



**NEW DANCE COMPANY
FINAL REPORT
20 APRIL 2023**



Contents

Executive Summary	2
1. Introduction and Methodology	4
1.1 Introduction	5
1.2 Aim of the report.....	5
1.3 Methodology.....	5
2. Consultation and Research	6
2.1 Consultation summary	6
2.2 Arts Council of Ireland policies	8
2.3 Island-wide approach	9
2.4 Location	9
2.5 Partners	10
2.6 Alignment with the current dance sector	12
2.7 International examples	13
3. Company Framework	17
3.1 Introduction	17
3.2 Range of work.....	17
3.3 Goals.....	17
3.5 Framework	18
4. Company Scenarios	20
4.1 Introduction	20
4.2 Company AA	20
4.3 Company BB.....	23
4.4 Company CC.....	28
5. Year One	31
6. Conclusion.....	35

Appendix

Appendix 1: Policies and Strategies	36
Appendix 2: Consultees	37
Appendix 3: Comparison of KPIs for company scenarios.....	39
Appendix 4: Comparison of budgets for company scenarios	40

Executive Summary

Introduction

This independent study and plan supports the creation of the new island-wide flagship dance company to be commissioned by the Arts Council of Ireland.

The report summarises findings from the research, lays out parameters for the new company and indicates possible approaches to its running.

It aims to help the Arts Council of Ireland to develop its thinking about the company, and potential applicants to understand the company's likely framework, the environment in which it will work and the range of its possibilities and potential.

Consultation

The results from the consultation highlight:

- The importance of the initiative to the sector
- A broad welcome for the initiative
- Concerns including:
 - The tight timeline for the process
 - The need for the company to create new dance studios
 - The need for the company to take time to establish its roots
- Issues including the need for the company to:
 - Be distinctive and compelling
 - Produce work and to develop talent and the artform of dance
 - Take account of the tastes of its potential audiences
 - Invest consistently in audience development
 - Attract more dancers and other professionals to live and work on the island
 - Offer an exciting proposition internationally.

Arts Council of Ireland

The new company will need to demonstrate how its vision, mission and objectives contribute to the Arts Council's policies and strategies.

Equal importance is given to artists and audiences in the Arts Council's main strategy 'Making Great Art Work'. Other key policies are [Advancing Dance 2022-2025](#), [Paying the Artist](#), the [Spatial Policy](#), the [Equality, Diversion and Inclusion Policy](#), and the [International Policy](#).

The company's success will rely in part on the Arts Council achieving the other goals in its Dance Policy.

The company will need to observe the Arts Council's requirement that the use of its funding benefits people, artists or the arts in the Republic of Ireland, and give attention to the objectives of other potential regular funders, including:

- Arts Council Northern Ireland
- Culture Ireland
- Its local authority
- Wider political strategies including Project Ireland 2040.



Issues

The new company will need to consider how to develop its island-wide approach, its location, how to work with partners in the Republic of Ireland, Northern Ireland, Great Britain and internationally. It will also need to align very well with the current dance sector.

International Examples

There are many companies across the world of similar ambition and scale. Three examples are of particular interest:

- Danish Dance Theatre www.danskdanseteater.dk
- Scottish Dance Theatre <https://www.scottishdancetheatre.com/>
- (LA)HORDE – Ballet National de Marseille www.ballet-de-marseille.com

Company Framework

The company will commission new work and stage revivals of existing work, produce dance work across all scales, employ dancers, build audiences for dance, tour throughout the island and internationally, support talent development and promote engagement with dance at a range of levels.

Its goals will evolve from year to year. Once established, the company’s annual output will include larger scaled programmes and distribution, smaller scaled programmes and distribution, new work and choreographer development, and engagement activities, including working with Advanced Dance Training centres.

It is likely that:

- The company will programme the work of a number of choreographers without a major sustained focus on the work of any one choreographer
- The artistic leadership of the company will be engaged on a fixed term contract long enough to allow for sustained artistic development of the company
- The company will provide substantial contracts for dancers, likely to be renewable annually.

The company will operate within the following framework:

Legal	Not for profit Company Limited by Guarantee
Board	Members with appropriate and a diverse range of skills, expertise and perspectives, fit for the governance of a major arts company
Staff	Senior Leadership, Executive Producer, Rehearsal Director, Dancers, Technical
Freelance	Choreographers, Dramaturges, Designers, Lighting Designers, Composers, Music Producers, Interdisciplinary Artists, Digital Content Creators, Film-makers, Company and Tour Manager, Stage Manager, Technical crew, Physiotherapist, Musicians
Service contracts	Website Design-build-hosting, Media Representation, HR, IT
Resources	Dance Studios, Office, Equipment, Van, Storage



Company Scenarios

Three illustrative scenarios that fit the framework above have been prepared and are outlined in the main report, which also shows an indicative timeline, budget and cashflow for the company's first year.

Conclusion

The report summarises the landscape in which the company will work, the parameters and framework, and some of the options for its approach.

There are many challenges facing the new company's leadership. The goodwill towards the company and its significant resources will provide a strong base to help the company realise the full potential of its promise for dance.

1. Introduction and Methodology

1.1 Introduction

The Arts Council of Ireland has contracted FEI to develop a feasibility study and plan to support the creation of the new island-wide flagship dance company to be commissioned by the Arts Council. The report summarises findings from the research, lays out parameters within which the new company will operate and indicates a range of possible approaches which the leadership may take in setting up and running the company.

1.2 Aim of the report

This independent report is presented alongside the Arts Council's publication of the call-out for proposals to lead the new company.

The report aims to help:

- The Arts Council to develop its thinking about the company and how best to select its leadership
- Potential applicants to understand the company's likely framework, the environment in which it will work and the range of its possibilities and potential.

The report intends to open up, not restrict, possible ideas for the company. It models only a few of the many possible exciting ideas for the company which would be both feasible and welcome.

1.3 Methodology

The policies and strategies of the Arts Council of Ireland have been reviewed, together with those of other institutions and initiatives which may be relevant to the new company. A list of these is attached as Appendix 1.

78 people with a strong interest in dance in Ireland have been consulted through a series of Round Table meetings and 1:1 conversation. A list of consultees is attached as Appendix 2.

Research has been undertaken into existing dance infrastructure in Ireland, together with consideration of potential international networks and touring opportunities. Illustrative international case studies are provided.

Three possible options for the new company have been modelled and budgeted. In addition, an indicative timeline and budget for the company's first year has been developed.

2. Consultation and Research

2.1 Consultation summary

This section gives a very brief summary of the findings from the consultation.

2.1.1 Importance

Many people were ready to give their time to the consultation at short notice, a clear indication of the importance of the initiative to the island's dance sector. The Arts Council and the new company will each need to decide how best to continue liaising with the dance sector on the initiative.

2.1.2 Welcome

The great majority of the consultees gave an enthusiastic welcome to the idea and its potential.

It was hoped the new company would be:

- Bold in pursuing excellence
- Nimble and creative
- Collaborative and generous
- Sustainable
- Fair and accountable, making its processes open and visible
- A valued contributor to all its communities
- An inspiration for future generations.

Indeed, the wealth of hopes for the company will place a heavy weight of expectation on the leadership of the new company.

A small minority were clear that the new company is not the right initiative to address the current needs of dance on the island.

2.1.3 Concerns

This general welcome was accompanied by the following frequently expressed concerns.

Many people found it hard to conceive what the company may be and to develop a meaningful response to the consultation.

The Arts Council's tight timeline has caused concern that the need for speed will reduce the quality of thought invested in the proposals and in their assessment by the Arts Council, leading to a less good result from the selection process.

There was also concern about how the new company would benefit the whole of the dance sector.

There were two widely shared views:

- The company must bring new dance studios into the sector from the start. The general shortage of studio space across the island means that any use by the company of studios currently used by the sector would be problematic.

- Time will need to be taken to establish the dance company's approach, its networks, dialogue with the sector, artform development and its first appropriate infrastructure before launching public performances.

2.1.4 Issues

The company needs to be sufficiently distinctive not to compete or replicate in Ireland and to offer an exciting proposition internationally.

There was great interest in the company's role in developing various aspects of dance: audiences, talent development, art-form development through R&D and residencies, dance training and community and education engagement. The company's flagship role will require it to produce high quality performances on larger and smaller scales, but it will have the capacity to commit to the development of younger choreographers and dancers and other potential priority areas.

As the island's dance flagship, the company will have to develop a persuasive answer to the question of what it means to live, work, and create in Ireland. The artistic direction will need to take account of the tastes and interests of its target audiences. Bringing together comments from a number of consultees, the view emerges that audiences on the island are likely to respond to:

- Virtuoso, impressive dancing
- Powerful interaction with music, preferably live
- Multi-disciplinary work
- High production values
- A narrative thread, possibly tied into an existing story
- Scale.

Alongside programmes and dancing of the highest quality, the company will need to commit to investing in audience development led by a senior in-house marketing and communications professional with the resources to deliver audience growth over the short, medium, and longer term. This would also enable the company to support the whole sector in developing excellent audience development practice.

One of the factors behind the decision to launch the new company is the desire to attract and retain more dancers to live and work on the island.

There is also a shortage of designers, production, and stage managers, particularly as some left the sector during the pandemic years. In other circumstances, the company may have wished to rely on the pool of skilled freelance staff; in practice it may well be necessary to offer employment contracts for certain roles. Depending on the company's workload, an employed technical director, for example, could be offered secondments to other dance companies.

Were one of Ireland's experienced executive directors/producers to become the executive director of the new company, this would also leave a significant gap.

Other areas which the company will have to consider include:

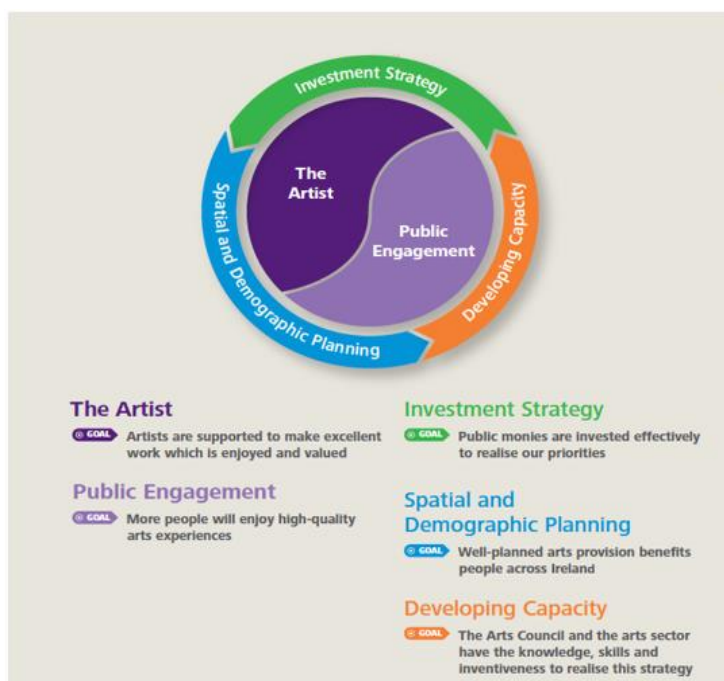
- Dancers' health and well-being
- Dance on screen, digital, film and video
- Disabled dance artists and integrated work

- Environmental responsibility and sustainability
- Diversity of representation
- Stylistic breadth, given the spectrum of forms for example traditional dance, commercial, ballet, neo-classical, contemporary, urban dance and hip hop
- Television
- Use of Irish language/Gaeilge in the work, the workplace and in communication.

2.2 Arts Council of Ireland policies

As an initiative of the Arts Council, the new company will need to demonstrate clearly how its vision, mission and objectives will contribute to the Arts Council's policies and strategies.

Chief among these is the equal importance given to artists and audiences in the Arts Council's main strategy 'Making Great Art Work' as shown in the graphic below.



Making Great Art Work, Arts Council of Ireland

The company would not be imminent were it not for the Dance Policy [Advancing Dance 2022-2025](#) which lays out the headline parameters for the company which are reflected in section 3 below.

Other relevant policies are [Paying the Artist](#), the [Spatial Policy](#), the [Equality, Diversity and Inclusion Policy](#), and the [International Policy](#). The Arts Council is also a partner in the Dignity at Work programme [Safe to Create](#).

A number of consultees observed that the success of the company will rely in part on the ability of the Arts Council to achieve all the other goals in its Dance Policy: there is an interdependency in the various strands of the Dance Policy which will need to be recognised and supported.

In undertaking activities in Northern Ireland and further afield, the company will need to be mindful of the Arts Council's requirement that the use of its funding benefits people, artists or the arts in the Republic of Ireland. Eligible activities could include exchange, collaboration or co-production provided there is contribution to the relevant activity costs from host country partners.

The company will also need to give careful attention to the objectives of other potential regular funders including Arts Council Northern Ireland, Culture Ireland, its local authority and to wider political strategies including Project Ireland 2040.

2.3 Island-wide approach

Many consultees offered thoughts on the topic of the island-wide ambition for the company. The principal axes mentioned were Republic – Northern Ireland, urban – rural and the islands, east – west, and Dublin - other cities and towns.

There was greatest clarity around the Republic – Northern Ireland axis, stimulated by the understanding that this is an initiative of the Republic. The company's engagement with Northern Ireland will have to reach a certain critical level to avoid being tokenistic and will need to contribute effectively to the strategies of Arts Council Northern Ireland and the Department for Communities. There were strongly expressed statements of the essential need for transparency and visibility of an equitable process for developing the company's work in Northern Ireland and with its artists, infrastructure, and audiences.

Within Northern Ireland, Belfast is the main centre of the country's dance culture as is Dublin in the Republic. The two cities are home to most of their country's dance artists and production companies and have the most developed dance audiences.

There was general recognition that across the island the majority of dance activity takes places in towns and cities. However, there are also people deeply invested in working with rural communities, and the company will need to decide on the extent of its work with the communities less exposed to dance currently.

The company will have to balance its investment so as to serve what already exists while also developing infrastructure, work, and audiences in other parts of the island. In doing so it will need to take due account of the east-west axis.

2.4 Location

The company will need to be based where it is wanted and needed. As one respondent said: *'The company needs to become part of the fibre of where it is based, caring about what people there care about and then it can start growing audiences.'*

The company will look for the following from its home base:

- Local authority enthusiasm and support
- A building to house its studios and offices
- A venue for the technical production of its programmes
- Affordable homes: the company leadership, dancers and team must want and be able to afford to live nearby.

Good travel links and an existing theatre-going audience will also be highly desirable.

The majority view among consultees was that the company should not be based in Dublin, which aligns with the Arts Council's spatial policy. A counter view was that less affluent areas of the city could benefit substantially from hosting the company, and the cultural gravity of Dublin means the company might find it hard not to be based there.

Towns within Dublin's wider catchment area, an hour away, such as Drogheda and Navan were mentioned, with the city's amenities within easy reach.

Of other major cities Cork and Limerick were frequently suggested for their respective dance ecologies and cultural life. Comparative affordability and proximity to transport and the university were highlighted in Limerick. Galway was flagged as a further option as the festival capital of Ireland.

Of smaller towns Athlone, Shannon and Sligo were mentioned, with the latter's west coast location affording a different aspect, closer to Derry/Londonderry than to Belfast.

A minority of respondents supported a rural location with no dance infrastructure where the company could gradually build audiences and found a dance culture.

A peripatetic model like that of National Theatre of Scotland was repeatedly mentioned as a way to deliver deep engagement and impact with place and communities. Counter-concerns included the lack of a home base, accommodation costs especially during a housing crisis and the impact on recruitment and on the company members of regularly moving.

Bi- or tri- location were favoured by a significant minority to support flexibility, agility, and embeddedness with deep engagement in the Republic and Northern Ireland. This view was taken particularly strongly by the respondents based in Northern Ireland. Overall, there was a majority view that this could be prohibitively expensive, destabilising for the company members who need a home base, have high environmental impact and be potentially wasteful of resources. Long-term trusting partnerships and residencies were seen as a way to achieve similar results.

2.5 Partners

The company will benefit from drawing on a wide range of partners and networks to maximise its potential, impact, and reach.

2.5.1 Ireland

Potential partners in the Republic and Northern Ireland will include arts organisations which could create work jointly with the company and those who may support the creation and touring of work.

The company could explore the co-creation of work with a range of the island's leading arts companies: the theatres such as the Abbey Theatre, Lyric Theatre Belfast and Rough Magic, Irish National Opera and the independent opera sector,

music ensembles such as Crash Ensemble, the Irish Baroque Orchestra, the Irish Chamber Orchestra and Ulster Orchestra, those working with literature such as Poetry Ireland, the Digital Hub campus and others such as circus companies.

The company's work could be supported through the commissioning of work by promoters and venues either through financial support or the provision of support in kind such as the use of dance studios or theatre space for technical rehearsal and production periods. 14 arts centres in the Republic have dance studios.

Many of the mid-scale venues in the Republic develop their work and audiences through established networks, the main ones being the NASC Theatre Network, Nomad Theatre Network, Strollers Theatre Network, Imeall, Shortworks, the South East Venue Network and the North East Venue Network.

There appear to be no such formal networks in Northern Ireland. The company will need to build individual working relationships with its potential partners there, including the audience development agency, Thrive.

2.5.2 Great Britain

Great Britain will offer the company its nearest potential market outside Ireland. There are two long-standing networks through which dance organisations develop their work. The UK Dance Network www.ukdancenetwork.com brings together the majority of the committed dance promoters on the small to mid-scale. 19 large theatres in the British Isles (including Bord Gáis Energy Theatre) constitute the Dance Touring Consortium <https://danceconsortium.com/> which presents tours of two or three large-scale international dance companies each year. There are key influential dance decision-makers in England including Sir Alistair Spalding and Rob Jones at Sadler's Wells, Eddie Nixon at The Place, Emma Southworth at the Royal Opera House, Freddie Opoku-Addaie at Dance Umbrella, Eckhard Thiemann at the Lowry, Andrew Comben at the Brighton Dome and Paul Russ at FABRIC with whom the company should develop committed working relationships.

2.5.3 International

Despite the established international presence of a number of artists and companies, overall the global visibility of Irish dance is low. It is challenging for companies to gain profile, and few go to the international markets and festivals though many have ambitions to tour internationally.

The majority of current touring takes place in Great Britain, the United States and continental Europe.

EU funding priorities of participation, environment, climate and breaking down barriers including around disability align well with the Arts Council's strategy Making Great Art Work and its international policy. There is a clear opportunity for the company to become a valued partner and eventually a lead in multilateral European projects, supporting its artistic and organisational development and generating income.

The company will have the advantage of being able to create work with different aesthetics for all its potential markets. International markets will look for distinctive work from the new company, perhaps reflecting Ireland's theatrical, literary and musical culture. There is also substantial international interest in female

choreographers, of which Ireland currently has a wealth. At home however, audiences may well be attracted to different types of programme with commissions from big name choreographers already familiar elsewhere, programmes which would be less likely to appeal to international markets.

The company's leadership will need international experience and networks to grow the company. Initially the company could attract attention by inviting international artists to create work and inviting promoters to see it, working toward co-commissions and international touring if there is demand. It could take from four to seven years to gain and broker venue/commissioner relationships and a decade to gain serious international credibility.

It will be important for the new company to develop a good working relationship with Culture Ireland. If it does, there could be real potential for the company to help drive more international touring for the island's dance companies. The company could also develop good working relationships with the Department of Foreign Affairs' growing network of cultural attaches based in key embassies.

2.6 Alignment with the current dance sector

The headline advice to the company from the sector was summed up beautifully by one consultee: *'Don't do what we do. Do what we cannot do, in conversation with us.'*

The new company will make a huge impact on the island's dance sector. This impact is intended to be beneficial, but in its first years could well be disruptive and some of the disruption could be damaging. Other dance companies may lose key people to the new company; venues and audiences may opt for the new company instead of existing dance companies. The Arts Council and the new company will need to put measures in place to ensure that its impact is as beneficial as possible from the start.

Given the company's role it will expect to work closely with the island's two national dance resource organisations, Dance Ireland and Theatre and Dance Northern Ireland, contributing to and supporting their work for the whole of the dance sector. Regional organisations such as Dance Limerick, Dance Cork/Firkin Crane and Galway Dance Project will be important partners for the company's work within their areas.

Many people describe the current dance ecology as fragile, fractured and one with significant geographical variations, especially those between the Republic of Ireland and Northern Ireland. The picture is explored in the Dance Think Tanks Report 2020 and its findings echoed in the Shared Island Report of the Irish Research Council. Nonetheless initiatives such as those reports, the Arts Council of Ireland's Dance Policy consultation and 'Let's Talk About Dance' have clearly engaged a wide cross-section of dance professionals in their thinking, as has the consultation for this report. These are promising signs of the company's opportunity to build wide networks across the island and so help knit the whole sector together.

There are particularly clear divides between those working in choreographer-led forms of dance (ballet and contemporary) and commercial dance within the funding of dance in Ireland. Forms such as traditional dance are supported by the Arts Council, through both the dance and the traditional arts funding streams. Traditional

dance and its place within the company's programming is an area of development that will need to be considered within the company's remit. Siamsa Tire in Tralee and dance artists working across traditional and contemporary practice offer particular potential for the company to engage creatively with the various ways that traditional forms are evolving.

The working year of many dance companies and artists is shaped by the timings of the major festivals between May and October. As a result many artists create work at the same time in the months leading up to the festival season, which places pressure on the dance infrastructure including dancers, other creatives, production crew and studios. The company will need to be mindful of this annual bottleneck when planning its work.

The training of dancers and the development and retention of young talent are major concerns. The company will need to develop good working relationships with the current leading providers, particularly the University of Limerick, the new pilot Advanced Dance Training (ADT) centres, long-established organisations such as Shawbrook and other providers such as the College of Dance, Inchicore College of Further Education and the Step-Up Dance Project. The lack of provision is particularly acute in Northern Ireland, where in undertaking any work the company is likely to find itself in the position of sole provider of training except for the private schools.

Audiences for dance are, with a few honourable exceptions, under-developed. Promoters generally report a common picture of a struggle to sell seats for contemporary dance. Across the island there are 11 large-scale venues (800 seats and above) which present dance, of which three are in Dublin. For dance on the medium to smaller scale, there are some 45 potential venues. The company will need to tread carefully at first not to flood the market or take opportunities from other dance companies. It will take time and commitment to develop trusting and productive relationships with audiences, promoters, and venue managers.

2.7 International examples

There are many companies across the world of similar ambition and scale. The following are examples of particular interest.

2.7.1 Danish Dance Theatre

Founded in 1981, Danish Dance Theatre (DDT) is the foremost contemporary dance company in Denmark, with a permanent base at Operaen (Copenhagen Opera House). The company has 10 international dancers; its repertoire ranges from main stage productions at The Royal Theatre, productions at the flexible Stage Takkelloftet for two months a year, outdoor events such as Copenhagen Summer Dance and extensive touring in Denmark and internationally.

www.danskdanseteater.dk

DDT plays a distinctive role in Danish and international cultural life, strengthening the importance and role of dance within cultural and society in general.

DDT is in a period of organisational development with the aim of integrating collective co-creation and sustainable working which 'makes room for the whole person.' The incoming Artistic Director, Marina Mascarell, takes a 360-degree

perspective on creating dance that includes the dancers’ development, co-creation strategies and outreach to people of different ages and groups. Of her approach, the board has said: *“It all starts with art and people – and a sustainable approach to creating art in a safe artistic space and an organisational culture that nurtures people. It costs more to create sustainably, and takes longer, but this is a long-term investment in creating a sustainable DDT – environmentally, organisationally, economically and psychodynamically.”*

Leadership	Artistic Director Chief Operating and Finance Officer
Dancers	Ten full time
Staff	Two Rehearsal Directors Project Developer, Project Manager Press and Marketing Manager Lighting Designer and Technical Director Tour Director and Stage Manager
Artistic Council	New initiative: Council members, who are deeply rooted in the Danish cultural scene, will ensure that DDT fully supports the responsive and co-creation approach of the new Artistic Director

DDT is currently touring a double bill of new work by Pontus Lidberg and choreographer Ina Christel Johannessen. The accompanying education programme includes workshops, lectures, activities for children and young people.

DDT’s Virtual Stage, launched in 2021, focuses on content created exclusively for screens, ranging from short art films to broadcasts and live streams.

2.7.2 Scottish Dance Theatre

Thirty-seven years old, Scottish Dance Theatre (SDT) is a full-time company of six UK and international dancers plus guest dancers, led by Artistic Director Joan Clevillé. <https://www.scottishdancetheatre.com/>

SDT and Dundee Rep merged in 2016 and are a limited company and a charity funded by Creative Scotland and Dundee City Council. As one organisation, they sit at the heart of Dundee as a centre of excellence, sharing a building and a theatre (capacity 455). *‘Two artistic forces based in Dundee, travelling to and reaching the rest of the world.’* (Directors’ report 2020-2021).

SDT is Scotland’s flagship contemporary dance company, raising the profile of Scotland internationally and acting as a creative ambassador of Dundee. SDT collaborates with internationally acclaimed choreographers and artists, supports the development of emerging and homegrown talent, and promotes a plurality of voices.

Outdoor projects commissioned with partners include last year’s ‘Threaded Fine’ by Rosemary Lee in Findhorn and Dundee. SDT tours extensively in Scotland and has a strong profile in Europe, China and Asia. A tour in India is planned for 2023-2024.

Leadership team	Artistic Director Executive Director Head of Programme and Planning Co-Associate Directors, Engage programme.
Dancers	A core ensemble of six dancers augmented by numerous guest dancers to an equivalent of nine full time positions. Two professional placement dancers from a conservatoire.
Staff/freelance	Senior Producer Dance Artist (Engage) Freelance Rehearsal Directors work one f/t role equivalent Two freelance International Producers.

The current double bill features a new work ‘Thin h/as h/air’ by company member Pauline Torzuoli and an extended version of ‘Flock’, by Roser López Espinosa. A mid-large scale family show ‘Pirates’ choreographed by Clevillé will open later this year. The ‘suitcase’ version of the solo ‘Antigone, Interrupted’ by Clevillé continues to tour internationally.

SDT works extensively with partners to support the development of the wider professional dance sector in Scotland including drop-in professional class, Love Dance Scotland bursaries for dance artists, and a Choreographer Placement.

The Engage scheme provides regular classes at The Rep and extensive learning, school, and engagement activity in Dundee, delivered by a team including the Dance Artist. SDT works with Scottish School of Contemporary Dance and the Royal Conservatoire of Scotland and provides wide ranging engagement activities on tour.

2.7.3 Collective leadership

Many artists are choosing collective working in their drive to develop the artform. This provides a rich palette of perspectives, skills, and experience to draw upon.

A leading example is (LA) HORDE www.collectiflahorde.com, a choreographic creation collective founded in 2013 by Directors/Filmmakers/Choreographers/Performers Marine Brutti, Jonathan Debrouwer, Arthur Harel and Executive Director Clémence Sormani. In 2019 they became the Co-Artistic Directors of the Ballet National de Marseille – Centre Chorégraphique National www.ballet-de-marseille.com.

‘We are a collective of three artists. Together, we create choreographic pieces, performances, and films. Our goal is to question the extraordinary richness of contemporary body depiction, through social media, the public sphere, and the stage filmmaking plays a key role, because images provide a radically different perspective on the human body’

‘.... We have been inviting choreographers, visual artists, filmmakers, and photographers to create works for the company’s twenty-seven dancers from more than 16 countries we want to bring into the BNM repertoire writings, characters, communities, individuals, etc., that lie on the fringes of mainstream culture and, more often than not, have difficulty accessing or even considering their place within these institutional tools.’

(LA) HORDE



‘(LA)HORDE collaborates with communities of individuals on the margins of the mainstream, and part of their art is also the practice of practical solidarity. They have worked with groups of seventy-year-olds, blind performers, smokers, juveniles... Contrary to any form of hierarchy and cultural appropriation, they work at eye level with the performers. (...) At the centre of their work is the body. (LA)HORDE create works from their encounters with various online communities and thus also investigate what has happened to dance since the advent of the Internet. This is a theme that (LA)HORDE is very passionate about and so they define their work as work on “post-Internet dance”.’

Claire Diez (Dance Specialist, Cultural Journalist)

Recent work includes ‘Roommates’ performed by the Ballet National de Marseille, ‘Room with a view’ a spectacular manifesto with the composer and DJ RONE, the video ‘GHOSTS’, performance works ‘To Da Bone’ and ‘Marry Me in Bassiani’ and a Burberry campaign film.

Leadership team	Co-Artistic Directors and Executive Director
Dancers	Nineteen dancers on permanent contracts Annual audition for a one-year contract for five apprentice dancers
Key staff	(LA)HORDE Artistic Assistant Rehearsal Director Company Manager Rehearsal Assistant Producer Administrator Head of Distribution Accountant Communication Officer Cultural Action (Public Engagement) Officer Technical Director Building and Security Manager

Other significant examples of artistic collectives working in and with dance include:

- Collective Dope (Belgium) <https://triplejay.org/work/collective-dope/>
- Collettivo Mine (Italy) www.minecollettivo.com/
- The Field (Switzerland) thefield.ch/about/
- New Movement Collective (UK) <https://newmovement.org.uk/>

3. Company Framework

3.1 Introduction

The following section proposes an approach to the establishment of the new company that aims to capture the elements essential to the company while leaving as much as possible open to the ideas, energy and passion of those who will submit applications.

3.2 Range of work

The range of the company's work will include commissioning new work and staging revivals of existing work, producing dance work across all scales, employing dancers, building audiences for dance, touring throughout the island and internationally, supporting talent development and promoting engagement with dance at a range of levels.

It will work with the sector to transform the art of dance on the island for the better. In scale the company's peers in the Republic will be the Abbey Theatre and Irish National Opera.

3.3 Goals

The company's goals will evolve from year to year.

It is likely that the company's first year will focus on setting itself up and taking up its place within and create dialogue with the island's dance sectors. It will need to equip and open new dance studios, initiate its dialogue with the various branches of the sector, launch itself, recruit dancers, forge key relationships including with funders and partners and build the framework within which it intends to work. By the end of its first year it should have begun to generate trust within the dance sector in its approach and its promise. It will start to demonstrate that equity and inclusivity are at the heart of its policy and approach.

During the second year the company would need to start making its impact on audiences. Its medium-term goal would be to have made and evidenced an equal impact on the dance artists and artform of the island, and on dance audiences. If the company achieves the ambition of growing dance audiences, this should be of great benefit to the rest of the dance sector.

So second year goals are likely to include an impactful series of performances, laying the ground for further longer series in subsequent years. The company would need to continue the work with the sector it began in the first year, including building its community and schools engagement work.

The third year will see the company entering into maturity. It would be a known entity within the sector and with dance audiences. This would be the first year it will really be able to test its public appeal, returning to places it has already performed and making first visits to others. This is also likely to be the year in which it would first be able to attract international interest, with a view to giving its first performances outside the British Isles in its fourth year.

3.5 Framework

Once established, the company's annual output could include:

- Larger scaled programmes and distribution
- Smaller scaled programmes and distribution
- New work and choreographer development
- Engagement activities, including working with Advanced Dance Training centres.

It is likely that:

- The company will programme the work of a number of choreographers without a major sustained focus on the work of any one choreographer
- The artistic leadership of the company will be engaged on a fixed term contract long enough to allow for sustained artistic development of the company
- The company will provide substantial contracts for dancers, likely to be renewable annually.

The company will operate within a framework with the following attributes:

Framework		Notes
Legal	Not for profit Company Limited by Guarantee	Likely to become a registered charity
Board	Members with appropriate and a diverse range of skills, expertise and perspectives, fit for the governance of a major arts company	Perspectives to include those from the Republic of Ireland and Northern Ireland
Staff	Senior leadership	Artistic and executive, with appropriate leadership, curatorial and management expertise. The leaders should be fully and exclusively committed to the company
	Executive Producer	
	Rehearsal Director	
	Dancers	
	Technical Director	
	Finance and Operations	
	Learning	
	Marketing and Communications	
Freelance	Fundraising	
	Choreographers	
	Dramaturges	
	Designers: set and costumes	
	Lighting designers	
	Composers	
	Music producers and musicians	
	Interdisciplinary artists	
Digital content creators		
Film makers		

	Company and Tour Manager	One or more of these roles may be employees rather than freelance
	Tour Manager	
	Stage Manager	
	Technical crew	
	Physiotherapist, etc.	
	Teachers	
	Musicians for class	
Service Contracts	Website design, build, hosting	
	Media Representation	
	HR	
	IT	
Resources	Dance studios	Two professional standard studios for the company's own use; three or more would be preferable so that the resource may be shared with others. Changing rooms, a green room, a fitness/Pilates space, reception and storage will also be needed.
	Office	With meeting room, and set up for hybrid working
	Equipment for touring	Dance floor, lights, projectors, etc.
	Van	
	Storage	For equipment and costumes

4. Company Scenarios

4.1 Introduction

This section outlines three illustrative scenarios that fit the framework above. While the options share some common ground, they are intended to show a wide range of possible approaches. They are of course only three of many possible approaches.

The scenarios describe the fourth year of the company's life once it has established its identity and reputation and begun to attract international interest.

Comparisons of the Key Performance Indicators and the budgets for each of the options are shown in Appendices 3 and 4 respectively.

4.2 Company AA

4.2.1 Introduction

Company AA is based around a core of ten dancers employed for eight months a year. At its home in the centre of a major city AA has led the development of a new dance complex with three dance studios which is run independently: the company rents the studio and office space it needs. AA undertakes a large part of its work in residencies in other places, including working with local professional and/or community dancers.

The Artistic Director is a curator. They are advised by a multi-disciplinary group of paid Artistic Advisors with a remit to strengthen and broaden the directors' decision-making with regard to the company's artistic and audience development. The Advisors are not themselves a decision-making group.

This year AA commissions and creates two new programmes.

Working in partnership with one of Ireland's leading circus companies and commissioned by two festivals in Ireland, AA will co-produce a spectacular new large-scale outdoor work combining dance and circus.

The large-scale double-bill AA premiered the previous year met with wide acclaim, as a result of which the company is reviving it this year, with its home theatre hosting the technical and production period prior to a two-week international tour and further dates in Ireland.

A new double-bill is made for mid-scale stages and an ensemble of 5 dancers; the local Arts Centre hosts the technical and production period. The company splits in two and performs it widely across the island.

In addition AA undertakes a creative residency with local communities. The residency is led by half the company and lasts six weeks, starting with bi-weekly workshops/rehearsals which increase in frequency and end in two full-time weeks for the assembly of the co-curated work, its production and performances. In addition, the company invites local choreographers to work with company dancers at a two-week workshop.

At the same time the other half of the company delivers a fortnight of sector professional development, an income-generating summer intensive week and undertakes initial engagement for a large-scale residency the following year.

One of the Advanced Dance Training Centres rents studio and office space in the same building. The company works closely with the ADT and Youth Dance networks including holiday intensives and summer schools with AA company dancers and choreographers who work with the company contributing.

4.2.2 Profile

Leadership	<ul style="list-style-type: none"> Artistic Director – Joint CEO 	<ul style="list-style-type: none"> Fixed term contract, 7 years
	<ul style="list-style-type: none"> Executive Director – Joint CEO 	<ul style="list-style-type: none"> Open-ended contract
Senior Management Team	<ul style="list-style-type: none"> Head of Marketing and Communications Head of Learning Chief Operating Officer 	
Key support	<ul style="list-style-type: none"> 5 paid Artistic Advisors 	<ul style="list-style-type: none"> Specialist multi-disciplinary artistic advice to the Artistic Director - 3 year tenure
Dancers	<ul style="list-style-type: none"> 5 – more than 2 years' service 5 – less than 2 years' service 	<ul style="list-style-type: none"> Dancers contracted for season of eight months a year

4.2.3 Programme

1	Large-scale revival	Revival for touring of large-scale double-bill made in Year 3. Recorded music.	<ul style="list-style-type: none"> 2 weeks rehearsal 2 weeks performances abroad, 7 performances 2 weeks performances in Ireland, 6 performances 	Tour party of 19: 10 dancers, artistic director, executive producer, rehearsal director, technical director, sound, projectionist, 2 crew, wardrobe, company manager
2	Large-scale new outdoor programme	Full-length new work with circus	<ul style="list-style-type: none"> 6 weeks rehearsal 2 weeks performances including production week 8 performances 	Tour party of 20: 10 dancers, 4 circus artists, support team

3	Mid-scale new programme	Double bill of new works for 5 dancers	<ul style="list-style-type: none"> • 6 weeks rehearsal • 4 weeks tour + education programme • 20 performances 	Tour party of 12: 5 dancers, 3 musicians, support team
4a	Creative residency	Working with community members	<ul style="list-style-type: none"> • 6-week residency ending in 4 performances 	Tour party of 10: 5 dancers Creative Director, Learning Producer, Rehearsal Director, Company Manager, Tech Director + additional team as required
4b	Sector professional Development	R&D with Ireland based choreographers	2 weeks	5 dancers Artistic Director
4c	Summer intensive		1 week	5 dancers Artistic Director
5	Company professional development	Teaching skills Safeguarding Health	1 week	All dancers Reh Director Artistic Director

4.2.4 Key Performance Indicators

Large-scale performances	12
Mid-scale performances:	28
Live audiences: Ireland	14,500
Large-scale performances: international	6
Live audiences: international	4,000
Website unique visitors	50,000
Social media interactions	300,000
Freelance creatives engaged	28
Participants: young people in school	1,200
Participants: young people out of school	250
Participants: community co-curation	100
Professional development participants	24

4.2.5 Budget summary

INCOME			
Founding funder - Arts Council Ireland			2,500,000
Fundraising			295,000
Performance: ticket sales			61,400
Performance: fees			75,000
Digital sales			0
Commissions			120,000
Outreach			15,000
Studio hire			0
In Kind			50,000
Other			1,000
Total income			3,117,400
EXPENDITURE			
Artistic			1,858,613
Creation	419,986		
Performing	866,905		
Learning and outreach	367,252		
Core	204,471		
Marketing and Communications			455,571
Fundraising			134,445
Governance, operations, overheads			615,878
Total expenditure			3,064,506
BALANCE			52,894

4.3 Company BB

4.3.1 Introduction

Company BB is a repertory dance company employing eight dancers year-round, and is based in the outskirts of a major city. It owns and runs its own building with three studios. BB has a 'home' performing space near its base with time and support to tech and premiere work at different scales.

The Artistic Director is a curator and choreographer. The work they make on the company is contractually limited with occasional permission to make a work on other companies.

The large-scale programme BB premiered on the island the previous year met with wide acclaim, as a result of which the company is reviving it for a two-week international tour and further dates at home.

BB will commission and create three programmes this year: a large-scale, double bill of classic works by international choreographers with live music, a mid-scale programme for touring to arts centres and similar venues, and a family programme in two versions: one for outdoors and one indoors.

Two cities will each host four-week creative residencies which will see BB working and creating with young people in the city leading to performances of a new co-curated work. BB will also perform its mid-scale work as part of the residencies.

At its home base the BB dancers will have two weeks of training and skills development and will spend three weeks working with invited younger and mid-career choreographers on creative experimentation. Company class will be open to local professionals when the company is at home and, where possible on tour.

An Engagement Artist will lead a team of freelance Dance Ambassadors, each working closely with a priority tour venue as the company's presence on the ground. Their primary role is to develop audiences through creative projects linked to the company's repertoire, leading seasonal engagement and learning programmes and supporting company visits; a similar approach has been trialled elsewhere with very positive results.

The learning team and freelance engagement teacher will deliver education work in primary and secondary schools. Students will visit the company studios for workshops and sharings, where possible coinciding with the company being at home.

The company's studios will be used for a wide variety of activities including regular classes and summer/winter schools curated by the company to attract a diverse range of participants and taught by company dancers and external artist teachers. Collaborative projects with the Advanced Dance Training Centres and the Youth Dance network plus sharings of research and work in progress by choreographers based in Ireland will take place in the studios, alongside income generating hires.

4.3.2 Profile

Leadership	<ul style="list-style-type: none"> Artistic Director – Joint CEO 	<ul style="list-style-type: none"> Fixed term contract, 5 years extendable by mutual agreement for a further 3 years
	<ul style="list-style-type: none"> Executive Director – Joint CEO 	<ul style="list-style-type: none"> Open-ended contract
Senior Management Team	<ul style="list-style-type: none"> Executive Producer Head of Marketing and Communications Head of Learning 	
Key support	<ul style="list-style-type: none"> Engagement Artist Dance Ambassadors 	<ul style="list-style-type: none"> Leading the Dance Ambassadors team 8 freelance Ambassadors
Dancers	<ul style="list-style-type: none"> 4 – more than 2 years' service 4 – less than 2 years' service 	<ul style="list-style-type: none"> Year-round contract, renewable annually

4.3.3 Programme

1	Large-scale revival	Revival for touring of large-scale programme made in Year 3. Recorded music	<ul style="list-style-type: none"> • 2 weeks rehearsal • 2 weeks performances abroad, 7 performances • 2 weeks performances in Ireland, 6 performances 	Tour party of 20: 8 dancers, 2 guest dancers, 3 musicians, artistic director, executive producer, rehearsal director, technical director, 2 crew, company manager
2	Large-scale new programme	Revivals of iconic existing work(s) by major international choreographer(s) with live music	<ul style="list-style-type: none"> • 6 weeks rehearsal • 2 weeks performances including production week • 7 performances 	Tour party of 24: 8 dancers, 8 musicians, support team including 3 crew
3	Mid-scale new programme	Double bill of two new works for 4 dancers	<ul style="list-style-type: none"> • 6 weeks rehearsal • 11 weeks tour + education programme • 20 performances 	Tour party of 11: 4 dancers, Engagement Artist, 2 musicians, support team
4	Mid-scale new family programme	New work for 4 dancers in two versions: indoors and outdoors	<ul style="list-style-type: none"> • 4 weeks rehearsal • 4 weeks performances + education programme • 20 performances 	Tour party of 10: 4 dancers, support team
5	Residencies	Immersive training and creative practice for young people leading to their performances. Company class open to other professionals. Includes company performances of	<ul style="list-style-type: none"> • 2 x 4-week residencies 	Tour party of 10: 4 dancers, Creative Director, Producer,

		mid-scale new programme (see 3 above)		Rehearsal Director, Company Manager + additional team as required
6	Creative development	Choreographic workshops with local artists	3 weeks	
7	Skill development	Dancer training	1 week	
8	Choreographic Development	Company dancers develop and share short works in progress	1 week	Artistic Director, Rehearsal Director, Dancers, Producer
9	Work with schools	Delivery in school and student visits to studios	20 weeks	Head of Learning, Engagement Artist, Dancers

4.3.4 Key Performance Indicators

Large-scale performances	13
Mid-scale performances: inside	26
Mid-scale performances: outside	10
Live audiences: Ireland	12,500
Large-scale performances: international	7
Live audiences: international	5,000
Website unique visitors	60,000
Social media reach	375,000
Freelance creatives engaged	21
Participants: young people in school	3,000
Participants: young people out of school	600
Participants: community co-curation	0
Professional development participants	60

4.3.5 Studios annual programme

	Studio 1	Studio 2	Studio 3 Learning studio
1	23 weeks: BB rehearsals	23 weeks: BB rehearsals	20 weeks: learning programme with partners
2	2 weeks: BB dancers training and development	2 weeks: BB dancers training and development	10 weeks BB schools' programme
3	3 weeks: BB choreographic development	3 weeks: BB choreographic development	3 weeks: BB choreographic development
4	13 weeks: subsidised hire	13 weeks: subsidised hire	13 weeks: subsidised hire
5	10 weeks: commercial hire	10 weeks: commercial hire	5 weeks: commercial hire

4.3.6 Budget summary

INCOME			
Founding funder - Arts Council Ireland			3,000,000
Fundraising			320,000
Performance: ticket sales			53,000
Performance: fees			84,600
Digital sales			0
Commissions			100,000
Outreach			10,000
Studio hire			75,000
In Kind			50,000
Other			1,000
Total income			3,693,600
EXPENDITURE			
Artistic			2,201,124
Creation	617,643		
Performing	838,773		
Learning and outreach	516,133		
Core	228,575		
Marketing and Communications			436,453
Fundraising			134,445
Governance, operations, overheads			863,612
Total expenditure			3,635,633
BALANCE			57,967

4.4 Company CC

4.4.1 Introduction

CC is a multi-disciplinary creative company with dance at its centre. It is led by a collective of creative associates: a movement maker, an executive producer, a music director, a digital artist and a poet. Its core of six dancers and two apprentices are on contract for ten months a year, and are augmented with other dancers and/or artists as required for each project. The focus is on collective, collaborative approaches to making productions, films and events that are relevant, urgent, and created as sustainably as possible.

Based in a small town within easy reach of a major city, CC has led the development of a new creative complex with two dance studios, a multi-purpose space, a recording studio and a digital studio. It is run by a wholly owned subsidiary of the company; the company rents the spaces it needs.

CC's well received large-scale work from the previous year is revived for a five-week tour, two on the island of Ireland and three abroad.

Research and development is undertaken by the creative associates and company dancers on a new large-scale work for premiere in Year 5.

A new mid-scale full-length work is created and performed widely across the island.

The company splits in two. Half of the dancers and a creative team undertake a residency developing a new creation co-curated with local artists working with community groups including young people and people of all ages with specific health conditions. Meanwhile at its home base the other dancers undertake a choreographic studio programme with young choreographers based in Ireland and abroad.

RTÉ and BBC One Northern Ireland commission the company to work with some of Ireland's leading creatives to make a 30-minute dance/fashion film conceived for television.

Learning and professional development is threaded through all CC's activities and projects. CC specialises in working with young people aged 12+ and with communities with specific health conditions. Wrap around education programmes are developed for each production, enabling young people to investigate issues relevant to them and to co-create with company creatives and dancers.

4.4.2 Profile

Collective Leadership	<ul style="list-style-type: none"> • Creative Associates and Joint CEOs – movement maker, music director, digital artist, poet 	<ul style="list-style-type: none"> • Fixed term contracts, 3 years extendable by mutual agreement for a further year. Disciplines represented may change
	<ul style="list-style-type: none"> • Creative Associate and Executive Producer – Joint CEO 	<ul style="list-style-type: none"> • Open-ended contract

Senior Management Team	<ul style="list-style-type: none"> • Head of Audiences • Head of Learning • Chief Operating Officer 	
Key support	<ul style="list-style-type: none"> • 2 Teachers • 1 Learning Coordinator (p/t) 	
Dancers	<ul style="list-style-type: none"> • 3 – more than 2 years' service • 3 – less than 2 years' service • 2 apprentices 	<ul style="list-style-type: none"> • 10 months a year • 10 month contract

4.4.3 Programme

1	Large-scale revival	Revival for touring of large-scale programme made in Year 3	<ul style="list-style-type: none"> • 2 weeks rehearsal • 3 weeks performances abroad, 9 performances • 2 weeks performances in Ireland, 6 performances 	Tour party of 22: 8 dancers, 2 actors, poet, 3 musicians, movement maker, executive producer, digital artist rehearsal director, technical director, 2 crew, company manager
2	Large-scale new programme for Year 5	Research and development	<ul style="list-style-type: none"> • 3 weeks 	Collective, company dancers and apprentices
3	Mid-scale new programme	Full-length new work	<ul style="list-style-type: none"> • 6 weeks rehearsal • 5 weeks tour + education programme • 16 performances 	Tour party of 14: 8 dancers, 2 musicians, support team
4a	Co-curated local work	Full-length new work	<ul style="list-style-type: none"> • 6 weeks including 3 performances 	Party of 12: 4 dancers, 3 musicians, producer, choreographer, designer, dramaturge, company manager
4b	Movement Studio	Choreographic exploration with 4 young choreographers and their collaborators	<ul style="list-style-type: none"> • 6 weeks including teaching, sharings and showings 	4 company dancers, movement maker, 2 creative associates, rehearsal director technical support
5	Film	Dance + Fashion film	<ul style="list-style-type: none"> • 4 weeks 	Tour party of 32: 8 dancers, 3 choreographers, 3 fashion designers, 3

				wardrobe, company manager + film director and crew
6	Skill development	Company Dancers training	• 1 week	

4.4.4 Key Performance Indicators

Large-scale performances	6
Mid-scale performances	26
Television broadcast	1
Live audiences: Ireland	12,000
Large-scale performances: international	9
Live audiences: international	6,000
Website unique visitors	70,000
Social media interactions	475,000
Creatives engaged	49
Participants: young people in school	750
Participants: young people out of school	180
Participants: community	400
Professional development participants	28

4.4.5 Budget summary

INCOME			
Founding funder - Arts Council Ireland		2,500,000	
Fundraising		295,000	
Performance: ticket sales		25,600	
Performance: fees		91,800	
Digital sales		10,000	
Commissions		80,000	
Outreach		20,000	
Studio hire		0	
In Kind		50,000	
Other		1,000	
Total income			3,073,400
EXPENDITURE			
Artistic		1,806,515	
Creation	487,866		
Performing	796,324		
Learning and outreach	312,241		
Core	210,083		
Marketing and Communications		460,886	
Fundraising		132,031	
Governance, operations, overheads		642,251	
Total expenditure			3,041,683
BALANCE			31,717

5. Year One

An indicative timeline for the company's first year is shown below. It is based on the following assumptions.

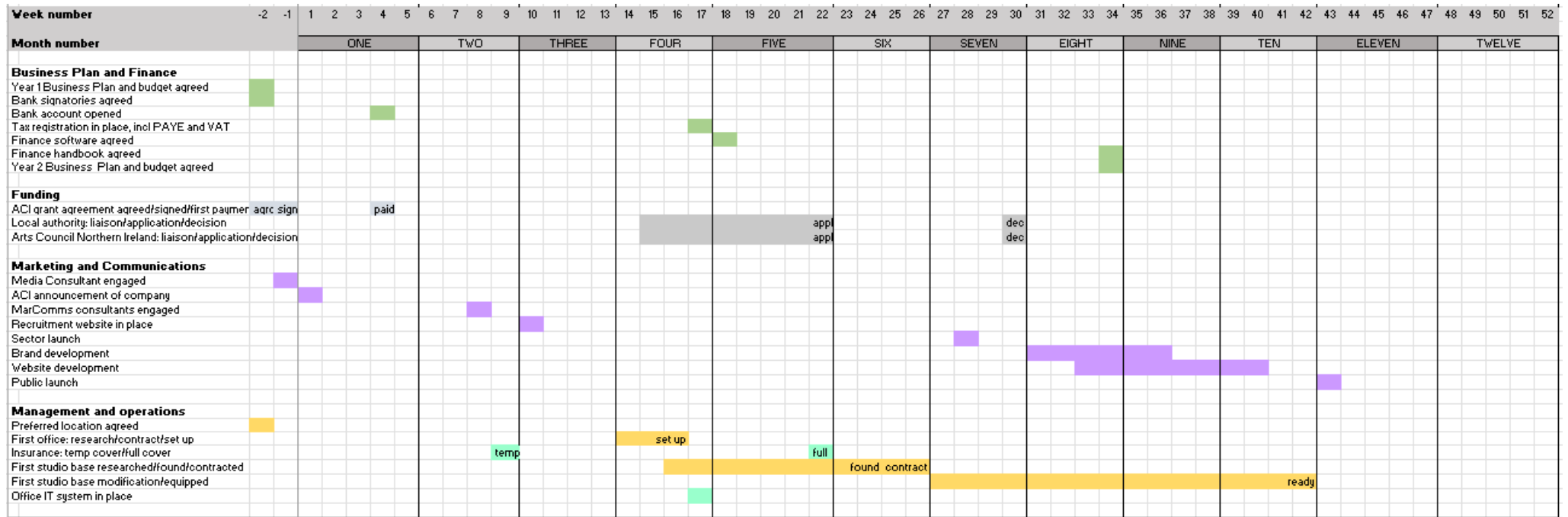
Before the funding agreement with the Arts Council is signed, the company has identified:

- The founding CEO(s)
- The founder board members including Chair
- The skills and experience profile for board membership
- The company name
- The preferred city or town for the company base
- Year 1 Business Plan
- Creative plans for Programmes 1 and 2.

Other assumptions are:

- Formal commitments are made by the founding team as soon as the Arts Council funding agreement is signed
- Notice periods before staff are available:
 - 6 months: Artistic Director
 - 3 months: Executive Director, Head of Finance/Ops, Director of Marketing and Comms, Executive Producer
 - 2 months: Head of Learning, Rehearsal Director, Technical Director, Dancers (some)
 - Some dancers may be on existing seasonal contracts lasting up to 9 months
- Five dancers are recruited for the first programme, with a further five joining early in Year 2.
- The CEOs designate have a little time available for the company before taking up their roles
- An HR consultant associate manages initial recruitment until the first staff are in place.

The Arts Council - New Dance Company Final Report



The Year 1 budget and cashflow below is based on this timeline and uses the profile of Company AA. It would be very similar for the other two models.

Budget Year One		MONTH												
		ONE	TWO	THREE	FOUR	FIVE	SIX	SEVEN	EIGHT	NINE	TEN	ELEVEN	TWELVE	
INCOME														
Founding funder - Arts Council Ireland	2,500,000		500,000			500,000		500,000		500,000		500,000		500,000
Fundraising - public	50,000									25,000				25,000
Performance: ticket sales	3,060													3,060
Studio hire	5,000													5,000
Other	250													250
Total income	2,558,310	0	500,000	0	0	500,000	0	500,000	0	500,000	25,000	500,000	0	525,000
EXPENDITURE														
Salaries	370,545	0	4,110	8,220	11,895	20,115	20,115	21,566	32,687	38,859	50,180	80,296	82,501	82,501
Fees	90,750	0	8,500	0	0	10,750	0	0	0	0	0	18,250	53,250	53,250
Creation	72,230	0	0	0	0	0	0	2,500	2,500	2,500	8,500	21,990	34,240	34,240
Touring	122,325	0	0	0	0	0	0	0	0	0	1,000	45,625	75,700	75,700
Learning	45,000	0	0	0	0	0	0	0	0	500	12,000	13,500	19,000	19,000
Marketing and communications	324,000	0	0	8,050	50	250	5,250	9,750	750	80,750	53,050	85,550	80,550	80,550
Management and operations	145,700	0	7,750	7,250	19,533	13,533	14,033	13,533	21,533	13,533	23,033	6,033	5,933	5,933
Premises and equipment	925,833	0	0	0	4,286	4,286	4,286	171,786	171,786	171,786	254,286	109,167	34,167	34,167
Service contracts	265,000	0	41,318	14,318	23,818	11,818	28,818	36,818	26,818	13,818	23,818	21,818	21,818	21,818
Total expenditure	2,361,383	0	61,678	37,838	59,582	60,753	72,503	255,953	256,075	321,746	425,867	402,229	407,159	407,159
BALANCE	196,927	0	438,322	-37,838	-59,582	439,247	-72,503	244,047	-231,075	178,254	-425,867	122,771	-398,849	-398,849
brought forward		0	0	438,322	400,483	340,901	780,148	707,646	951,693	720,618	898,872	473,005	595,776	595,776
carried forward		0	438,322	400,483	340,901	780,148	707,646	951,693	720,618	898,872	473,005	595,776	196,927	196,927



6. Conclusion

This report summarises the landscape in which the company will work, the parameters and framework, and some of the options for its approach. There are many challenges facing the new company's leadership. But the great body of goodwill towards the company's arrival and its significant resources will provide a strong base to help the company realise the full potential of its promise for dance.

Nigel Hinds
Theresa Beattie
20 April 2023

Appendix 1: Policies and Strategies

The following policies, strategies and reports have been reviewed.

Arts Council Ireland	<ul style="list-style-type: none"> • Making Great Art Work – Strategy 2016-2025 • Advancing Dance – Dance Policy 2022–2025 • Spatial Policy • Paying the Artist • Equality, Human Rights and Diversity Policy and Strategy • International Policy • Climate Action Policy Consultation Summary • Advanced Dance Training in Ireland • Circus Building Infrastructure Executive Summary • Comparison Study of International Dance Policy Support
Arts Council Northern Ireland	<ul style="list-style-type: none"> • Inspire Connect Lead – Strategy 2019-2024
Culture Ireland	<ul style="list-style-type: none"> • Strategy 2022–2025
Shared Island Dialogues	<ul style="list-style-type: none"> • Arts and Culture on a Shared Island
Irish Research Council	<ul style="list-style-type: none"> • Building Capacity for the Cultural Industries
Dance Think Tanks	<ul style="list-style-type: none"> • Report
Government of Ireland	<ul style="list-style-type: none"> • Project Ireland 2040 - National Development Plan 2021-2030

Appendix 2: Consultees

The following people have been consulted:

Diarmuid Armstrong
Zoe Ashe-Browne
John Ashford
Jean Butler
Steve Batts, Echo Echo Dance Theatre
Fiona Bell, Thrive
Elisabetta Bisaro, Aerowaves
Stephen Brennan, Ballet Ireland
Mags Byrne, DU Dance
Robyn Byrne
Louise Costello, Dance Ireland
Sheila Creevey, Dance Ireland
Julia Carruthers, Warwick Arts Centre
Nicola Curry, Maiden Voyage Dance
Sandy Cuthbert
Moyra D'Arcy, Liz Roche Dance Company
Siobhan Ni Dhuinnin
Oona Doherty, OD Works
Michael Keegan Dolan, Teac Damsa
Marguerite Donlon, Dance Company Osnabrück
Niamh Flanagan, Theatre and Dance Northern Ireland
Orla Flanagan, Once Off Productions
Eibhlin Gleeson, Cork Opera House
Franziska Grevesmühl, Norddeutsche Konzertdirection
Hazel Hodgins, Galway Dance Project
Louise Hynes, Dance Shawbrook
Alex Iseli, Tipperary Dance
Paul Johnson
Clara Kerr
Anica Lowe, Dance Shawbrook
Simon Magill, The Mac Belfast
Anne Maher, Ballet Ireland
Grant McLay, University of Limerick BA
Emma Martin, United Fall
Jane Mooney
Sophie Motley, Everyman Cork
Luke Murphy, Attic Dance
Catherine Nunes, Shaking Bog Festival
Cian O'Brien, Project Arts Centre
Neil O'Brien, Phoenix Theatre Arts
Maura O'Keeffe, Once Off Productions
Johnny O'Reilly, Macnas
Benjamin Perchet, Carlow Arts Festival
Dylan Quinn, Dylan Quinn Dance Theatre
Sarah Reynolds
Mariam Ribon, Dublin Youth Dance Company
Jenny Roche, University of Limerick MA
Liz Roche, Liz Roche Dance Company

John Scott, Irish Modern Dance Theatre
Sir Alistair Spalding, Sadler's Wells
Cian Smyth, Ulster University
Gwen van Spijk, CUE Performance
Molly Rose Street, Theatre and Dance Northern Ireland
Laurie Uprichard, Dance Cork, Firkin Crane
Richard Wakeley, Belfast International Arts Festival
Bridget Webster, CoisCéim Dance Theatre
Roisin Whelan
Willie White, Dublin Theatre Festival
Mintesinot Wolde

Arts Council Ireland

Professor Kevin Rafter, Chair
Fearghus O'Conchuir, Council member
Roise Goan, Council member
Maureen Kennelly, Director
Liz Meaney, Arts Director
Val Ballance, Head of Arts Centres
Seona Ni Bhriain, Head of Children and Young People
Victoria O'Brien, Dance Advisor
Imelda Dervin, Head of Key Performing Arts Organisations
Niall Doyle, Head of Music and Opera
Lisa McLoughlin, Head of Dance
Emer Maycock, Traditional Arts Advisor
David Parnell, Head of Theatre
Davide Terlingo, Head of International Arts
Karl Wallace, Head of Festivals

Arts Council Northern Ireland

Roisin McDonough, Chief Executive
Alison McCrudden, Joint Head of Literature and Drama
Damian Smyth, Joint Head of Literature and Drama

Culture Ireland

Sharon Barry, Director

Appendix 3: Comparison of KPIs for company scenarios

	AA	BB	CC
Large-scale performances inside	12	13	6
Large-scale outside	20		
Mid-scale performances inside	28	26	19
Mid-scale performances outside		10	
Television broadcast			1
Live audiences: Ireland	14,500	12,500	12,000
Large-scale performances: international	6	7	9
Live audiences: international	4,000	5,000	6,000
Website unique visitors	50,000	60,000	70,000
Social media reach	300,000	375,000	475,00
Creatives engaged	28	21	49
Participants: young people in school	1,200	3,000	750
Participants: young people out of school	250	600	25
Participants: Community co-curation	100		25
Participants: professional development	24	60	28

Appendix 4: Comparison of budgets for company scenarios

NEW DANCE COMPANY Budget	Company AA 10 dancers 8 months a year		Company BB 8 dancers 12 months a year		Company CC 6 dancers 9 months a year	
INCOME						
Founding funder - Arts Council Ireland		2,500,000	80%		3,000,000	81%
Fundraising		295,000			320,000	
Public	185,000			210,000		185,000
Trusts and foundations	70,000			70,000		70,000
Corporate and private	40,000			40,000		40,000
Performance: ticket sales		61,400			53,000	25,600
Performance: fees		75,000			84,600	91,800
Digital sales		0			0	10,000
Commissions		120,000			100,000	80,000
Outreach		15,000			10,000	20,000
Studio hire		0			75,000	0
In Kind		50,000			50,000	50,000
Other		1,000			1,000	1,000
Total income		3,117,400			3,693,600	3,073,400
EXPENDITURE						
Artistic		1,858,613	61%		2,201,124	61%
Creation	419,986			617,643		487,866
Salaries	207,486			249,043		156,066
Fees	99,500			102,750		170,000
Production	98,000			225,850		146,800
Other	15,000			40,000		15,000
Performing	866,905			838,773		796,324
Salaries	244,425			295,923		227,994
Fees	239,000			125,000		209,000
Tour expenses	368,480			397,850		344,330
Other	15,000			20,000		15,000
Learning and outreach	367,252			516,133		312,241
Salaries	161,402			155,333		159,201
Fees	82,500			152,000		46,000
Production and expenses	123,350			208,800		107,040
Core	204,471			228,575		210,083
Dancers health and well-being	35,500			35,500		35,500
Evaluation	60,000			60,000		60,000
Travel	15,000			20,000		15,000
Salaries	63,471			80,075		52,783
Fees	30,500			33,000		46,800
Marketing and Communications		455,571	15%		436,453	12%
Salaries	135,071			135,953		134,386
Service contracts	75,000			75,000		81,000
Expenses	245,500			225,500		245,500
Fundraising		134,445	4%		134,445	4%
Salaries and fees	104,445			104,445		102,031
Consultancy	20,000			20,000		20,000
Expenses	10,000			10,000		10,000
Governance, operations, overheads		615,878	20%		863,612	24%
Management and overheads	362,500			425,500		375,500
Service contracts	50,000			100,000		52,000
Salaries and fees	203,378			338,112		214,751
Total expenditure		3,064,506			3,635,633	3,041,683
BALANCE		52,894	1.7%		57,967	1.6%
						31,717
						1.0%

Notes to the budgets

The budgets above are informed by the following factors and assumptions.

1. The company is not liable for corporation tax.
2. The company does not recover VAT and the budgets are based on gross costs including VAT.
3. Costings are as for the upcoming financial year with no allowance made for inflation.
4. The company makes a contribution to the pensions of all employees.
5. Tour costs are based on €150 a night for accommodation and €35 a night for subsistence.

Annual salary bands for employees	
Senior Management Team	€65,000 – 85,000
Managers	€45,000 – 65,000
Dancers	€38,000 – 45,000
Officers/administrators	€30,000 – 38,000