



Centre for Educational Development  
Appraisal and Research



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

January 2006

## **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 repeated during 2004 and 2005. In total, 306 graduates responded to these questionnaires, a response rate of approximately 15%. 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;
- 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 and those who possess a degree as opposed to a diploma level qualification;
- Assimilation into employment occurs during the first four months following graduation. By the December following graduation, 86% of respondents are engaged in some kind of employment;
- During the year 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;
- Those engaged in non-performance activities most commonly work as Sales and Retail Assistants, Bar Staff, Waiters/Waitresses and General Office Assistants;

- 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.
- 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 (i.e. the highest proportion of respondents work what may be considered to be a 'conventional working' week in terms of the length of time worked), the hours worked by those in performance activities is more evenly distributed indicating that these respondents exhibit more varied working patterns in terms of their working hours;
- Approximately 1 in 4 respondents hold a second job. Among those engaged in performance activities as a second job, approximately 80% earn less than the equivalent of £4,000 per annum and 80% are also engaged in these occupations for less than 10 hours per week;
- During the reference week of the survey, approximately 60% of respondents had secured the services of an agent. Among Dance graduates, those who had secured the services of an agent had gained 4 weeks longer in performance related employment than those without an agent. At the time of the survey, Dance graduates who had an agent earned on average £90 per week more in performance related employment than those without an agent. The advantages of securing an agent were less pronounced among Drama graduates. Among both Dance and Drama graduates, those with agents attend a greater number of auditions.

## 1. Background

This report 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 6 of the revised National Qualifications Framework (NQF)<sup>1</sup>; deemed to be equivalent to a first degree (level H within the Framework for Higher Education Qualification levels).

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 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

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<sup>1</sup> The National Qualifications Framework was revised during 2004. The new framework provides a more detailed classification at Higher Level qualifications, classifying qualifications that were previously at

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.

## **2. Aims of the Study**

Previous analysis conducted by Davies and Lindley (2003)<sup>2</sup> and Davies, Galloway, Lindley and Scheibel (2002)<sup>3</sup> 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

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levels 4 and 5 to levels 4 to 8. For an overview of the revised schema, see

[http://www.qca.org.uk/downloads/8856\\_NQF\\_factsheet.pdf](http://www.qca.org.uk/downloads/8856_NQF_factsheet.pdf)

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

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

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.
- 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 31<sup>st</sup> 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 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 the summers of 2004 and 2005. In total, 1,490 questionnaires were sent to the last know address of graduates who had completed their studies at these schools during these years. Questionnaires were mailed out during the first week of July. The deadline for the completion and return of the questionnaire was given as the first week of September for both cohorts. Again, as an incentive to completing the questionnaire, respondents were entered in a prize draw. Table 1 shows the responses achieved from the pilot study of 2002 graduates and the subsequent surveys of the 2003 and 2004 cohorts.

Among the 2004 and 2005 cohorts, 234 graduates responded to the postal questionnaire, yielding a response rate of 16%. The response rate of graduates from the pilot study is higher. It should be noted that this group had already demonstrated a propensity to respond to questionnaires by completing a final year student questionnaire in 2002. Furthermore, in completing this questionnaire such students supplied up to date information regarding their future contact addresses. This means that combined with the 72 responses from the pilot study, there are 304 responses available to analyse from the postal surveys. The overall response rate to these surveys is therefore approximately 18%. Although this sounds low, it is comparable to other recent surveys of graduates. For example, in a recent postal survey of 1999 graduates from HE<sup>4</sup>, an overall response rate of 24% was achieved. Analysis of response rates from this survey indicated that younger graduates, males, ethnic minorities and those with poorer levels of educational attainment upon entry to university (and particularly those who did not have 'traditional' sixth-form qualifications) were less likely to respond to the postal questionnaire. In the context of these findings and given the relatively unstable careers followed by graduates from Dance and Drama school, the response rate to the present enquiry would seem reasonable.

**Table 1: Overall Response Rate from the Postal Surveys**

	Questionnaires sent out	Response	Response Rate
Pilot Survey	177	72	41%
Full Surveys (2003 and 2004 cohorts)	1490	234	15%
Overall Response	1667	304	18%

<sup>4</sup> Elias, P., Davies, R., Purcell, K., & Wilton, N. (2005) *The Class of '99: A study of the early labour market experience of recent graduates*, DfES Research Report, Sheffield.

### **3. Personal Characteristics of Survey Respondents**

An overview of the personal characteristics of survey respondents can be found in Table 2. The analysis combines information on the early careers of graduates from Dance and Drama school for 3 cohorts of students; those who graduated July 2002, 2003 and 2004. Throughout this report we generally make the distinction between those who graduated in dance or drama based courses. A small number of respondents to our survey (n=21) graduated from courses in stage management. Whilst it is acknowledged that the early careers of stage management graduates is likely to differ compared to those of dance and drama graduates, the relatively small sample means that it is not possible to present separate analyses for stage management graduates. They are however included in analyses that present information for the overall sample of graduates.

Table 2 demonstrates the importance of treating Dance and Drama graduates separately, as these groups exhibit significant difference in terms of their personal characteristics. Approximately 1 in 4 (26%) respondents to our enquiry were male. However, this proportion is higher among the drama graduates, where males account for more than a third of our sample (35%). Among Dance graduates, males accounted for approximately 1 in 5 respondents to our survey (19%). The overall average age of respondents to the survey is 23 years. However, again we observe differences between Dance and Drama graduates, with Dance graduates being on average approximately 4 years younger than Drama graduates. Approximately 95% of respondents in the sample indicate that they were white, with 11% indicating that they were born outside of the UK.

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. Within our analysis, social class is measured with respect to the employment status and occupations of the respondent's parents when the respondent was 14 years old. There is no definitive choice of age upon which to base social class. The age of 14 is chosen as it generally represents the point at which respondents to our survey begin to make significant choices of their own which may be regarded as having been influenced by their social class background (e.g. choice of secondary school subjects). It can be estimated that almost half of respondents (48%) come from managerial and professional backgrounds and just over a third (36%) from intermediate occupational backgrounds. These social class distributions do not differ greatly between graduates of Dance and Drama schools.



The concept of disability is difficult to measure using personal surveys that rely on self-reporting and utilise different definitions of disability<sup>5</sup>. The present questionnaire asks respondents about any long-term illnesses, health problems or disabilities that could limit (or may be perceived to limit) the work that they are able to do. Only 2% of respondents indicate that they have such a long-term illness or disability.

Among UK domiciled respondents to our survey<sup>6</sup>, over a third (36%) indicated that they had no passes at A-levels prior to entering into Dance and Drama school. However, approximately half (49%) held 11 or more A-level points<sup>7</sup>, with approximately 1 in 4 (26%) having attained more than 21 A-level points. Levels of educational attainment differ significantly between Dance and Drama graduates. Almost half (47%) of UK domiciled Dance graduates indicated that had no passes at A-level prior to entering Dance and Drama school, compared to a 1 in 4 (24%) of UK domiciled Drama graduates. These differing levels of educational attainment are a reflection of the very different personal characteristics of Dance and Drama graduates and the nature of the type of qualifications that these 2 groups study. We have already observed that the Dance graduates are significantly younger than those respondents who had graduated from Drama courses. Among Drama graduates, 53% studied for a degree or post-graduate qualification for which passes at A-level are more likely to be a condition of entry onto the course. In contrast, 86% of Dance graduates indicated that they studied for a National Diploma or Certificate whilst attending Dance and Drama school<sup>8</sup>.

Returning to pre-entry qualifications, just over a third of respondents to questionnaire indicated that they had acquired some form of performance qualification prior to attending Dance and Drama school, such as dance, ballet or music exams. Finally, over half of the sample (56%) had received some form of financial assistance from a Dance and Drama Award.

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<sup>5</sup> Cousins C., Jenkins J. and Laux R. (1998), *Disability Data from the LFS: Comparing 1997-98 with the past*, Labour Market Trends, June.

<sup>6</sup> Note that we make this restriction because non-UK domiciled graduates would not have been able to answer this question having not studied A-levels.

<sup>7</sup> 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.

<sup>8</sup> Among the 2002 cohort, Drama graduates who had attended institutions affiliated to Higher Education Institutions and who could be awarded a degree were included in the survey. During the course of the study, such institutions were subsumed fully into the HE sector where students could gain financial support through student loans. Of the 21 schools at the time of writing who are in the scheme, only 6 provide Drama tuition. To maintain the study of drama graduates who had achieved degree level qualifications, 3 degree awarding institutions not in the DADA award scheme participated in the research.

**Table 2: Personal Characteristics of Survey Respondents**

<b>Characteristics</b>	<b>Dance</b>	<b>Drama</b>	<b>All</b>
<b><i>Gender</i></b>			
Male	19	35	26
Female	81	65	74
<b><i>Age</i></b>			
Years	21	25	23
<b><i>Subject studied</i></b>			
Dance	100	-	53
Performance and Drama	-	100	41
Stage Management	-	-	6
<b><i>Social Class Background when Respondent was 14</i></b>			
Managerial and professional occupations	50	44	48
Intermediate occupations	36	37	36
Routine and manual occupations	14	19	16
<b><i>Ethnicity and national origin</i></b>			
White	95	94	94
Born in the UK	92	85	89
<b><i>Long standing disability or illness</i></b>			
	1	2	2
<b><i>Educational attainment on entry</i></b>			
No A-levels	47	24	36
upto 10 points	14	10	14
11 to 20 points	18	30	23
21 to 30 points	16	31	22
31 plus points	4	6	4
Pre-entry training, exams etc	35	35	34
<b><i>Qualification studied at Dance and Drama School</i></b>			
National Diploma/Certificate	86	43	64
Degree/Postgraduate Qualification	14	57	36
<b><i>Received Dance and Drama Award</i></b>			
	55	59	56
<b><i>Sample Size</i></b>			
	160	125	306

#### **4. Response Bias within the Survey of Graduates**

The remainder of this report goes on to outline the results of our survey of graduates from Dance and Drama school during the first 12 months of their careers. However, at the outset it is acknowledged that a survey such as this will be subject to response bias. That is, particular groups of graduates may be more likely to respond than others. For example, it is generally the case that women and the more highly qualified are more likely to respond to such surveys than men and those with lower levels of educational attainment. In the context of the present enquiry, it may be the case that those graduates who have been more geographically mobile since graduating are less likely to have received their questionnaire posted out from their Dance or Drama school as a result of address changes. Those graduates who have been less successful in their careers to date may also be less inclined to respond to such an enquiry. For a variety of reasons acting in different directions, the characteristics of the respondents to this survey may not accurately the characteristics of the general population of graduates of Dance and Drama school from which the sample is drawn. In the context of such response bias, the question therefore arises as to how representative are the respondents to the present enquiry and in turn, can the results of the analysis be generalised to population of graduates from Dance and Drama school.

There is no straightforward and inexpensive method of overcoming the problems associated with response bias in a non-compulsory survey such as this. To gain some indication of the extent to which sample selection has biased the achieved sample, we can compare certain characteristics of respondents to this survey with information about the characteristics of those who actually attended Dance and Drama School. Table 3 summarises information about the personal characteristics of entrants to Dance and Drama School. This information relates to those students who entered Dance and Drama School during the Autumn of 2004 and is derived from two separate surveys conducted by the Council for Dance Education and Training (CDET) and the National Council for Drama Training (NCDT). The surveys do not cover all institutions accredited by these bodies. However, they are the only source of information that accurately capture information relating to social class and other personal characteristics of those attending Dance and Drama School.

It can be seen that among Dance schools, the gender composition of respondents to the present survey of graduates is almost identical to the composition of entrants to Dance school as recorded by the CDET survey of entrants. In terms of age, naturally the ages of those entering Dance and Drama school is going to be less than the ages of those graduating. Comparing Tables 2 and 3 we observe that respondents to the present enquiry are 3 years older than respondents to the CDET and NCDT questionnaires. More importantly, sets of surveys consistently indicate that those attending and graduating from Drama School are approximately 3 years older than those attending and graduating from Dance School. We also observe relatively

little difference in the social compositions of respondents to the graduate survey compared to those who completed the CDET and NCDT questionnaires. It is noted however that a smaller proportion of respondents to the survey of graduates indicated that they had a limiting illness or disability compared to the CDET and NCDT questionnaires. Furthermore, a smaller proportion also indicated that they were of non-white descent. The latter finding could be related to problems associated with contacting overseas graduates from Dance and Drama questionnaire for the purpose of completing the postal survey. However, overall it can be seen that in terms of age, gender and social class background, respondents to the graduate survey appear to be representative of the overall population who attend Dance and Drama school.

**Table 3: Entrants to Dance and Drama School 2004**

	<b>Dance</b>	<b>Drama</b>
<b><i>Gender</i></b>		
Male	20.0	47.9
Female	80.0	51.1
<b><i>Age</i></b>		
Years	18	22
<b><i>Social Class Background when Respondent was 14</i></b>		
Managerial and professional occupations	40.6	56.1
Intermediate occupations	38.2	28.7
Routine and manual occupations	21.1	15.2
<b><i>Ethnicity</i></b>		
White	83.5	76.8
<b><i>Long standing disability or illness</i></b>	2.0	4.6
<b>Total</b>	100.0	100.0
	410	621

## **5. Comparing Entrants to Dance and Drama School with the Broader Student Cohort**

It is also informative to consider the results of this study within the context of the characteristics of the broader student cohort. In this section we attempt to consider how the characteristics of those entering Dance and Drama school compare to those who have made alternative educational choices. The problem in making such comparisons is that those entering Dance and Drama school and University display significant heterogeneity in terms of their personal characteristics. For example, among drama graduates we observe that many already hold a degree. However, a majority of entrants to Dance and Drama school are of an age where

attending university would have been the most likely alternative educational choice if they had not attended Dance or Drama school. As observed in Table 2, we note that two thirds of graduates from Dance and Drama school indicated that they had studied A-levels.

It is therefore informative to compare some of the personal characteristics of those entering Dance and Drama school with those entering University. Table 5 presents information from the Universities and College Admissions Service (UCAS) regarding selected personal characteristics of those accepted on degree and HND courses. The most noticeable difference between those students entering HE compared to those entering Dance and Drama school is the higher proportion of entrants who are of non-white descent who gain places at HE. Among Degree students, approximately 1 in 5 are of non-white descent, with this figure increasing to 1 in 3 among those undertaking a HND. In terms of social class background, those entering HE are similar to those who attend Dance and Drama school.

**Table 5: Personal Characteristic of HE Entrants (UCAS, 2005)**

	Accepted Applications	
	Degree	HND
<i>Gender</i>		
Male	45.3	56.4
Female	54.7	43.6
<i>Social Class Background</i>		
Managerial and Professional Occupations	53.1	40.6
Intermediate Occupations	22.6	23.9
Routine and Manual Occupations	24.3	35.5
<i>Ethnicity</i>		
White	77.8	67.8
<i>Age</i>		
20 and under	80.6	71.1
21 to 42	9.3	14.9
25 to 39	7.9	10.8
40 and over	2.2	3.2
<b>All</b>	<b>348848</b>	<b>11396</b>
	100.0	100.0

## **6. 2005 Performers Survey: A Survey of Equity Members**

A recent survey of Equity members conducted by Skillset, the sector skills council for the audio-visual industries provides a useful context against which to consider the results of the present enquiry. The Equity survey consisted of a postal questionnaire sent to some 36,500 members during the week commencing February 7<sup>th</sup> 2005. The survey achieved a response rate of 23%, approximately 8% higher than the present enquiry. There are a number of possible reasons for this. Most significantly, active Equity members may be expected to be more likely to respond to a survey via their union than a survey sent directly from an independent research organisation.

Only 8% of respondents to the equity survey were aged 16-24 whereas the average age of respondents to the present enquiry is 23. The gender composition of respondents to the Equity survey was also more even than the present enquiry, with 49% being women. Levels of disability were also higher among respondents to the Equity survey, at 8%. However, given that the Equity did not focus upon young generally performance graduates, this is to be expected. The ethnic composition of respondents to the 2 surveys is identical, with 6% indicating that they were of non-white descent. Bearing in mind caveats regarding the comparability of the survey respondents, the results of the present exercise will be compared to those gained from the Equity survey where possible. The much larger number of responses to the Equity survey will provide a clear indication of the robustness of results derived from the survey of Dance and Drama graduates.

## **7. Early Career Profiles**

Previous experiences of analysing statistical information<sup>9</sup> 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 accurately. Although it takes time for many graduates to

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<sup>9</sup> 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.

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.

### 7.1 Unemployment Following Dance and Drama School

Figure 1 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 10-15% 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. Comparing 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 generally 5 percentage points higher than those with a dance based qualification during the first 12 months following graduation

**Figure 1: Unemployment Profile by Dance and Drama Qualification**

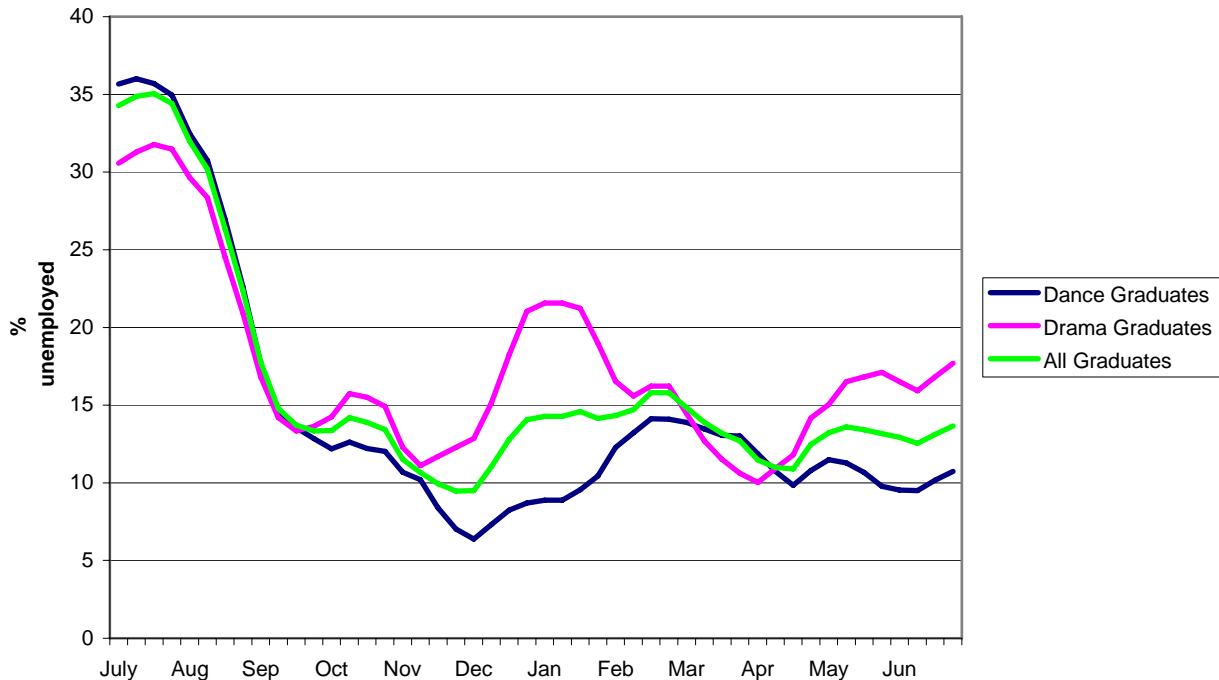


Figure 1 therefore reveals that a significant minority of the cohort of graduates from Dance and Drama school are unemployed at any one time during the first 12 months following graduation. However, this Figure does not reveal the distribution of unemployment experiences across the cohort. For example, is the experience of unemployment distributed evenly among all graduates, with all graduates experiencing short spells of unemployment? Alternatively, are there a group of graduates who are unemployed for the entire first year following graduation? This issue is considered in Figure 2. It can be seen that among all graduates, approximately 37% indicate that they had accumulated no spells of unemployment during the first 12 months following graduation. ***This figure is identical to that derived from the survey of Equity members, where 60% indicated that they had spent time being unemployed and looking for work during the past 12 months.*** Approximately three quarters of graduates indicate that they had accumulated 10 weeks or less unemployment during the first 12 months following graduation. We observe that among both Dance and Drama graduates, less than 2% of respondents indicate that they had been unemployed throughout the entire year following graduation. However, in terms of helping to explain the higher rates of unemployment observed among Drama graduates, we observe that 10% of such graduates indicate that have accumulated between 21 and 47 weeks of unemployment during the first 12 months following graduation. This is compared to less than 5% of Dance graduates who had accumulated such periods of unemployment.

**Figure 2: The Distribution of Unemployment Following Dance and Drama School**

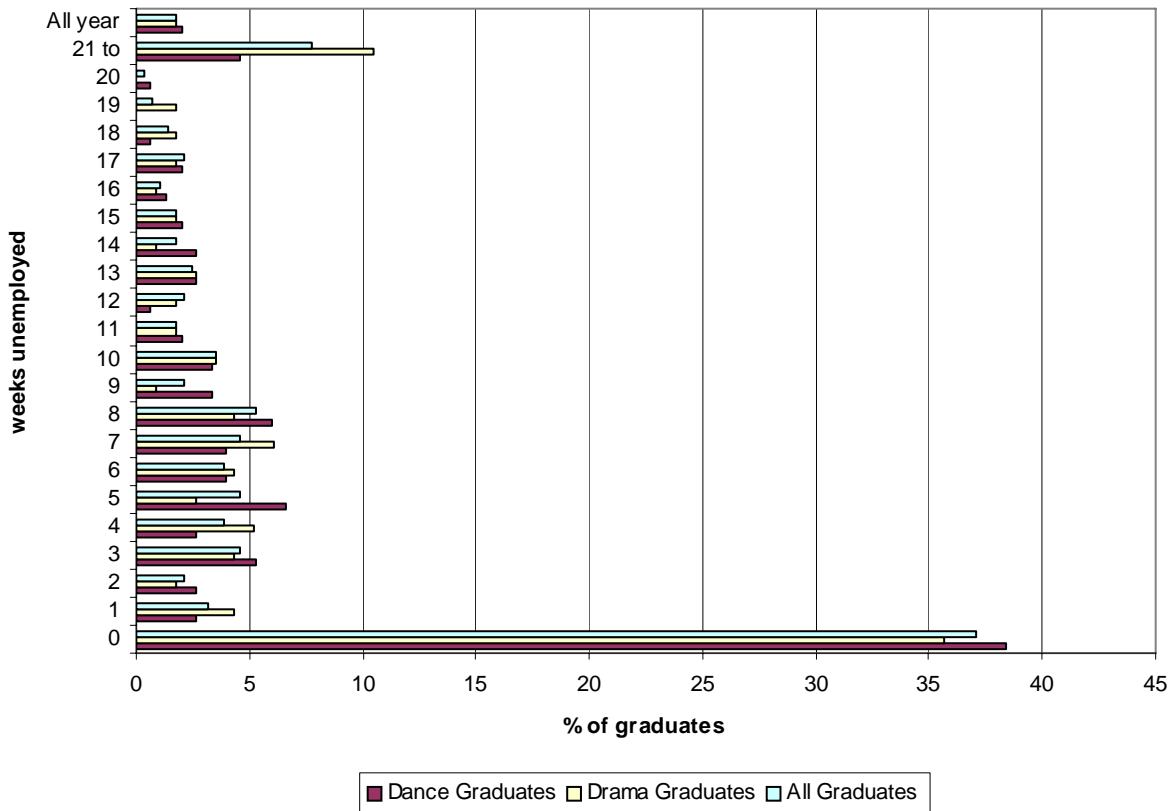




Table 6 shows the average accumulated duration of unemployment during the first 12 months following graduation varies across different groups of survey respondent. On average, respondents to the survey accumulated 7.6 weeks of unemployment during the year following graduation, with Drama graduates accumulating 8.1 weeks and Dance graduates accumulating 6.9 weeks of unemployment. It can be seen that male drama respondents were unemployed for longer compared to female drama graduates. Among both Dance and Drama respondents, those from Managerial and Professional backgrounds accumulated more spells of unemployment. Having attained pre-entry qualification was associated with less unemployment among both Dance and Drama respondents. Among Dance graduates, those respondents with more vocationally orientated National Diploma/Certificates appeared to spend less time in unemployment. Finally, those who had received Dance and Drama awards appeared to spend slightly less time unemployed during the first 12 months following graduation. This may indicate that the selection mechanisms for receiving the awards are correctly identifying the most able students.

**Table 6: Average Accumulated Duration of Unemployment following Graduation**

<b>Characteristics</b>	<b>Dance</b>	<b>Drama</b>	<b>All</b>
<b><i>Gender</i></b>			
Male	6.0	9.1	8.0
Female	7.0	7.6	7.4
<b><i>Social Class Background when Respondent was 14</i></b>			
Managerial and professional occupations	7.9	9.4	8.6
Intermediate occupations	5.1	7.9	6.6
Routine and manual occupations	7.3	7.9	7.1
<b><i>Pre-entry training, exams etc</i></b>			
Yes	6.5	5.9	6.2
No	7.0	9.4	8.3
<b><i>Qualification studied at Dance and Drama School</i></b>			
National Diploma/Certificate	6.6	8.1	7.2
Degree/Postgraduate Qualification	7.9	8.3	8.4
<b><i>Received Dance and Drama Award</i></b>			
Yes	6.2	7.7	6.8
No	7.8	8.6	8.7
<b><i>Total</i></b>	<b>6.9</b>	<b>8.1</b>	<b>7.6</b>

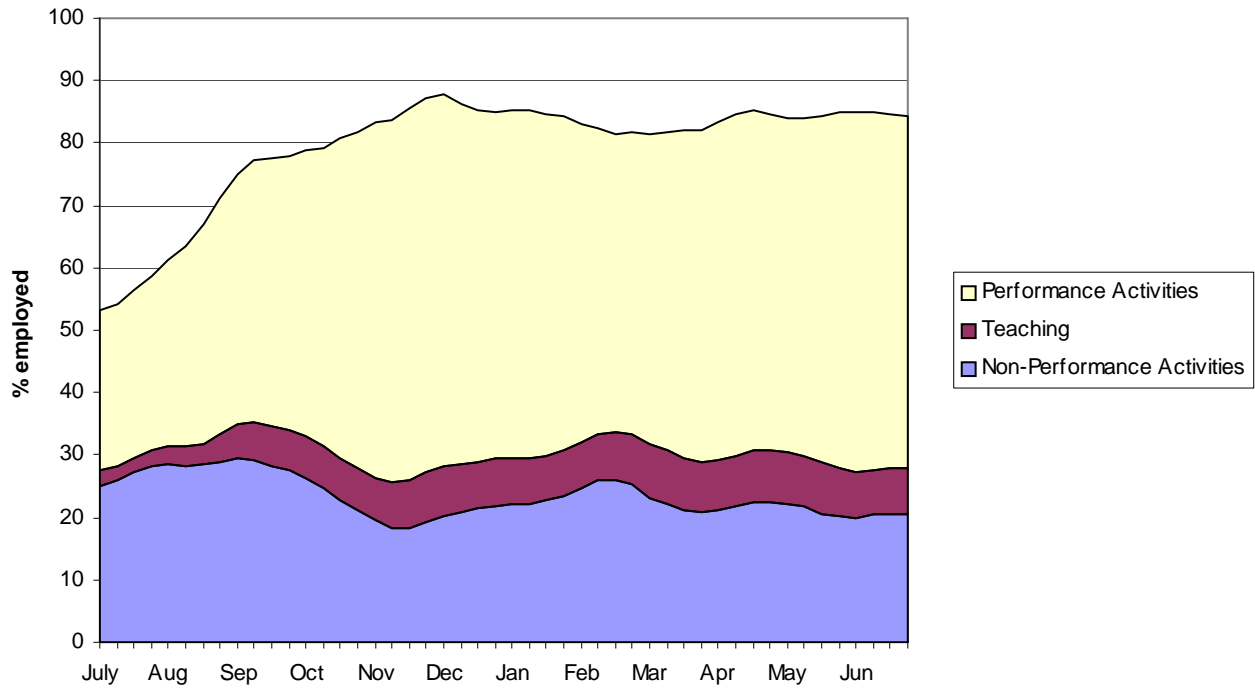
## 7.2 Employment Following Dance and Drama School

Figures 9 and 10 display 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 profiles shown in Figure 1, the employment rate amongst survey respondents increases rapidly during the three months following Dance and Drama School. Among both Dance and Drama graduates, participation in employment reaches a peak of around 85-90% during the December following graduation. The employment profiles indicate that most students move very quickly into paid employment following their course.

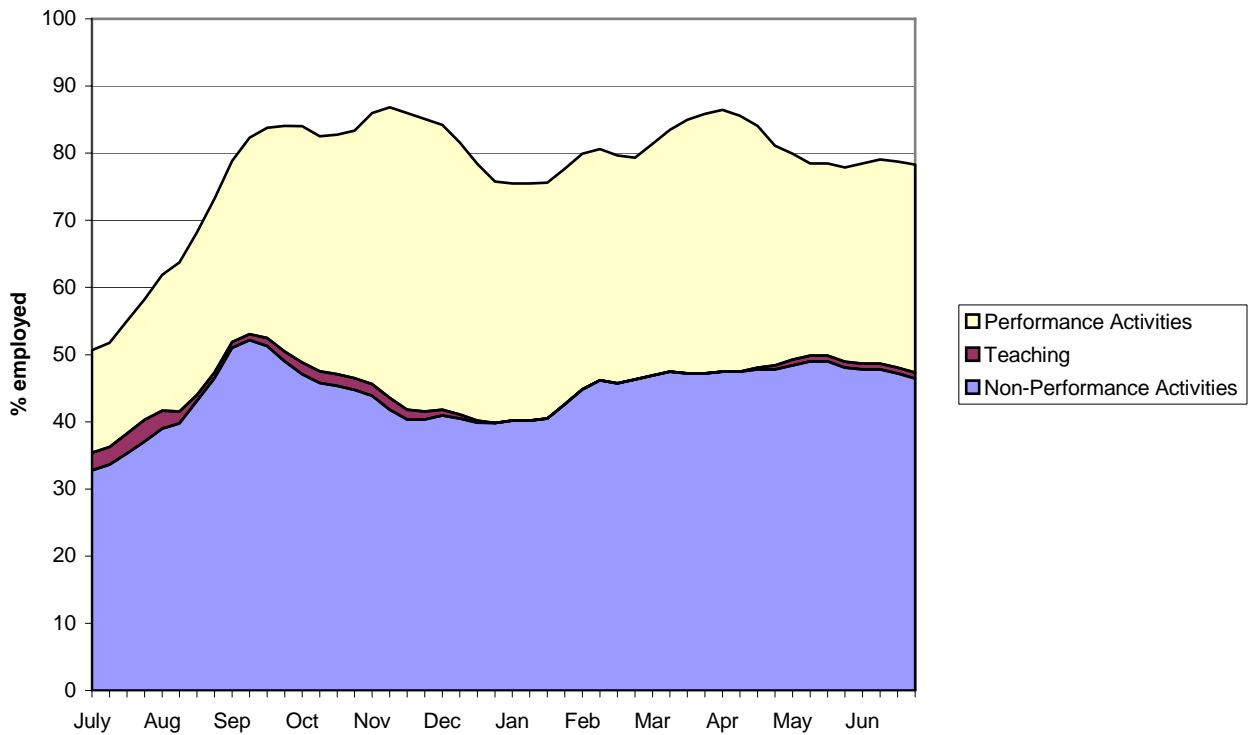
Figures 9 and 10 also allow for a distinction between employment in performance, non-performance and teaching activities. It can be seen that following the completion of their studies, approximately 25% of Dance Graduates move into employment within a non-performance activity. The proportion of Dance Graduates within non-performance occupations remains stable over the year; i.e. at any one point of time during this 12-month period, approximately 20-25% of respondents are employed within a non-performance activity. The increased participation in employment among Dance Graduates appears to be driven by an increasing proportion of such graduates who are engaged in performance related activities. About 30% of Dance Graduates move immediately into employment within a performance activity, rising up to 55% during the course of the year. Finally, among the Dance Graduates, a significant and steady minority of graduates are engaged in teaching activities. We note that these charts refer to main jobs and more graduates may be undertaking teaching as a second job. However, in terms of teaching as a main occupation, we observe that by the November following graduation, 7-8% of Dance Graduates are engaged in teaching as their main employment activity at any one point in time.

Figure 10 indicates that compared to Dance graduates, Drama graduates are more likely to be engaged in a non-performance activity. It can be seen that following the completion of their studies, approximately 32% of Dance Graduates move into employment within a non-performance activity. Whilst employment within non-performance activities is relatively around the Christmas period, the share of Drama graduates employed in non-performance activities is generally in the region of 45%, approximately twice the rate exhibited among Dance graduates. Furthermore, teaching activities are less important among Drama graduates with less than 1% generally engaged in such activities at any one point in time. Only 15% of Dance Graduates move immediately into employment within a performance activity. Whilst this figure increases to approximately 45% around the Christmas period, around 30-35% of Drama graduates are engaged in a performance related activity at any one point in time. This employment share is approximately 20 percentage points lower than that exhibited by Dance graduates.

**Figure 9: Employment of Dance Graduates**



**Figure 10: Employment of Drama Graduates**



To summarize these work histories, Table 7 shows the average accumulated duration of time spent in performance related employment. It can be seen that, on average, graduates from Dance and Drama school gained employment in performance activities during 19 weeks of the first year following graduation. **Once again, this figure is almost identical to that derived from the survey of Equity members who on average spent 18 weeks employed within the performance industry.** However, as indicated in the employment profiles, Dance graduates were in performance related employment for approximately 8 weeks longer than Drama graduates during the first 12 months following graduation. Particularly among Dance graduates, males spent more time in performance related employment compared to females. No obvious patterns emerge in terms of social class. There is some indication that Dance graduates who held pre-entry qualifications gained more weeks of performance related employment during the first year following graduation. Again among Dance graduates, those who studied for more vocationally orientated qualifications appeared to gain more weeks of performance related employment. Finally, and again among Dance graduates, those who received a DADA award spent on average 4 weeks longer in performance related employment during the first year following graduation. Once again, this could indicate that the selection criteria for the awards are managing to target the most talented pupils.

**Table 7: Average Accumulated Duration of Performance Employment following Graduation**

Characteristics	Dance	Drama	All
<b><i>Gender</i></b>			
Male	34.4	15.9	23.3
Female	20.1	14.7	18.2
<b><i>Social Class Background when Respondent was 14</i></b>			
Managerial and professional occupations	20.7	16.1	19.2
Intermediate occupations	23.6	12.2	18.8
Routine and manual occupations	26.1	18.8	21.6
<b><i>Pre-entry training, exams etc</i></b>			
Yes	24.6	14.2	19.7
No	21.7	15.8	19.4
<b><i>Qualification studied at Dance and Drama School</i></b>			
National Diploma/Certificate	23.5	15.1	20.9
Degree/Postgraduate Qualification	18.2	15.3	16.9
<b><i>Received Dance and Drama Award</i></b>			
Yes	24.5	14.9	20.0
No	20.3	15.4	18.5
<b><i>Total</i></b>	<b>22.7</b>	<b>15.1</b>	<b>19.4</b>

Figure 11 presents the distribution of time spent in performance related employment by graduates from Dance and Drama school. It can be seen that approximately 1 in 4 graduates do not gain any employment within a performance related occupation during the first 12 months following graduation. It can also be seen that among those who do gain some performance related employment, the length of time accumulated within such employment is lower among drama graduates. It can be seen that distribution of time spent among Drama graduates is concentrated around 7-12 weeks and 13-18 weeks. In contrast, among Dance graduates, approximately 30% indicate that they are in performance related employment for 37 weeks or longer during the first 12 months following graduation.

**Figure 11: Distribution of Time Spent in Performance Related Employment**

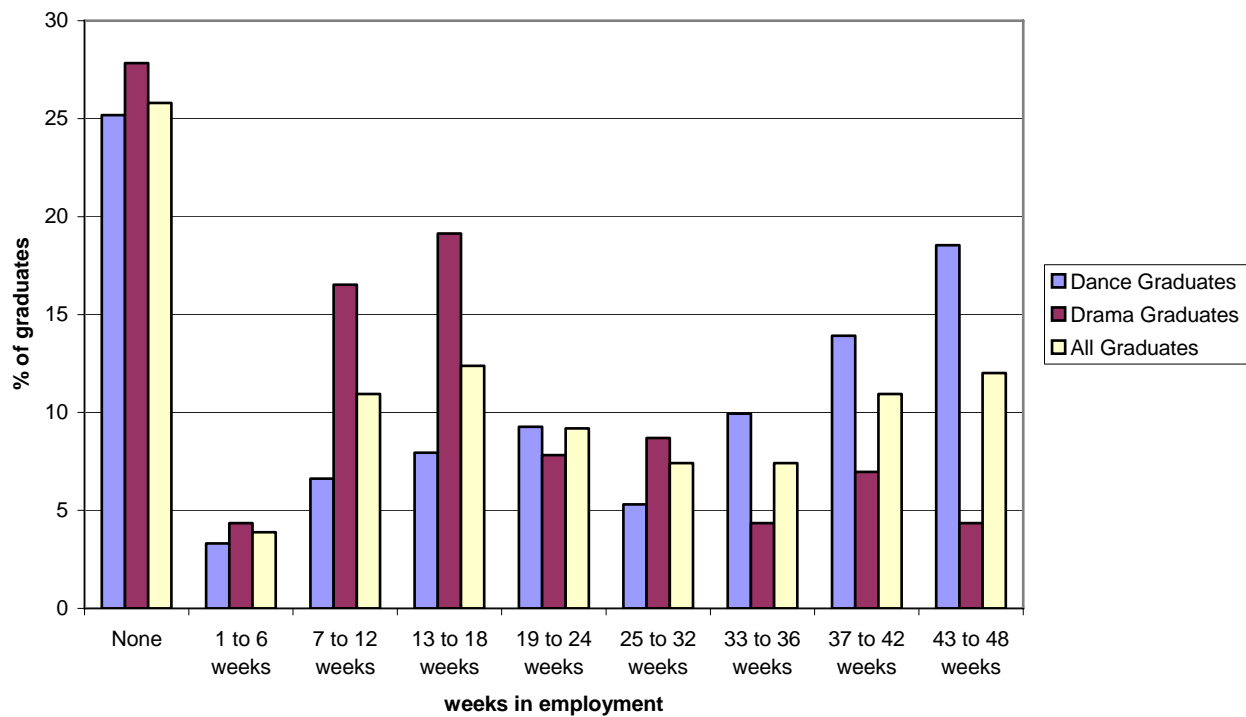


Figure 11 indicated that around a quarter of graduates fail to gain any employment within a performance related activity during the year following graduation. Table 5 presents what proportion of graduates manage to gain at least some employment within performance related occupations during the first 12 months following graduation. Among all survey respondents, it is observed that approximately three quarters (77%) gain employment within a performance related activity at some point during the first 12 months following graduation. This incidence rate is observed to be approximately 10% high among Dance graduates, among whom 81% gain at least some employment within a performance related activity during the first 12 months following graduation. This indicator more clearly reveals that among Dance graduates, being male, coming

from a high social class background, having pre-entry qualifications, studying for a National Diploma and possessing a DADA award each appear to be associated with respondents being more likely to have had gained at least some employment within a performance related activity. ***The Skillset survey of Equity graduates revealed that 84% of Equity members had worked in the performance industry in the 12 months prior to the survey, almost identical to the incidence observed among respondents to the present enquiry.***

**Table 8: Percentage Gaining Performance Employment Following Graduation**

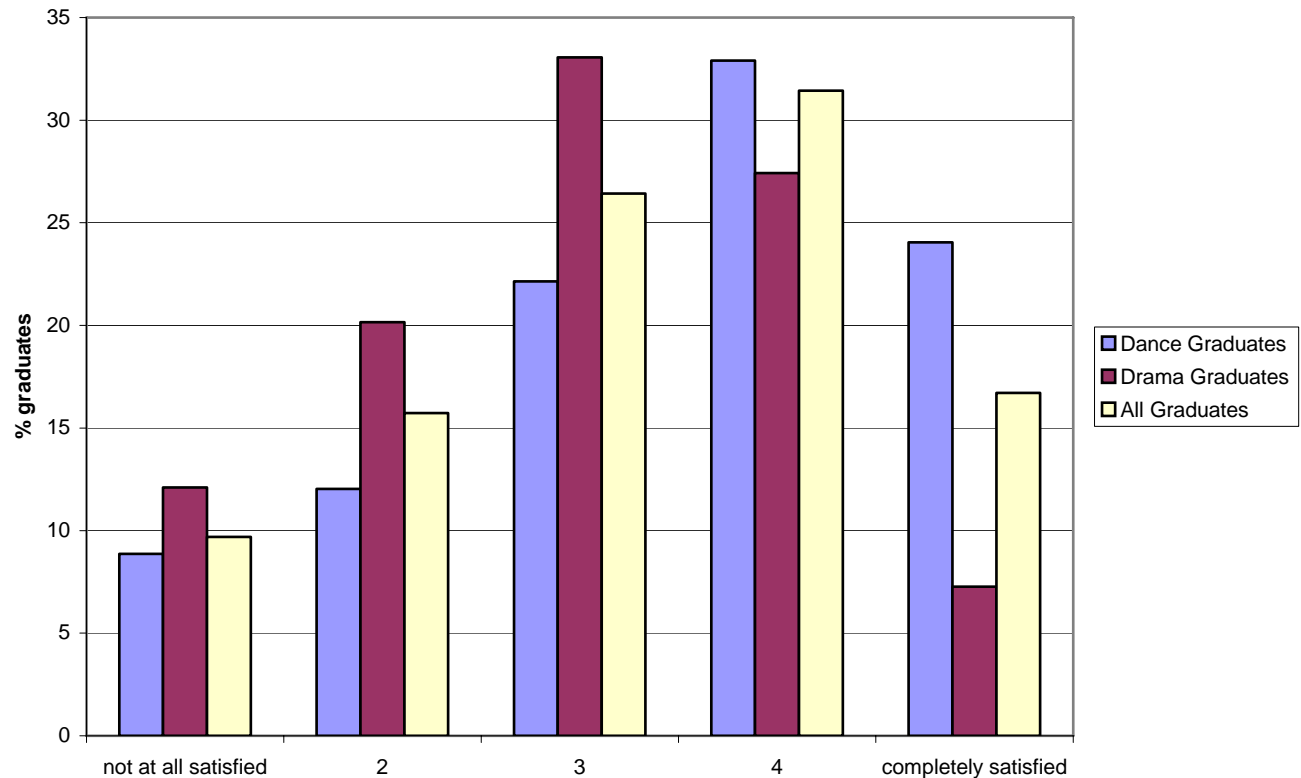
Characteristics	Dance	Drama	All
<b><i>Gender</i></b>			
Male	89.3%	72.5%	78.9%
Female	79.7%	71.6%	77.3%
<b><i>Social Class Background when Respondent was 14</i></b>			
Managerial and professional occupations	85.9%	80.4%	83.3%
Intermediate occupations	75.0%	61.0%	70.1%
Routine and manual occupations	76.2%	81.0%	77.8%
<b><i>Pre-entry training, exams etc</i></b>			
Yes	85.2%	67.5%	76.0%
No	79.4%	74.7%	78.6%
<b><i>Qualification studied at Dance and Drama School</i></b>			
National Diploma/Certificate	82.2%	67.3%	77.6%
Degree/Postgraduate Qualification	77.3%	76.2%	78.0%
<b><i>Received Dance and Drama Award</i></b>			
Yes	85.2%	67.2%	76.8%
No	75.8%	78.7%	78.2%
<b><i>Total</i></b>	<b>81.1%</b>	<b>71.9%</b>	<b>77.4%</b>

## 10. Satisfaction with qualification and career

Respondents to the questionnaire were asked 'all things considered, how satisfied are you with the way your career has developed so far?' to which they could respond on a 5 point scale, with 1 representing 'not at all satisfied' and 5 representing 'completely satisfied'. Figure 12 presents the distribution of these responses by subject studied. There are some distinct differences between the subjects the respondents had studied for. Whilst almost a quarter of all former Dance students indicate that they were completely satisfied with their career, only 7% of former Drama students indicate that they are completely satisfied with their careers. The overall shapes of these

shapes of these distributions clearly indicate that Dance graduates are more satisfied with their careers.

**Figure 12: Satisfaction with career by studied subject**



The analyses reveal that Dance graduates are both more satisfied with their early careers and spend more time directly engaged in performance related employment than Drama graduates. We therefore may expect that these increased levels of satisfaction among Dance graduates are actually related to this increased time spent in performance related employment. Figure 13 demonstrates the relationship between career satisfaction and performance related employment. It can be seen that among both groups of graduates, average scores for career satisfaction increase with time spent in performance related employment. Interestingly, among those who have gained the most employment within performance related activities (i.e. 33 months and above), no significant differences are observed between Dance and Drama graduates in terms of their career satisfaction. However, among those who have gained fewer months in performance related employment, Drama graduates register generally lower levels of satisfaction with their careers.

**Figure 13: Career Satisfaction and Months in Performance Related Employment**

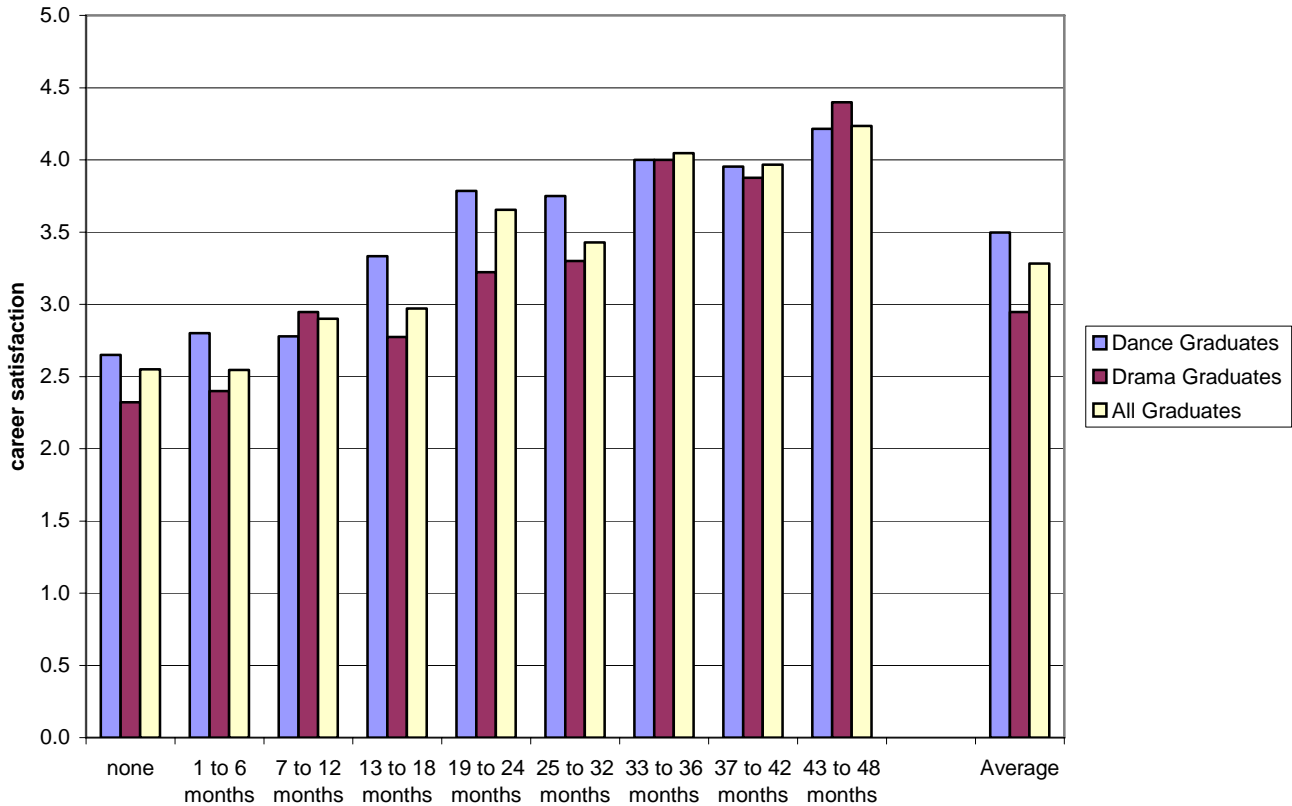
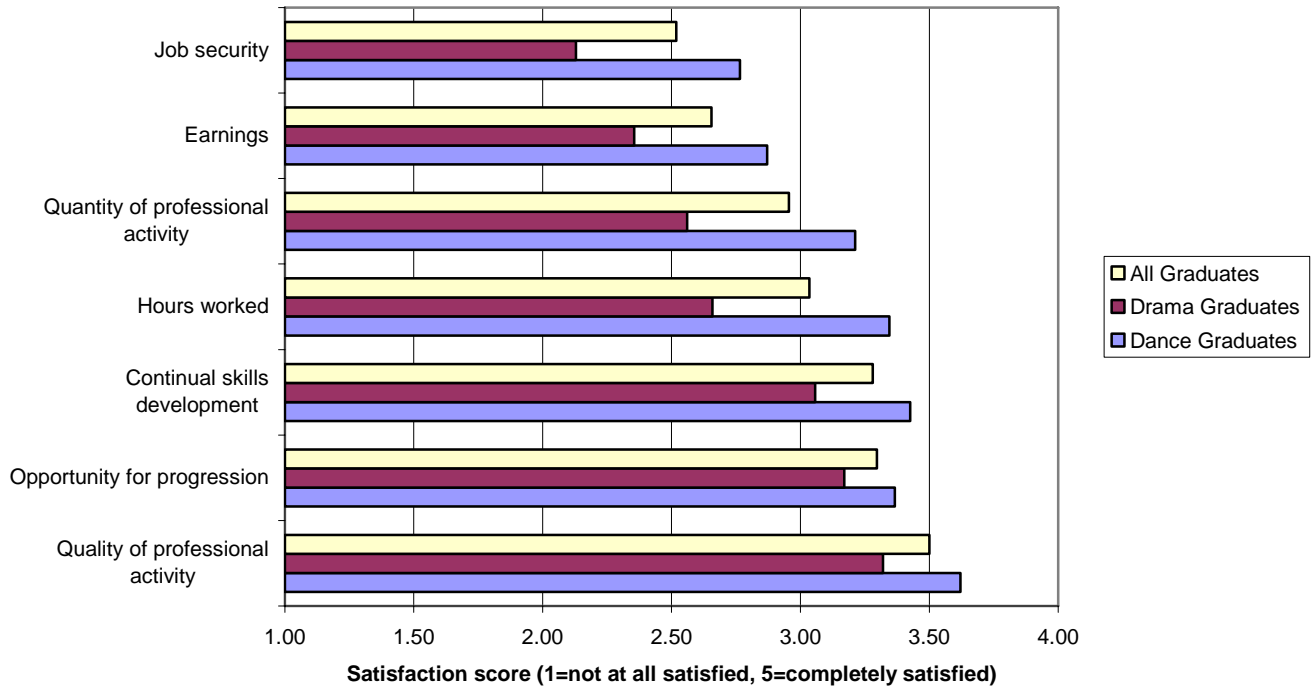


Figure 14 shows different aspects of career satisfaction. The lines reveal the average mean satisfaction score on a scale between 1 (not satisfied at all) and 5 (completely satisfied). The aspect with which respondents were most satisfied was is the quality of professional performance activity, followed 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 described above, 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 14: Dimensions of Career Satisfaction**



Finally, respondents to the questionnaire were asked whether, with the value of hindsight, they would chose to do their Dance and Drama qualification again. Responses to this question are provided in Table 9. It can be seen that three quarters of graduates would chose to do the same course again. Interestingly, despite the lower levels of career satisfaction reported by Drama Graduates, these respondents were just as likely as Dance graduates to indicate that, with the value of hindsight, they would chose to do the same course at the same place. Approximately 1 in 5 graduates indicate that they would still have attended Dance or Drama school, but they would have chosen a different course – either at the same school or elsewhere. Therefore, we observe that 95% of respondents would have chosen to remain within the private Dance and Drama school sector. Only 3 per cent indicated that they would have continued in mainstream education whilst only 1 per cent indicated that they would have preferred to have entered employment as opposed to attending Dance and Drama school. Despite spending a minority of their time in performance related employment, respondents to the survey indicated that they would not have made a different choice with the value of hindsight.

**Table 9: Would graduates do the same course again?**

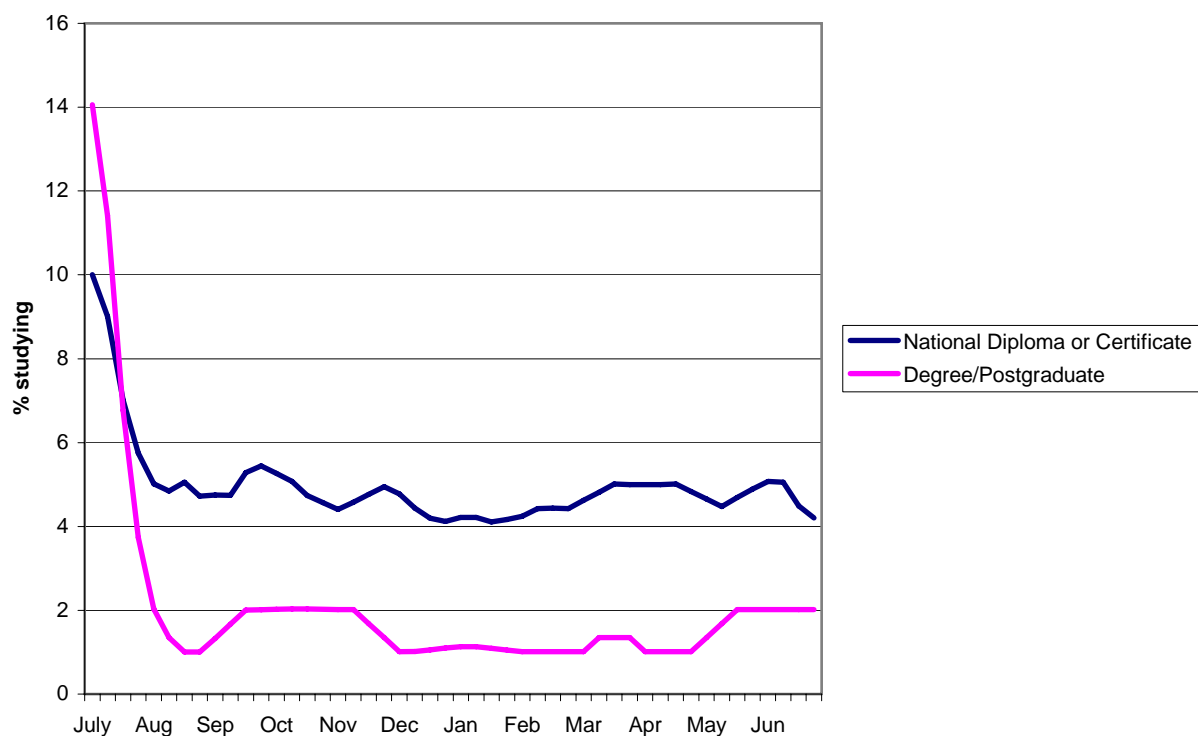
	Dance Graduates	Drama Graduates	All Graduates
Do the same course (at the same place)	73.1	75.6	75.0
Do a different performance course at dance/drama school	20.5	22.0	20.6
Not attend dance/drama school and instead continue in mainstream education (e.g. FE, HE)	5.1	1.6	3.4
Not attend dance/drama school and instead enter employment	1.3	0.8	1.0
	100.0	100.0	100.0

### 11. Further Studies following Dance and Drama School

Figure 15 shows the profile of further studies following Dance and Drama School. Over the summer schools often put in performances, which in turn contributes to the non-uniform finishing date of graduates. The largest difference in the incidence of further study is observed when contrasting those graduates who studied for a National Diploma/Certificate as opposed to those who had studied for a degree or postgraduate qualification. It can be seen from Figure 15 that the incidence of further study is approximately 5% among those who graduated from Dance and Drama school with a diploma. Among those who studied for a degree or postgraduate qualification, the incidence of further study was generally less than 2%. Given that a diploma is a lower level qualification of shorter duration, it is not surprising that graduates from this group are more likely to continue with their studies compared to those with a degree or other HE qualification.

Table 10 presents information on continuing professional development in terms of the incidence with which graduates participated in classes or workshops during the 12 months following graduation. It can be seen that approximately 40% undertook such training, with a view to broadening their skills and knowledge (73%) and to improving their employment prospects (63%). ***The survey of Equity members also indicated that 40% of its members had received training in the year prior to the survey.*** No significant variation is observed in the reasons for undertaking such CPD between Dance and Drama graduates. In terms of financing such CPD, 71% who undertook such training indicated that these courses were self-financed, with this incidence being higher among drama graduates at 83%. Other than self-finance, almost a quarter of graduates gained finance for such courses from their parents or family. This source of finance is more common among the Drama graduates. This should be viewed in the context that these graduates are approximately 4 years older than the Dance graduates and would therefore be expected to be less dependent upon their parents and families in general. ***Among the survey of Equity members, 67% indicated that training had been paid for either by themselves or their family.***

**Figure 15: Profile of Further Studies Following Dance and Drama School**



**Table 10: Continuing Professional Development**

	<b>Dance Graduates</b>	<b>Drama Graduates</b>	<b>All Graduates</b>
Undertaken classes/workshops	42.5	41.6	40.07
To develop a broader range of skills and knowledge	76.1%	68.6%	73.1%
To develop more specialist skills and knowledge	50.7%	54.9%	52.9%
To change my career options	3.0%	5.9%	5.0%
I thought it would improve my employment prospects	59.7%	68.6%	63.0%
I had a particular job in mind and needed to take this course	13.4%	9.8%	11.8%
My employer requested me to do so	4.5%	2.0%	3.4%
Self-financed	63.2%	82.4%	71.7%
Parents/Family	26.5%	19.6%	23.3%
Employer	4.4%	2.0%	3.3%
No fees	11.8%	9.8%	10.8%

## 12. Current Economic Activity and Employment

The work history data used presented earlier 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 July during the year following the completion of their studies at Dance and Drama school. Table 11 shows the economic activity during this survey reference week. It should be noted at the outset that respondents were encouraged to record information about all the activities that were engaged in during this reference week. For example, if a respondent was both employed in a part time job whilst undertaking further studies, they were invited to record that they were both an employee and in further study. Similarly, if a respondent was an employee in their main job but also held a second job in which they were self-employed, they would again be invited to record both activity states. Due to the multiple response nature of this question, the sum of the percentages presented in Table 11 will therefore exceed 100.

**Table 11: Economic Activity during the Survey Reference Week**

	<b>Dance Graduates</b>	<b>Drama Graduates</b>	<b>All Graduates</b>
Employee	56.3%	60.5%	58.5%
Self-employed	42.4%	47.6%	43.8%
<b>Total in employment</b>	<b>85.6%</b>	<b>89.6%</b>	<b>87.1%</b>
of whom have second jobs	21.3%	34.4%	26.8%
Further study/training	6.3%	4.9%	5.4%
Unemployed or out of the labour force	11.4%	10.6%	11.4%
<b>Occupation</b>			
Non-performance activity	26.3	51.8	37.6
Teaching	10.2	0.9	5.7
Performance occupation	63.5	47.3	56.7

Almost 9 out of 10 survey respondents are in employment during the reference week. Little variation is observed in employment rates when comparing Dance and Drama graduates. Of those in employment, approximately 1 in 4 indicated that they held second jobs. It is observed

that the incidence of multiple job holding is higher among the Drama graduates. Among these respondents, a third reported that they had a second job. This is compared to approximately a fifth of Dance graduates who reported holding a second job. Approximately 5% of respondents indicated that they were undertaking further study or training during the reference week. Note that this figure is slightly higher than that derived from the career histories which only ask respondents to consider their main activity during the 12 months following graduation. Finally, approximately 10% indicated that they were unemployed or out of the labour force during the survey reference week.

In terms of the activity undertaken of those employed during the reference week, approximately 38% are employed in a non-performance activity, 6% are engaged in teaching and 57% are employed in a performance related activity. ***This figure is higher than that derived from the survey of Equity members, where only 41% indicated that they were working within the performance industry during the survey reference week. The seasonality of performance related employment may help to explain the lower incidence of performance related employment among Equity members who were surveyed during February.*** From the earlier analysis of career histories, it should be noted that there is a decline in the incidence of employment within performance related activities after Christmas and the New Year. Consistent with the earlier analyses of career histories, we observe that the share of graduates currently employed in performance related activities is significantly higher among the Dance graduates (64%) compared to the Drama graduates (47%). Similarly, whilst 1 in 10 Dance graduates are engaged in teaching employment during the survey reference week, this activity is not of significant importance among the Drama graduates.

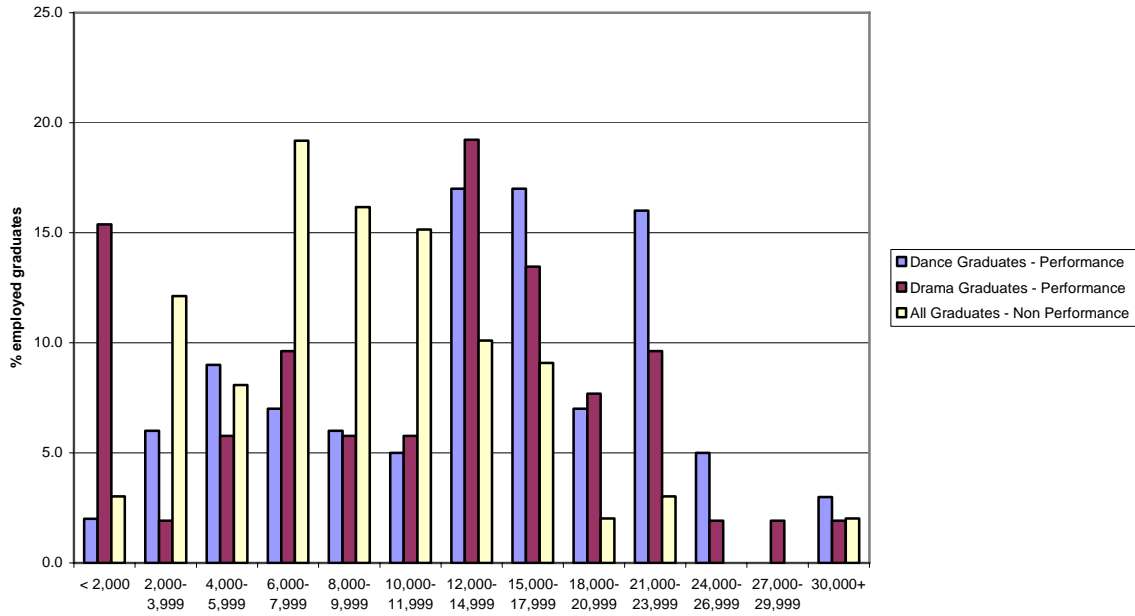
Table 12 presents the contractual status of employed Dance and Drama graduates, according to whether or not they are engaged in performance or non-performance activities in their main job during the survey reference week. For the purpose of the analyses that follow, those engaged in teaching activities are included within performance activities. Among the Dance graduates, it can be seen that 57% of respondents engaged in non-performance related activities are employed on a permanent or open ended contract. A further 31% are employed on a temporary or casual basis. Among the drama graduates employed in non-performance related activities, only 29% are employed on a permanent or open ended contract, almost half the rate observed among Dance graduates. We observe instead that self-employment and employment on a temporary or casual basis is of greater significance among Drama graduates engaged in non-performance related employment. Among graduates engaged in performance related activities, a half of Dance graduates and two thirds of Drama graduates are employed on fixed term contracts. A further quarter of respondents from these two groups are self-employed within their main jobs.

**Table 12: Contractual Status of Employed Dance and Drama Graduates**

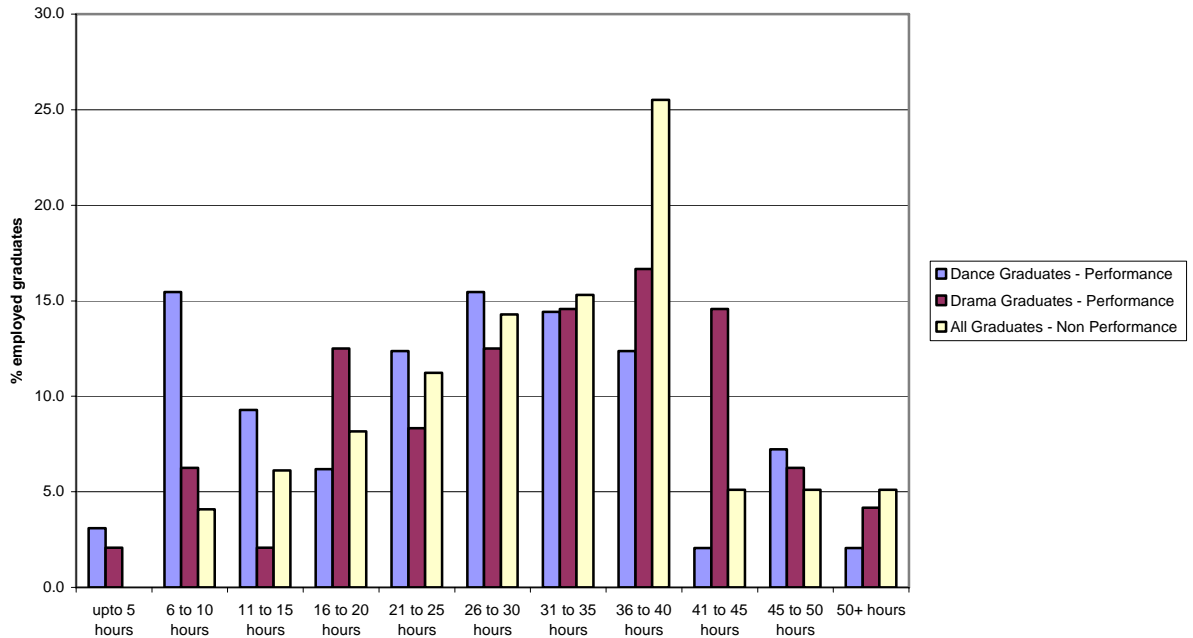
	Non-performance	Performance	All
<b>Dance Graduates</b>			
permanent or open ended contract	57.1	13.7	25.4
fixed term contract	8.6	53.7	41.5
self employed	2.9	28.4	21.5
temporary or casual	31.4	4.2	11.5
<b>Drama Graduates</b>			
permanent or open ended contract	29.8	5.6	18.0
fixed term contract	7.0	66.7	36.0
self employed	14.0	24.1	18.9
temporary or casual	49.1	3.7	27.0

Figure 16 shows the distribution of earnings of respondents engaged in performance (incl. teaching) and non-performance activities as their main job. 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. The earnings distributions of Dance and Drama graduates who are engaged in performance activities are relatively similar, with these distributions peaking at around £12-£18,000 per annum. It should be noted that these charts relate to the equivalent annual income received by respondents in the job that they held during the survey reference week. This figure does not refer to actual income accumulated within performance related employment during the first 12 months following graduation. Analysis presented in Table 7 reveals that, on average, respondents spent 19 weeks within performance related employment during the first 12 months following graduation. On the basis of a 48 week year (as assumed within the work history section of the questionnaire) and assuming an average current income of £15,000 per annum (the mid-point between £12,000 and £18,000), this would yield an accumulated average income from performance activities of approximately £5,900 per annum. ***Results of the survey of Equity members reveal that modal income accumulated from work within the performance industry during the 12 months prior to the survey was less than £6,000 per annum, generally consistent with the results of the present enquiry.***

**Figure 16: Gross Annual Earnings of Dance and Drama Graduates within their Main Jobs**



**Figure 17: Hours Worked by Dance and Drama Graduates within their Main Jobs**



One noticeable difference between these distributions is a relatively high proportion of Dance graduates who indicated that they earned the equivalent of less than £2,000 per annum. Fifteen percent of such respondents indicated that they earned less than £2,000 per annum. The survey did not explicitly record whether individuals were receiving no pay for their current employment. However, this finding would suggest that 1 in 7 Drama graduates were engaged in unpaid or low paid work in order to gain work experience in a performance related activity. Among those engaged in non-performance related activities, we observe that the distribution of earnings peaks around £6-£10,000 per annum. Therefore, earnings received within non-performance related employment are generally lower than those received by those engaged in performance related employment.

Figure 17 shows the average hours worked by respondents in their main jobs during the survey reference week. We observe that Drama graduates engaged in performance related activities tend to work longer than Dance graduates in performance related activities. Drama graduates appear more likely to work hours that could be regarded as a standard working week, i.e. 36-40 hours per week. Among Dance graduates, a higher proportion appears to work part time in their main jobs, i.e. less than 16 hours per week. Among those engaged in non-performance activities, 1 in 4 work standard full time hours, i.e. 36-40 hours per week, with a further third working 26-35 hours per week.

Figures 16 and 17 indicate that, while those engaged in non-performance activities earn less than those employed in performance related jobs, they work longer hours. Table 13 shows the top 5 occupations held by Dance and Drama graduates who are employed in non-performance related activities. Occupational information recorded within the survey has been coded to the 2000 Standard Occupational Classification (SOC2000) which provides a national standard for the codification of occupational information within the United Kingdom. SOC has a hierarchical structure, which at its most detailed level, classifies occupations to one of 353 Unit Groups (4-digit level). Table 13 indicates that non-performance activities are concentrated within relatively low skilled occupations. It is noted that those respondents classified to Sales Related Occupations were generally engaged in promotional sales activities. These 5 occupational groups account for 43% of employment within non-performance related activities.



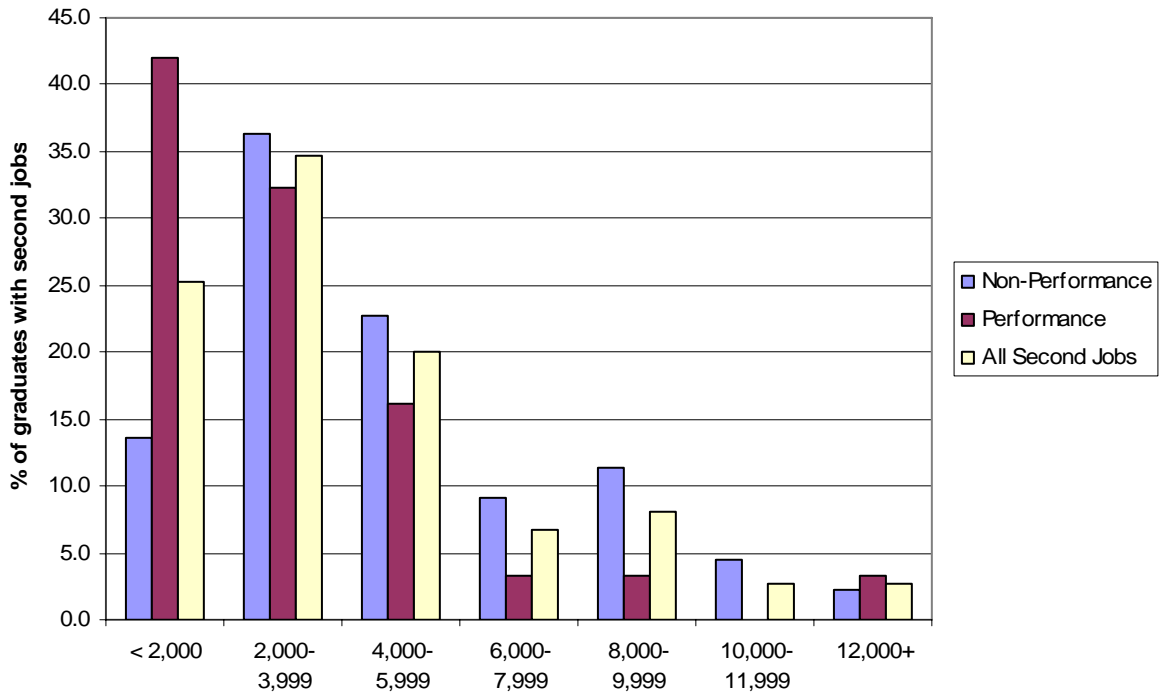
**Table 13: Most Commonly Held Non-Performance Related Occupations**

<b>SOC Unit Group Code</b>	<b>SOC Unit Group Title</b>	<b>%</b>	<b>Cumulative %</b>
7111	Sales and Retail Assistants	10.1	10.1
9225	Bar Staff	10.1	20.2
7129	Sales Related Occupations	9.1	29.3
9224	Waiters/Waitresses	8.1	37.4
4150	General Office Assistants/Clerks	6.1	43.4

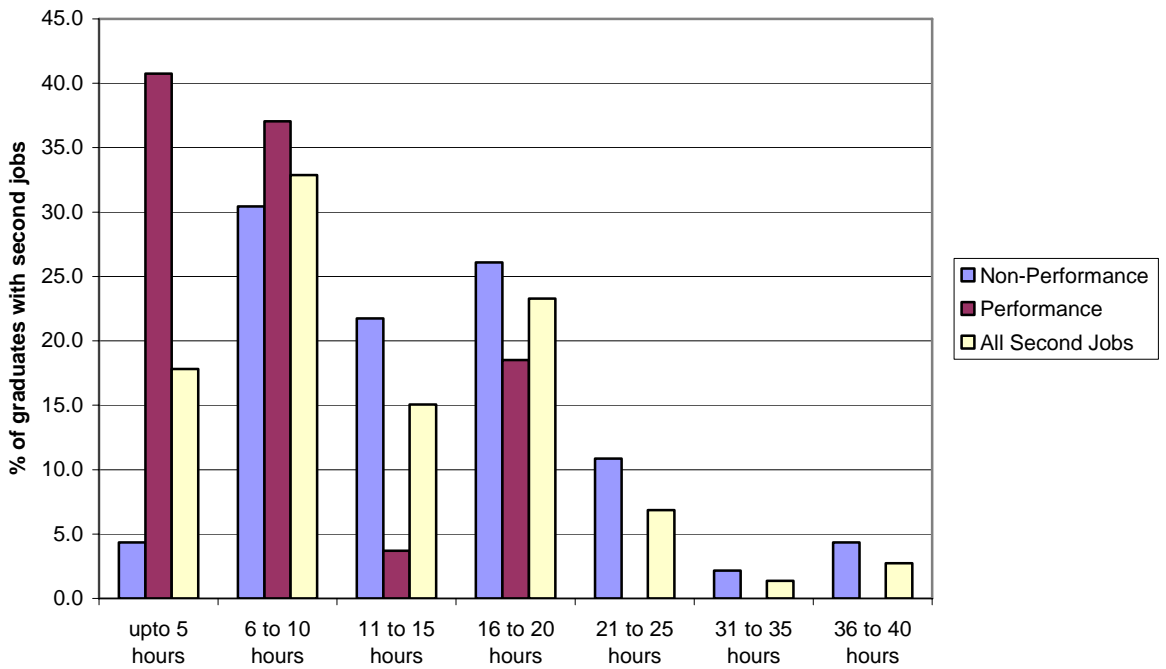
### **13. Employment within Second Jobs**

In Table 11 we observed that 1 in 4 respondents to the survey indicated that they held a second job during the survey reference week. Figure 18 shows the equivalent gross annual earnings that are derived from these activities. Due to the relatively small sample sizes upon which these distributions are based, we are not able to distinguish between Dance and Drama graduates. However, we do retain the distinction between those engaged in performance related employment and those engaged in non-performance related activities. In contrast to main jobs, it can be seen that those who are engaged in non-performance activities as a second job generally earn more than those engaged in performance activities as a second job. Eighty per cent of those respondents engaged in performance activities as a second job earn the equivalent of less than £4,000 per annum. This is compared to approximately half of those engaged in non-performance activities who earn less than £4,000 per annum. In terms of hours worked, we observe in Figure 19 that those who work in performance activities as a second job work fewer hours than those engaged in non-performance activities. Approximately 80% in performance occupations as second jobs work less than 10 hours per week compared to approximately a third of those in non-performance occupations. The occupations held in non-performance related second jobs are similar to those described for main jobs presented in Table 13.

**Figure 18: Gross Annual Earnings from Second Jobs**



**Figure 19: Hours Worked in Second Jobs**



#### **14. Reasons for Undertaking Employment**

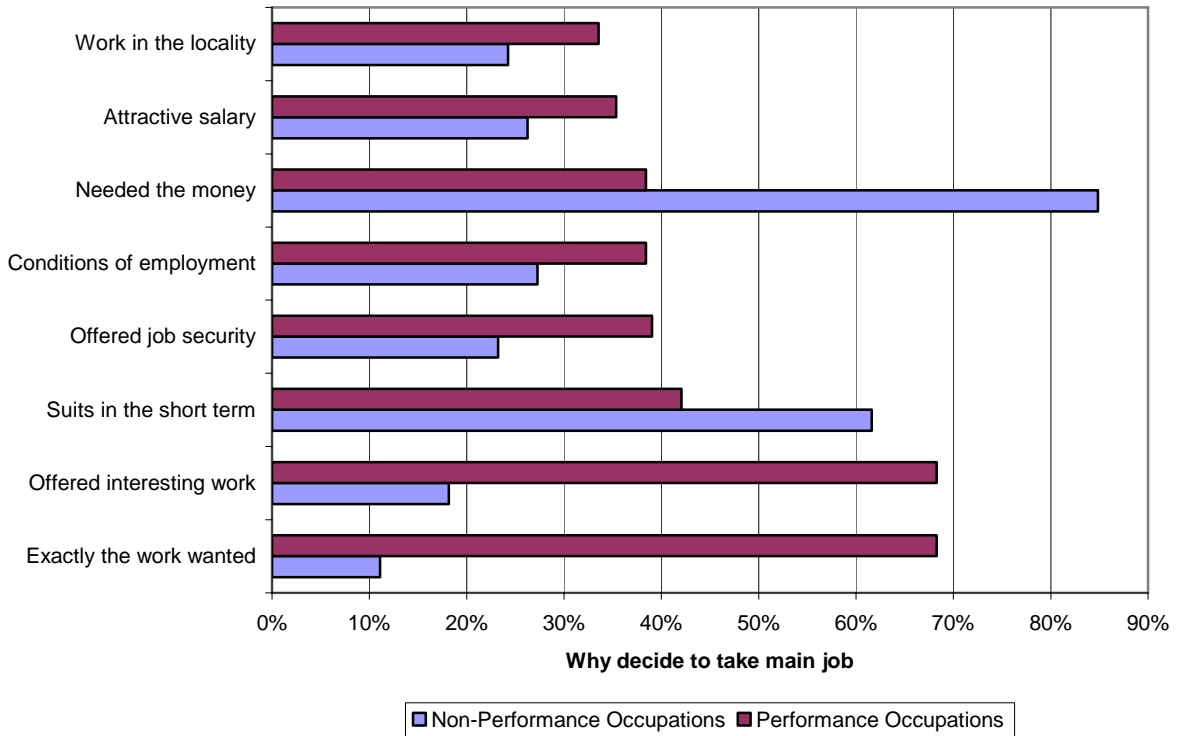
Respondents to the survey were asked about reasons for taking up both their main and second jobs. Responses to these questions are provided in Figures 20 and 21. In terms of taking up employment in performance related occupations as a main job (Figure 20), over two thirds of respondents indicate that it was exactly the type of work they wanted and that they felt that the job offered interesting work. Those employed in non-performance occupations as a main job placed most emphasis upon needing the money as a reason for taking up their job. The second most cited reasons for taking a non-performance related occupation as a main job was simply that it suited the respondent in the short term.

In terms of the reasons given for taking a second job (Figure 21), the two most commonly cited reasons for those engaged in performance related activities are that it was exactly the type of work that they wanted to do (62%) and that they felt that the job offered interesting work (50%). These are the same two reasons most cited by respondents who were engaged in a performance related activity as a main job. Reasons related to job security, conditions of employment and salary are of relative less importance. However, needing the money becomes the third most cited reason for a second job within a performance occupation. In terms of taking employment in a non-performance related second job, once again needing the money is the most commonly cited reason followed by the job suiting in the short term.

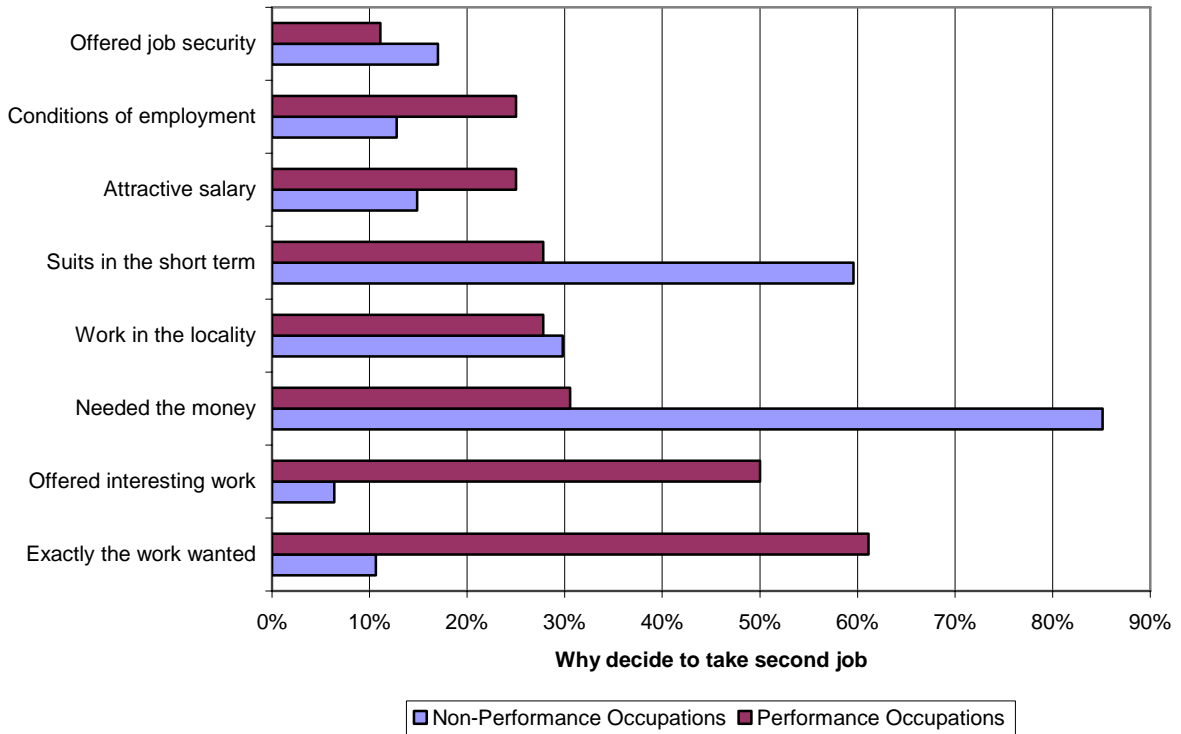
#### **15. Other Sources of Income**

Those respondents who were working at the time of the survey were also asked whether they received financial support from any other sources. Three quarters of respondents indicated that they received no other forms of financial support. A small number of respondents indicated that they received financial support from a partner (4%) or from state benefits (2%). However, 17% of respondents indicated that they had received financial support from parents or other family members. Figure 22 shows the importance of social class background in terms of receiving other forms of financial support. It can be seen that 1 in 4 respondents from a managerial and professional background received financial support from parents and/or other family members. This is compared to just 1 in 20 respondents who were from routine and manual occupation backgrounds. Conversely, whilst 65% of respondents from managerial and professional backgrounds report to having no other forms of financial support, this increases to approximately 90% among respondents from routine and manual occupational backgrounds.

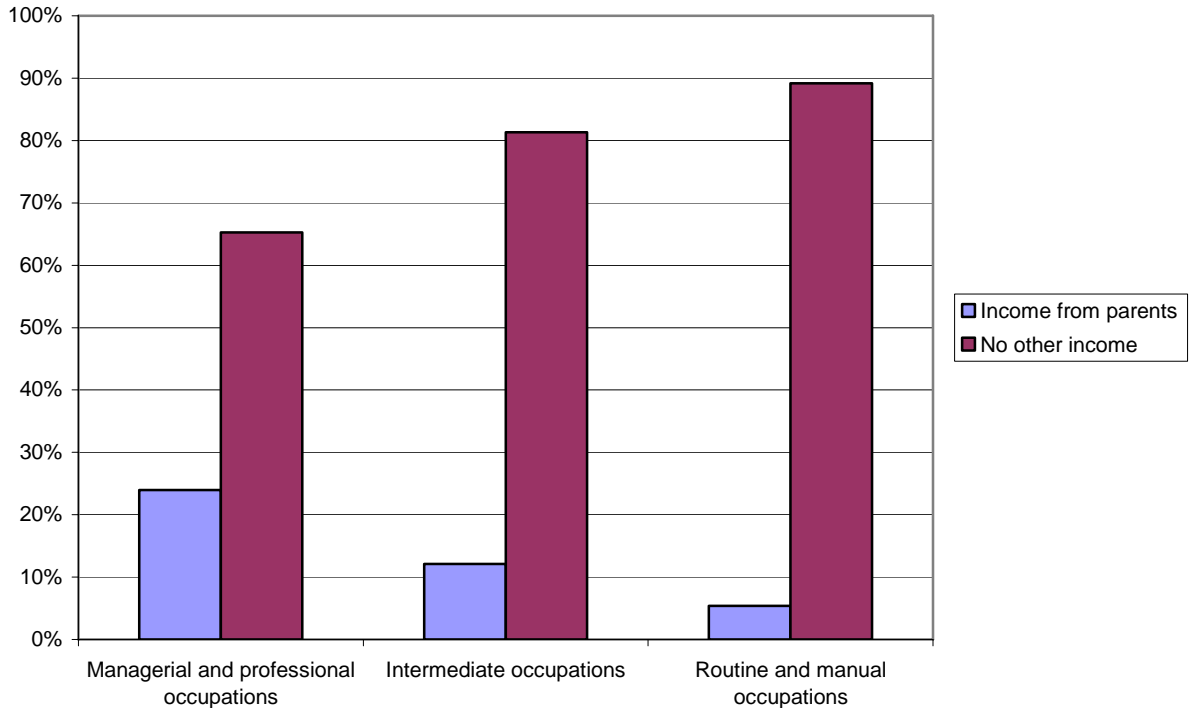
**Figure 20: Reasons for Undertaking Main Job**



**Figure 21: Reasons for Undertaking Second Job**



**Figure 22: Other Sources of Income**



## 16. The Role of Agents

At the time of the survey, approximately 60% of respondents indicated that they currently had an agent. Comparing the responses of Dance and Drama graduates, we observe that 66% of Drama graduates had agents compared to 60% of Dance graduates. In this section we consider whether having an agent can be demonstrated to be associated with having had a positive impact upon the employment outcomes discussed throughout the report. Figure 22 depicts the proportion of graduates who gain employment within performance related activities during the first 12 months following graduation, comparing those who at the time of the survey indicated that they had an agent with those who had not. Among Dance graduates, a third of respondents who had secured the services of an agent at the time of the survey entered performance related employment immediately following graduation. This is approximately twice the incidence of employment within performance occupations observed among those who report that they do not have an agent. The advantage associated with securing the services of an agent in terms of gaining performance related employment appears to persist until the April following graduation, when the incidence of performance related employment among the 2 groups converges. The advantages of having an agent appears less apparent among Drama graduates, although it remains the case the employment within performance related occupations is generally higher among those who have secured the services of an agent.

**Figure 22: Agents and the Incidence of Performance Related Employment**

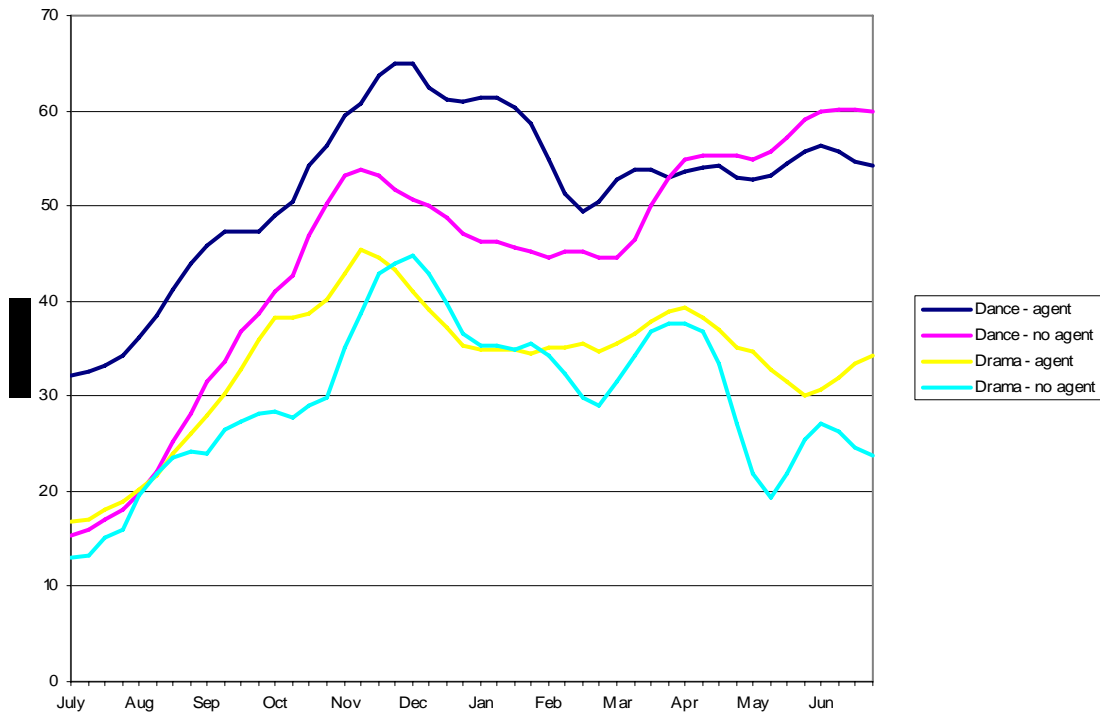


Table 14 provides summary statistics of some of the employment outcomes discussed throughout this report according to whether or not respondents to the survey had secured the services of an agent. As alluded to in Figure 22, there is a clear advantage in terms of the average number of weeks spent in performance related employment among Dance graduates who had secured the services of an agent. Such respondents on average had gained 4 weeks more employment with performance occupations compared to those without an agent. Among Drama graduates the advantage of an agent is smaller, with those who had gained the services of an agent having had spent 2 weeks longer in performance related employment than those with no agent.

The clearest advantage associated with having secured the services of an agent is observed in terms of the earnings received by those in performance related employment during the reference week of the survey. It is acknowledged that earnings may only be a poor proxy for judging the quality of performance related activities. However, it is estimated that among Dance graduates who are in performance related employment at the time of the survey, those with an agent earn on average £90 per week more than those without an agent. Similarly, drama graduates who are in performance related employment at the time of the survey, those with an agent earn on average £90 per week more than those without an agent. Unsurprisingly, agents are also demonstrated to play a significant role in gaining auditions for graduates. During the first 12 months following graduation, it is estimated that Dance graduates with agents on average attend

6 more first auditions than those without agents. Among Drama graduates, those with agents on average attend 5 more first auditions than those without agents.

Despite gaining more weeks in performance related employment and having higher earnings whilst engaged in such employment, agents do not appear to have a significant impact upon the career satisfaction of graduates from Dance and Drama school. This is with the possible exception of satisfaction among Dance graduates regarding the quality of performance activity that they have undertaken during the first 12 months following graduation. However, it is noted that among those in performance related employment during the survey reference week, that those with agents are more likely to indicate that they took the work because it was exactly the type of work they wanted. This differential is particularly evident among Drama graduates, where 69% with agents indicated that it was exactly the type of work they wanted compared to 58% of those without agents.

**Table 11: Agents and Employment Outcomes**

	Agent	No Agent
Weeks in performance employment		
Dance	24.3	20.3
Drama	15.9	13.7
Average weekly earnings in performance employment		
Dance	330.5	243.6
Drama	267.1	192.8
Overall satisfaction with career (1-5 scale)		
Dance	3.5	3.5
Drama	3.0	2.9
Quality of performance activity (1-5 scale)		
Dance	3.8	3.3
Drama	3.4	3.2
Quantity of performance activity (1-5 scale)		
Dance	3.3	3.0
Drama	2.4	2.7
Number of first auditions attended		
Dance	16.6	10.5
Drama	16.0	10.9
Why take current job - it was exactly the type of work I wanted		
Dance	75%	71%
Drama	69%	56%



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](mailto: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 1<sup>st</sup> week of July (Monday 5<sup>th</sup> July – Sunday 11<sup>th</sup> 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 1<sup>st</sup> week of July, 2004 (Monday 5<sup>th</sup> July – Sunday 11<sup>th</sup> 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>  <b>Week 1, July '03</b>	<b>Week 2, Sept, 03</b>	<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>  <b>Week 3, Sept, 03</b>	<b>Week 2, Dec, 03</b>	<i>Employee</i>	X	a) <b>Teaching Assistant</b>
		<i>Self-employed</i>		b) <b>Coventry College of Further Education</b>
		<i>Studying</i>		
		<i>Unemployed</i>		
2		<i>Other (Please specify)</i>		
<b>Start Here</b>  <b>Week 1, July, 03</b>		<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)
		Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
7				
		Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
8				
		Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
9				
		Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
10				
		Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
11				
		Employee Self-employed Studying Unemployed Other (Please specify)	a) b)	
12				

#### 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
<b>Example: A Level</b>			<b>2</b>	<b>1</b>			
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.