



Centre for Educational Development
Appraisal and Research



***New Performers Working Lives:
A Survey of Leavers from Dance
and Drama Schools***

Heike Behle and Rhys Davies

February 2005

Executive Summary

This report presents the findings from a postal survey regarding the early careers of graduates from Dance and Drama schools. During the summer of 2003, a pilot study was conducted which asked 2002 graduates to provide an account of their early careers. This exercise was followed up a year later. In total, 220 graduates responded to these questionnaires, a response rate of approximately 20%. The main findings from this survey are as follows:

- A majority of respondents are generally satisfied with their careers, with three quarters of respondents indicating that, with the value of hindsight, they would have taken the same course at the same institution;
- Levels of career satisfaction were found to be higher among dance graduates compared to drama graduates. Levels of satisfaction were related to the length of time respondents had been engaged in performance activities and whether or not they were currently in a performance related activity;
- Respondents were least satisfied with their careers in terms of earnings and job security;
- Approximately 1 in 10 graduates are unemployed at any one time during the first 12 months following graduation. Unemployment is higher among drama graduates;
- Assimilation into employment occurs during the first four months following graduation. Beyond the December following graduation, approximately a third of respondents are employed within a non-performance activity, while half are employed in a performance related occupation at any one time;
- The rate of employment within both performance related occupations and teaching occupations is higher among dance (compared to drama) graduates, graduates from higher social class backgrounds and graduates with a National Diploma (compared to a degree);
- Over the whole sample, on average respondents were employed in a performance related occupation (incl. Teaching) for 23 weeks. Twenty eight percent did not gain any employment within a performance occupation during this first year following graduation;
- At the time of the survey, the earnings distribution of those engaged in performance activities peaks at an equivalent of £12-14,999 pa. The earnings distribution of those engaged in non-performance activities peaks at an equivalent of £6-7,999pa. Approximately 1 in 4 respondents hold a second job.
- On average, respondents work for 30 hours per week in their main job. Those with a second job work for 12 hours per week in that position. While the hours distribution of those engaged in non-performance activities peaks at 36-40 hours per week, the hours worked by those in performance activities is more evenly distributed.

Background

This paper presents results from a study undertaken as part of a programme of research to assist in the evaluation of Dance and Drama Awards (DADA Awards). The DADA Award scheme constitutes scholarships funded by the Department for Education and Skill (DfES) that provide subsidised tuition fees and assistance with maintenance costs for students attending leading private Dance and Drama schools. Courses that attract DADA Awards offer qualifications at National Diploma and National Certificate level. Although vocational in their orientation, the Qualifications and Curriculum Authority (QCA) have recognised these courses as falling within level 4 of the National Qualifications Framework (NQF); deemed to be equivalent to a first degree.

It is worth considering the DADA Awards scheme in the context of other recent developments in mechanisms for student support. Within the Further Education sector (FE), recent developments in student support have focussed upon the piloting and introduction of the Education Maintenance Allowance (EMA). The EMA provides financial support, typically for a period of 2 years, to encourage 16-19 year olds to stay in post compulsory education and to attend school sixth forms, six form colleges and FE colleges. However, these courses will generally be at level 3 of the NQF and include qualifications such as A-levels, GNVQs. Indeed, many students who enter private Dance and Drama schools will have already possessed such qualifications. Within the Higher Education (HE) sector, the introduction of tuition fees and the replacement of Student Grants with Student Loans has shifted the burden of costs for level 4 HE qualifications away from the state and towards students and their families.

It is more than just curiosity that motivates this research. Previous analysis conducted by Davies and Lindley (2003) and Davies, Galloway, Lindley and Scheibel (2002) indicate that while employment within cultural occupations increased during the 1990s, the relative earnings position of those employed in these occupations declined. From the point of view of potential entrants to Dance and Drama school, these more difficult labour market conditions underlines the importance of the provision of good quality up-to-date information on their likely prospects following the completion of their course in order that informed choices can be made.

Information about the early careers of students from Dance and Drama schools could also provide information to inform the debate as to whether the DADA Award scheme represents good value for money. This shift in the burden of costs of HE towards students and their families has been justified on the basis that the possession of degree is associated with increased levels of employment higher levels of lifetime earnings. However, if students from Dance and Drama schools have career profiles that are interrupted by spells of unemployment or low paid work in non-performance activities, it is less obvious that a students' decision to study at Dance and Drama school should be viewed as a financial investment. If the expected financial returns from

attending Dance and Drama school are found to be low, the argument for some form of financial assistance also becomes more persuasive on the grounds of 'equity'; i.e. ensuring that students from poorer backgrounds are encouraged to attend Dance and Drama school.

Finally, an important issue to be addressed by this survey relates to the definition and measurement of the 'employability' of students from Dance and Drama schools. Schools within the scheme become more increasingly scrutinised in terms of their performance (e.g. termly monitoring reports). Important among a range of performance indicators that will assist in the planning and delivery of Dance and Drama courses could be those that relate to and derive from information on the subsequent career paths of graduates. However, the collection of good quality comparable destination data would be a complex resource intensive exercise. A detailed understanding of the early careers of students from Dance and Drama schools will inform decisions as to what measures of employability can be implemented in practice (if any) and assist in defining what may be considered to be sensible benchmarks (if any) against which to judge performance.

Aims of the Study

Previous analysis conducted by Davies and Lindley (2003)¹ and Davies, Galloway, Lindley and Scheibel (2002)² for the Arts Council of England has provided important insights into some of the labour market characteristics of those employed within cultural occupations. Analysis of national survey data (e.g. Labour Force Survey, New Earnings Survey) has indicated that particular cultural occupations are characterised, among other things, by an increased incidence of self-employment, under-employment, multiple job holding and non-permanent forms of employment. However, in conducting these analyses, it has become apparent that information from national statistical sources has serious shortcomings in attempting to provide a comprehensive picture of those employed in performance related occupations. Most significantly;

- National surveys rely upon a market place criterion in defining those employed in cultural occupations. For example, such surveys ask the respondent about their main job within a given reference period or their main source of income. If an individual was not active in a performance activity during that period, they would be not classified as a performer, even if they regard themselves as such.
- Secondly, many of these surveys do not ask particular questions of the self-employed (e.g. earnings). Given that the self-employed comprise such a high proportion of those employed in performance occupations, this represents a significant gap in our knowledge.

1 Davies R. and Lindley R. (2003), Artists in Figures – a statistical portrait of Cultural Occupations. Research Report 30. Arts Council of England.

2 Davies R., Galloway S., Lindley R. and Scheibel F. (2002), Artists Labour Markets and the Tax and Benefit System. Research Report 29. Arts Council of England.

- Finally, these data sources only provide a 'snap shot' picture of the labour market characteristics of those employed in cultural occupations. Considering only a single point in time, these surveys do not capture information on the dynamic aspects of those employed within cultural occupations. For example, relatively high levels of earnings recorded in the survey reference week may give a misleading picture of the 'real' earnings position of those employed in cultural occupations where individuals may experience frequent spells of unemployment.

The first objective of this study was therefore to design and implement a survey tool that would adequately capture information about the early careers of individuals who had recently completed their studies at Dance and Drama schools. There were two key requirements of this survey. Firstly, to provide at least the potential for making comparisons with data from other sources, it had to embody key basic questions, for example about the current employment status of the individual that followed national statistical conventions. Secondly, and unlike sources of national survey data, it had to incorporate questions that would be better able to capture the realities of the working lives of those engaged in performance activities. Most importantly in this respect, it needed to contain questions that enable respondents to provide a detailed dated account of activities undertaken since leaving Dance and Drama School.

For the purpose of the pilot study, questionnaires were sent to people who completed their studies at a dance or drama school during Summer 2002. The addresses for this sample of potential respondents were identified through those students who had previously completed a 'final year student questionnaire' before completing their studies in May 2002. In this questionnaire, 177 respondents supplied contact details and indicated that they would be willing to take part in a further follow-up study. Questionnaires were mailed to these people during the second week of July 2003. The deadline for the completion and return of the questionnaire was given as the 31st August 2003. Of the original sample of 177 potential respondents, completed questionnaires were received from 72 leavers from dance and drama schools; a response rate of 41%.

The results from the pilot were very encouraging. The response rate was higher than initially expected, and the quality of responses was excellent, with only in a couple of respondents failing to grasp what was required in some areas. It was decided to use the pilot survey again to gain a larger and broader sample of students from Dance and Drama schools. Only a couple of changes were necessary to get to the final questionnaire: Firstly, a question was introduced on the amount of recalls and the attendance of it (Question 5). Also, having experienced many respondents with currently high income, the category of more than £ 21,000 was split in further categories: £21 - £23,999 £24-£26,999, £27-£29,999 and £30,000 and more. The final survey is shown in Annex 1 of this report.

Questionnaires were sent out from participating schools during summer 2004. In total, 681 questionnaires were sent to the last know address of graduates who had completed their studies at these schools during the Summer of 2003. In addition to these Dance and Drama schools, 95 questionnaires were sent out to graduates from 3 institutions within the Higher Education sector. These HE institutions were the Guildhall School of Music and Drama, the Manchester Metropolitan University School of Theatre and The Royal Welsh College of Music and Drama. Questionnaires were mailed out during the first week of July. The deadline for the completion and return of the questionnaire was given as the 6th of September 2004. Again, as an incentive to completing the questionnaire, respondents were entered in a prize draw. Reminder letters were sent out in August, 2004. Table 1 shows the responses achieved from former students of both groups. The response rate of graduates within the HE sector is higher which could be a result of the requirement within the sector to collect good quality destination data for HESA statistical returns. This means that in addition to the 72 responses from the pilot study there are 147 responses available to analyse from the next year of the study.

Table 1: Response Rate Among 2003 Graduates Surveyed During 2004

	QUESTIONNAIRES SENT OUT	RESPONSE	RESPONSE RATE
Questionnaires sent from schools	681	120	17.6 %
Schools within the HE sector	95	27	28 %
	776	147	18.6 %

The remainder of this report presents an analysis of the information collected from both the 72 respondents to the pilot questionnaire and the 144 responses to the final questionnaire. These sum up to 219 available questionnaires, which provides a picture of the early careers of graduates from Dance and Drama schools.

Personal Characteristics of Survey Respondents

An overview of the personal characteristics of survey respondents can be found in Table 2. The survey contains information on the early careers of graduates from Dance and Drama school for 2 cohorts of students; those who graduated in July 2002 and those who graduated in July 2003.

The average age of interviewees is 22.8 with a range between 19 and 40 years. Women predominate in the sample. About 95 % of respondents in the sample indicate that they were white. More than 10 % of the sample was born outside of the UK. About a third of the respondents had no passes at A-levels prior to entering into Dance and Drama school. However,

more than half held 11 or more A-level points³, with approximately 30 % having attained more than 21 A-level points.

The concept of disability is difficult to measure using personal surveys that rely on self-reporting and utilise different definitions of disability. The present questionnaire asks respondents about any long term illnesses, health problems or disabilities which limit (or may be perceived to limit) the work that they are able to do. About 2.3 % of respondents indicate that they have such a long term illness or disability.

More than half of the respondents studied for a National Diploma while about a third gained a Bachelor of Arts degree. While attending Dance and Drama school, about 60 % of respondents were in receipt of a Dance and Drama award. More than half reported that they have an agent at the time of the survey.

Information about the social class background was gained using information collected about the occupations held by a respondent's parent. Social class origin has been classified using the National Statistics Socio-Economic Classification (NS-SEC) which is occupationally based and has been constructed to measure employment relations. It can be estimated that most respondents (43 %) come from managerial and professional occupations and another third from intermediate occupations. About 14 % report that their parents had held routine and manual occupations.

³ The A-level points system commonly utilised by University admissions system allocates points to different A-level grades; A=10, B=8, C=6, D=4, E=2 and F=1. Some caution is required regarding the qualification on entry to Dance and Drama School as many respondents foreign origin stated they did not possess any 'A' levels. Whether this means that they did not possess any school qualification remains unclear.

Table 2: Personal Characteristics of Survey Respondents

	Characteristics
Graduated 7 / 2002	72 respondents
Graduated 7 / 2003	147 respondents
Age	22.8 (average mean)
	Percentage
<i>Gender</i>	
Male	23.3
Female	76.7
<i>Subject studied</i>	
Dance	48.6
Performance and Drama	44.4
Stage Management	6.9
<i>Social Class Background when Respondent was 14</i>	
Managerial and professional occupations	42.9
Intermediate occupations	34.2
Routine and manual occupations	13.7
Not determined	9.1
<i>Ethnicity and national origin</i>	
White	94.5
Born in the UK	87.2
<i>Long standing disability or illness</i>	2.3
<i>Qualification on entry to Dance and Drama School</i>	
No A-levels	34
Up to 10 A-level points	13.8
11 to 20 A-level points	23.2
21 or more A-level points	29.1
<i>Qualification studied at Dance and Drama School</i>	
National Diploma	58
BA Honours	32
Other (incl. National Certificate)	10
<i>Contract with Agent</i>	57.6
<i>Received Dance and Drama Award</i>	58.4

Source: DADA Survey (n=219)

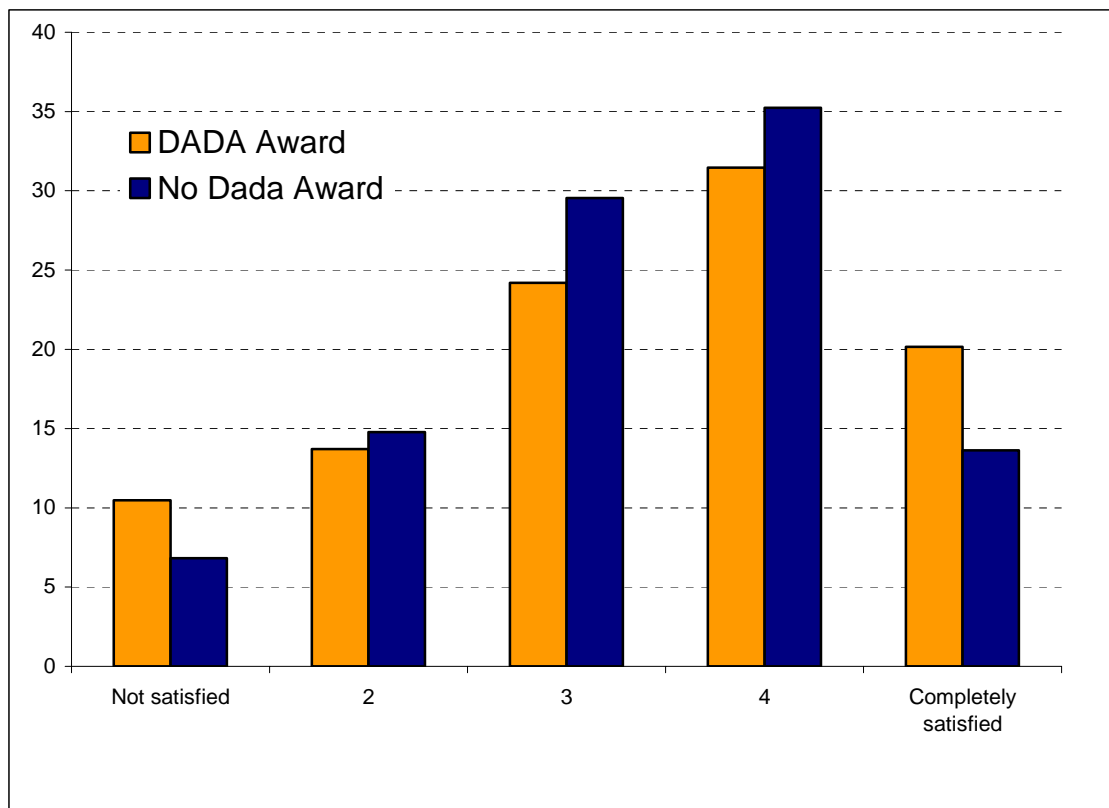
Satisfaction with qualification and career

Most of the graduates would, if they could choose to do their qualification again, not change their decision about entering Dance or Drama school. About three quarters of respondents indicated that they would do exactly the same course at the same place again (question 10). Another 22 % do a different performance course at a private dance or drama school. Only about 5 % would do something completely different – such as enter mainstream education or employment.

The majority of survey respondents indicate that one year after graduation they were satisfied with their career (figure 1). Less than 10 % say that they are not at all satisfied.

The average career satisfaction value on a scale of 1 to 5 is 3.36. This mean does not really vary between those who had got the DADA award (3.37) and others (3.34). The proportion of DADA award holders who are completely satisfied with their career is higher than those without DADA. On a more general view, however, most people are satisfied with the development of their career so far. There is a very strong relation between career satisfaction, work history and current employment.

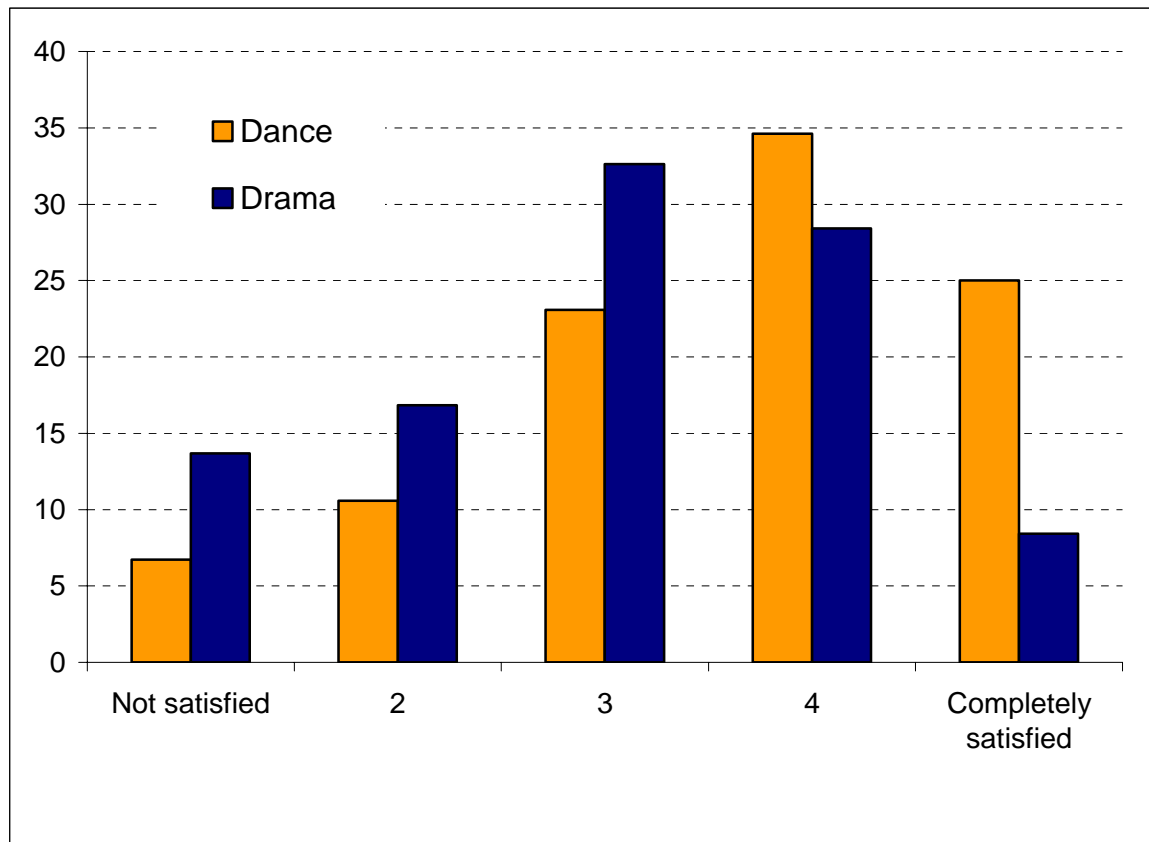
Figure 1: Satisfaction with career by DADA Award



Source: DADA Survey (n=216)

There are some distinct differences between the subjects the respondents had studied for (figure 2). Whilst about a quarter of all former dance students indicate that they were completely satisfied with their career, less than 10 % of former drama students agree. About 15 % of respondents with a drama qualification are completely dissatisfied with their career.

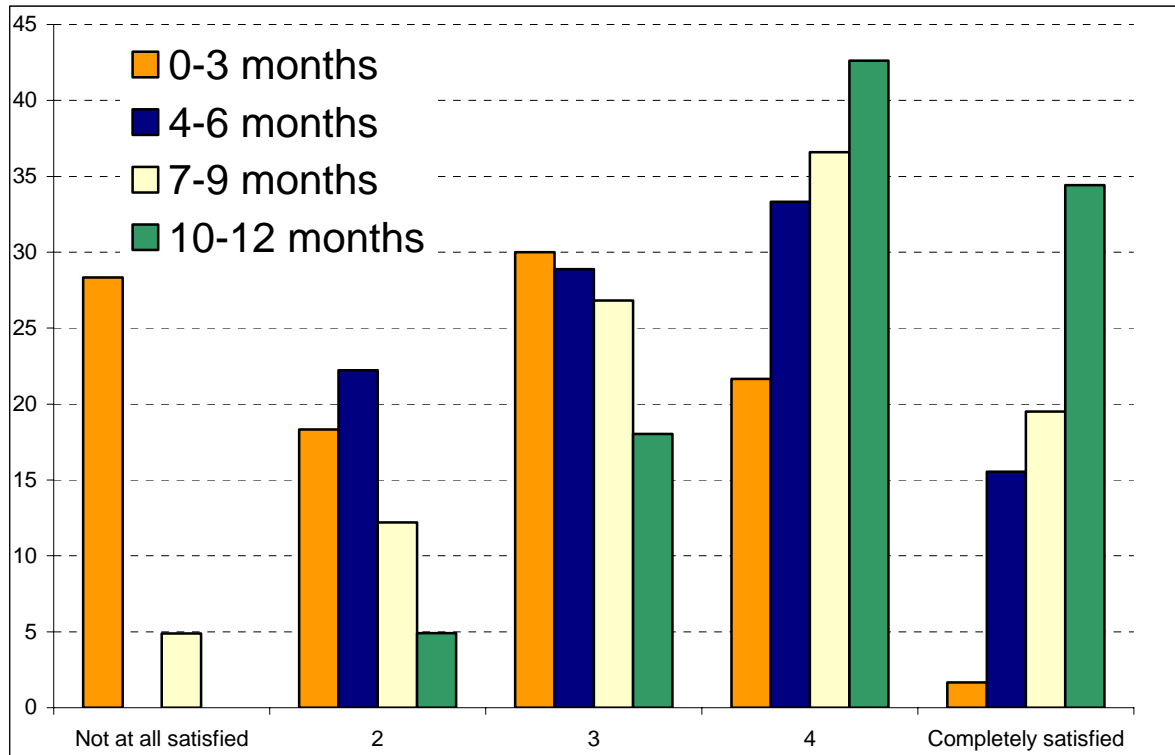
Figure 2: Satisfaction with career by studied subject



Source: DADA Survey (n=198)

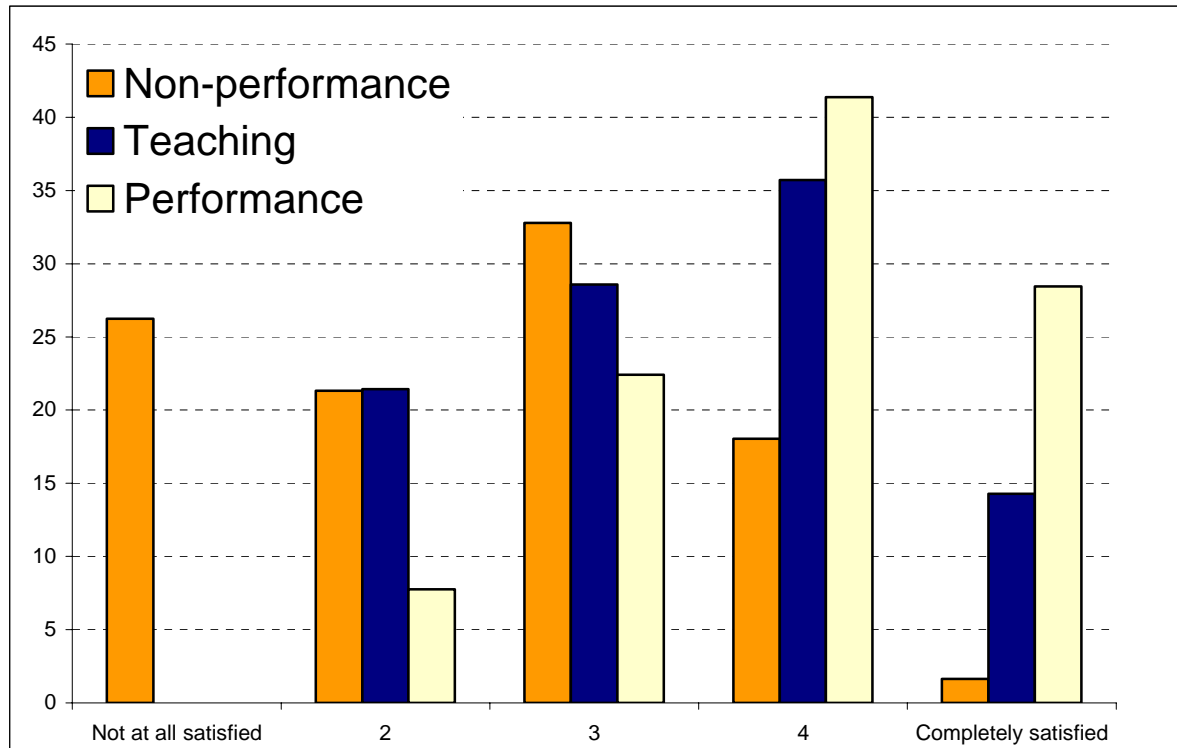
Unsurprisingly, there is a connection between the time the graduates spend in performance during the first year following graduation (figure 3) and satisfaction with careers. Graduates who only worked for three months or less were the least satisfied with their careers so far. However, some of those graduates were still fairly content with their career. More than half of them graded their career with middle marks. On the other hand, graduates who worked for more than 10 months during the first year following graduation reported mainly that they were very satisfied with their careers.

Figure 3: Satisfaction with career by month in performance



Similar to this, figure 4 describes the career satisfaction by current employment status. The least satisfied with their career were those who currently did not work in any performance related employment. Graduates, who currently work as a teacher in their main occupation reported that they were fairly content with their career so far. However, graduates currently working in a performance related occupation showed the highest scores of career satisfaction.

Figure 4: Satisfaction with career by current employment

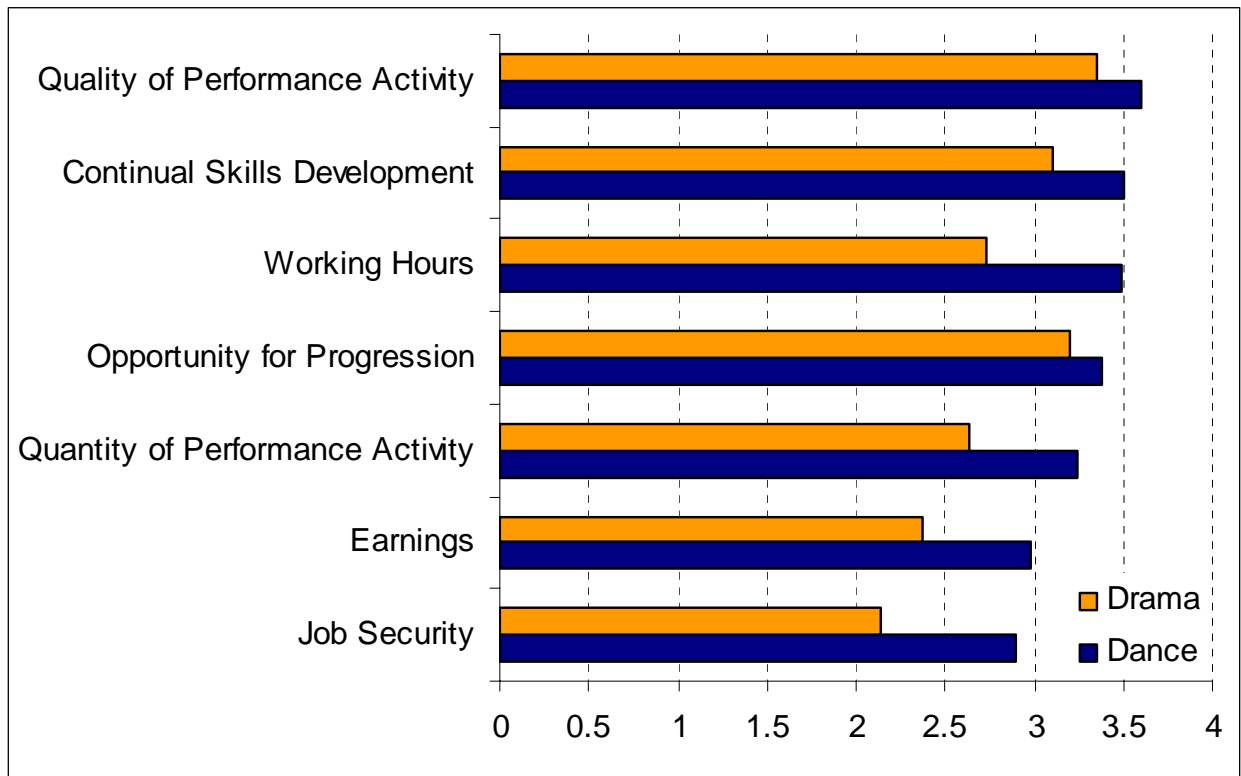


Source: DADA Survey (n=207, 209)

Figure 5 shows different aspects of career satisfaction (question 8). The lines reveal the average mean satisfaction score on a scale between 1 (not satisfied at all) and 5 (completely satisfied). The aspect with which respondents were most satisfied was is the quality of professional performance activity, followed by progression opportunity and skill development. Respondents were least satisfied with their job security and earnings.

These responses however differ between graduates who had studied dance or drama. As seen before (figure 2), dance graduates appear more satisfied with their careers in general than drama graduates. Dance graduates were found to be most satisfied with the quality of their performance activity, the continual skills development and the working hours. Drama graduates were most satisfied with the quality of performance activity, the opportunity for progression, and the continual skill development. Both groups of graduates were least satisfied with the job security, earnings, and the quantity of performance activity.

Figure 5: Satisfaction with aspects of the career



Source: DADA Survey

To sum up, the majority of graduates are content with their decision to gain a qualification from the Dance and Drama school they attended. However, there is some discrepancy in the perception of their early careers. Although most are content with the way their career has developed so far, about a quarter are not very satisfied. Looking at different aspects of the career, job security (or rather the lack of it) and earnings are the aspects respondents are the least satisfied with. On the other hand, respondents are satisfied with the quality of performance activity, progression opportunity and skill development.

Early Career Profile

Previous experiences of analysing statistical information⁴ indicate that focussing solely upon a single reference date fails to capture the dynamic changes that take place especially in the early careers of those employed in artistic occupations. Such experiences may include spells of unemployment; employment in occupations not related to the main artistic activity; fluctuations in earnings and changes in status between self-employment and employment. Without the utilisation of survey tools that provide a detailed dated account of the activities undertaken (often

referred to as work history or event history data), quantitative analysis will not be able to reflect accurately the circumstances of those employed in cultural occupations.

Within the work history section of the questionnaire, respondents are asked to provide a dated account of their activities undertaken since completing their studies. Research undertaken for graduates that has utilised detailed work history data revealed that survey respondents generally take care to complete this information accurately⁵. Although it takes time for many graduates to become assimilated into what could be considered as being traditional graduate jobs, their work histories may be expected to be less complex than those from Dance and Drama schools. However, respondents to the present enquiry appeared to be very careful when filling in the work history section. Out of the 216 people who responded to the questionnaire, only 11 failed to provide an accurate account of their time over the previous 12 month.

Unemployment Following Dance and Drama School

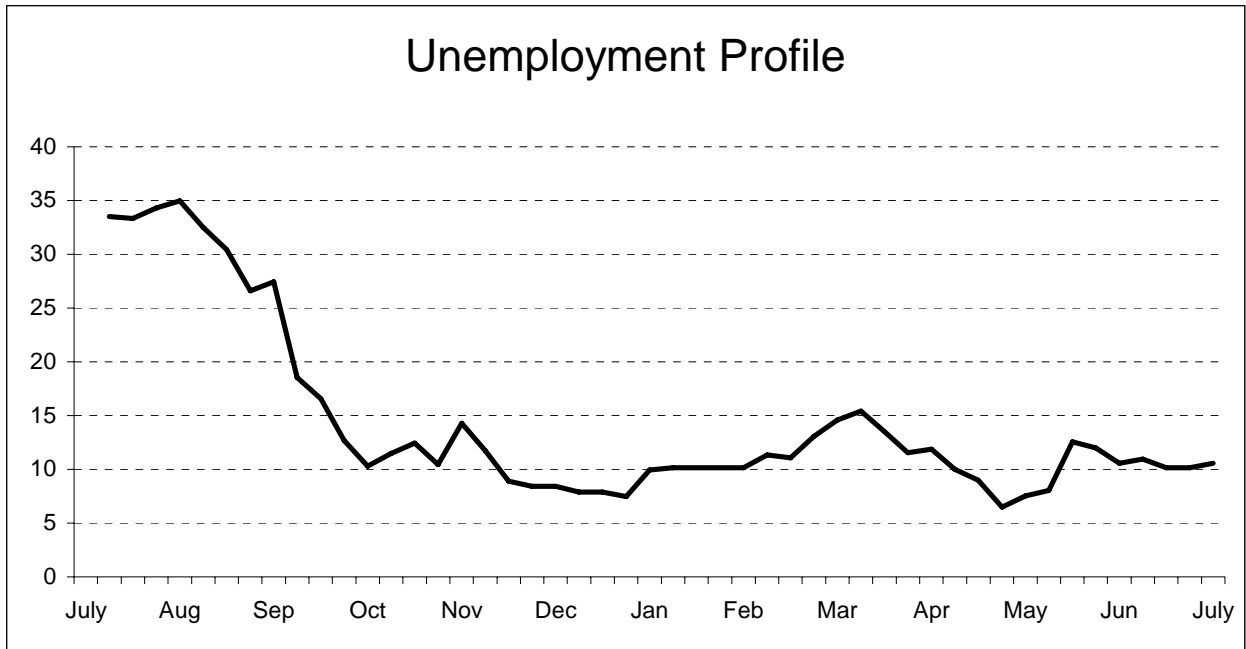
Figure 6 shows the unemployment profile of students following graduation from Dance and Drama School. It can be seen that about a third of graduates experience some weeks of unemployment directly after finishing Dance and Drama School. The rate of unemployment then falls sharply during the first 2 months after graduation in August and September and remains within the region of 10 % thereafter. An increase in the number of employment opportunities around the Christmas period could lay behind the apparent dip in unemployment during December and January.

Differences can also be seen at the unemployment profile of respondents who completed a National Diploma or BA Honours (incl. others) course. Graduates who gained a BA degree are less likely to be unemployed over the course of the year. After August, there is no point in the work history of respondents where the proportion of unemployed BA graduates is higher than those with a National Diploma.

Finally, Figure 8 compares the unemployment profiles of dance and drama graduates. It can be seen that after the initial searching process, the unemployment rate of those with a drama based qualification is consistently higher than those with a dance based qualification during the course of the year.

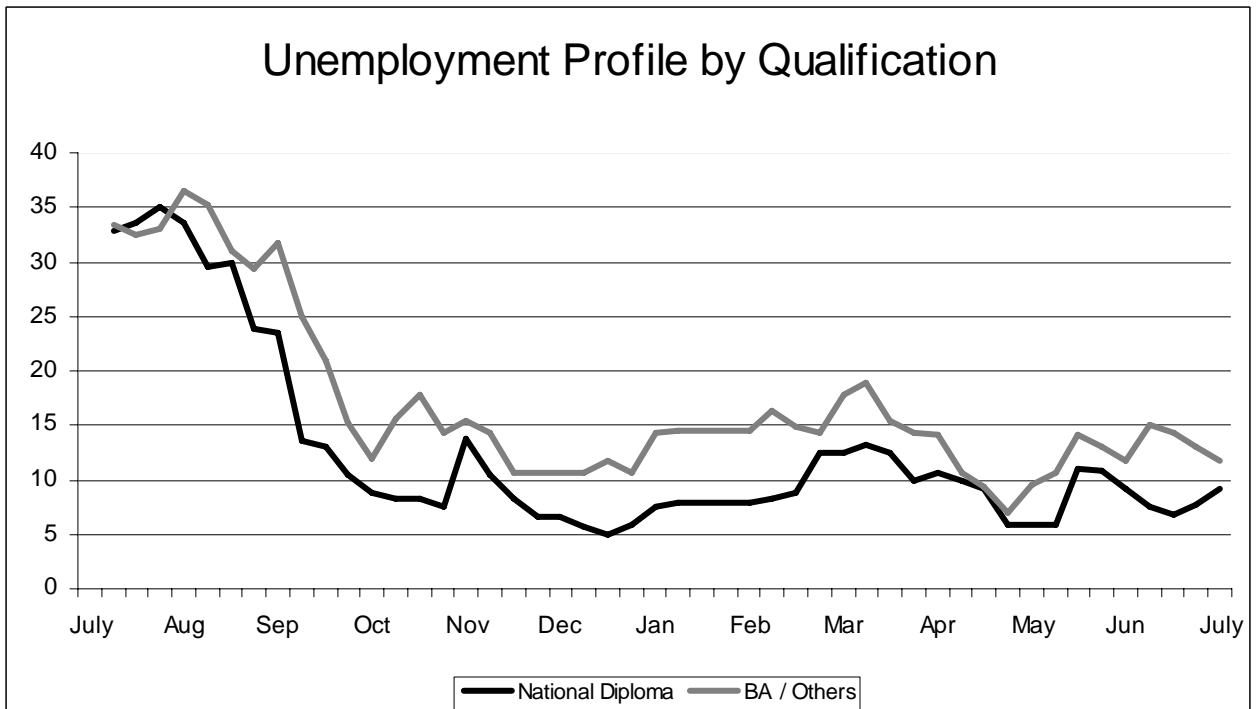
⁴ Galloway, S., Lindley, R., Davies, R. and Scheibl, F. (2002) 'A balancing Act. Artists' labour markets and the tax and benefit systems. Research Report 29. Arts Council of England.

Figure 6: Unemployment Profile of all graduates



Source: DADA Survey (n=209)

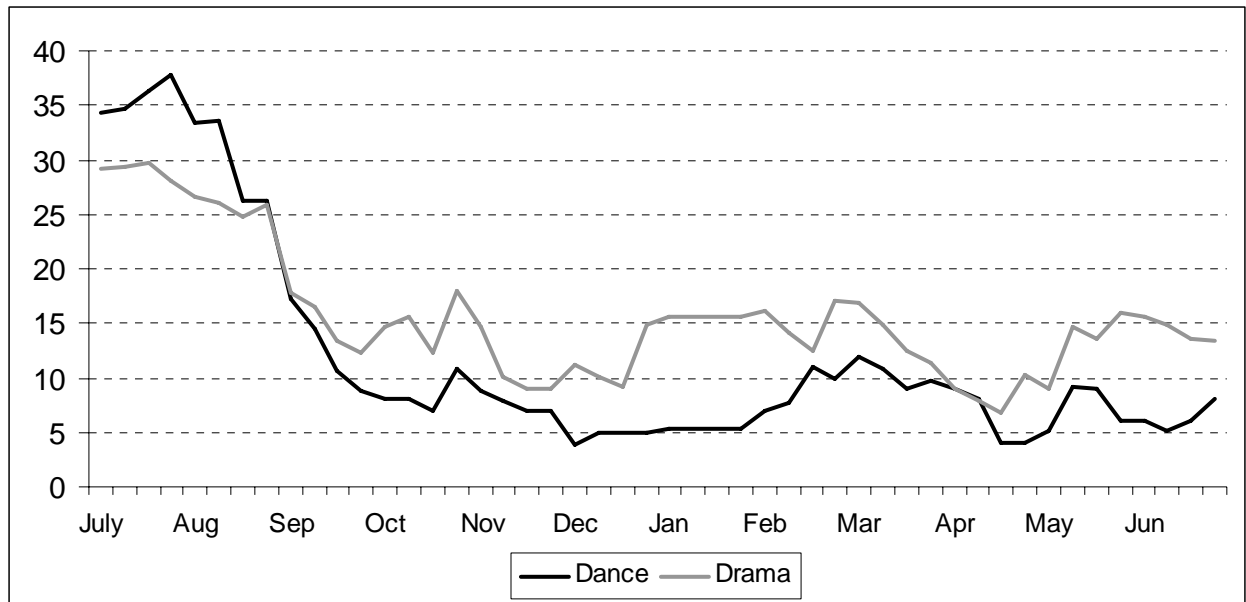
Figure 7: Unemployment Profile by Dance and Drama Qualification



Source: DADA Survey (n=209)

⁵ Elias, P., A. McKnight, J. Pitcher, K. Purcell and C. Simm (1999) 'Moving On: Graduate Careers Three Years After Graduation – Short Report.' Manchester: CSU.

Figure 8: Unemployment Profile by studied subject



Employment Following Dance and Drama School

Figure 9 displays the profile of participation in employment (full or part time, employed or self-employed) following Dance and Drama School. As would be expected in light of the unemployment profile shown in figure 6, the employment rate amongst survey respondents increases rapidly during the three months following Dance and Drama School, reaching a peak of almost 90 % in December. The employment profile indicates that most students move very quickly into paid employment following their course. In addition to that, figure 9 illustrates that more than half of the respondents move straight into paid employment in and around the time their course finishes.

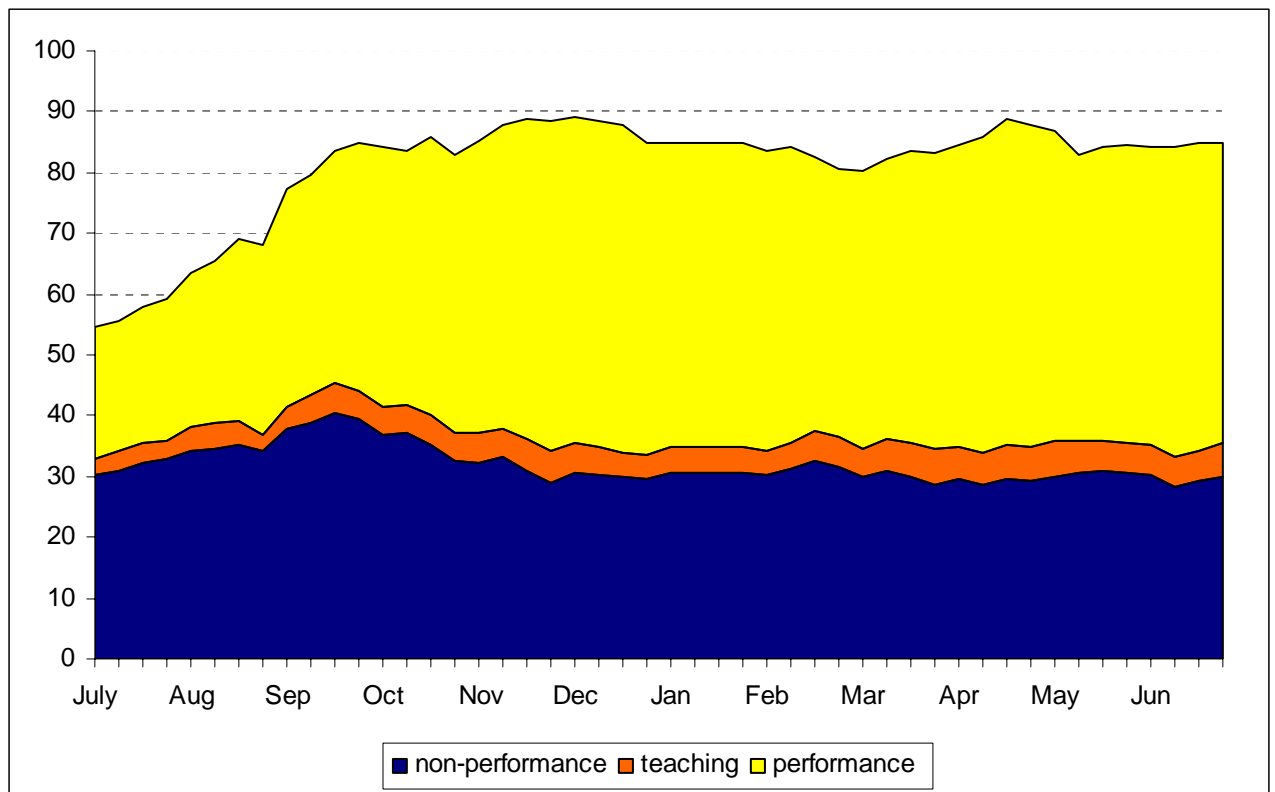
Figure 9 also allows a distinction between employment in performance, non-performance and teaching activities. It can be seen that following the completion of their studies, approximately 30 % of respondents move into employment within a non-performance activity. The proportion of respondents within non-performance occupations remains stable over the year; i.e. at any one point of time during this 12 month period approximately 30 % of respondents are employed within a non-performance activity.

There appears to be no general movement away from non-performance related employment towards employment within performance related activities. This is in contrast to graduates from the HE sector who, in general, over time become assimilated into what can be regarded as traditional graduate occupations. Employment in a non-performance occupation can act as one way of financial support in between performance related jobs. About 20 % of respondents move

immediately into employment within a performance activity, rising up to 50 % during the course of the year. In addition to performance related employment, about 3 to 6 % of respondents are employed as a teacher at any point in time.

Many graduates do not find any work within performance in their first year. About 25 % of all graduates have not been employed within a performance occupation. A further 5 % finds employment only within the teaching profession. Employment within non-performance related activities therefore is a constant characteristic of respondents during the 12 month following Dance and Drama school.

Figure 9: The Profile of Employment Following Dance and Drama School



Source: DADA Survey (n=209)

Figure 10 and 11 describe the work history separate for Dance and Drama graduates. In both work histories employment outside the performance occupations play an important role. Among both groups of graduates, approximately 35 to 40 % work in a non-performance related occupation at any one point in time. Many dance graduates work as teachers, in the late spring time this reaches a peak of about 10 %. Teaching is not a real alternative for drama graduates, only about 1 – 2 % work as teachers.

Figure 10: Employment Profile for Dance Graduates

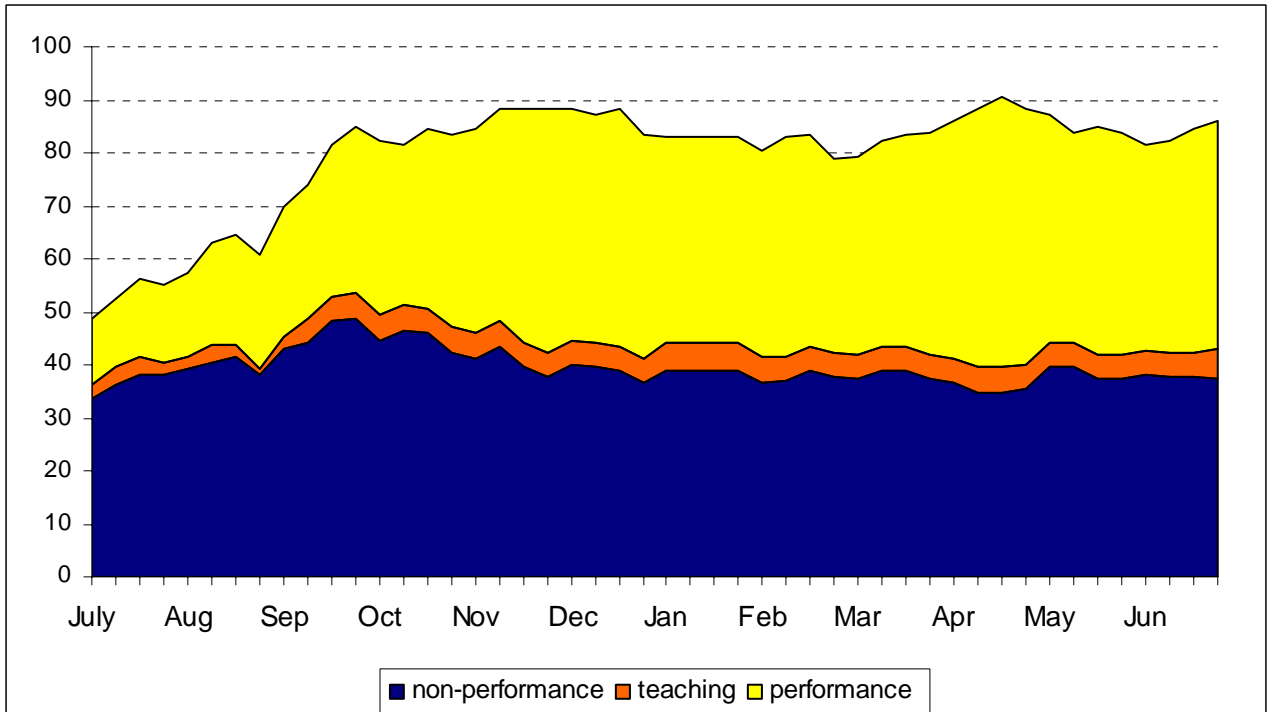


Figure 11: Employment Profile for Drama Graduates

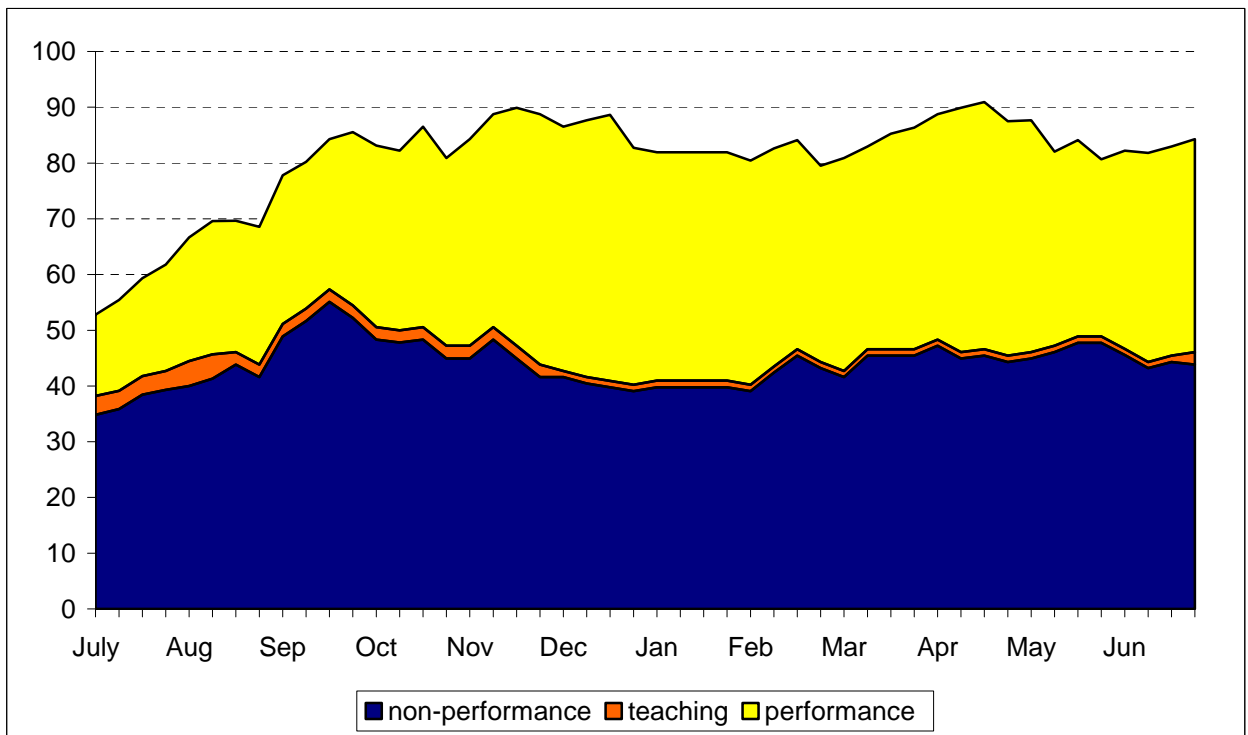


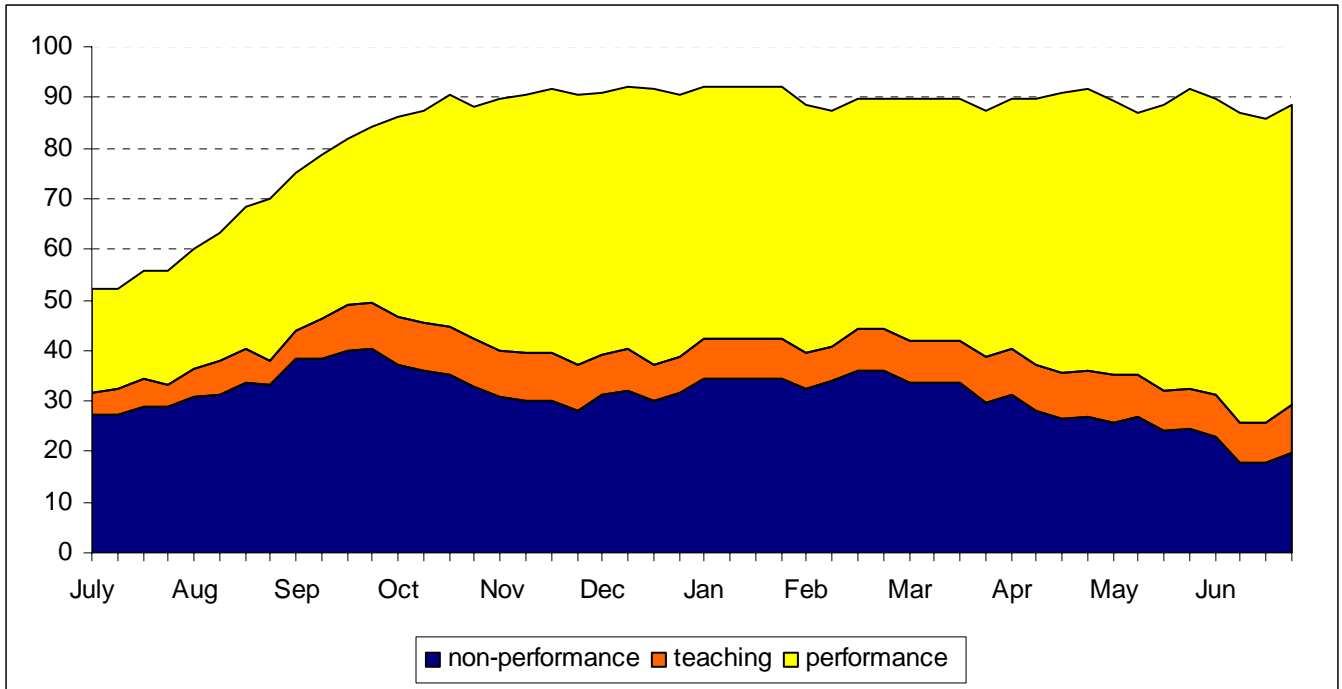
Figure 12 and 13 highlight differences between respondents by social class background. Graduates from a higher social class backgrounds report higher levels of engagement within performance related occupations. After one year, about 60 % have entered employment in performance related occupations. On the other hand, after one year only 45 % people from a middle or lower social class background are employed within such occupations. About 38 % are employed outside performance, which is a much higher figure than those from a higher social class background with 19.3 %.

Teaching activities also vary according to the social background of respondents (figure 12 and 13). Between 5 to 9 % of respondents coming from a higher social background are engaged in some kind of teaching activities whilst only 1 to 3 % of people from an intermediate or lower social class backgrounds enter this kind of occupation. Possible explanations are that students from a lower social class lack of some cultural resources (e.g. communication and interaction skills)⁶ or parental networks to gain such employment.

Figure 14 and 15 draw attention to variations between respondents according to the course they completed. At the time of the graduation, about two thirds of graduates with a national diploma were employed, half of which in a performance related occupation. The proportion of graduates holding a national diploma working in a performance occupation rises to about 60 % in the course of the year. Graduates with a BA / other qualification work also in both performance and non-performance related occupations. However, the proportion engaged in performance related occupations is lower among this group, averaging approximately 40-45% during the course of the year. One explanation is that national diplomas better equip students only for performance related occupations, whilst a degree also focuses on other, more transferable, skills. For example, graduates with a degree could be more suited to careers within arts administration.

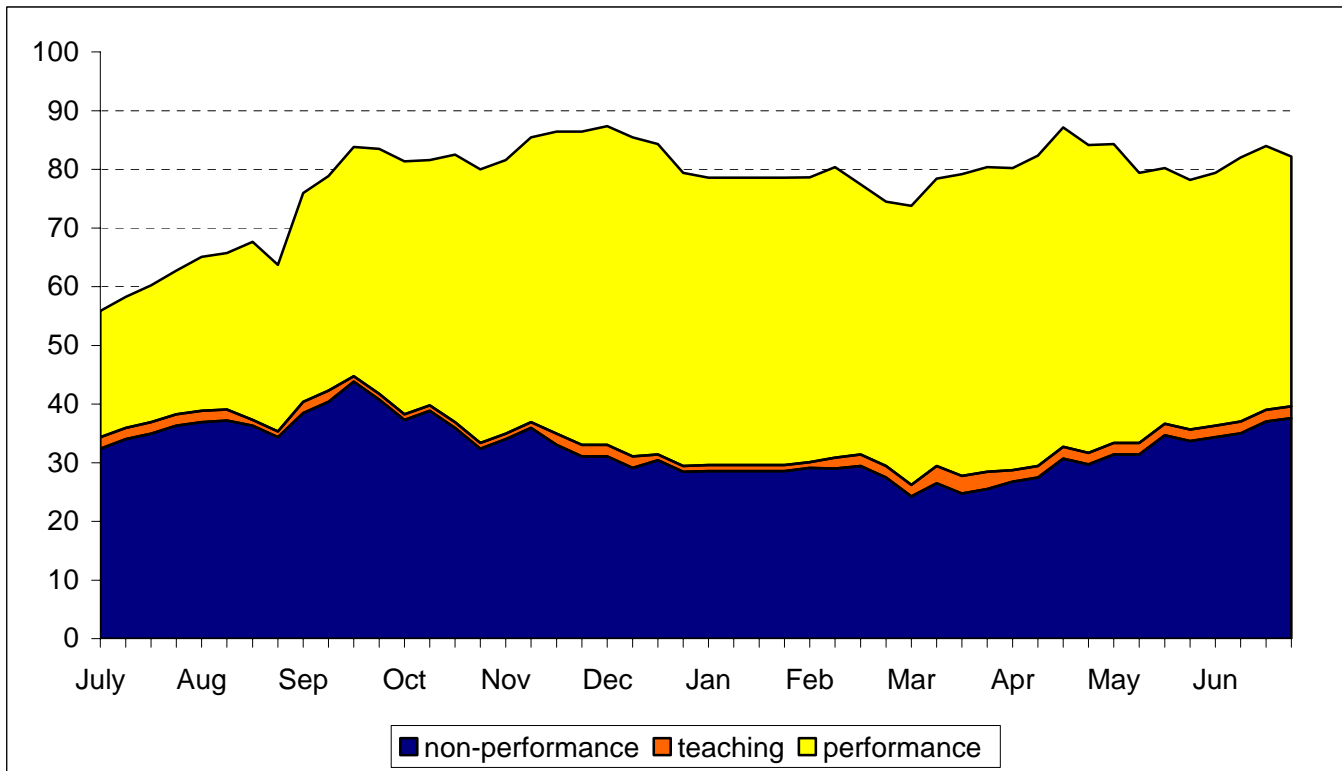
⁶ Bourdieu, P. (1989) 'Distinction: a social critique of the judgement of taste' London: Routledge.

Figure 12: Employment Profile for respondents with a high social class background



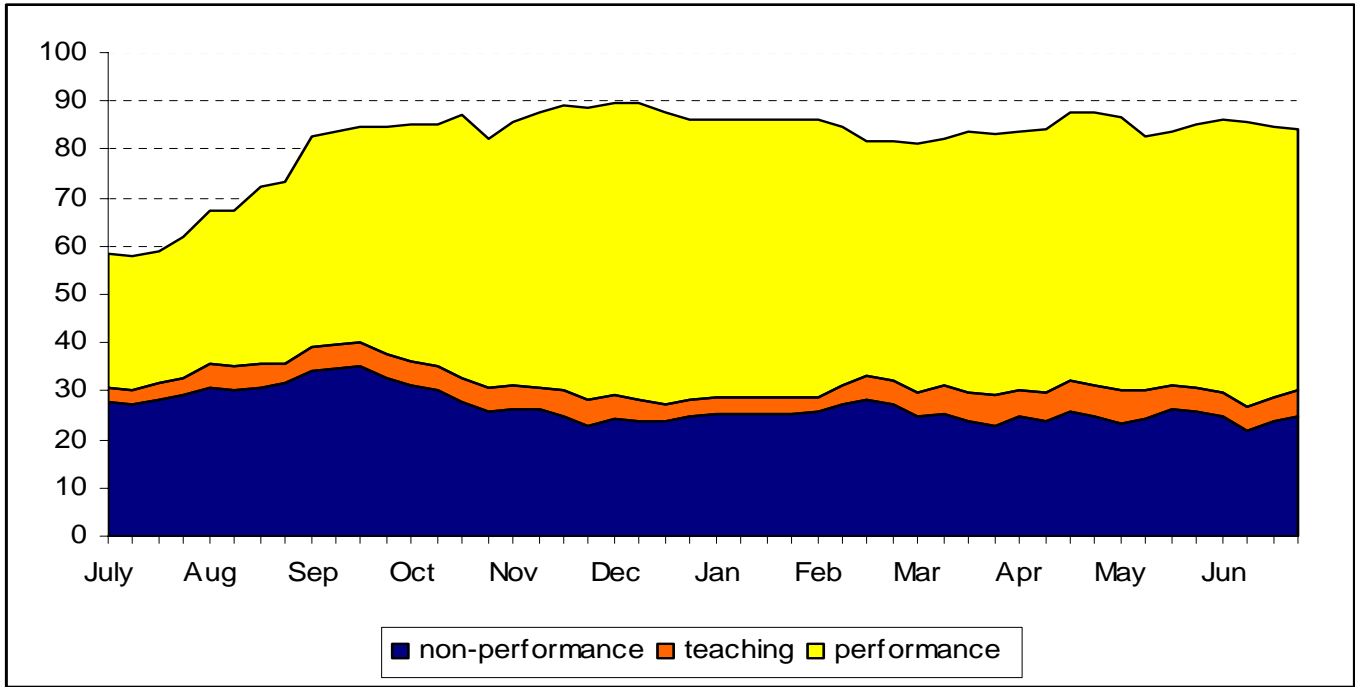
Source: DADA Survey n = 88

Figure 13: Employment Profile for respondents with a middle/low social class



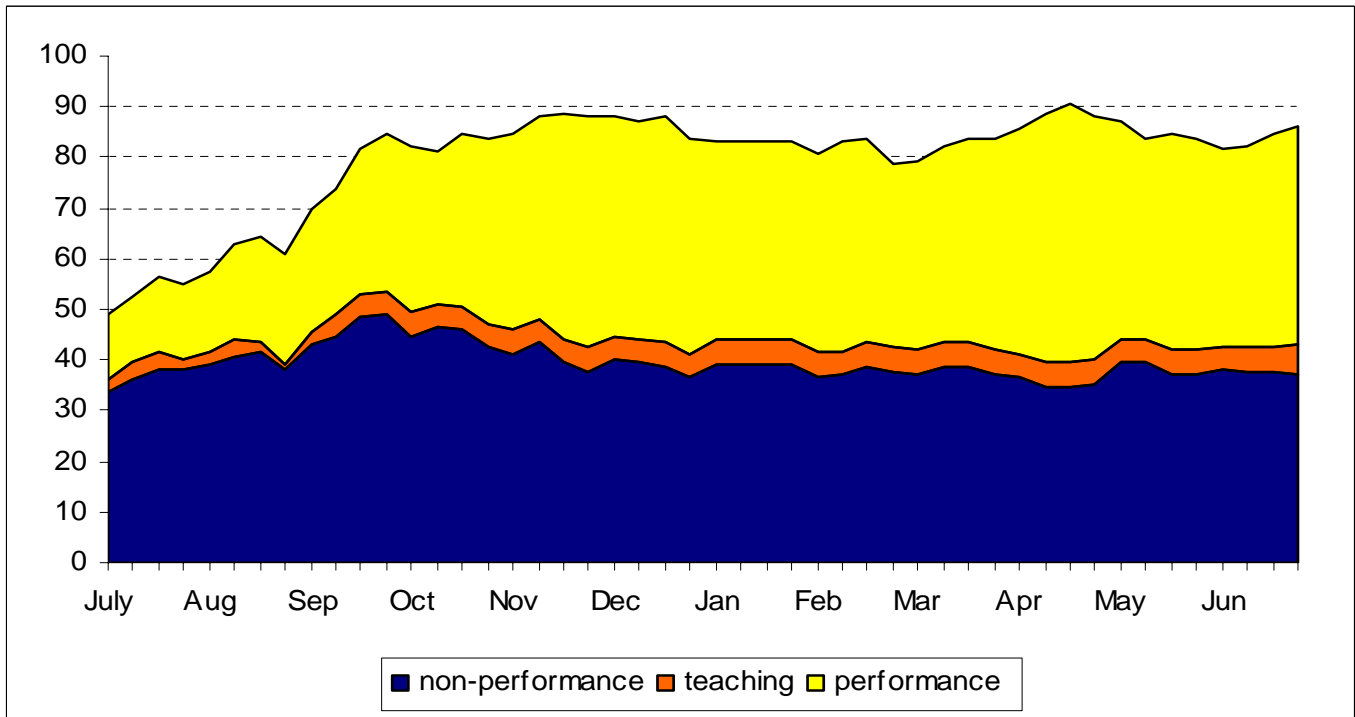
Source: DADA Survey n = 102 (respondents with intermediate or low social background)

Figure 14: Employment Profile for respondents with a National Diploma



Source: DADA Survey n = 123

Figure 15: Employment Profile for respondents with BA / other qualification

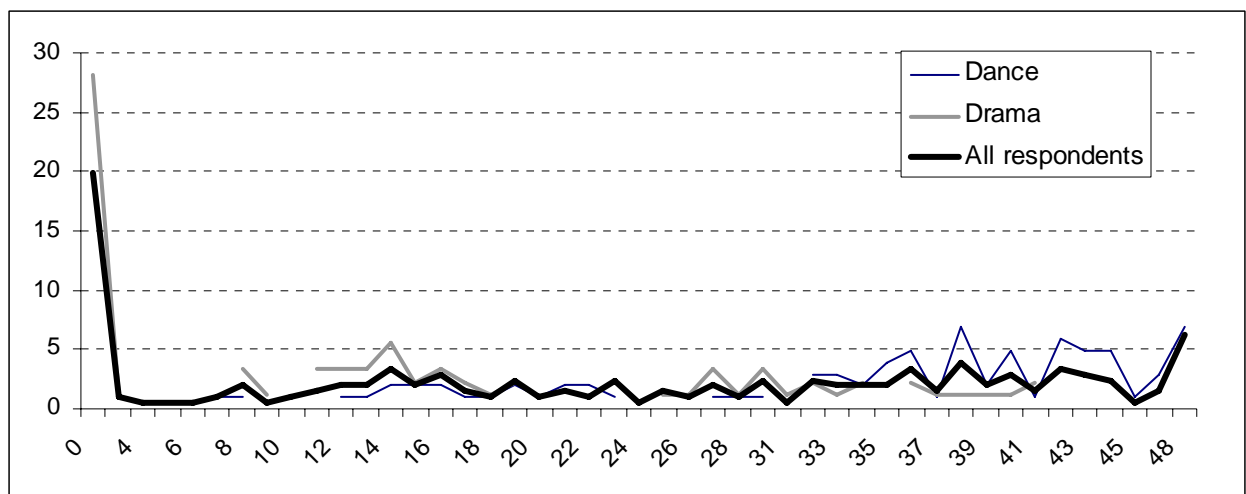


Source: DADA Survey n = 86

On average, survey respondents attended 14 first auditions. This, however, varies a great deal amongst graduates some of which were present at up to 150 first auditions. About 10 % attended as little as up to two first auditions.

When looking at the work history in this first year as a whole, the question arises, which factors determine successful employment. Success within the labour market can, on one side, be measured by income. However, the current earnings cannot be seen a valid indicator as it only provides a snap shot of the picture. Furthermore, income may not necessarily be correlated with artistic merit. Therefore, weeks spent within performance-orientated employment may provide a more accurate indicator of success. Such a measure takes the whole transition process into account (figure 16) and emphasises the sustainability of a career in performance. Over the whole sample, on average people are employed for about 23.1 weeks in a performance occupation (including teaching). Little less than 20 % of graduates failed to gain employment within any performance occupation during the first year following graduation.

Figure 16: Distribution of weeks within Dance and Drama Employment (incl. teaching)



Source: DADA Survey (n=209)

To gain more insight of the group, the average length of engagement within the dance and drama sector of different groups can be compared with each other (table 4). Table 4 also provides some insight of the characteristics that are associated with graduates not entering performance activities. During the first year following graduation, dance school graduates spend on average 24.8 weeks within performance related employment. Of all dance school graduates, there are only 15 % who never worked in performance related employment. This is in contrast to drama school graduates, who on average only worked for 17.6 weeks in performance related employment. Of all drama school graduates, 28 % never gained work within a performance related occupation.

There appears to be some connection between ethnicity and the amount of weeks spent in a performance occupation. Whilst white graduates spend on average about 23.7 weeks in employment in dance, drama or teaching, the corresponding figures for ethnic minorities is only 14.3 weeks. However, we note that the number of ethnic minorities appearing in our sample is small and that this result will not be statistically robust. A more significant result emerges when making comparisons by qualification studied. Those who had studied for BA Honours are only employed for 18.5 weeks on average in a performance related occupation, compared to the National diploma average of almost 26 weeks. In addition, there is some evidence that graduates with a high social class background are more often employed in a performance orientated occupation than others.

There seem to be little or no connection between the DADA award and the weeks spent in employment. The same applies to the connection with an agent. Both, graduates who had obtained DADA and/ or are in contact with an agent have spent only about one week more in performance-related employment than others. Naturally, such comparisons do not consider the quality of the work undertaken.

Table 3 Work History in Employment in Performance (incl. Teaching)

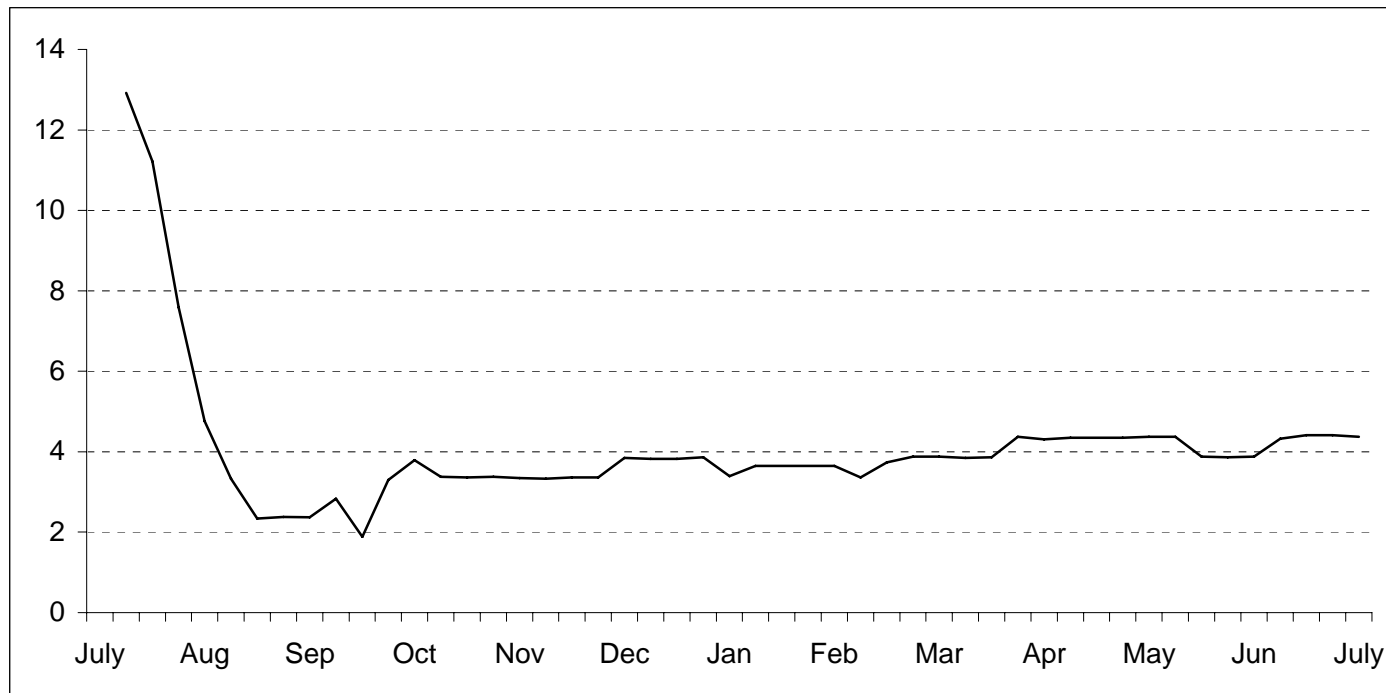
	Average Weeks in Performance	% With no Performance
<i>Gender</i>		
Male	23.1	19.6 %
Female	23.2	18.5 %
<i>Subject studied</i>		
Dance	28.4	14.7 %
Drama	17.6	28.1 %
<i>Social Class Background when Respondent was 14</i>		
Managerial and professional occupations	24.8	10.6 %
Intermediate occupations	21.3	28.0 %
Routine and manual occupations	23.1	16.7 %
Not determined	23.2	25 %
<i>Ethnicity*</i>		
Other	14.3	33.3 %
White	23.7	17.9 %
<i>Country of Birth</i>		
UK	23.6	17.8 %
Other	20.3	25 %
<i>Long standing disability or illness*</i>		
No	23.5	17.8 %
Yes	9.80	60 %
<i>Qualification on entry to Dance and Drama School</i>		
No A-levels	26.8	13 %
Up to 10 A-level points	19.4	32.1 %
11 to 20 A-level points	22.2	23.4 %
21 or more A-level points	22.8	13.6 %
<i>Qualification studied at Dance and Drama School</i>		
National Diploma	26.1	18.9 %
BA Honours	18.5	22.9 %
Other (incl. National Certificate)	20.8	4.5 %
<i>Contract with Agent</i>		
Contract	23.9	17.6 %
No Contract	22.3	19.6 %
<i>Received Dance and Drama Award</i>		
Received	23.4	20 %
Not Received	22.7	16.9 %
<i>Sample (n=206)</i>	23.1	18.7 %

*Statistically unreliable due to small sample sizes

Further Studies following Dance and Drama School

Figure 11 shows the profile of further studies following Dance and Drama School. Over the summer, schools may put on performances which explains the non-uniform finishing date of graduates. After this period, the proportion of graduates enrolling themselves in further studies is about 3 to 4 % and gradually increases over the course of a year.

Figure 17: Profile of Further Studies Following Dance and Drama School



Source: DADA Survey (n=209)

The courses that are most commonly taken by graduates after Dance and Drama School are Classes or Workshops. Approximately 40 % report that over the last year they have taken part in one or more Classes or Workshops. Other further studies include professional qualification (about 4 %) and degree courses (3 %).

The most mentioned reasons for taking up these courses were to develop a broader range of skills and knowledge (70 %). About 63 % reported that they wanted to improve employment prospects. In addition to that, courses were taken up to develop more specialist skills and/or knowledge (53 %). Thirteen percent of graduates take up a course to change career options; the same proportion states they have a particular career in mind. Only 4.3 % report that their employer requested to take part in the course.

Current Employment

The work history data used in the previous chapter provides a picture of the early careers pathways after graduation. However, as it requires respondents to recall details about events over a relatively long period (12 months), it is not possible to ask questions about these events in detail. It is therefore necessary to include details of the current employment of graduates to get a picture of the early career as a whole.

Within the survey, graduates were therefore asked to supply information about their employment circumstances as of the 1st week of July⁷. About 87% of respondents are in employment at this time, 24 % held a second job and 11.5 % are unemployed. Of those employed, the majority (40 %) have a fixed term contract, 24 % are self-employed and 17 % have a permanent or open ended contract and 20 % say they are in temporary or casual work. The majority of those who held a second job report that this was mainly temporary or casual work.

About 60 % of those who are employed work in a performance-related occupation. In addition to that, about 7 % of the employed are engaged as teachers. The second job is mainly not within the performance occupation – only one third of those holding a second job are engaged in a performance related activity. A fifth of second job holders are engaged in teaching.

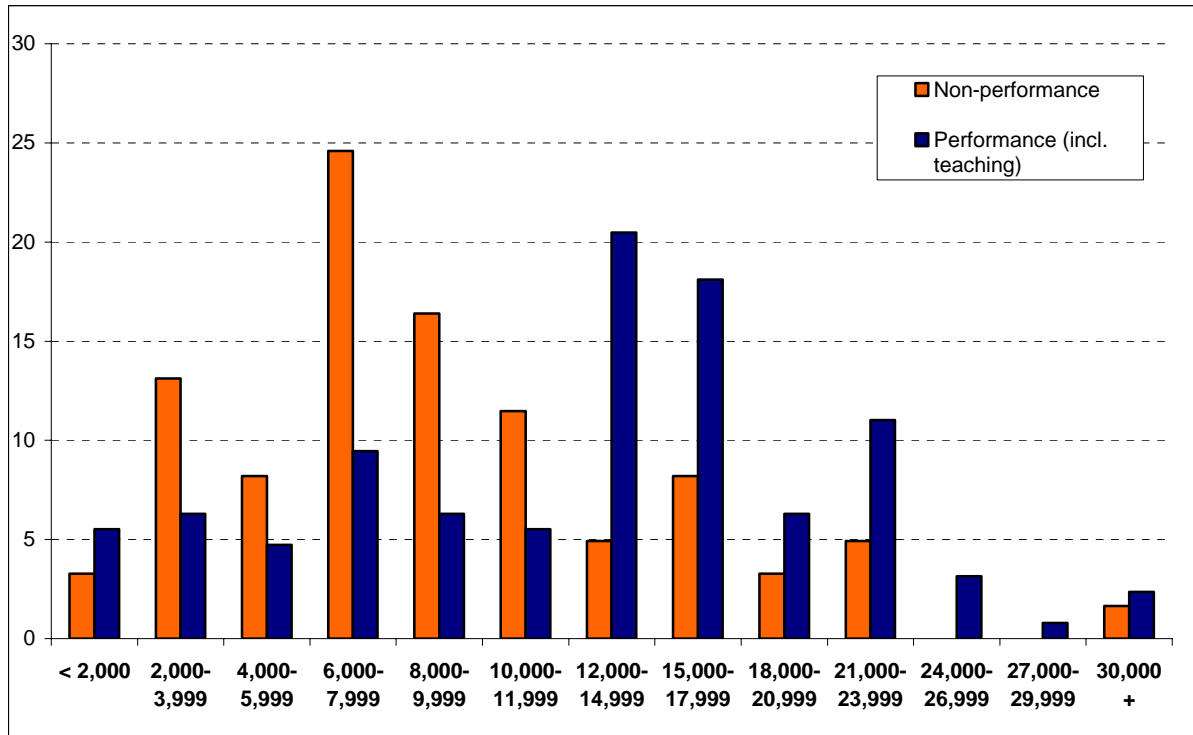
Figure 18 shows the distribution of earnings of respondents engaged in performance (incl. teaching) and non-performance activities. Earnings are expressed in terms of gross annual income, although when completing the questionnaire respondents were provided with equivalent weekly, monthly and annual amounts for their guidance. Due to the relatively small number of respondents care must be taken in interpreting the shapes of these earnings profiles. However, in general it can be seen that those respondents currently engaged in non-performance activities earn less than those engaged in performance or teaching activities.

The distribution of earnings of those engaged in non-performance activities peaks at £ 6-7,999, equivalent to £ 115 to £ 153 per week. In comparison, the earnings distribution of those engaged in performance activity peaks at £ 12 – 14,999. A quarter of respondents said that they had a second job. In terms of earnings, second jobs are of relatively less importance. About half of respondents earned less than £4,000 and another 25 % less than £6,000. About 77 % of employed people indicate that they have no other sources of income while 14 % say they received income from their parents.

On average, respondents work for 30 hours a week in their main job (see figure 19). The second job is mainly part-time, with average working hours of 12.4. In terms of performance and non-performance related employment one can see that there is no obvious peak in hours worked among those engaged in performance related employment. On the other hand, non-performance related employment peaks around 36 – 40 hours per week.

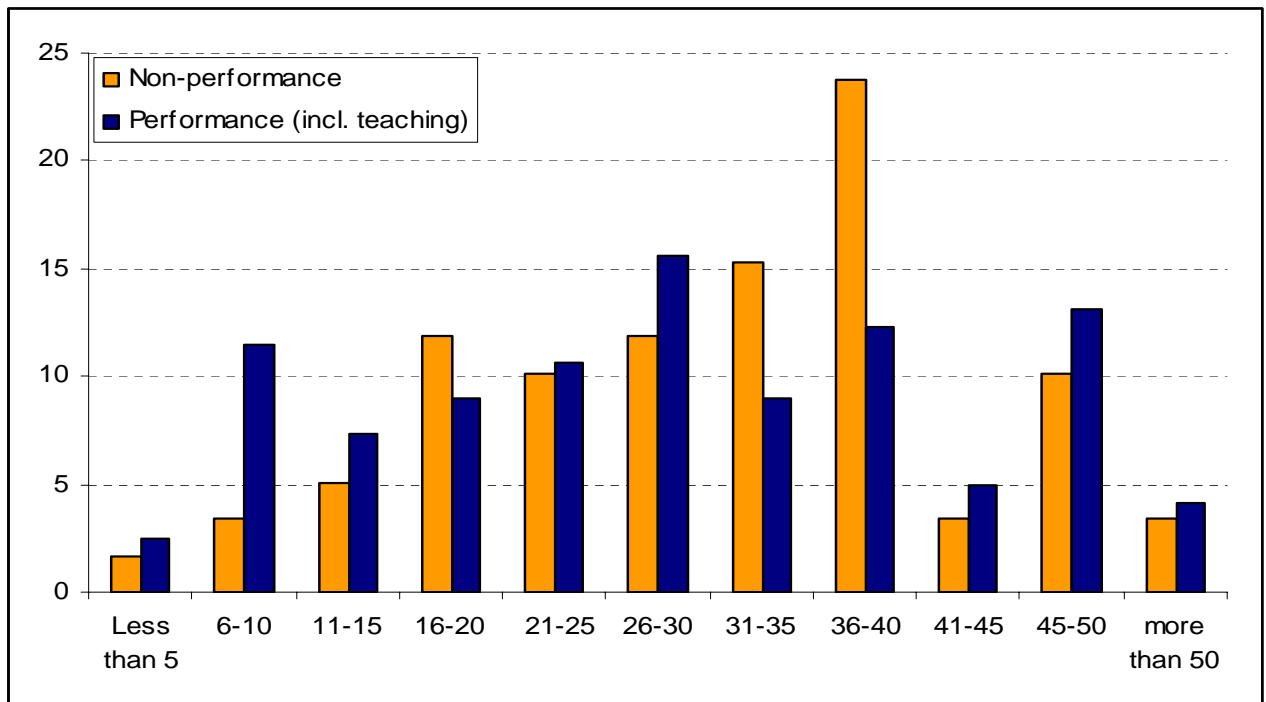
⁷ According to the year they graduated in this was either the week starting with the 5th of July 2004 or the 30th of June 2003.

Figure 18: Gross pay out of Main Job by occupation



Source: DADA Survey (n=191) P.N: For graduates in 07/2002 the highest category was £21,000+. This can lead to a slight under-representation of graduates earning more than £24,000.

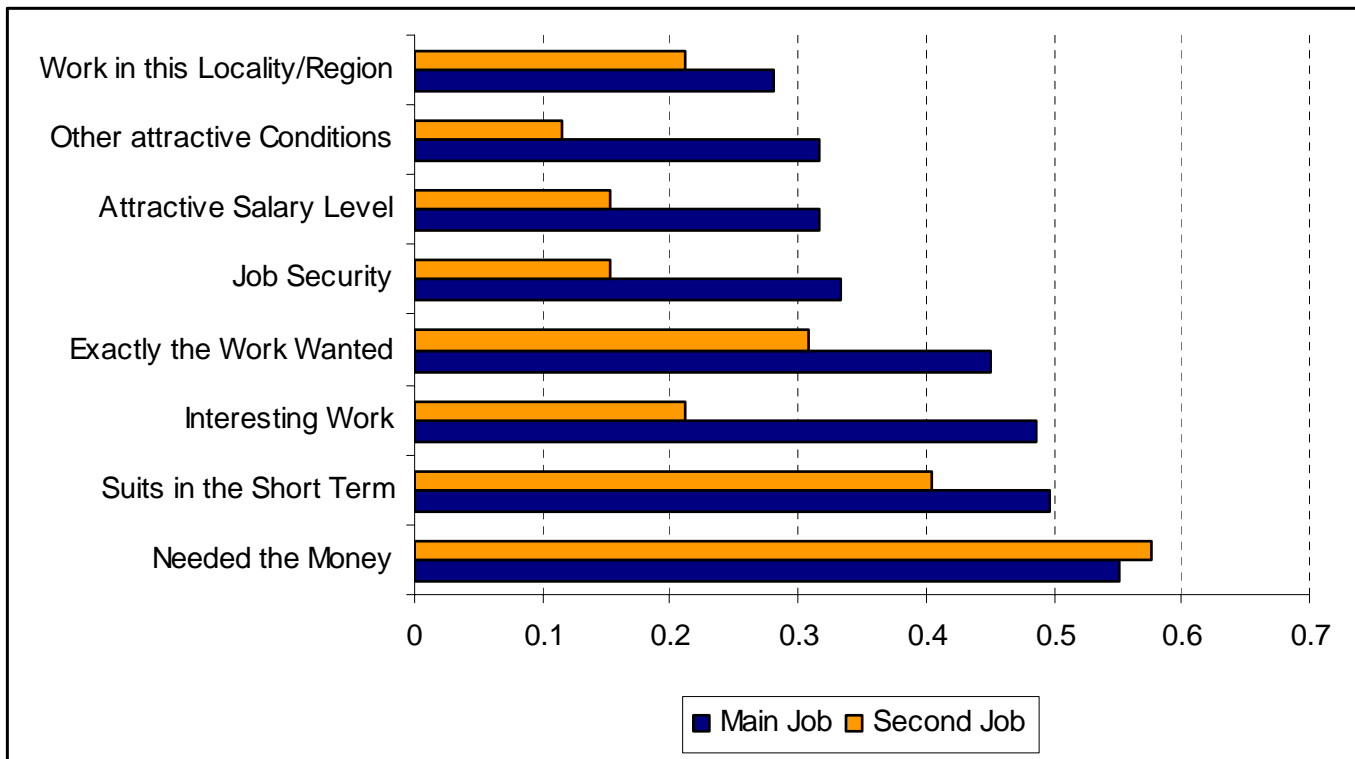
Figure 19: Hours worked in main job



Source: DADA Survey (n=191)

The main reason (figure 20) why graduates take up their main job is the need for money, with more than half of respondents indicating this. About half also indicated that the main job suited them in the short term and that it offered interesting work. About 45 % indicate that their main job was exactly the type of work they wanted to do. Less important reasons for the current engagement are job security, salary, location of the work or other reasons. The most important reasons for the second job are the same as for the main job, the need for money and that it suits in the short term. About 30 % indicate that it was exactly the work they want. Less important reasons are job security and the salary.

Figure 20: Reasons for taking up Main Job



Source: DADA Survey (n=191)

As could be seen before (figures 12 and 13), early careers pathways differ between graduates from a higher and those from an intermediate/lower social background. A similar pattern can be observed at the current employment status. Although most the graduates are employed within a performance-related occupation (table 4), the proportion of those from an intermediate and lower social class background within a non-performance activity is almost twice as high than those from a higher social class background. There are about twice as many respondents from a higher social class background engaged in teaching activities than from an intermediate background. None of the respondents from a routine and manual occupational background are engaged in teaching as a main activity at the time of the survey.

Table 4: Employment by social class

Employment	Managerial and professional occupations	Intermediate occupations	Routine and manual occupations	Not determined
Non-Performance Occupation	19.1%	33.3%	33.3%	40.0%
Teaching	9.6%	5.3%		5.0%
Occupation within Performance	58.5%	50.7%	46.7%	45.0%
Not employed/ other	12.8%	10.7%	20.0%	10.0%
	100 %	100 %	100 %	100 %

Source: DADA Survey n = 191

The following table 5 refer to differences in between respondents with agents and the group as a whole. As can be seen, there is no apparent difference between these groups when it comes to the current employment status.

Table 5 Current Employment Status by Agent

	Agent		Total
	Yes	No	
Non Performance Occupation	29.8%	26.1%	28.3%
Teaching	4.0%	10.2%	6.6%
Performance Occupation	53.2%	55.7%	54.2%
Not Employed	12.9%	8.0%	10.8%
	100.0%	100.0%	100.0%

Source: DADA Survey n = 210.



Centre for Educational Development
Appraisal and Research



New Performers' Working Lives

This survey covers three main areas: your thoughts about your career since completing your studies, your current circumstances and a description of your career history so far. The information you provide will be treated in strictest confidence and in conformity with the requirements of the Data Protection Act 1998. No information about individuals will be passed to any third party.

For the questions that follow, please mark relevant boxes with a cross. If you make an error or change your mind, please shade in the incorrectly crossed box. Then insert a new cross in the box that represents your final answer.

If you have any queries in the course of completing the questionnaire, please contact Rhys Davies at the Institute for Employment Research (Email: Rhys.Davies@warwick.ac.uk, Tel: 024 7652 4957)

Section 1: Early Career Perceptions

1. Which type of course did you complete in 2003?

- National Diploma National Certificate
- BA Honours If degree, please specify class (e.g. 2.1).....
- Other Qualification (Please specify).....

2. What was title of your 2003 qualification? (e.g. Stage Management)

.....

3. Do you currently have an agent? (Please Circle) Yes No

4. Since leaving college, how many first auditions (excluding recalls) have you attended in the last year?

.....

5. For how many of these first additions were you recalled and how many recall auditions have you attended in total?

Number for which recalled..... Total number of recall additions.....

Quest: A

**6. Did you receive a DADA award while studying for your 2003 qualification?
(Please circle. If no go to question 8)**

Yes No

**7. Do you feel gaining an award has given you an advantage in seeking work?
(Please circle. If yes, please explain how in the space provided)**

Yes No

**8. How satisfied do you feel with the following aspects of your career so far?
(Please rate them on a scale of one to five, where one means not satisfied at all
and five means completely satisfied)**

	Not satisfied at all			Completely satisfied	
	1	2	3	4	5
Job security					
Opportunity for progression					
Continual skills development					
Earnings					
Hours worked					
Quality of professional performance activity					
Quantity of professional performance activity					

**9. All things considered, how satisfied are you with the way your career has
developed so far? (Please circle one number only)**

Not at all satisfied Completely Satisfied
1 2 3 4 5

**10. With hindsight, if you could choose to do your 2003 qualification again, do you
think you would:**

- Do the same course (at the same place)
- Do a different course at a
- dance or drama school (same place or elsewhere)
- Not attend a dance or drama school and instead continue
- in mainstream education (e.g. FE College, University)
- Not attend a dance or drama school and enter employment

**11. Since July 2003, have you taken or are you taking any further full or part time
career related courses? (if no go to question 14)**

- Classes/Workshops
- Professional Qualification
- Degree Course
- None
- Other (Please specify)

12. If so, did you take this/these courses for any of the following reasons? (tick all that apply)

- To develop *a broader range* of skills and knowledge
- To develop *more specialist* skills and/or knowledge
- To change my career options
- I thought it would improve my employment prospects
- I had a particular job in mind and needed to take this course
- My employer requested/required me to do so

13. Who paid for the fees for your attendance at this course? (tick all that apply)

- Self-financed Parents/Family Employer No fees

14. Which of the following best describes your situation as of the 1st week of July (Monday 5th July – Sunday 11th July), 2004: (Please mark all that apply)

- Employee (please include unpaid work here)
- Self employed
- Further study/training
- Unemployed or out of the labour force

If you were an employee or self-employed at this time, please go to section 2. If you are not an employee or self-employed at this time please go straight to section 3.

Section 2: Current Employment

In this section we ask you to provide information about your employment as of the 1st week of July, 2004 (Monday 5th July – Sunday 11th July). Please note that we are interested in any employment you undertook during this week, not just professional performance activities. Please provide information about your main job and any second job that you may have held during this week. If you have two jobs, you should consider the job that took up more of your time as your main activity.

15. What is the contractual basis of your employment? (Please mark one only for each job)

- | | Main Job | Second Job (if applicable) |
|----------------------------------|--------------------------|----------------------------|
| Permanent or open ended contract | <input type="checkbox"/> | <input type="checkbox"/> |
| Fixed term contract | <input type="checkbox"/> | <input type="checkbox"/> |
| Self Employed | <input type="checkbox"/> | <input type="checkbox"/> |
| Temporary or Casual | <input type="checkbox"/> | <input type="checkbox"/> |

16. Please give your job title and briefly describe your tasks:

Main Job:	Second Job (if applicable)
Title.....	Title.....
Tasks.....	Tasks.....
.....

17. Why did you decide to take your current job(s)? (Please tick all that apply)

	Main Job	Second Job (if applicable)
It was exactly the type of work I wanted	<input type="checkbox"/>	<input type="checkbox"/>
Salary level was attractive	<input type="checkbox"/>	<input type="checkbox"/>
Other conditions of employment were attractive	<input type="checkbox"/>	<input type="checkbox"/>
I wanted to work in this locality/region	<input type="checkbox"/>	<input type="checkbox"/>
It offered interesting work	<input type="checkbox"/>	<input type="checkbox"/>
It offered job security	<input type="checkbox"/>	<input type="checkbox"/>
It suits me in the short term	<input type="checkbox"/>	<input type="checkbox"/>
I needed the money	<input type="checkbox"/>	<input type="checkbox"/>

18. Did the possession of your dance or drama qualification give you an advantage in obtaining this employment?

	Main Job	Second Job (if applicable)
Yes	<input type="checkbox"/>	<input type="checkbox"/>
No	<input type="checkbox"/>	<input type="checkbox"/>

19. How many hours per week do you normally work? (Please Specify)

Main Job Second Job (if applicable)

20. What is your gross pay including any overtime, bonuses, commissions or tips, and before any deductions for tax, national insurance, pension contributions, union duties etc. Please tick one box for your main and second job (if applicable). The weekly, monthly and annual columns are equivalent and are presented for your guidance.

Main Job	Second Job	Annual	Monthly	Weekly
<input type="checkbox"/>	<input type="checkbox"/>	less than £2000	less than £166	less than £38
<input type="checkbox"/>	<input type="checkbox"/>	£2-3,999	£166-£333	£38-£76
<input type="checkbox"/>	<input type="checkbox"/>	£4-5,999	£334-£499	£77-£114
<input type="checkbox"/>	<input type="checkbox"/>	£6-7,999	£500-£666	£115-£153
<input type="checkbox"/>	<input type="checkbox"/>	£8-9,999	£667-£832	£154-£192
<input type="checkbox"/>	<input type="checkbox"/>	£10-£11,999	£833-£999	£193-£230
<input type="checkbox"/>	<input type="checkbox"/>	£12-£14,999	£1,000-£1,249	£231-£289
<input type="checkbox"/>	<input type="checkbox"/>	£15-£17,999	£1,250-£1,499	£290-£346
<input type="checkbox"/>	<input type="checkbox"/>	£18-£20,999	£1,500-£1,749	£347-£403
<input type="checkbox"/>	<input type="checkbox"/>	£21-£23,999	£1,750-£1,999	£404-£461
<input type="checkbox"/>	<input type="checkbox"/>	£24-£26,999	£2,000-£2,249	£462-£519
<input type="checkbox"/>	<input type="checkbox"/>	£27-£29,999	£2,250-£2,499	£520-£577
<input type="checkbox"/>	<input type="checkbox"/>	£30,000 +	£2,500 +	£578 +

21. Do you receive income from any other sources? (Please tick all that apply)

Parents Partner Benefits
None Other (please specify)

Section 3: Career History Information

This is an important section that shows the main things that you did after finishing your course in 2003. On the following two pages please provide details of your career history from the start of July 2003 and ending with your main activity during the first week of July 2004.

Please account for ALL your time since July 2003, including jobs (including unpaid work), periods you have been self-employed, full time courses, unemployed or otherwise out of the labour market.

In completing this chart, please only provide information about what you consider to have been your main activity at any given point in time. In periods where you were engaged in more than one activity (e.g. if you held two jobs or were in part time employment combined with part time study), you should decide upon which activity you regarded as being the main one. The start date for one activity should follow on from the end date of the previous activity. Please only provide details of those activities that lasted for at least one week.

The first two rows of the chart provide an example for your guidance.

In columns 1 and 2 we ask you to record the start and finish date for each activity. Please indicate the week and month that an activity began and ended. Assume a month consists of 4 whole weeks; week 1, week 2, week 3 and week 4. If you are unable to recall which week an activity began or ended then please just indicate the month in which that activity began or ended.

In column 3, we ask you to state the nature of your main activity.

Column 4 asks for more details about each period of employment (paid or unpaid) or study. Columns 5 only relates to periods of employment (paid or unpaid).

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
<i>E.g.</i> Week 1, July '03	Week 2, Sept, 03	<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>	X	
1		<i>Other (Please specify)</i>		
<i>E.g. cont.</i> Week 3, Sept, 03	Week 2, Dec, 03	<i>Employee</i>	X	a) Teaching Assistant
		<i>Self-employed</i>		b) Coventry College of Further Education
		<i>Studying</i>		
		<i>Unemployed</i>		
2		<i>Other (Please specify)</i>		
Start Here Week 1, July, 03		<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>		
1		<i>Other (Please specify)</i>		
		<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>		
2		<i>Other (Please specify)</i>		
		<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>		
3		<i>Other (Please specify)</i>		
		<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>		
4		<i>Other (Please specify)</i>		
		<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>		
5		<i>Other (Please specify)</i>		
		<i>Employee</i>	a)	
		<i>Self-employed</i>		
		<i>Studying</i>		
		<i>Unemployed</i>		
6		<i>Other (Please specify)</i>		

1. Date from: Week, month, year	2. Date to: Week, month, year	3. Main activity (PLEASE TICK ONE BOX FOR EACH PERIOD)	4. a) job title (course title if studying) b) name of employer (institution if studying)	5. Brief description of the main tasks in your job (EMPLOYMENT ONLY)
		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
7		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
8		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
9		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
10		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
11		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	
12		<i>Employee</i> <i>Self-employed</i> <i>Studying</i> <i>Unemployed</i> <i>Other (Please specify)</i>	a) b)	

Section 4: Personal Details

This final section of the questionnaire deals with aspects of your personal circumstances that may be relevant to your experience of job hunting and career development.

22. Your Age (Please specify):.....

23. Your Sex (Please specify):.....

24. Which of the following describes your ethnic background:

- White Bangladeshi Indian Pakistani
 Black African Black Caribbean Chinese Other

25. Where was your place of birth (Please specify)?

Town/City:.....Country:.....

26. Do you have any long term illness, health problem or disability which limits (or may be perceived to limit) the work you can do? (Please circle)

Yes No

27. Thinking back to when you were 14 years old, what occupations did your parents have? (Please write in their job title if relevant, then tick the appropriate box)

	Employee	Self- Employed	Not in Work
My father was: Job title.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
My mother was: Job title.....	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

28. Please provide details in the grid below of ‘traditional’ school qualifications you possessed before entering dance or drama school.

Qualification	Grade						
	A	B	C	D	E	F	U
Example: A Level			2	1			
A Levels							
S Levels							
SCE Highers (Scotland)							
GCSE/O Levels							

29. Please give details below (i.e. type, subject, grade) of any other qualification you possessed before entering dance and drama school.

.....

On behalf of the research team, thank you for taking the time to complete this questionnaire. Your responses will be treated in the strictest confidence and your details will not be passed to any third party. Please provide contact details below if you wish to be included in the prize draw.

Name:..... **Address:**.....

Telephone number:.....

E-mail address:.....

We hope to carry out interviews among a small number of respondents that will further explore the issues raised in this questionnaire. If you do not wish to participate in this programme, please tick this box.

Please return your completed questionnaire in the accompanying prepaid envelope.