering work from abroad, we often ask ourselves the question, 'is this different from or better than what we have at home?'

The London festival takes place in a wide variety of venues on all scales. Dance Umbrella has also commissioned and produced several large-scale site-specific works.

We have developed ongoing relationships with a number of overseas artists and companies including the Merce Cunningham Dance Company [USA], Mark Morris Dance Group [USA], Rosas [Belgium], Vincent Sekwati Mantsoe [South Africa], Saburo Teshigawara/Karas [Japan], as well as with many British companies. Check our website for more detailed information about past and current festival programs.

Companies may approach us by sending DVD/videos or other information, but sending unsolicited material in the post is not the best way. We receive so much that we can't possibly look at it all and, unfortunately, are unable to return such materials. How do we learn about new work? We have colleagues, in Canada and elsewhere, who recommend companies for us to look at. We keep our eyes and ears open, talk and listen to people we trust, and have a strong ethos of developing relationships with artists over time. Information by email is a good way of picking up on new developments and opportunities to see work, particularly if you have performances coming up in the UK or elsewhere in

Europe.

Where we go to see new work:

Autumn festivals and platforms are difficult for us because they clash with our own festival dates. Other important platforms that we attend include: the French summer festivals in Montpellier, Aix and Avignon, Tanz im August (Berlin), Springdance in Utrecht (Netherlands), the Biennale de Lyon (France), the Biennale di Venezia (Italy), New Territories in Glasgow (Scotland). We also sometimes make one-off trips to see work, especially within Europe.

Greenwich & Docklands International Festival

6 College Approach, Greenwich, London SE10 9HY ENGLAND

T. +44 (0)20 8305 1818

F. +44 (0)20 8305 1188

info@festival.org

www.festival.org

Artistic Director: Bradley Hemmings

Executive Director: Mathew Russell

International and annual summer multi-artform festival, including large-scale aerial and site-specific works. Education and training projects throughout the year.

The International Workshop Festival

2nd floor, 126 Cornwall Road, London SE1 8TQ ENGLAND

T. +44 (0)20 7261 1144

F. +44 (0)20 7261 9933

mail@workshopfestival.co.uk

www.workshopfestival.co.uk

Artistic Director: Dr. Luke Dixon

The only international festival that is solely dedicated to presenting workshops for artists in the performing arts. Covers all aspects, but from an interdisciplinary perspective. Autumn festival in London, spring festival in May in Brighton.

Programming policy:

We have two areas of interest: contemporary dance in all its forms, the more experimental the better, especially that which uses and transforms traditional forms; and traditional dance forms from around the world. We are very interested in working with dance artists from abroad. Approaches to the festival should be made simply by email with an idea and resume.

Leap into Dance

Orleans House Gallery, Riverside, Twickenham TW1 3DJ ENGLAND

T. +44 (0)20 8831 6000

F. +44 (0)20 8744 0501

artsinfo@richmond.gov.uk

www.richmond.gov.uk

Arts Programmer: Barbara Hogue

Three-week annual dance festival running March/April, with an eclectic program including a wide range of performances at Richmond Theatre and other venues. Also featuring workshops, classes and social dance events, including a tea dance, salsa night, etc. Approximately 20 events are held, 70% of them professional, including performances and workshops.

Programming policy:

Normally we do not program dance companies from abroad. Our budget is very tiny and therefore, we cannot afford to cover travel and housing costs. Our preferred dance styles are a mix from modern to contemporary to ballet to hip hop. However, we would be interested in hearing from companies from abroad. Please send a DVD, press information and reviews to the festival office by mail. We program up to one year in advance of the festival, and offer fees only.

LIFT (London International Festival of Theatre)

19-20 Great Sutton Street, London EC1V 0DR ENGLAND

T. +44 (0)20 7490 3964

F. +44 (0)20 7490 3976

info@liftfest.org.uk

www.liftfest.org.uk

Artistic Director: Angharad Wynne-Jones

Administrative Producer: Angela McSherry

Programming policy:

LIFT recognises the broadest possible definition of theatre as being all forms of performance, including dance, film, debate, etc. Continuing the process begun by the LIFT Enquiry 2001-2006, LIFT will continue to present a year-round program of work, rather than a biennial festival.

Though inclusion in the LIFT program is by invitation only, we still welcome approaches from international artists who would like to send us their material,

including Canada. To avoid unnecessary expense, please make first enquiries via email. Please address correspondence to the Program Assistant – currently Nicky Petto.

Brighton Festival

Festival Office, 12a Pavilion Buildings, Castle Square, Brighton, BN1 1EE
ENGLAND

T. +44 (0)1273 700 747

F. +44 (0)1273 707 505

info@brighton-festival.org.uk

www.brighton-festival.org.uk

Nicholas Dodds, Chief Executive

nicholas.dodds@brighton-festival.org.uk

Programming policy:

To commission, create and promote events of excellence across all art forms and, through a program of work by international and national companies.

Brighton Festival is England's largest festival, running annually over three weeks in May. Combining the best in dance, theatre, music, literature and street arts from around the world, it attracts an audience of 300,000 and is the annual cultural highlight of one of the UK's most vibrant cities. The festival happens in a wide variety of settings throughout the city and beyond, from the 1700 seat Brighton Dome to open air events on the streets.

Brighton Festival Fringe

12a Pavilion Buildings, Castle Square, Brighton BN11EE ENGLAND

T. +44 (0)1273 260 804

F. +44 (0)1273 707 505

info@brightonfestivalfringe.org.uk

Festival Development Associate: Nick Stockman

nick.stockman@brightonfestivalfringe.org.uk

The Brighton Festival Fringe is open access (i.e., there is no selection of the companies who take part). All productions in the Fringe are self-produced by the artists (or in collaboration with the venue itself, who may agree to share the cost or even offer a fee). Not many venues are properly equipped to present dance. The Fringe Festival office is willing to help companies find a suitable venue, and recommend that negotiations with potential venues need to take place at least nine months before the May festival. There is no limit to the number of shows

that can be included in the Festival. In 2004, there were 2000 separate artists involved: 200 shows in 110 venues.

Organisers of the Fringe are very interested in attracting overseas artists. Currently they have no budget to do so, but hope to increase their partnerships with other organisations who can share costs. It is worth checking back with the Fringe office periodically to see how that situation is developing.

Anyone can put an event on as part of Brighton Festival Fringe upon submission of the registration form and fee. The Brighton Festival Fringe office administers the twin marketing tools – the brochure and the website – and provides a one-stop ticketing facility through the Dome's in-person, telephone and on-line Box Office.

LEAP Festival / Merseyside Dance Initiative (MDI)

Everyman Theatre Annex, 13/15 Hope St, Liverpool L1 9BQ ENGLAND

T. +44 (0)151 708 8810

F. +44 (0)151 707 0600

www.merseysidedance.co.uk

Director: Karen Gallagher

karen@merseysidedance.co.uk

Leap is dedicated not only to bringing renowned international dance artists to Liverpool but also to providing support and opportunities for local emerging and established artists.

With Liverpool having been designated European Capital of Culture in 2008, the city has a renewed focus on its cultural environment.

Programming policy:

MDI promotes international work usually by invitation. We will accept unsolicited approaches from overseas artists—MDI has promoted companies from Canada for a number of years such as: Holy Body Tattoo; Jose Navas; Estelle Clareton. The best way to contact us is by email.

Liverpool: European Capital of Culture 2008

The Liverpool Culture Company Ltd

PO Box 2008, Municipal Buildings, Dale Street, Liverpool L69 2WN

ENGLAND

T. +44 (0)151 233 2008

F. +44 (0)151 233 6333

www.liverpool08.com

contact@liverpool08.com

European Capital of Culture in 2008 will feature a massive series of cultural events not only in 2008, but in themed years leading up to 2008. International, national and local artists will be involved. No further details were available as this guide was being produced.

nottdance

c/o Dance 4 Ltd, Preset, 3-9 Hockley, Nottingham NG1 1FH ENGLAND

T. +44 (0)115 941 0773

F. +44 (0)115 941 0776

info@dance4.co.uk

www.dance4.co.uk

Director: Nicky Molloy

nicky@dance4.co.uk

Education and Community Manager: Vanessa McGuire

vanessa@dance4.co.uk

nottdance is an annual festival of international contemporary dance and performance, programmed by Dance 4. It includes innovative and experimental works by renowned choreographers and new works created by new talent, and brings together different art forms that shape current contemporary dance.

Woking Dance Festival

Information Centre, Crown House, Crown Square, Woking GU21 6HR
ENGLAND

T. +44 (0)1483726 438

info@wokingdancefestival.co.uk

www.wokingdancefestival.co.uk

Director: Eckhard Thiemann

eckhard@wokingdancefestival.co.uk

Programming policy:

Woking Dance Festival is a biennial 3-week international dance festival, showing a wide range of work and featuring an accompanying program of talks, seminars, workshops and community events. In the non-festival years it manages a program of small-scale performances, community and education projects.

Companies and productions are invited by the artistic director. We aim to play a greater role in commissioning new work, but have very limited resources to do this. We do get unsolicited approaches and try to view most material – they

would have to be from established companies with some international track record. We prefer to be sent tour schedules if the company is performing in Europe, or a video or DVD.

UK Festivals: Scotland

New Territories Festival

New Moves International Ltd
PO Box 25262, Glasgow G1 1YW SCOTLAND
T. +44 (0)141 357 5538
info@newmoves.co.uk
admin@newmoves.co.uk
www.newmoves.co.uk
www.newterritories.co.uk

Artistic Director: Nikki Milican

Held in February/March, New Territories is Scotland's International Festival of Live Arts. The 2005 program included Goat Island, Meredith Monk, Sylvain Émard Danse, Cie Michele Noiret. The 2004 program included Compagnie Marie Chouinard (among others).

A history of supporting Canadian dance

Between 1994 and 2002 the *new moves international choreographic core* strengthened the relationship between New Moves as producer, the artist and a wider audience for contemporary choreography.

The ultimate aim was to aid professional choreographic development and give a more significant international profile to work made in Scotland, through a variety of cultural exchanges, mentorship programs and co-productions. The Core was supported through the Company's extensive international network of artists, venues and producers.

Throughout its history New Moves has encouraged Scottish artists to travel and gain experience on an international stage. Partnerships found in Canada, Spain, Australia and Portugal have enabled 'Core' artists to work with choreographers/mentors at the highest level.

Mentors in the Core program included:

Peter Boneham, Artistic Director of Le Groupe Danse Lab, Canada
Tedd Senmon Robinson, Canada
Vicente Saez, Valencia, Spain
Paulo Riberio, Portugal

Edinburgh International Festival

The Hub, Edinburgh's Festival Centre, Castlehill, Royal Mile, Edinburgh

EH1 2NE SCOTLAND

T. +44 (0)131 473 2099

F. +44 (0)131 473 2002

eif@eif.co.uk

www.eif.co.uk

Artistic Director: Sir Brian McMaster

Associate Festival Director: James Waters

The largest professional performing arts festival in Britain, the Edinburgh International Festival is a major international arts festival including music, opera, dance and theatre. It takes place annually in August/September.

Participation within the Edinburgh International Festival is by invitation only issued by the Festival Director. The Edinburgh International Festival's program includes a wide variety of performing arts, including opera, dance, theatre and music, with performers and companies drawn from Scotland, the UK and around the world. The planning of each year's Festival is an ongoing process. Projects and programs are developed with orchestras, soloists and companies often several years in advance.

Companies wishing to apply should send, in the first instance, invitations, information, photographs and videos to:

The Festival Director

Edinburgh International Festival

The Hub, Edinburgh's Festival Centre, Castlehill, Royal Mile

Edinburgh EH1 2NE SCOTLAND

Programming policy:

Dance is a major part of our program and represents about 25%. We accept unsolicited approaches from artists/companies. In scouting for work I tend to go to see performances that I have heard about or that have been recommended to me.

Edinburgh Fringe Festival

The Festival Fringe Society

180 High Street Edinburgh EH1 1QS SCOTLAND

T. +44 (0) 131 226 0026

F. +44 (0)131 220 0016

admin@edfringe.com

www.edfringe.com

The Edinburgh Festival Fringe is billed as the “world’s largest arts festival.” The Festival is coordinated by the Fringe Society, which is an administrative organisation with three major distinctive roles:

- to provide advice and information on all aspects of participation for companies wishing to appear on the Fringe
- to publicise all Fringe Events by a variety of methods, but most importantly through the free Fringe programme and Daily Diary
- to operate a central Public Box Office selling tickets for all Fringe shows.

The Festival Fringe Society produces a range of booklets to help anyone interested in participating in the Fringe Festival, from finding a venue to running a venue, and not forgetting the definitive handbook “How to do a show on the Fringe”. This full range of information is available from the Fringe Office and their website; please contact their friendly staff.

In 2004, 700 performing groups performed over 1700 shows in more than 200 venues making it the largest Fringe ever. The sheer scale of the Fringe has to be seen to be believed. Companies wishing to perform at the Fringe should be aware that it is exceptionally difficult to generate publicity and “cut through the clutter” to find an audience. The only way not to be disappointed at the Fringe is to go with low expectations: while it is an exhilarating event, it can be very demoralizing for newcomers.

Edinburgh Fringe Venue:

Aurora Nova

c/o Dublin Fringe Festival, 43 Temple Bar, Dublin 2, IRELAND

T. +353 1 6792320

www.fringefest.com

Director: Wolfgang Hoffmann

Programming policy:

The Aurora Nova program at the Edinburgh Fringe Festival runs a venue for international visual theatre & dance. We program dance and visual theatre work of the highest quality. We seek accessible work that intends to engage its audience emotionally as well as intellectually – work that wants to move and delight. We accept approaches from international artists, by email or by sending in videos.

UK Festivals: Northern Ireland

Earthquake Festival

Dance Northern Ireland

2 High Street, Holywood, County Down BT18 9AZ NORTHERN IRELAND

T. +44 (0)28 90423252

F. +44 (0)28 90428792

info@danceni.com

www.danceni.com

Vicki Maguire

Development Executive

vicki@danceni.com

The key international platform for dance in Northern Ireland is EarthQuake Festival. For further information, see the Dance Northern Ireland website.

Programming policy:

Contemporary dance in NI has a very small audience, so we program only accessible companies and styles, although we did premiere Siobhan Davies Dance (UK) last year, which was challenging for the audience.

Unfortunately, venues are generally very reticent about programming contemporary dance because historically, they have been unable to achieve good audience figures. Ballet companies always sell. One or two contemporary companies regularly tour however, such as Diversions Dance from Wales, and they have been able to build a reasonable audience.

We are always looking for companies and work that we think would help to develop the dance audience in NI and would of course be delighted if Canadian companies were able to send us any information or videos about themselves.

8. National Dance Agencies for England

For a complete listing of the National Dance Agencies of England see the ANDA website below. Not all are interested in international dance, and only the most interested are listed here. Each dance agency has its own aims and particular area of activity. Not all are involved in programming dance but may still be good points of contact and/or sources of information.

Association of National Dance Agencies (ANDA)

www.anda.org.uk

National network of dance agencies in England. Every two years presents British Dance Edition – a platform showing dance from England that is available for national and international touring. Attended by national and international promoters.

Dance 4

Preset, 3-9 Hockley, Nottingham NG1 1FH ENGLAND

T. +44 (0)115 941 0773

F. +44 (0)115 941 0776

info@dance4.co.uk

www.dance4.co.uk

Director: Nicky Molloy

nicky@dance4.co.uk

+44 (0)115 9410773

Education and Community Manager: Vanessa McGuire

vanessa@dance4.co.uk

+44 (0)115 9410773

Dance 4 is the National Dance Agency for the East Midlands. Firmly established as a leading national centre of dance activity, Dance 4 commissions and produces new dance work and manages the annual **Nottdance Festival**.

DanceXchange

Hippodrome Theatre, Thorpe Street, Birmingham B5 4TB ENGLAND

T. +44 (0)121 689 3170

F. +44 (0)121 689 3179

david.massingham@dancexchange.org.uk

www.dancexchange.org.uk

Executive Director: David Massingham

DanceXchange is a national dance agency as well as a developmental organisation that promotes dance

DanceCity

2 Peel Lane, off Waterloo Street, Newcastle-upon-Tyne NE1 1BR
ENGLAND

T. +44 (0)191 261 0505

F. +44 (0)191 230 0486

www.dancecity.co.uk

Director: Janet Archer

janet.archer@dancecity.co.uk

DanceCity is the most northern of nine National Dance Agencies that together cover England. We aspire to develop access and participation in the rich variety of dance styles that are practised in contemporary Britain – including modern dance, ballet, jazz, tap, flamenco, street/break dance, clog, and traditional folk dance. We bring some of the very best international performers in these styles to the northern region.

DanceEast

Northgate Arts Centre, Sidegate Lane West, Ipswich IP4 3DF ENGLAND

T. +44 (0)1473 639 234

F. +44 (0)1473 639 236

info@danceeast.co.uk

www.danceeast.co.uk

Director: Assis Carreiro

DanceEast is the national dance agency for the east of England.

Programming policy:

We program two companies in the mid-scale at Snape Maltings Concert Hall each year (such as Australian Dance Theatre, Mark Morris, Stephen Petronio, Inbal Pinto). I prefer to be invited to see a show in Europe or London and if I like it, I will follow it up. Also, it is cheaper to work in a consortium, so more and more I really rely on people like the Dance Consortium to make suggestions, and then it is funded for touring and much more financially viable.

The Place

17 Duke's Road, London WC1H 9PY ENGLAND

T. +44 (0)20 7383 3524

F. +44 (0)20 7388 5407

www.theplace.org.uk

Artist Development Administrator: Keren Kossow
artistdevelopment@theplace.org.uk

Editor of Juice: Nicola Roper
juice@theplace.org.uk

Videoworks Administrator: Gitta Wigro
videoworks@theplace.org.uk

The Place, amongst many things, is the national dance agency for London. **The Place Artist Development** is an advice and professional development agency for contemporary dance. They publish Juice magazine, an international monthly listings magazine for professional contemporary dance artists. See Publications section for more details.

Yorkshire Dance

3 St Peters Buildings, St Peters Square, Leeds LS9 8AH ENGLAND

T. +44 (0)113 243 9867

F. +44 (0)113 259 5700

admin@everybodydances.com

www.everybodydances.com

Director: Bush Hartshorn

Yorkshire Dance is the National Dance Agency for Yorkshire, and home to Phoenix Dance Company (see Repertory Dance Companies). It exists to broaden the range and diversity of people engaging with high quality dance through participation, production and promotion.

9. Other UK Organisations

UK Foundation for Dance (UKFD)

Marylebone Dance Studios, 12 Lisson Grove, London NW1 6TS ENGLAND

T. +44 (0)20 7258 0767

F. +44 (0)20 7258 7868

ukfd@globalnet.co.uk

Director: Tim Tubbs

Programming policy:

At present we do not have any involvement in programming international dance. However, we do not rule out future activity of this kind, and have done such work in the past. If the funding situation improves in the future, we would prefer to be contacted by email, or by phone if the artist is in London or planning a visit.

Dance UK

Battersea Arts Centre, Lavender Hill, London SW11 5TF ENGLAND

T. +44 (0)20 7228 4990

F. +44 (0)20 7223 0074

info@danceuk.org

www.danceuk.org

Director: Ian Bramley

Dance UK is a national membership organisation for the UK, involved in advocacy and providing information to the dance sector, as well as their Healthier Dancer Programme, the Association for Dance of the African Diaspora (ADAD), the UK Choreographers Directory. See Useful Publications re. Dance UK News.

Danceworks UK

The Workstation, 15 Paternoster Row, Sheffield S1 2BX ENGLAND

T. +44 (0)114 221 0313

F. +44 (0)114 221 2589

danceworks@workstation.org.uk

Managing Director: Annabel Dunbar

General Manager: Katrin Klosa

+44 (0)114 221 0311

katrin.danceworks@workstation.org.uk

Danceworks is a marketing and audience-development-led agency for contemporary dance. Danceworks' core national and international dance program includes co-commissioning, touring, participation and training throughout South Yorkshire.

10. UK Repertory Dance Companies

Bare Bones

DanceXchange, Birmingham Hippodrome, Thorp Street
Birmingham B5 4TB ENGLAND

T. +44 (0)121 689 3120

F. +44 (0)121 689 3179

barebones@dancexchange.org.uk

www.dancexchange.org.uk

Company manager: Judy Owen

A rep company who use international choreographers, based since 2001 at DanceXchange, the national dance agency for Birmingham and the West Midlands. See website for details.

Candoco

2T Leroy House, 436 Essex Road, London N1 3QP ENGLAND

T. +44 (0)20 7704 6845

F. +44 (0)20 7704 1645

info@candoco.co.uk

www.candoco.co.uk

Artistic Director: Celeste Dandeker

Enquiries to:

Administrative Director: Dawn Prentice

Policy:

CandoCo is a dance company who commissions work from leading choreographers, creating a repertoire of two to three works. For further information please see our website.

Diversions Dance Company

See listing under Cardiff in Wales Venues section.

EDge: London Contemporary Dance School

The Place, 17 Duke's Road, London WC1H 9PY ENGLAND

www.theplace.org.uk

Head of Postgraduate Performance Studies: David Steele

david.steele@theplace.org.uk

EDge is the Postgraduate Performance Group at London Contemporary Dance School (LCDS) at The Place. The company commissions work from outside choreographers; approaches should be by email and then by sending a video/DVD.

Phoenix Dance Theatre

3 St Peters Buildings, St Peters Square, Leeds LS9 8AH ENGLAND

T. + 44 (0)113 242 3486

F. + 44 (0)113 244 4736

www.phoenixdancetheatre.co.uk

Artistic Director: Darshan Singh Bhuller

Joint Company Director, Artistic Policy: Mel Avis

mela@phoenixdancetheatre.co.uk

Phoenix Dance Theatre is one of Britain's leading contemporary dance companies. As well as creating new dance pieces it also selects choreographers of the highest calibre to create work.

Ricochet Dance Productions

Jo Holding or Tracey Holder

PO Box 45061, London WC1X 8NW ENGLAND

T/F. +44 (0)20 7503 3657 or +44 (0)1905 619 325

management@ricochetdance.com

admin@ricochetdance.com

www.ricochetdance.com

Artistic Director: Karin Fisher-Potisk

Administrator: Tracey Holder

Commissioning new work from contemporary artists for theatre spaces and alternative sites, Ricochet targets audiences for contemporary dance, contemporary arts and those interested in new media.

Transitions Dance Company / Laban

Laban, Creekside, London SE8 3DZ ENGLAND

T. +44 (0)20 8691 8600

F. +44 (0)20 8691 8400

www.laban.org/home/transitions_dance_company.phtml

Artistic Director: David Waring

d.waring@laban.org

Administrator: Eva Martinez

e.martinez@laban.org

Transitions Dance Company is the Postgraduate Performance Group at Laban, one of Europe's leading institutions for dance artist training. The company has a policy of bringing together the world's most exciting choreographers with exceptional young dancers.

Commissioning policy:

Work is commissioned based on the idea that we're creating a different program of work each year (four new pieces and one 'reconstruction' from a past catalogue of company repertory). We try to find dance makers who will challenge the performers and we select from a range of different styles/working practices in order to create a diverse range of work.

I would accept unsolicited approaches from choreographers, but the Bonnie Bird Fund already exists to help find work from abroad (and especially North America). The fund has various contacts that have been sourced and used since the inception of that body, which collects suggestions of choreographers and sends their work to us for viewing and selection.

I would gladly accept videos/DVDs sent by choreographers to view and submit via the selection committee.

Scottish Dance Theatre

See Dundee under Scotland Venues for details on commissioning policy.

11. Outside the UK:

Useful organisations

Institute for Choreography & Dance

Firkin Crane, Shandon, Cork IRELAND

T. +353 214 507 487

F. +353 214 501124

www.instchordance.com

Artistic Director: Mary Brady

maryb@instchordance.com

The Institute for Choreography & Dance is active nationally and internationally, with projects, residencies, collaborative projects, documentaion, and forums. Their policy includes: engineering, testing and communicating models of excellence; exploring, facilitating and documenting innovative dance and best practice; creating dialogue between dance artists and a wider public; operating as a national resource for choreographic research

International Dance Festival of Ireland

26 Frederic Street, Dublin 1, IRELAND

T. +353 1 6790 524

info@dancefestivalireland.ie

www.dancefestivalirelnad.ie

Artistic Director: Catherine Nunes

A biennial festival first presented in May 2002. International companies programmed for 2004 included: Mark Morris Dance Group (USA); Rosas (Belgium); Thomas Lehmen (Germany); Stephen Petronio (USA); Josef Nadj (France); Déja Donn  (Czech Republic); and others.

The Festival sets out to nurture a love and appreciation of dance as an artform; to celebrate and extend its scope within Ireland; to challenge, stimulate and inform audiences; and finally to attain parity between dance and other artforms.

About the Author

Carolyn Deby is a Canadian who has been based in London England since late 1994. She is an accomplished writer, lecturer, choreographer and artist. Her company Sirens Crossing is a professional contemporary dance company based in London. The company creates works that often combine movement with text, original music, installation and video. The work has frequently been site specific, and is always collaborative. Carolyn is also a sessional lecturer at Laban, and a freelance professional development advisor for The Place Artist Development. From 1997 to 2002, she was the founding editor of Juice magazine. She has run seminars for London Arts, the Place Artist Development, and the Royal Festival Hall. Currently, Carolyn is part-time manager for London dance agency movingeast, and since 1995 has managed three other dance rehearsal spaces in London. She completed the Simon Fraser University BA Dance Major Program in 1990, with an award for Outstanding Artistic Achievement.

Contact: sirencrossing@onetel.com