



British Dance Industry National Governing Body Project Green Paper - August 2024

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This paper was initiated at the request of the current Chair of the Sport and Recreation Alliance's Movement and Dance Division, following a division meeting where the topic of National Governing Bodies for the British dance industry was discussed. Subsequent meetings and discussions on this topic were postponed pending the production of a comprehensive report by EADA, to be presented as a green paper.

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1. Purpose of Green Paper

The purpose of this Green Paper is to explore possible ways of developing an effective National Governing Body (NGB) for dancing in Great Britain and initiate a discussion around this topic within the dance industry. This is required for the following reasons:

- There is increasing fragmentation and divisions within the dance industry
- There is no recognised and broadly well-accepted overarching British National Governing Body
- Existing organisations have faced difficulties in addressing these issues

This paper will be restricted in scope to focus on Ballroom & Latin American dancing, but it is important to acknowledge that the styles of Classical Sequence (Old Time and Modern) and Freestyle have also traditionally been included as part of the 'Ballroom' remit¹. The topics discussed within will also have relevance for those styles and also more broadly as the issue of suitable NGBs occurs across a large number of styles in the British dance industry. In addition, this paper will mostly consider the domain of Great Britain, meaning the three countries: England, Wales and Scotland, although the scope of many dance organisations vary, for example the whole of the United Kingdom, including Northern Ireland. Ultimately, the domain of any future NGB structure is open to debate.

EADA proposes that the appropriate organisations come together, facilitated by the government agency the Sport and Recreation Alliance (SRA), to discuss the topic of this paper and work to formulate a way forward for this project with the following aims and objectives:

Domestic

- Regulation of safeguarding in line with the industry leaders such as SaferDance²
- Development and growth of Ballroom & Latin American dancing in all forms within Great Britain
- Supporting access to funding streams and providing support from grassroots to elite levels
- Regulation of competition event organisers with regard to adjudication and competitor health and safety
- Communication and representation on behalf of the dance industry with government and other bodies/organisations
- Regulation of coach education, credentialing and standards
- Development of career pathways and education programs
- Creation of public outreach programs to increase public participation in dancing

International

- Participation and success of British dancers at international level championships
- Representation for British dancers on multiple governing bodies of dance at an international level, including World Dance Council (WDC), World Dance Organisation (WDO) and World DanceSport Federation (WDSF)
- Pathways for top national competitors, coaches and officials to compete at the international level (World Championships, Olympics, and Paralympics)

To the best of our knowledge, there has been no previous attempts to describe and set out all aspects of the British Ballroom and Latin American dance industry in one place. As such, we also hope that this paper may prove to be a useful resource for all those interested in learning more about the way the industry operates in practice today.

2. Introduction

Like any sport, the dance industry can be understood as a combination of two main sectors: social and competitive, with a complete spectrum of levels and opportunities in-between from grass-roots to world class competitors. Whilst there are a number of organisations in the UK that cater for individual areas of this spectrum, the lack of a unified governing body has left the dance industry far behind many other sports in terms of growth, funding and development.

In general, these organisations do not work together or have a common direction for the industry and as a result, often duplicate their efforts or even counteract each other. Moreover, even if the efforts of all these existing dance organisations are taken collectively, they do not fulfil all of the functions of a fit-for-purpose governing body in the present day.

In addition to these issues, the industry has been unable to take advantage of the huge opportunity that the Strictly Come Dancing phenomenon and the associated increase in public awareness and enthusiasm for dance has presented. Combined with a current increased awareness for the social and health benefits of dancing, as evidenced by the recent SRA report 'The Social Value of Movement and Dance to the UK'³ and initiatives such as the '#TakeTheLead' campaign, now is the opportune time for an effective NGB to be created and the industry to thrive.

It is vital to design a NGB structure which addresses the problems of the dance industry today, unites the existing organisations and institutions, and gives access to the many benefits that representation at a governmental level offers. In addition, it must also be future-proofed for years to come.

To give the appropriate context and understanding surrounding these issues, the remainder of the paper has been broken down into a number of sections, outlined as follows:

3. Background and History

An overview of the history of competitive Ballroom & Latin American dancing will be presented, explaining many of the key developments both in organisational structures and competition environments that provide context to the present day issues of governance at a national level.

4. Current Industry Status and Key Issues

The current state of the dance industry will be explored in both the social and competitive spheres, including descriptions of key organisations and their functions and activities. It will also consider their relationships, the various competition streams and current connections to world bodies of dance. The most important issues that face the dance industry today will be highlighted.

5. Role of NGBs in Sport and Application to the Dance Industry

An outline of the key functions of an NGB in sport and review of how this can be applied to the dance industry. It will collectively consider the roles of all major existing dance organisations to establish what NGB functions are currently covered and identify any gaps.

6. Possible Structures and Route Forwards

This section will explore how an NGB for dance would be structured to be fit-for-purpose before considering a number of concepts for how such an NGB can be created based on the current state of the industry.

7. Conclusion

3. Background and History

Whilst the earliest forms of modern Ballroom & Latin American dancing trace their roots back many hundreds of years, the largely informal and purely social dimension to dancing can be regarded as developing into a 'industry' with a common framework approximately a century ago with the formation of the Official Board of Ballroom Dancing. Today renamed as the British Dance Council (BDC), it was originally designed to standardise and document the teaching of dancing⁴, with the various (often regional) teaching associations as the constituent members. The BDC was subsequently a founding member of the first international body of dance teachers, which is today called the World Dance Council (WDC).

In the subsequent years, there was a sustained growth and development of dance competitions, both domestically and around the world, beginning with the BDC overseeing and granting domestic competitions and championships, and the WDC doing similarly for international competitions as well as organising professional World and European championships. At this point, the industry can be thought to have grown into two key branches, the social sector and competitive sector, with the latter also known today by many as 'dancesport'.

Due to the natural fast pace of evolution that comes with any competitive activity, the difference between social dancers and world class competitors has grown significantly over time and continues to do so. Specifically, whilst social dancing is largely unchanged since the first technique books were written in the mid-20th century, by comparison the continued development of choreography, style and athleticism in the competitive field has advanced the depth of technique and training required dramatically.

The full history of how this initial set-up of teaching associations, with domestic and international scenes governed by the BDC and WDC respectively, transformed into the array of organisations we see today is too long to present here, with the details both hard to corroborate and not of particular relevance. We will therefore only add further detail to this history where it serves to add relevant context to the discussion at hand. In general, it can be said that these original organisational structures have, for the most part, not evolved in-step with the developing landscape of both the dance industry and sport governance as a whole. In particular, in the competitive sector, three main reasons can be identified for this fragmentation:

Representation

Over time different stakeholders within the dance industry formed new organisations, often in search of their own specific representation at both national and world levels. Examples of such organisations that represent specific groups of stakeholder are:

- Ballroom Dancers' Federation (BDF) - association for Professionals
- English Amateur Dancesport Association (EADA), Dancesport Wales, Dancesport Scotland - associations for amateur dancers in each of the nations forming Great Britain, all of which are currently recognised as NGBs by each nation's sporting authority. Originally these were part of a collective organisation called the British Amateur Dancers Association (BADA)
- BCDC - British Competitors Dancesport Corporation - association for all competitors
- PADC - Pro-Am Dance Committee - Aims to give a voice to students and teachers within this sector and promote the continued growth and development of ProAm competitions in the UK (more information on Pro-Am and other competition circuits can be found in Section 4.3.)

Professional vs Amateur

Another reason for fragmentation, that both historically and currently continues to prove an issue for the dance industry today, is over the definitions and roles of amateur versus professional status. In particular, whilst the BDC and WDC were originally founded for professionals, the growth in the amateur competitive scene led to the introduction of amateur bodies on both the domestic and world stage. The World DanceSport Federation (WDSF) has a history dating back to the 1950s and, having undergone various name changes over the years, was originally created as the world body presiding over international amateur competitions. The relationship between the professional and amateur world bodies has suffered continuous feuds, and whilst having some period of time during which they collaborated⁵, today both the WDC and WDSF have both professional and amateur arms, their extensions being the WDC Amateur League and the WDSF

Professional Division, respectively. As a result, today they can be understood to be in competition with one another, each developing the competitive style of Ballroom and Latin American dancing in their own way by adjusting the priorities in the balance between sport and art. From a governance point of view, the WDSF has kept more up-to-date with developments in sport, gaining recognition from the International Olympic Committee (IOC)⁶ and adhering to the World Anti Doping Agency (WADA) code⁷. As mentioned above, on a national level the amateur body the British Amateur Dancers Association (BADA) was formed, which today exists as three individual bodies for England (EADA), Wales (DanceSport Wales) and Scotland (DanceSport Scotland). EADA is currently the only officially recognised national governing body for English amateur dancers by the Sport and Recreation Alliance and SportEngland.

Alliances and Collaboration

As in any industry, people with similar values and objectives form new groups to achieve their aims. Examples of organisations of this nature include:

- DPA - Dance Promoters Association - promote dance competitions across the UK. The DPA is mostly formed from organisers who also run their own events. They also organise several important domestic and international competitions (see Section 4.2.)
- TODC - The Open Dance Circuit (dissolved June 2024) - formed in 2022 with the aim of bringing together of a collection of competitions which share similar values with an associated points-based chart system. Also ran a training day for competitors
- BDSA - British DanceSport Association - new organisation established in 2023 as a national governing body of all forms of Ballroom and Latin American dancing in the UK. It is not recognised as an NGB by any governmental organisations but is working to fill the void in effective governance that currently exists
- DanceSport GB - a non-profit organisation with the aim to produce and promote DanceSport in Great Britain in accordance with WDSF rules & regulations
- DanceSport England - is the current WDSF national member body for England, dating back to 2007. Competitors wishing to represent England and be eligible for selection for WDSF World and European Championships as well as other WDSF invitation events are required to be a member of Dancesport England. From their website⁸ they look to be connected with a new organisation, the BSDF
- BSDF - British DanceSport Federation - incorporated in March 2024, looks to exist as the future British body affiliated with the WDSF

Separate to these national organisations, it is worth mentioning here the creation of a third major international body in the dance industry, the World Dance Organisation (WDO). Founded in 2019, it was 'derived from the collective desires of many competitors, teachers, coaches, judges, organisers and organisations to have Amateur World Championships and other Competitive Dance Events around the globe, with equal opportunity for all dancers.'⁹ It has since hosted its own World and European championships each year which are now regularly attended by a large number of the world's top competitors and adjudicators.

Despite the reasons for the inception of each of the organisations in the British dance industry, in practice today, they serve a variety of different functions. However, without oversight or a common framework, they often duplicate their efforts, compete amongst each other and are on the whole unable to work together, instead creating increasing division and disharmony in the industry. In the next section, we will further examine the current status of the British dance industry, looking at each of the major organisations that comprise it and what roles they serve.

4. Current Industry Status and Key Issues

4.1. British dance organisations and current industry structure

In this section, we will endeavour to list all of the major organisations in the Ballroom and Latin American dance industry, as well as clarify the relationships and structures between them. In order to help understand their functions, we can loosely place them into four categories adding relevant additional information where appropriate:

Teaching Associations

As previously mentioned, the teaching associations are some of the oldest organisations in the dance industry and still form a large part of its operation. They also cover many other branches of dance, often coming under a separate 'theatre' faculty. In the Ballroom and Latin American styles their functions include maintaining syllabi, amateur medal tests and qualifications, professional examinations and medallist competition circuits.

- Allied Dancing Association (ADA)
- Associated Board of Dance (ABD)
- British Association of Teachers of Dancing (BATD)
- International Dance Teachers Association (IDTA)
- Imperial Society of Teachers of Dancing (ISTD)
- National Association of Teachers of Dancing (NATD)
- Northern Counties Dance Teachers Association (NCDTA)
- Scottish Dance Teachers Alliance (SDTA)
- United Kingdom Alliance Ltd (UKA)
- Welsh Alliance of Professional Teachers of Dancing (WAPTD)
- Independent Dance Training (IDT) - Originally specialising in other styles of dance and performing arts, the BDSA has recently partnered with the IDT and now offer services in Ballroom and Latin American dance styles¹⁰

Amateur Organisations

- English Amateur DanceSport Association (EADA)
- DanceSport Wales
- DanceSport Scotland

These three organisations exist to represent the interests of amateur dancers to both industry and commercial organisations. As previously mentioned, they are the recognised NGBs by each nation's sporting authority with EADA also recognised officially by the Sport and Recreation Alliance (SRA). Importantly there is no recognised NGB for either Great Britain or the United Kingdom (which includes Northern Ireland) and as such UK dancers are at present not suitably represented at international levels.

- Inter Varsity Dance Association (IVDA) - IVDA was founded in 1962¹¹, with the aim of promoting Ballroom and Latin American dancing within universities as well as to organise the annual Inter Varsity Dance Championships. Today they have a membership of around 10,000 students across over 35 university dance clubs

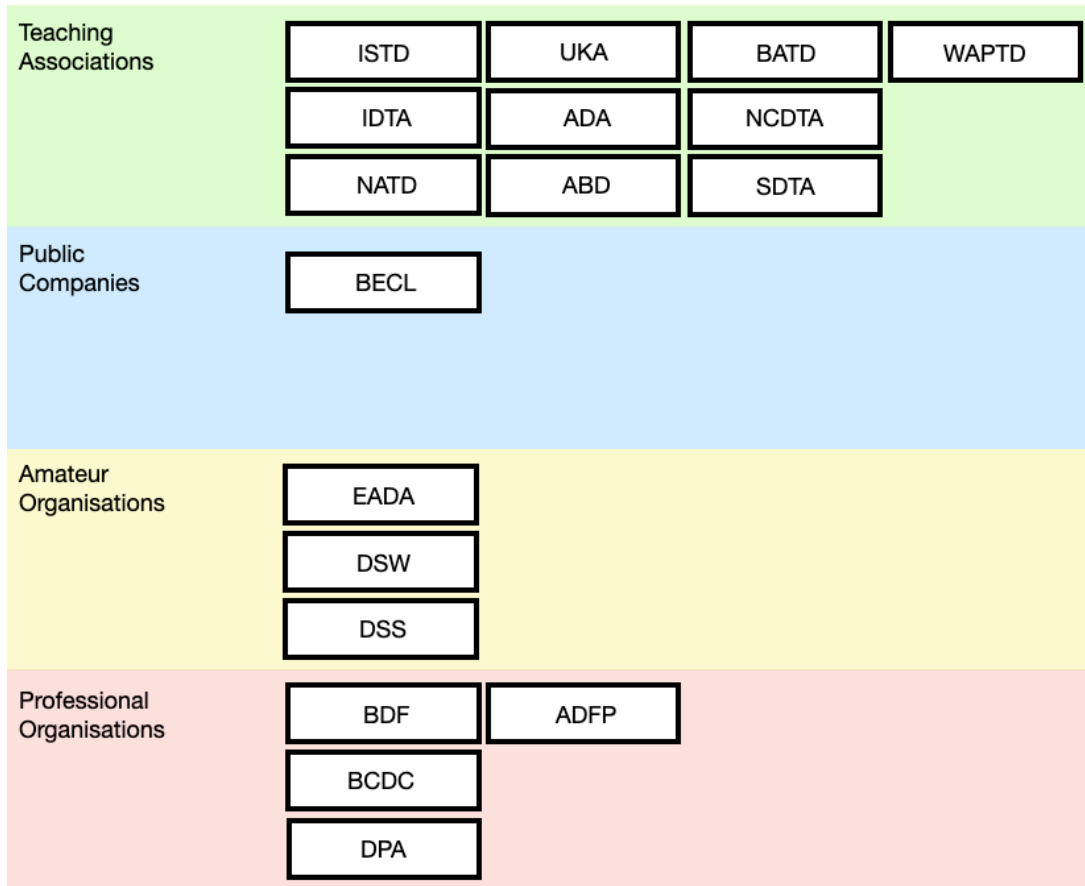
Professional Organisations

- Ballroom Dancers' Federation (BDF)
- British Competitors Dancesport Corporation (BCDC)
- Dance Promoters Association (DPA)

National Bodies

- British Dance Council (BDC)
- British DanceSport Association (BDSA)
- DanceSport England - assumed to be superseded by the British DanceSport Federation (BDSF)
- DanceSport GB

Corporate Members of the British Dance Council



Information taken from the BDC website on 22/07/24

Figure 1: Corporate members of the British Dance Council

Current structure of British dance organisations

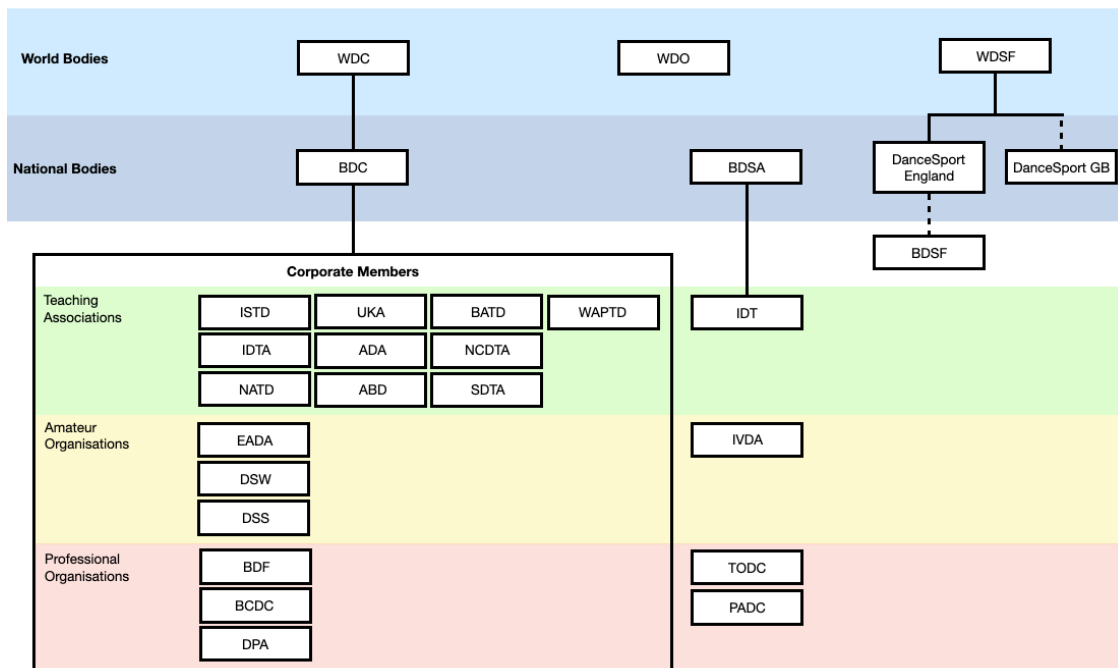


Figure 2: Current structure of British dance organisations

To start understanding the relationships between these organisations, we note that as the oldest of the national bodies, the BDC actually has the majority of these organisations as corporate members in their own four categories (see Figure 1). In addition to the above, the BDC have two other corporate members. Blackpool Entertainment Company Ltd (BECL) comes under the separate category of public company and are a venue and event management organisation who manage the prestigious Blackpool Dance Festivals. In addition there is the Association for Dance and Freestyle Professionals (ADFP) which is one of the UK's largest freestyle organisations. As this report is primarily about the Ballroom and Latin American styles and BECL serves only to organise the Blackpool festivals, we will not consider either of these organisations further in this paper.

Figure 2 then looks at all of the major organisations that comprise the British dance industry and their relations with world bodies of dance. There are number of relevant things to note:

- There are new organisations being created outside the domain of the BDC
- No national bodies provide representation to more than one world body
- The WDO does not have any British member organisation
- IVDA, despite being over 60 years old and seeming to operate very successfully, is not one of the corporate members of the BDC or any other national body

Also of relevance are the relationships between the dance industry organisations and government which are detailed in Figure 3. We hope these diagrams prove to be a useful tool for understanding these complex connections. It is of interest to note that, of the currently operational organisations, only the BDC, EADA and a number of teaching associations have connections to government agencies. In particular of all these are themselves member organisations of the BDC. As previously mentioned, the only world body with current olympic connections is the WDSF.

Representation, inclusivity and safeguarding

Before concluding this section, it is important to also mention the recent positive developments in making Ballroom & Latin American dance inclusive for all. There have been a number of organisations and projects set up in this regard, all of which must play a role in any future NGB project. Examples of such organisations include:

- ParaDance UK (formerly Wheelchair Dance Sport Association) - aims to develop and promote dance as an inclusive leisure activity across the country for those who would otherwise be excluded
- UK Equality Dance Council (UKEDC) - an organisation supporting same-sex and equality dancers who compete and dance socially in Ballroom and Latin American events
- Black in the Ballroom - project with the aim to increase racial diversity in Ballroom and Latin American dancing

Many such groups were formed once again due to the slow pace of development within the industry. However we note that recently this has started to change. For example, key individuals from these organisations have recently been invited onto the British Dance Council's Equity, Diversity and Inclusivity Committee, whilst the BDSA have published extensive Diversity and Inclusivity Policies.

In addition, due to the increased awareness of the importance and necessity of safeguarding in the industry, here we mention again the organisation SaferDance, which has the aim of 'promoting high standards of safeguarding in the Dance School sector in order to protect children and young adults'. They have established themselves as industry leaders in this space and also should be included in the discussion of future NGB structures. Again the organisations within the industry have also taken steps to update their safeguarding policies and practices.

British dance organisations and relations with government

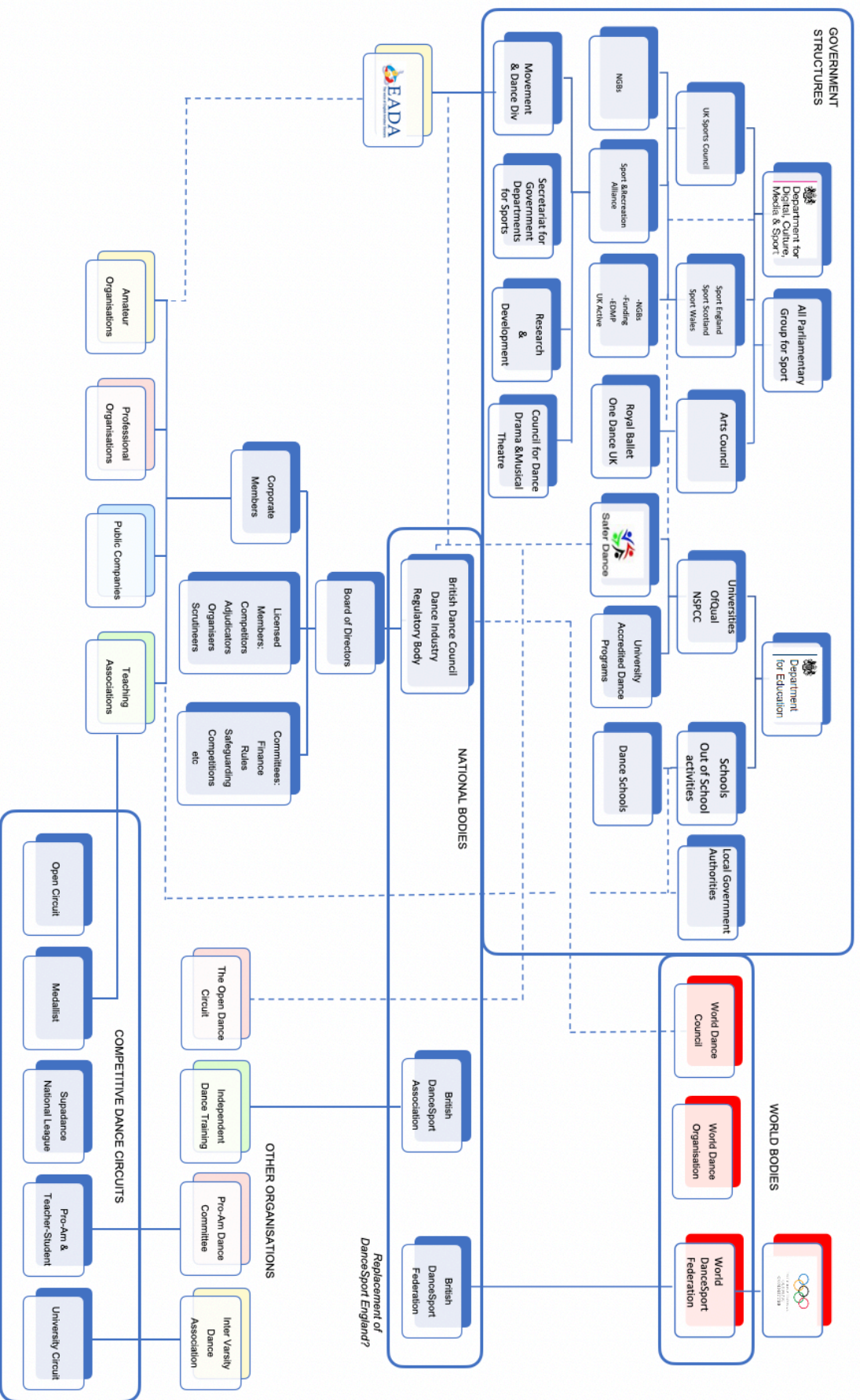


Figure 3: Current structure of British dance organisations and their relations with government

4.2. Functions of the dance organisations

Having examined the reasons for the original formation of many of these dance organisations, with respect to the topic of a NGB, it is important to understand in practice the key functions of these domestic organisations today. In the case of organisations also being members of the BDC, they also function as providing representation of their members to the BDC as they have voting rights, however here we are only considering their more practical functions.

British Dance Council

Today the BDC effectively acts as a regulatory body for the dance industry, not as a fully-fledged NGB, a concept which will be further explored in Section 5. It's key functions are:

- Updating and enforcing the rules and regulations of dance competitions in Great Britain
- Administering licences to competitors, adjudicators, organisers and scrutineers
- Granting Championship status to various competitions and dance events

In recent years, the effectiveness of the BDC to oversee all competitions in Britain has been challenged, firstly with a number of competitions operating independently and more recently with the introduction of the BDSA and their own rules and regulations. In addition, many of the BDC rules and regulations seem to no longer be enforced on a regular basis.

British DanceSport Association

As the BDSA is still a very new organisation, it's exact functions in practice are still not fully clear. Included on their board of directors are individuals from a background other than the dance industry, in areas of expertise such as sports law which align with their aim of improved industry governance. They state they are the NGB for all forms of Ballroom and Latin American dancing in the UK but are currently not officially recognised by any government or sporting agency. In practice, they have so far:

- Published their own rules and regulations for dance competitions
- Published an extensive list of policies and guidance
- Operated a licensing system for a wide variety of member types
- Ran their own competitions and championships

DanceSport England / BDSF

DanceSport England is the member body of the WDSF for England and as such organises WDSF competitions run in the UK. In recent years these have been attended almost exclusively by foreign competitors. The role of the BDSF is not known at this time, but it may be DanceSport England's attempt to fill the void and create an NGB.

Recognised NGBs: EADA, DanceSport Wales, DanceSport Scotland

In the past, these devolved nations NGBs had significantly more responsibility and function, which in more recent years has been stripped back due to industry-level politics. An important example of this is the widely held success of the EADA national ranking chart, the use of which previously allowed the top dancers to be selected to represent England at WDSF World and European Championships. Due to changes in both the international and domestic scenes this chart system no longer operates, nor are top English dancers selected to dance at international championships, with such titles instead being open to all who wish to enter.

There is a current issue surrounding the licensing of amateur dance competitors which used to be under the jurisdiction of the amateur NGBs which is currently being debated.

Teaching Associations

Teaching associations define themselves as dance teacher awarding bodies and membership associations for professional dance teachers. They define standards across multiple genres of dance and in general provide the following functions:

- Provide professional teaching qualifications
- Run the medal test grading system (in Ballroom & Latin American) to track and measure progress for students of dance

- Operate closed 'medallist' competition circuits
- Organise a number of conferences per year for professional members to stay up-to-date with developments and encourage networking

As commercial organisations they compete for memberships and are reluctant to share data with anyone. Sometimes restrictive practices are in operation that obstruct dance pupils from moving from one dance school to another or between the open competition circuit and medallist competitions (further information on competition circuits can be found in Section 4.3.).

There is a wide divergence in the quality of teaching organisation governance, and currently there is no way of knowing the number of dance teachers in the UK, let alone knowing if they are qualified or not. Furthermore, there is no legal requirement in the UK for any dance teacher to be qualified. Despite this some teaching organisations are connected to the government body OFQUAL which regulates qualifications and examinations in England.

Dance Promoters Association

- Promote dance competitions across the UK
- Organise the Bournemouth Summer Festival which hosts the annual United Kingdom Closed Championships as well as their own open competitions
- Run a National League in collaboration with BDF
- Co-organise the WDC-AL European Championships

Ballroom Dancers' Federation

The BDF covers a number of functions, generally aimed at the elite end of the competitive industry. These include:

- Organising prestigious competitions and events: Star Ball, Star Titles, Night of 100 Stars
- Collaborating with the DPA to run a National League chart system
- Run training days for elite competitors, e.g. for Junior & Youth, Amateur and Senior
- Run national and international congresses with world class lecturers

British Competitors Dancesport Corporation

- Run a number of training camps aimed towards elite competitors
- Fundraising activities including gala showcase events

Inter Varsity Dance Association

IVDA has their own rules and regulations that are used at all university competitions (in places these defer to the BDC rules for topics such as the restricted syllabus for certain levels). They also coordinate regional competitions and organise the university national event, the Inter Varsity Dancesport Championships (IVDC).

4.3. Competitive circuits and major events

The domain over which the majority of these organisations preside is the competition sector. As the governance of the Ballroom & Latin industry has not kept pace with developments as well as a historic inability to cooperate, today there are a number of different domestic competition circuits each operating independently. We will briefly outline each of these:

Open Circuit

The open circuit is one of the oldest competitive streams in the dance industry, comprising the earlier mentioned championship titles granted by the BDC as well as many more recent additions by a variety of promoters and independent organisers. It is not officially well-defined, but perhaps most well understood as competitions where you represent yourself (either as a couple or a solo dancer), rather than as part of a dance school or dancing with a teacher. Unless specified otherwise (i.e. titles with 'Closed' or 'National' in their name), open circuit competitions can be entered by competitors of any nationality.

- The open circuit is open to all ages and levels from Juvenile (under 12 years) to Senior (over 35 years plus additional older age categories), including Amateurs & Professionals and has many sub categories for various levels of dancer: Beginner, Novice, Intermediate, Pre-Champ and

Championship. In this regard it covers all levels of experience and ability from grassroots up to elite dancers

- Each year three historic open-to-the-world Championships are run in England and granted by the BDC. Known as the most prestigious and important major titles in the world, these are:
 - United Kingdom Open Championships, today held in the BIC, Bournemouth
 - British Open Championships, held in the Winter Gardens, Blackpool
 - International Championships, with final rounds of the four events: Amateur and Professional, Ballroom and Latin American, held in the Royal Albert Hall, London
- The two most prestigious and largest domestic championship titles are the British National Championships organised by BECL, and the United Kingdom Closed Championships, organised by the DPA, both granted their championship status by the BDC. These remain coveted titles and attract the nation's top competitors
- There are a large number of other long-standing BDC championships, for example the North of England, South of England, City of Bristol, etc., but many of these have lost their original prestige and support despite their long history and tradition
- Recent years has seen the introduction of solo dance competitions, which have proved hugely popular and now form a significant part of most domestic events, helping them to survive whilst other demographics may have diminished
- It is widely felt by the competitive community that there are too many competitions, often running in parallel over the same dates as each other, which is spreading the competing population too thin and often resulting in low numbers at many competitions
- As previously mentioned the main league table is the DPA/BDF National League, which operates separate rankings across many different age categories and levels. This system allocates points to competitors based on results at select competitions, with certain events worth more than others

Medallist Circuits

There are a number of medallist circuits, each operated by one of the national teaching associations.

- Competitors are entered for the competition by their teacher (who is required to be a member of the teaching association) and partnered by that teacher or their assistant
- These competitions operate in conjunction with the medal test system, so that students dance in competitions at their current examination level
- Grand finals are often held in Blackpool for which competitors must qualify at regional events
- These are a very good introduction to competition dancing but there have been reports that dancers can sometimes be 'held-back' by their teachers from progressing too quickly or onto other competition circuits
- There are also reports that some organisations do not permit competitors to also take part in open circuit competitions (possibly penalising those who do)

Pro-Am and Teacher-Student

Pro-Am competitions began in the USA and have become increasingly popular in Europe and now the UK in recent years. The two main categories are Professional teachers dancing with Amateur students (Pro-Am) and either Professional or Amateur teachers dancing with an Amateur student (Teacher-Student). That these distinctions need to be made form part of a separate debate over the roles of Professionals versus Amateurs in the present day dance industry and in many countries do not exist at all, with 'Pro-Am' understood in the same sense that 'Teacher-Student' is understood domestically.

- These competitions can give students the full 'open' competitive experience in safe hands of a teacher
- At top national and international levels, Pro-Am dancers can be highly accomplished by today's competitive standards
- In recent years they have been extremely beneficial in providing teachers (both Amateur and Professional) with an additional income stream which ultimately supports their own careers and feeds back into the industry as a whole
- Whilst the BDC has created rules for these types of event, for many of these competitions held in the UK, it is unclear whether they follow any rules provided by a domestic body
- As a result, there is great disparity in the grades, levels, age categories and naming conventions between separate Pro-Am and Teacher-Student competitions

University Circuit

This circuit comprises dancers from university dance clubs and societies from across Great Britain.

- It is operated by the Inter Varsity Dance Association (IVDA), founded in 1962, and operates independently from other national bodies, with its own constitution and regulations
- Many universities have Ballroom and Latin American dance clubs which are often coached by experienced teachers that are also connected with the medallist and open circuits
- There are a number of different competition types that the university clubs compete in including friendlies organised by one of the university clubs and varsities in which two rival universities compete head-to-head
- There are then two main regional competitions, the Southern Universities Dance Competition (SUDC) and the Northern Universities Dance Competition (NUDC). Competing at either of these qualifies a team to compete at the national university competition, the Inter Varsity Dance Championships (IVDC), held in the Winter Gardens, Blackpool
- It is understood that there are long-standing tensions between IVDA and other national dance organisations, resulting in them operating independently. Despite this, there had been a previous collaboration with EADA and many of the coaches, judges and officials involved are also connected with other competition circuits

Of course, there are also many other types of competition including dedicated equality and same-sex events, paradance competitions, in-house dance school competitions and inter-school leagues. The most notable of the latter is the Supadance League (recently renamed 'The League for dance schools'), which has operated for over 35 years in which dance schools from across the country compete in friendly team matches, again having a grand final in Blackpool.

The fundamental issue here is the isolated nature of these various competition circuits. Without clearly defined structures and pathways between these circuits, the industry misses out on the potential synergies and benefits of working together. It again highlights the need for an overarching NGB which could help facilitate this.

4.4. Key Issues facing the British dance industry today

There are many important issues that threaten the survival of the British dance industry as we know it and vastly more ways in which it must be developed in order to grow and thrive. Many of these issues and future developments can be addressed by having in place a functional and generally well-accepted NGB. In this section we list some of the key issues as well as areas of possible future development before looking at NGBs in more detail for the rest of the paper.

- No representation at government level or governmental support and advice
- No access to funding opportunities
- Continued splintering as new organisations are created to fill the gaps
- The dance industry is fully self-governed, with little to no outside influence from those with experience in governance. This contributes to the failure of the industry as a whole to keep pace with other sports and activities governance and erodes faith in the institutions from the stakeholders
- Little to no collaboration between either organisations or competition circuits
- Rules and regulations not kept up-to-date with state of the industry and also not suitably enforced
- Without correct oversight there have been previous issues in crucial areas of the industry such as safeguarding, inclusivity and representation
- Current institutions are generally quite opaque in their activities due to a fear from competition with other organisations of a similar nature - there is an overall lack of clarity, transparency and oversight
- There are many new competitions and a lack of overarching governance has led to the devaluing of many historic and prestigious Championships and events - seen in terms of poor competitor attendance
- Lack of growth within certain demographics and competitor numbers stagnating
- General feeling of disillusionment and frustration from industry stakeholders

- There are no career pathways, education or training programs in the competitive sector
- Lack of a coaching scheme for competitors
- Competitors are specialising in either Ballroom or Latin American style at increasingly earlier points in their career - no incentives to do 10-dance which can benefit career opportunities
- Increasing cost of competing - lessons, clothing, competition fees per entry plus admission tickets, camps, hair and make-up, etc. The industry is becoming even more expensive and elitist
- Top national competitors rarely competing on domestic circuits
- Outdated attitudes and rules towards Amateur vs Professional status and no coherent amateur teaching/coaching system
- Many unqualified teachers and no systems in place to regulate this
- Growing divide between competitive and social/teaching aspects of the dance industry
- No formalisation of competitive techniques, developments and teaching methods
- Insufficient connection between the Ballroom & Latin dance industry and dance as taught in schools and through the national curriculum
- Participating in competitions run according to a specific organisation's rules and regulations, can require competitors, adjudicators, and event organisers to have that organisations' licence. Recently it has come to light that the practice of licensing can allow undue control and the application of restrictive practices that could potentially affect the career progression of both amateurs and professionals
- Traditionally, competitions and championships were run without any protection of their name or status. Recently there have been several instances in which trademarks have been used to challenge the organiser's ownership of long-standing competitions, in some cases resulting in said competitions no longer being able to operate under their historic title

5. Role of NGBs in Sport and Application to the Dance Industry

To understand what governance systems should be in place in the dance industry, we first examine what a National Governing Body is in sport in general and what functions it serves in practice. As this domain is geared towards sports, when applied to the dance industry it is mostly applicable to the competitive sector, although parts may still be of relevance for the teaching and social sectors. It is an open question to what extent an NGB for the dance industry should cover both the competitive and social sectors.

5.1. NGBs in Sport

'A National Governing Body of Sport (NGB) is an organisation that governs and administers a specific sport on a national scale, with the primary goals of driving participation, ensuring safety, and promoting sporting excellence.'¹²

Collecting information from a number of sources, we have compiled the following functions of an NGB which ensure the effective administration, development, and promotion of a particular sport at a national level:

1. Regulation and Governance

- Establish and enforce rules and regulations of the sport
- Ensure compliance with international standards and regulations
- Oversee the ethical conduct and integrity of the sport

2. Development and Promotion

- Promote participation at all levels, from grassroots to elite
- Develop and implement programs to nurture talent and enhance performance
- Support and provide resources for clubs, coaches, and athletes

3. Competition and Events

- Organise national competitions, championships, and events
- Sanction and oversee domestic competitions and leagues
- Coordinate participation in international competitions

4. Education and Training

- Provide education and certification programs for coaches, referees, and officials
- Offer development programs and continuing professional development (CPD) opportunities
- Disseminate best practices and new developments in the sport

5. Funding and Financial Management

- Secure funding through sponsorships, grants, and partnerships
- Allocate resources and funding to various aspects of the sport
- Ensure transparent and effective financial management

6. Representation and Advocacy

- Represent the sport and its stakeholders in national and international forums
- Advocate for policies and initiatives that benefit the sport and its participants
- Liaise with government bodies, international federations, and other organisations

7. Talent Identification and Development

- Identify and support emerging talent through structured talent identification programs
- Provide pathways for athlete development from grassroots to elite levels
- Support athletes with coaching, facilities, and performance analysis

8. Safety and Welfare

- Implement policies and procedures to ensure the safety and well-being of participants
- Address issues such as anti-doping, safeguarding, and injury prevention
- Provide support services such as sports medicine and psychological support

9. Marketing and Communications

- Promote the sport through marketing, media, and public relations efforts
- Engage with fans, communities, and stakeholders through various platforms
- Enhance the sport's visibility and appeal to broader audiences

10. Research and Innovation

- Conduct and support research to improve performance and participation
- Encourage innovation in coaching techniques, equipment, and facilities
- Collaborate with academic and research institutions

In the UK, there are some key organisations that preside over the governance of sports including Sport England and UK Sport as well as the Sport and Recreation Alliance (SRA), which is the voice of the sector with Government. Between them they have published a variety of documents that outline the key principles and requirements for good governance. Here we will list two of the most useful examples of such documents and give a very brief overview of the contents.

Sport England and UK Sport - A Code for Sports Governance¹³

Published in December 2021, this code sets out five principles of good governance and the associated requirements to receive UK Government and National Lottery funding from Sport England and/or UK Sport. There are three tiers of funding with increasing requirements to enable access. The five principles are:

1. **Structure** - A clear and appropriate governance structure led by a properly constituted Board that operates effectively
2. **People** - Engage people with diversity of background, thought, independence, skills and experience to take effective decisions that further the organisation's goals and best serve the stakeholders
3. **Communication** - Organisations shall be transparent and accountable, engaging effectively with stakeholders and nurturing internal democracy
4. **Standards and Conduct** - Uphold high standards of integrity, promote an ethical and inclusive culture, and engage in regular and effective evaluation to drive continuous improvement
5. **Policies and Processes** - comply with all applicable laws and regulations; consider the social and environmental impact of their decisions; undertake responsible financial strategic planning; and have appropriate controls and risk management procedures

SRA - The Principles of Good Governance for Sport and Recreation¹⁴

Published in May 2017, this document serves to extend the code of Sport England and UK Sport to be applicable to not only sports in seek of funding, but to all sporting and recreational organisations in the UK. It acts more as a guide than setting out specific requirements and follows seven key principles:

1. **Integrity** - The board should uphold the highest standards of integrity within the organisation and in the wider environment by embedding values and good practice
2. **Vision and Mission** - The organisation should strive to achieve its vision and mission by creating a strategic plan which is best suited to maintaining the long-term stability of the organisation
3. **Leadership and Role of the Board** - The organisation should have effective leaders and a board with the right balance of skills and expertise needed for the long-term success of the organisation and its growth
4. **Board Structure** - The board must ensure its composition is balanced, inclusive and skilled and reflects the diversity of the community it serves
5. **Controls and Compliance** - Directors must understand and comply with the legal and regulatory requirements and be aware of their fiduciary duties, financial and risk obligations as part of their role
6. **Accountability and Transparency** - The board is accountable to its stakeholders. To ensure there is an open and transparent culture, boards should engage with the wider sector as often as possible

7. **Engaging with the Sport and Recreation Landscape** - Directors represent their organisation outside of their boardrooms and therefore must engage and maintain strategic relationships with key stakeholders and other governing bodies

Together these documents set out exactly how an NGB should operate and function. We highly recommend anyone interested in governance read them in further detail and suggest they be used extensively in any future developments in the governance of the British dance industry.

5.2. Specialisation to the dance industry

From investigations into the organisational structures currently in place within the dance industry, it is clear that no single organisation can be said to fulfil more than a small subset of the above functions or constitute an effective NGB. However, if taken collectively the dance organisations do have a wealth of experience, knowledge and dedicated individuals who together contribute to a number of these key functions.

To understand to what extent the collective industry fulfils the functions of an NGB, we apply the above list to the industry, also allowing us to see exactly which areas are not covered at present. We present the results in the following colour-coded table, where:

Red - very little or no coverage by existing organisations

Yellow - partially covered by existing organisations

Green - well-covered by existing organisations

NGB Functions		Existing provisions
Heading	Specifics	
Regulation & Governance	Establish and enforce rules and regulations	<ul style="list-style-type: none"> Open circuit: BDC (but perhaps not up-to-date or suitably enforced), BDSA (but too new to say they are regularly enforced for certain) Medallist circuit rules enforced by teaching associations University circuit rules enforced by IVDA
	Ensure compliance with international standard and regulations	<ul style="list-style-type: none"> Does not apply to dance industry Historically, world regulations followed from the BDC
	Oversee ethical conduct and integrity	<ul style="list-style-type: none"> Generally not seen as sufficient
Development & Promotion	Promote participation at all levels, from grassroots to elite	<ul style="list-style-type: none"> Grassroots and above: open, medallist, university and Pro-Am circuits Elite is mostly the open circuit Issue is that there are no overlaps or pathways between these circuits
	Develop and implement programs to nurture talent and enhance performance	<ul style="list-style-type: none"> No overall programs from the top Individual efforts from certain organisations, usually in the form of training camps and congresses
	Support and provide resources for clubs, coaches, and athletes	<ul style="list-style-type: none"> Perhaps some support for dance schools from teaching associations but on-the-whole very little for developing the competitive side
Competition & Events	Organise national competitions, championships, and events	<ul style="list-style-type: none"> Open circuit: BDC grants historical championships but only a handful of domestic titles retain prestige: Nationals, UK Closed. BDSA now running their own Championships. Other events run by DPA, BDF and many more - arguably too many competitions relative to competitor numbers Medallist, Pro-Am and University circuits well served
	Sanction and oversee domestic competitions and leagues	<ul style="list-style-type: none"> As above DPA/BDF national league is most prevalent today TODC created a new ranking chart but has now ceased operation
	Coordinate participation in international competitions	<ul style="list-style-type: none"> International competitions only occur in open and Pro-Am circuits and there is no coordination to encourage or increase participation

NGB Functions		Existing provisions
Heading	Specifics	
Education & Training	<p>Provide education and certification programs for coaches, referees, and officials</p> <p>Offer development programs and continuous professional development (CPD) opportunities</p>	<ul style="list-style-type: none"> • Adjudicators for all circuits obtain licences from BDC (and can also now do so via the BDSA). Basic level requires Associate qualification from a recognised teaching association. To judge championships, requires the licentiate/membership qualification • These qualifications do not cover much of what competitive dancing looks like today and arguably are insufficient for elite open circuit competitions • BDC operate scrutineering examination but training is limited, comprising a small handbook. This qualification is required for scrutineers and chairpersons • Nothing provided for competitive coaches • No official programs for coaches, judges etc. in the competitive sector. There are however a number of congresses with lecturers provided by various organisations, notably the BDC and BDF • In the teaching and social sector, some teaching associations do have CPD programs but often not geared towards Ballroom & Latin American. Again they run congresses which can keep teachers more up-to-date • Very little in the competitive sector. The BDSA state they do, but perhaps too early to say for sure
Funding & Financial Management	<p>Disseminate best practices and new developments in the sport</p> <p>Secure funding through sponsorships, grants, and partnerships</p> <p>Allocate resources and funding to various aspects of the sport</p> <p>Ensure transparent and effective financial management</p>	<ul style="list-style-type: none"> • Very minimal small sponsorships at some competitions • BDF travel fund for Professionals to represent GB at International competitions • Teaching associations do have some grants available • No centralised authority that could do so. Each organisation handles its own funds and allocates where they see fit • In the competitive sector (particularly open circuit), the general feeling is that it is not transparent and stakeholders do not know how funds are being used • In the teaching and social sector, this seems to be better due to their government connections with education and qualifications

NGB Functions		Existing provisions
Heading	Specifics	
Representation & Advocacy	Represent the sport and its stakeholders in national and international forums	<ul style="list-style-type: none"> BDC is a member organisation of the WDC only, doesn't provide representation of two other main world bodies: WDO and WDSF BDSA has no international connections WDO has no member organisations for GB WDSF British member is Dancesport England/BDSF which has a minimal presence on the domestic competitive scene Teaching associations do have international reach and presence
	Advocate for policies and initiatives that benefit the sport and its participants	
	Liaise with government bodies, international federations, and other organizations	<ul style="list-style-type: none"> As above
Talent Identification & Development	Identify and support emerging talent through structured talent identification programs	
	Provide pathways for athlete development from grassroots to elite levels	
	Support athletes with coaching, facilities, and performance analysis	
Safety & Welfare	Implement policies and procedures to ensure the safety and well-being of participants	<ul style="list-style-type: none"> BDSA has an extensive list of policies and procedures on their website which can be relevant for all stakeholders in the dance industry Teaching associations tend to cover this better than other organisations again due to their government connections
	Address issues such as anti-doping, safeguarding, and injury prevention	<ul style="list-style-type: none"> Safer Dance is an organisation promoting high standards of safeguarding for dance schools Recently the BDC and BDSA have increased focus on safeguarding BDSA have a Drug and Alcohol policy
	Provide support services such as sports medicine and psychological support	<ul style="list-style-type: none"> Unaware of any organisations providing these There are some independent services offering these

NGB Functions		Existing provisions
Heading	Specifics	
Marketing & Communications	Promote the sport through marketing, media, and public relations efforts	<ul style="list-style-type: none"> • Most dance organisations in both competitive and teaching/social sectors are active on social media but only reach those already within the industry • Little has been done to capitalise on the 'Strictly' interest and reach outside the group of current stakeholders
	Engage with fans, communities, and stakeholders through various platforms	
	Enhance the sport's visibility and appeal to broader audiences	
Research & Innovation	Conduct and support research to improve performance and participation	
	Encourage innovation in coaching techniques, equipment, and facilities	
	Collaborate with academic and research institutions	

Comments

- Generally teaching associations have a better governance structure and fulfil more of the roles of NGBs than the organisations operating in the competitive sector. This is likely due to their greater connection to government due to the regulated nature of education and qualifications
- Most areas of governance are covered to some degree, with the exceptions in the areas of 'Talent Identification & Development' and 'Research & Innovation', each of which are not of top priority at the present time
- This means that with the right overarching system in place and emphasis on increased collaboration between the industry organisations, it should be possible to formulate an effective NGB for the dance industry. This is the topic of the final section.

The vast majority of the key issues discussed in Section 4.4. can be addressed and ultimately resolved if the correct NGB structure is put in place and accepted by the industry.

6. Possible Structures and Route Forward

In this section, we explore in further detail the structure and role of a suitable NGB for the British dance industry and then consider possible implementations of such an NGB based on the current state of the industry, evaluating the various advantages and disadvantages of each approach.

6.1. Structure and role of a dance industry NGB

It is clear that the British dance industry is in desperate need of an effective and broadly well-accepted NGB, structured as per the sports governance information provided by government bodies such as Sport England and the SRA (see Section 5.1.). In particular, to have a chance of being successful we strongly believe that at all stages any change should be guided and supported by the SRA, as this is one of their key functions as the voice of the industry with government and have had previous successes in doing exactly this for other sports¹⁵. EADA, both as the current NGB for England and also a member of the SRA Movement and Dance Division, has already been in discussions with the SRA with regard to the possible future development of the dance industry in relation to NGBs.

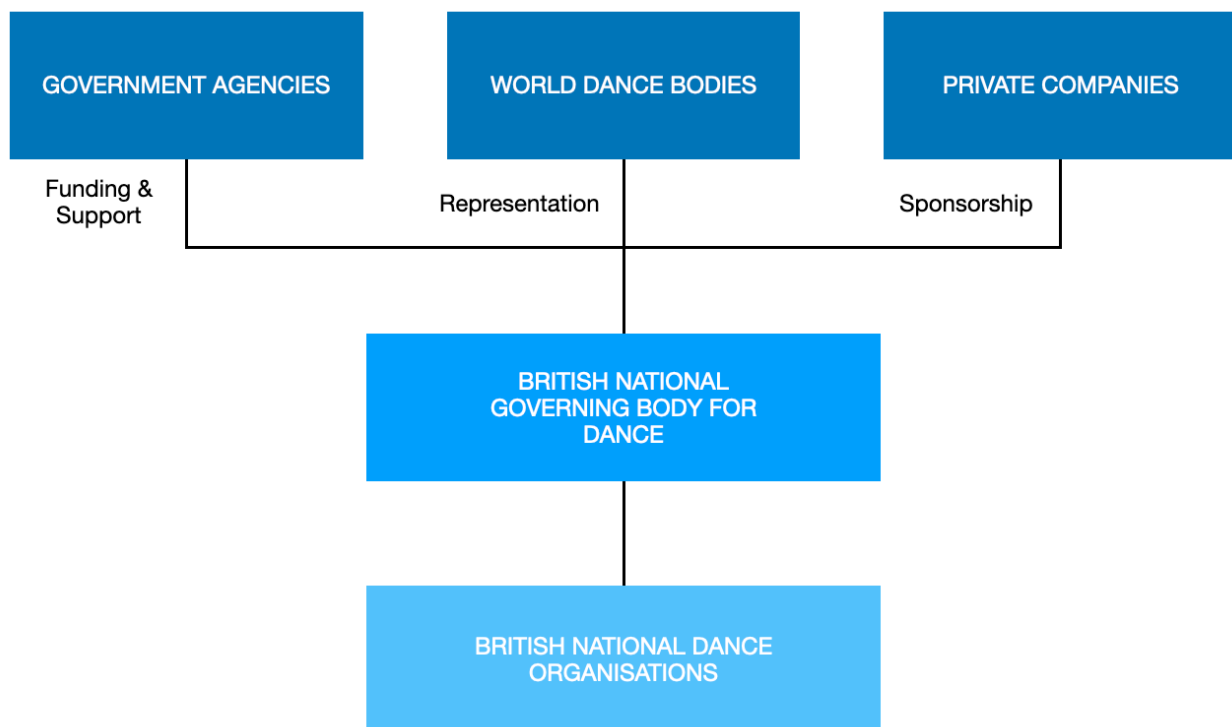


Figure 4: Schematic of NGB position in the dance industry

To understand how the dance industry can move forward and design a suitable NGB structure that works for everyone, we first consider where an NGB fits into the overall picture of the dance industry. As represented in Figure 4, one of the fundamental roles of an NGB is to act simultaneously as both a bridge and a buffer between the active part of the dance industry and the external organisations such as government, world bodies and private companies. In this location the NGB should be able to rise above industry-specific politics and conflicts when dealing with external organisations, allowing for:

- Funding, support and the appropriate regulation from government agencies
- British representation on all major world dance bodies
- Opportunities for sponsorship from private companies

In the discussions that need to take place in forming such an NGB, the following factors must be carefully considered:

- Organisation type: Community Interest Company (CIC), limited company, not-for-profit, charity, etc.
- Constitution
- Organisation structure: Board of Directors, CEO, committees, advisors, etc.
- Succession planning
- Membership and Licensing
- Voting rights
- Mission, Values and Strategic Plan
- Mechanisms for ensuring continued progress and minimising effects due to bias/personal interests

6.2. Possible routes forward

There are a number of possible routes to creating a dance industry NGB with the above structures and in this section we will consider some of these as a starting point for discussion. As we shall see each method considered has its own unique advantages and disadvantages as no organisation currently fulfils all of the ideal requirements that were set out in the previous section.

Based on the material in this paper, in particular the analysis in Section 5.2. looking at which NGB functions are already covered by the industry as a whole, a natural starting place is to consider officially bringing these existing organisations together under an overarching NGB. In any such model, the role that each organisation serves for the NGB would have to be clearly defined from the outset. The constituent organisations could still operate with more autonomy in their other functions but would agree to work with NGB oversight in delivering those that have been agreed to contribute to the functions of the NGB. Furthermore, knowing exactly what is not already covered by the collective industry makes it very clear what new structures or organisations must be created to fill these gaps.

In uniting existing organisations under an overarching NGB, we consider two possible routes forward:

Evolution of the British Dance Council

As the vast majority of existing industry organisations are already corporate members of the BDC (see Figure 2), the most obvious solution would be for the BDC itself to formalise these connections appropriately and evolve into the necessary NGB.

However, as the BDC was initially created with the purpose of standardising the teaching of dance and has since evolved into serving more of a regulatory role in the industry, it is not currently in the position to act as an NGB and may require some fundamental changes, such as:

- Rewriting its constitution and articles of association
- Rewriting its rules and regulations
- Restructuring the approach to membership and licensing
- Changing board, membership and committee structures
- Becoming a member of the WDO and WDSF and representing British dancers on any international organisation of significant reputation and size

Some of the advantages of this option are as follows:

- Being the oldest industry body as well as allocating historic titles and Championships, this option helps to preserve the important history and legacy of the dance industry
- Experience of being leading British institution of dance
- Many of the British dance organisations are already members

Some of the disadvantages and possible barriers to this option include:

- The vast amount of work and cost to undertake the necessary transformation

- It potentially carries forward any negative history and previous bad relations organisations may have with the BDC

A new umbrella NGB

A second option could be to start from scratch to create an entirely new umbrella NGB, made up of a number of existing industry organisations, with each providing some of the necessary NGB functions. The pros and cons of this approach are as follows.

Pros:

- A fresh start allows for the much quicker creation of the correct structures and procedures
- This body would not inherit any of the previous negative history or relationships
- There is a possibility to unite organisations currently at odds with each other under one umbrella, by separating out their individual roles and responsibilities

Cons/Barriers:

- This would be yet another new organisation in the zoo of dance organisations. In general, people seem to be disillusioned by so many new associations in the industry
- A new body with no previous relationships may find it harder to on-board all of the organisations that would be required
- Any organisations not included under the umbrella would feel left out and may oppose the idea

A second category of possible development is for the NGB to perform the majority of the key functions itself. Again we consider two possibilities in this regard:

British DanceSport Association

As previously mentioned the BDSA was created to fill the gap in effective Ballroom and Latin American dance governance in the UK and it is therefore natural to consider it evolving into the NGB described above. The advantages and disadvantages/barriers to this are as follows:

Pros:

- Being the NGB for Ballroom and Latin American dancing in the UK is its *raison d'être* and in being so new it should already have the appropriate structures as described in Section 6.1.
- They have shown to produce many of the policies and procedures that had, until recently, been absent from other leading industry organisations
- Their Board consists of both industry experts and those from outside the industry with skills beneficial to effective governance

Cons/Barriers:

- They are self appointed as an NGB and are currently without government recognition
- As a new organisation there has not yet been an opportunity for them to demonstrate their democratic approach, as there have not been any votes or elections
- Emerging during a time of significant political division within the industry, some groups may be unwilling to support them
- There appears to be conflict between the BDSA and BDC, which some see as divisive in the industry rather than rising above industry in-fighting

EADA, DanceSport Wales, DanceSport Scotland and BADA

The final option we consider is for the existing NGBs for amateur dancers in England, Scotland and Wales to become the necessary NGB for Great Britain, perhaps by reforming into a version of the former collective organisation BADA. Once again we consider the pros and cons of this approach.

Pros:

- These NGBs are already recognised by each countries' sporting body
- Collectively these organisations have experience in the role of NGBs and were generally seen as having a positive influence on the industry in the past

Cons/Barriers:

- These organisations only represent amateur dancers at present. For an all-encompassing NGB they would have to extend this to include professionals as well
- To act as a single NGB for Great Britain would effectively require a new organisation to be born out of their merger

For any eventual outcomes to have a suitable chance at being successful and having longevity, we believe the following points would prove highly beneficial:

- Individuals from outside the dance industry but with expertise that assists in the appropriate and effective governance brought in at a top level to guide future development
- A significant proportion of high-profile individuals from within the industry supporting the NGB
- A sufficient number of existing and well-established industry organisations supporting the NGB
- The aim of the NGB must be to develop the dance industry in-line with modern approaches to governance and have the support of government agencies such as the SRA
- In joining the NGB, there must be a notable benefit to member organisations over the status quo if they did not join

Ultimately, the purpose of this green paper is not to present exact answers to the National Governing Body question, but rather stimulate discussion within the industry and its key organisations to take the productive first steps towards a better future solution.

6.3. Ideas for future development

To complete this section we consider some of the possible ways in which the industry can be developed to encourage growth and begin to address some of the key issues as described in Section 4.4. In particular, we focus on changes that can be made within the industry, as opposed to the benefits that an effective NGB would be able to source externally such as access to funding and government support. Ideas include:

- Working towards a more collaborative relationship between the various competition circuits described in Section 4.3. Eventually a progression system through the various competition streams would help establish a pathway from grassroots to elite competitors. This could have a number of positive effects:
 - Re-instating the value and prestige of Championship titles
 - Refresh and enforce the grading system of Beginner through to Championship level
 - Assist competitor numbers with cross-pollination between circuits
 - Give more importance to the national league and ranking system as a way to measure progress
- Developing connections between the industry organisations and the education sector. In particular providing resources and supplying professionals to schools to contribute to the national curriculum for PE and dance, helping generate interest at a grass roots level
- Formalising and cataloging competitive developments and techniques, which can be used to enhance the existing technique books and syllabi as well as being used to modernise the resources available for coaching and adjudicating
- Developing career pathways and provide resources to give stakeholders clear information on the possible careers in the dance industry

7. Conclusion

In conclusion, the establishment of an NGB for Ballroom and Latin American dancing in Great Britain is not merely a matter of organisation and politics; it is an urgent necessity for the survival and growth of the industry. The industry currently faces several potentially existential threats, both from internal and external sources, all of which can be effectively managed by a cohesive and robust NGB. It is imperative that all stakeholders unite to create a body that is both effective and widely accepted, ensuring the legacy and flourishing of the industry for generations to come.

We sincerely hope this green paper stimulates the necessary discussions across the industry to collaboratively find and implement an appropriate solution. We also hope it may serve as a useful tool to better understand the complexities of the Ballroom and Latin American dance industry and help organisations with their own governance and role in the industry. The next step will be the preparation of an industry-agreed white paper, outlining a concrete plan to implement the accepted approach.

References and Links

List of Abbreviations

ABD - Associated Board of Dance
 ADA - Allied Dancing Association
 ADFP - Association for Dance and Freestyle Professionals
 BADA - British Amateur Dancers Association
 BATD - British Association of Teachers of Dancing
 BCDC - British Competitors Dancesport Corporation
 BDC - British Dance Council
 BDF - Ballroom Dancers' Federation
 BDSA - British DanceSport Association
 BDSF - British DanceSport Federation
 BECL - Blackpool Entertainment Company Ltd
 CIC - Community Interest Company
 CPD - Continuing Professional Development
 DPA - Dance Promoters Association
 EADA - English Amateur Dancesport Association
 IDT - Independent Dance Training
 IDTA - International Dance Teachers Association
 IOC - International Olympic Committee
 ISTD - Imperial Society of Teachers of Dancing
 IVDA - Inter Varsity Dance Association
 IVDC - Inter Varsity Dance Championships
 NATD - National Association of Teachers of Dancing
 NCDTA - Northern Counties Dance Teachers Association
 NGB - National Governing Body
 NUDC - Northern Universities Dance Competition
 OFQUAL - The Office of Qualifications and Examinations Regulation
 PADC - Pro-Am Dance Committee
 SDTA - Scottish Dance Teachers Alliance
 SRA - Sport and Recreation Alliance
 SUDC - Southern Universities Dance Competition
 TODC - The Open Dance Circuit
 UKA - United Kingdom Alliance
 UKEDC - United Kingdom Equality Dance Council
 WADA - World Anti-Doping Agency
 WAPTD - Welsh Alliance of Professional Teachers of Dancing
 WDC - World Dance Council
 WDO - World Dance Organisation
 WDSF - World DanceSport Federation

Useful links

Organisations

ABD - <https://abd.dance/>
 ADA - <https://allieddancingassociationltd.co.uk/>
 ADFP - <https://www.adfp.online/>
 BATD - <https://batd.co.uk/>
 BCDC - <https://www.britishcompetitors.co.uk/>
 BDC - <https://www.britishdancecouncil.com/>
 BDF - <https://bdfonline.co.uk/>
 BDSA - <https://www.bdsassociation.com/>
 Black in the Ballroom - <https://www.facebook.com/p/Black-in-The-Ballroom-100085343876316/>
 DanceSport England/BDSF - <https://dancesportengland.org/>
 DanceSport GB - <https://dancesportgb.org.uk/>
 DanceSport Scotland - <https://dancesportscotland.org/>
 DanceSport Wales - <http://www.dancesportwales.org.uk/>

DPA - <https://dpaonline.co.uk/>
EADA - <https://www.eada.co.uk/>
IDT - <https://www.independentdancetraining.co.uk/>
IDTA - <https://www.idta.co.uk/>
ISTD - <https://www.istd.org/>
IVDA - <https://www.universitydancesport.com/>
NATD - <https://www.natd.org.uk/>
NCDTA - <https://www.ncdta.co.uk/>
PADC - <https://www.padc.uk/>
ParaDance UK - <https://www.communities1st.org.uk/paradance>
SaferDance - <https://www.dsswg.org.uk/>
SDTA - <https://sdta.co.uk/>
SRA - <https://www.sportandrecreation.org.uk/>
UKA - <https://ukadance.co.uk/>
UKEDC - <https://ukedc.org/>
WAPTD - <https://www.dancewales.info/>
WDC - <https://www.wdcdance.com/>
WDO - <https://www.worlddanceorganisation.com/>
WDSF - <https://www.worlddancesport.org/>

List of National Governing Bodies

<https://www.sportandrecreation.org.uk/pages/national-governing-bodies>

NGB functions

<http://www.sportni.net/performance/governing-bodies/what-is-a-governing-body/>

<https://www.sport80.com/uk/news/what-does-a-national-governing-body-of-sport-do>

<https://careers-in-sport.co.uk/news-articles/overview-on-the-role-of-national-governing-bodies-of-sport/>

Footnotes

¹ See for example the IDTA Ballroom Branch faculty <https://www.idta.co.uk/directors-committees/>, accessed on 02/08/24

² <https://www.dsswg.org.uk/>, accessed on 02/08/24

³ <https://www.sportandrecreation.org.uk/pages/social-value-of-movement>, accessed on 15/07/24

⁴ <https://www.britishdancecouncil.com/history-of-the-bdc-and-wdc/>, accessed on 08/07/24

⁵ <https://www.worlddancesport.org/WDSF/History/How-It-All-Started>, accessed on 15/07/24

⁶ <https://olympics.com/ioc/recognised-international-federations/world-dancesport-federation>, accessed on 22/07/24

⁷ <https://www.wada-ama.org/en/what-we-do/world-anti-doping-code/code-signatories>, accessed on 22/07/24

⁸ <https://dancesportengland.org/>, accessed on 29/07/24

⁹ https://www.worlddanceorganisation.com/wdo_history/, accessed on 22/07/24

¹⁰ <https://www.independentdancetraining.co.uk/>, accessed on 29/07/2024

¹¹ <https://www.universitydancesport.com/about/>, accessed on 22/07/24

¹² <https://www.sport80.com/uk/news/what-does-a-national-governing-body-of-sport-do>, accessed on 24/07/24

¹³ <https://sportengland-production-files.s3.eu-west-2.amazonaws.com/s3fs-public/2021-12/A%20Code%20for%20Sports%20Governance..pdf?VersionId=Q0JD6BVXB.VgwbGEacG0zWsNPiWcGDHh>, accessed on 29/07/24

¹⁴ <https://sramedia.s3.amazonaws.com/media/documents/9bb47d57-7523-4966-8839-707377f94148.pdf>, accessed on 29/07/24

¹⁵ See the case studies provided in the SRA document 'The Principles of Good Governance for Sport and Recreation' in Section 5.1.