



Get Scotland Dancing

Phase Two
Evaluation Report

Authors

This report has been prepared by Catch the Light. The views expressed are our own and do not necessarily reflect the views of Creative Scotland or the Scottish Government.

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Editorial

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“Scotland’s culture is one of our most enduring and powerful assets and dance is a huge part of that. We as a nation have a long dance tradition, from ceilidhs to the Highland fling, from ballet to break dancing and everything in between.”¹

Fiona Hyslop

Cabinet Secretary for Culture, Europe and External Affairs

1. Executive Summary

1.1 In July 2005 London was awarded host city status for the 2012 Olympic and Paralympic Games. In November 2007, as Olympic sporting and cultural preparations were underway, Glasgow was announced as the official city to host the XX Commonwealth Games in 2014.

“We recognise that not everyone likes to play sports, but we believe we can encourage just about everyone to get dancing in some capacity.”

1.2 Scotland consequently gained two unprecedented opportunities to promote culture as part of a nationwide, UK and international celebration.

1.3 The Scottish Government developed a Legacy Plan describing the nation’s ambitions before, during and after the Commonwealth Games and setting out programmes to achieve these.² Legacy programmes cover four main themes: flourishing; active; connected; and sustainable. One part of Scotland’s cultural aspirations reflected a desire to work with partners to motivate and inspire people into becoming more active through Dance.

1.4 The *Get Scotland Dancing* (GSD) programme was created to champion Dance’s combination of cultural, physical and social benefits. GSD is one of 13 Legacy programmes under the *Connected* strand, which aims to strengthen learning and culture at home and internationally by achieving the following outcomes:

- Increasing engagement through new artistic, cultural and creative experiences;
- Improving the perception of Scotland as a creative nation, producing world-class experiences; and
- Enhancing young people’s learning and everyone’s understanding and celebration of our and other countries’ cultures.

1.5 GSD began in October 2010 in the build-up to London 2012 and ended shortly after the official Commonwealth Games sporting event came to a close in September 2014. It had two distinguishable phases:

- **Phase One** covered the development and delivery of GSD projects within Scotland’s London 2012 Cultural Programme (2011-2012)
- **Phase Two** was aligned to the Glasgow 2014 Cultural Programme and involved a network of delivery partners, including six regional Dance Hubs and three dedicated Dance Development Officers (DDOs) and the curation of a programme of events under the GSD brand (April 2013 – September 2014).

1.6 From the Dance sector's perspective both phases were about contributing to the *Connected* strand of the Legacy Plan by improving participation in dance across Scotland and strengthening the capacity, capability and ambition of the sector in Scotland.

1.7 GSD was backed by £1.5 million Lottery funding and administered by Creative Scotland, whose officers were responsible for leading the implementation of the GSD programme in Phase One. In Phase Two resources were enhanced by the appointment of a dedicated Project Manager and Project Coordinator to oversee the implementation of GSD.

1.8 During Phase One six dance Hubs were designated by Creative Scotland to present a variety of dance activities as part of the UK-wide *Big Dance* celebrations, which formed part of the London 2012 Cultural Olympiad. The 2012 programme delivered indoor and outdoor dance activities, taster sessions, local festivals and dance trails. In areas without a designated Dance Hub, smaller-scale projects were led by local Dance Development Officers (DDOs).

1.9 Phase Two of GSD was delivered through a wide network of partners: national dance organisations; the six designated regional GSD Hubs; three DDOs (in Inverclyde, Perth & Kinross and the Western Isles), a Dance Artist in Residence (DAIR) in Fife and individual event organisers. Phase Two activity centred on a programme of five headline mass participation projects and a number of commissioned events and alongside other festival activities (**Figure 1**).

Figure 1: GSD Phase Two Programme

Programme Element	Lead Partner(s)
<i>Get Dancin'</i> offered free introductory dance classes	Local dance providers
The <i>Big Dance Pledge</i> invited individuals to learn a dance created by Scottish Ballet and perform the dance en masse	Big Dance Foundation for Community Dance
The <i>Commonwealth Ceilidh</i> used a specially created guidebook and videos to organise a ceilidh made up of 15 dances as part of a 24 hour global event	Royal Scottish Country Dance Society
<i>Dance Trails</i> took Dance into Scotland's streets to surprise and inspire passers-by	Local GSD Dance Hubs
<i>Dance-Along Movies</i> encouraged audiences to join in with key moments from iconic dance movies at indoor and outdoor venues across Scotland	Local GSD Dance Hubs and the Inverclyde DDO
Commissioned and other events, including:	Dance House (Glasgow)
<ul style="list-style-type: none"> the <i>Commonwealth Youth Dance Festival</i> showcasing young dance talent from around the Commonwealth; 	Indepen-dance
<ul style="list-style-type: none"> <i>Gathered Together</i>, an inclusive international dance festival; 	YDance: Scottish Youth Dance
<ul style="list-style-type: none"> The <i>Four Seasons</i>, a dance development and performance led by Royston Maldoom and Tamara McLorg; 	GSD Team & Aberdeen International Youth Festival
<ul style="list-style-type: none"> <i>Youth Dance Creators</i>, 10 trainees recruited to initiate new dance activity in their local community; 	Big Dance (Foundation for Community Dance)
<ul style="list-style-type: none"> The <i>Big Commonwealth Dance</i>, a dance choreographed by Rafael Bonachela and performed on the streets of Glasgow, London and Sydney; 	GSD Team
<ul style="list-style-type: none"> <i>BBC at the Quay</i>, a dance showcase as part of the Glasgow 2014 celebrations; 	BBC
<ul style="list-style-type: none"> GSD at the Merchant City Festival. 	Aberdeen International Youth Festival

This Report

1.10 In November 2013 Catch the Light were appointed by Creative Scotland to carry out an independent evaluation of Phase Two of GSD, the results of which are the focus of this report.

1.11 Having gathered data from participants, audiences and organisers of project events, the evaluation examines participation in GSD and the extent to which the outcomes set out in the logic model were achieved. This evaluation focuses on GSD activity in 2014, with the main period of observation and data collection being the nine months from January to September 2014, where relevant it also reflects on connections back to London 2012 and to the wider Glasgow 2014 Cultural Programme.

What GSD Achieved

1.12 During 2014 there were a total of 546 dance events delivered with an estimated 74,636 participants. Of these events 448 (82%) were in Scotland and a further 98 (18%) were international, spanning countries from New Zealand to Canada. Commissioned events attracted dancers from Commonwealth countries and beyond to learn and perform a range of dance styles and traditions in Scotland.³

546

Dance events

74,646

Participants

448

Events in Scotland

98

International events

1.13 GSD attained its goal of spreading engagement across the whole of Scotland rather than just the host city of Glasgow. Although Glasgow registered the highest number of events in 2014 (71) this was a lower proportion of the Scottish total (16%), compared to the 83% of *Big Dance* delivery partners based in London during 2012.

1.14 Activities took place in iconic places and unusual landmarks across Scotland, as well as more conventional theatres, dance studios, schools and village halls. With performances popping up in unexpected spaces, residents and visitors to Scotland had the opportunity to join in celebrating the diversity of Scotland's culture, people and places through dance.

1.15 Of the headline events, the *Big Dance Pledge* had the highest number of registered events and the highest number of participants (20,524). Local authorities such as West Lothian and West Dunbartonshire featured more prominently in both the number of events registered and the level of recorded participants, due to higher take up from schools in those areas.

1.16 A key contributor to the success of GSD was the staging of the largest Commonwealth Ceilidh ever held, with ceilidhs taking place in 23 countries in one day. The global network of Royal Scottish Country Dance Society (RSCDS) branches were instrumental in leading 74 Commonwealth Ceilidhs, more than half of which were international. The informal decision by organisers to run the special ceilidh programme as a finale to each festival event highlighted some of the unplanned mutual benefits that arose from national dance organisations forming new alliances, sharing resources, exchanging expertise and widening participation through the GSD partnership.

1.17 The delivery of GSD relied on using relatively modest investments to spread activity across Scotland which required delivery partners to seek additional funding to fulfil the goals set out by GSD. Partners leveraged between £7.90 and £9.50 of additional funds for every £10 invested by GSD in Phase Two.

³ This figure is extrapolated from an average number of participants attending events where organisers returned monitoring forms, for the 304 events registered with GSD (excluding the *Big Dance Pledge*), and added to the numbers that pledged to take part in the *Big Dance Pledge*.

1.18 Social media was used effectively, with GSD achieving 2272 Facebook likes and 886 tweets by the end of the programme in August 2014. The GSD team expressed disappointment with the mainstream media coverage, yet considering the number of Commonwealth Games stories vying for coverage, the 128 articles that appeared in newspapers and on TV and radio across Scotland were commendable. Media channels were particularly interested in the *Commonwealth Ceilidh* which accounted for over a third (34%) of coverage.

1.19 The appointment of a Project Manager and Project Coordinator gave GSD a clearer focus and greater coherence for the latter part of the 2014 programme, which allowed for central coordination of the programme and its promotion. Nevertheless delivery partners found that some of the national promotion of GSD was at odds with what they wanted to communicate to local communities. According to partners' feedback the dance providers' directory, the event listings, the website and social media, and press and media activity were the least effective aspects of GSD programme management.

Progress on Outcomes

1.20 GSD was designed to be both a driver and beneficiary of the 'festival effect'⁴ of the Glasgow 2014 Commonwealth Games. To increase participation in dance it was essential to reach beyond those that already have a propensity to dance, engaging with first-timers, returners and non-typical dance participants. Some GSD events were more successful than others at achieving this, but many had high proportions of participants who were new or returning to dance. Of the 551 participants who were interviewed at a sample of GSD events across Scotland, almost a third (31%) were first-time participants or were returning to dance after a year or more.

1.21 GSD events created unique opportunities for members of the public to stumble upon dance events. According to our sample, events that were part of outdoor festivals and were less dance specific attracted a broader range of first-timers or returners to dance. Placed in the heart of the Festival 2014 programme and in a key location, the GSD at the Merchant City Festival engaged the widest range of participants. It attracted a high proportion of first-timers and returners to dance (41%), a high proportion of men (35%) and a high proportion of older adults (28% aged over 55).

1.22 Of all GSD events, the *Commonwealth Ceilidhs* engaged the highest proportion of men (42%) and the highest proportion of older adults (40% aged over 55). Most organisers ran traditional ceilidhs, attracting those who were already more regular dance participants. However, when the *Commonwealth Ceilidh* was staged as part of the Queen's Baton Relay open air celebrations in Dundee's city square, 44% of those engaged were first-timers or returners to dance.

1.23 Although the format meant that involvement of those participating in *Dance Trails*, a third (32%) were returning to dance after a year or more. However, the format of these events meant that involvement was more passive than at other GSD projects, with no requirement for the public to dance.

1.24 Participants in *Dance-Along Movies* included the highest proportion of those that had never danced before (14%). In the case of Edinburgh's *Dance-Along Movies* programme the partnerships formed by Dance Base with the *Films in the City* festival, local businesses in the Grassmarket and the local authority led to particularly high levels of participation.

⁴ Festival effect' is a term used to define the role large-scale sporting events can have in encouraging individuals to think about becoming more active through something called a Festival Effect. It is said to create a desire to become more physically active, engage in informal celebrations and festivals or more vigorously pursue activities they are already interested in.

1.25 In terms of incentivising engagement, *Get Dancin'* appears to have had less traction than other headline GSD projects. Despite representing more than a quarter of all events registered (749) *Get Dancin'* had the lowest levels of participation. Feedback from providers suggests the registration process was too onerous, leading some to adopt alternative means. Many partners had no take-up of the free-dance class offer and failed to see its benefits, with feedback questioning whether a one-off free class was the best way to overcome cost barriers. Despite these issues, a significant proportion of *Get Dancin'* participants (54%) were first-timers or returners to dance.

1.26 GSD events succeeded in their ambition to reach almost every part of Scotland, from the Borders to the Highlands and Islands and covered its urban and rural landscape, in both traditional and unconventional settings. Areas with GSD funded dance Hubs registered higher numbers of events and levels of participation, especially in Edinburgh, Glasgow, Highlands and Aberdeen Councils. The Hubs and DDO's also broadened the range of dance interventions beyond the headline events to extend their reach to non-typical dance participants.

1.27 The GSD programme conveyed a strong message about the benefits of making dance more inclusive. The *Commonwealth Youth Dance Festival (CYDF)* and *Gathered Together* were particularly effective at bringing to Scotland an inter-cultural festival programme of both amateur and world-class dance to inspire participants and audiences.

1.28 International initiatives have been delivered on a scale and ambition that improve the perception of Scotland as a creative nation with the capacity, capability and ambition to produce world class inter-cultural experiences:

- Scottish Ballet raised the international profile of its education work by leading on the creative content of the *Big Dance Pledge*, which was used by groups across the UK and around the world;
- The role of the RSCDS in the *Commonwealth Ceilidh* showed the potential to tap into Scotland's network of international clubs and societies to produce events on a global stage;
- The *Gathered Together* festival strengthened the potential for new international connections by attracting a panel of international professionals and authors on inclusive dance, as well as 120 disabled dance artists and disabled dance workshop facilitators from around the world watched by 994 audience members.
- The *CYDF* brought together 400 young people from around the Commonwealth as a cultural exchange of learning and performing dances which included a specific creative collaboration between Singapore and Scotland, with performances watched by 854 audience members; and
- The *Big Commonwealth Dance* was choreographed by world renowned choreographer Rafael Bonachela. It linked live street performances in Glasgow, London and Sydney, including participants from the *Commonwealth Youth Dance Festival* performing in Glasgow's Buchanan Street.

Benefits for the dance sector

1.29 Partnership working was central to the successful implementation of Phase Two of GSD. The GSD Project Manager brought together representatives from traditional, classical and modern dance, and from national and local providers. Grassroots involvement was harnessed, with 220 local dance teachers, schools and groups across Scotland attending a series of regional meetings.

1.30 The national dance partnership that grew around GSD is now fully established with capacity to include all segments of the Dance sector. In addition lead partners in the GSD programme made an average of 20 new connections in 2013 and 2014 including: arts organisations, sports organisations, schools, youth and community organisations, businesses and public agencies. This compared with an average of 15 connections identified by Scotland's Dance sector partners during London 2012.

1.31 GSD was successfully integrated into wider events such as the Merchant City Festival, one of the key events in Glasgow during Games-time. In Edinburgh, Dance Base's programme of *Dance-Along Movies* highlighted that aligning GSD with existing festivals (in this case *Films and the City*) attracted larger audiences. By connecting with proprietors of Scottish Castles the *Ragtime Picnics* led by Eden Court Theatre (the Highland GSD Hub).

1.32 GSD was also a vehicle for strengthening existing partnerships and collective capability in local areas and connections with local authorities and schools are now more established in certain areas. Moreover Dance Base's approach of devolving funds to partners in neighbouring local authority areas to increase participation may lead to a longer-term working model for Dance Hubs.

1.33 Connections both within Scotland and internationally look set to continue as part of GSD's legacy. Both the *CYDF* and *Gathered Together* are already part of longer-term ventures. The *CYDF* attracted new private investment and sponsorship and is likely to feature at the next Commonwealth Games in 2018. Independence's work on leading the *Gathered Together* dance festival continues as part of the ongoing international dance collective *Integrance*, which meets in Belgium in 2015.

1.34 Delivery partners felt that the overall concept, the national events programme and the GSD branding were the most effective aspects of the GSD programme. Nevertheless they felt that the programme was only beginning to make a contribution towards longer-term aspirations of building greater capability and ambition in the Dance sector.

1.35 Feedback shows that partners believe that the Programme contributed to Scotland-wide engagement and will enable some participation in dance to continue beyond the 2014 events. Partners were uncertain whether the GSD events sufficiently engaged first-timers, returners and non-typical dancers in the longer term.

Learning from Phase Two of GSD

1.36 In the main, GSD was a significant achievement for the dance sector and its role within the Glasgow 2014 Commonwealth Games Cultural Programme has helped to elevate the status of dance in Scotland. The drivers of this success included:

- Having dedicated staff to drive the programme forward;
- Providing a regular stream of funding for Hubs and DDOs (over the four years) and making smaller grants available to other areas to support their involvement in GSD;
- Scaling up events for national, UK and international audiences;
- Working with DDOs to tailor events to meet local contexts, in particular targeting under-represented community groups over a longer-term period;
- Collaborating with well-known and reputable professional companies such as Scottish Ballet and choreographer Rafael Bonachela;
- Ensuring access to a range of resources for schools and community groups to support learning and wider engagement locally;
- Putting a twist on traditional dance formats and placing them in the public arena in surprising and unconventional ways;
- Curating ambitious festivals that bring international talent to Scotland and raise the profile of youth and disabled dancers;
- Collaborating with other non-dance festivals to attract wider audiences and non-typical dance participants;
- Taking advantage of opportunities for joint working, promotions and advertising beyond dance providers.

1.37 Some factors however, hindered further success:

- There was a mismatch between national priorities and local needs, particularly relating to promotions and marketing. The introduction of the new GSD team later in Phase Two left insufficient time to identify and resolve issues which arose;
- With only a few exceptions, the concept of *Get Dancin'* failed to take off, with particular challenges around national registration; and
- There was a lack of established systems to enable consistent measurement and monitoring of involvement in dance.

1.38 This evaluation has identified a number of priorities for dance sector development, particularly in the following areas:

- To invest in the drivers of participation and demand for dance in order to increase and sustain participation;
- To develop more accessible routes into and through the world of dance, particularly for under-represented sections of the population;
- To use national programmes as ways to support the sector to lever in wider support and investment, and to provide a framework for achieving common goals;
- To collaborate within the dance sector and across the arts sector more broadly, and continue to connect beyond professional and geographical boundaries both nationally and globally;
- To find effective ways to monitor and evaluate dance activity and participation so that the sector can record participation levels of dancers and audiences, and evidence benefits, enabling continuous learning from its collective experiences.

2. Introduction

2.1 In 2011 Creative Scotland committed to implementing a Scottish Government policy to develop a programme to Get Scotland Dancing (GSD). GSD aimed to encourage more people to get active through participating in dance. Working with Scotland's key dance organisations, GSD brought together professional and amateur dancers of all ages to dance in public spaces and places.

“We will work with our partners to develop activities that will motivate and inspire people across Scotland to get active - to get physical - to get dancing. We recognise that not everyone likes to play sports, but we believe we can encourage just about everyone in Scotland to get dancing in some capacity and to celebrate this sporting and cultural extravaganza in true style both during the Games and beyond.”⁴

2.2 GSD was embedded within the cultural programmes for the London 2012 Olympic and Paralympic Games (*Scotland's London 2012 Cultural Programme*) and the Glasgow 2014 Commonwealth Games (the Glasgow 2014 Cultural Programme, comprising *Culture 2014* and *Festival 2014*). The proximity of these events presented an unparalleled opportunity to raise the profile of dance as a creative, participative and physical art form.

Background

2.3 Creative Scotland provided a total of £1.5 million of National Lottery funding between 2010 and 2014 to support GSD. The GSD programme was developed in the context of the Scottish Government's Legacy Plan for the Glasgow 2014 Commonwealth Games, which states:

2.4 The Legacy Plan sets out four ambitions for a more *active, connected, sustainable* and *flourishing* Scotland, often referred to as Legacy strands. GSD is one of 50 legacy programmes and sits under the *Connected* strand, which aims to strengthen learning and culture at home and internationally, by:

- increasing engagement through new artistic, cultural and creative experiences;
- improving the perception of Scotland as a creative nation, producing world class experiences; and
- enhancing young people's learning and everyone's understanding and celebration of our and other countries' cultures.

2.5 GSD had two distinguishable phases:

- **Phase One** covered the development and delivery of GSD projects within Scotland’s London 2012 Olympic and Paralympic Games Cultural Programme (2011-2012)
- **Phase Two** was specifically aligned to the Glasgow 2014 Cultural Programme and involved a network of delivery partners, including six regional Dance Hubs and dedicated Dance Development Officers (DDOs), and the curation of a programme of events under the GSD brand (April 2013 – September 2014).

2.6 In the lead up to the London 2012 Cultural Olympiad, six GSD designated Dance Hubs created programmes that formed part of the UK-wide *Big Dance* celebrations, with mass participation *Big Dance Schools Pledge* events in schools. The GSD 2012 programme included a two-day dance event across Edinburgh, *Dance Trails* in Aberdeen and Dundee, the first *Let’s Dance Festival* in Stirling, outdoor dance events in the Highlands and community dance performances as part of Glasgow’s Merchant City Festival. Smaller-scale projects ran in Kilmarnock, Ayr, Paisley, Largs, the Shetland Isles, the Isle of Skye, Falkirk, Dalkeith, East Kilbride and Coatbridge. DDOs were funded in three areas identified as having limited dance provision: the Western Isles; Perth and Kinross; and Inverclyde.

180

Performances



14

Locations



50,000

People engaged



2.7 An internal Creative Scotland review of the GSD 2012 programme identified the following outputs from Phase One of GSD:

- Over 180 performances took place, across 14 locations;
- Around 50,000 people were engaged;
- 243 Scottish schools across 24 local authorities signed up for the *Big Dance Schools Pledge*; and
- In total 71,629 participants signed up for the *Big Dance Schools Pledge*.

2.8 Phase One of GSD culminated on the final weekend of the London 2012 Olympics with *The Barrowlands Project*⁵, produced by the Michael Clark Dance Company, Dance House Glasgow and Glasgow Life. The Barrowlands, once Glasgow’s premier dance hall, became central to this performance, involving local people alongside professional dancers. The performance evoked some of the poignant and celebratory moments associated with the Barrowlands. This event signalled the transition from Phase One into Phase Two of the GSD programme and shifted the spotlight from London to Scotland and more specifically onto the Glasgow 2014 Commonwealth Games.

2.9 Phase One was led by Creative Scotland’s Portfolio Manager for Festivals, Dance and Touring, and Development Officer for Dance. Following consultation with the GSD Dance Hubs, contracted a Project Manager to steer the GSD programme into the second Phase of work. Once contracted, the Project Manager worked with Creative Scotland to engage a Project Coordinator. Both positions were contracted on a short-term basis, ending in October 2014.

⁵ See website for more information on the Barrowlands Project: www.michaelclarkcompany.com/current.php

2.10 For Phase Two. Working with partners, Creative Scotland and the GSD team reworked the Phase One format to create a range of public dance activities which ran between January and September 2014, delivered across Scotland, the wider UK and internationally. The Phase Two timetable centred on a programme of headline mass participation events, many of which were implemented by the designated GSD hubs alongside locally devised activities. This report focuses on Phase Two of GSD.

This Report

2.11 The following sections set out and discuss the evidence from the evaluation of Phase Two of GSD:

- **Section 3 – Evaluating GSD:** This section includes the agreed logic model and identifies the indicators used for evaluation. It sets out the full evaluation framework and the quantitative and qualitative research methods used. It also summaries the literature review undertaken as part of the evaluation, identifying the challenges and opportunities facing the dance sector in Scotland and the development role GSD might play.
- **Section 4 – Evaluation Findings:** This section sets out the results of the evaluation of Phase Two of GSD, examining the diversity of ways GSD was implemented to suit local contexts. Progress against outcomes is assessed using data and evidence from participants, partners and stakeholders.
- **Section 5 – Lesson Learned:** This section reflects on the lessons which can be learnt from Phase Two of the GSD programme. These may help the sector increase participation in dance across Scotland and ultimately grow the capacity, capability and ambition of the dance sector.

3. Evaluating Get Scotland Dancing

3.1 The impacts of Phase One of Get Scotland Dancing (GSD) were considered as part of an internal Creative Scotland review in 2012. In November 2013 Catch the Light⁶ were appointed by Creative Scotland to undertake an external evaluation, primarily of Phase Two of the GSD Programme, but also examining its connection back to Phase One and the London 2012 Cultural Programme. The brief also required follow-up evaluation providing a longitudinal perspective on the impact GSD has made to dance development in Scotland.

3.2 Between January and March 2014 the GSD team identified and gathered internal data to support the monitoring and evaluation of their work. Catch the Light worked with an evaluation steering group to create a logic model detailing the agreed outcomes for Phase Two of the programme (**Figure 2**) and prepared a literature review summarising evidence on the potential impacts of participatory dance projects.

3.3 The literature review identified methodological considerations which guided the design of the evaluation methods and questions, including:

- Making the evaluation relevant to the time-specific, shorter-term nature of GSD;
- Using a balance of quantitative and qualitative methods;
- Gathering data in ways that are consistent with similar research, national statistics and indicators to allow comparisons, where relevant;
- Studying a representative sample of the mass participation events, but also focusing where possible on key target groups to develop a clearer understanding of drivers and demand for participation in dance;
- Monitoring equalities in line with good practice guidelines; and
- Incorporating recommended and relevant questions from the wider Glasgow 2014 Legacy indicators and Glasgow 2014 Cultural Programme framework.

Learning from the Literature

3.4 As part of the evaluation Catch the Light produced a literature review examining patterns of participation in dance activity, enablers and barriers to participation, and evidence of links between dance activity and health and well-being outcomes. It identified both well understood and lesser-known opportunities and barriers associated with cultural programmes and dance activities and is summarised here to provide context on the potential benefits and limitations of GSD.⁷

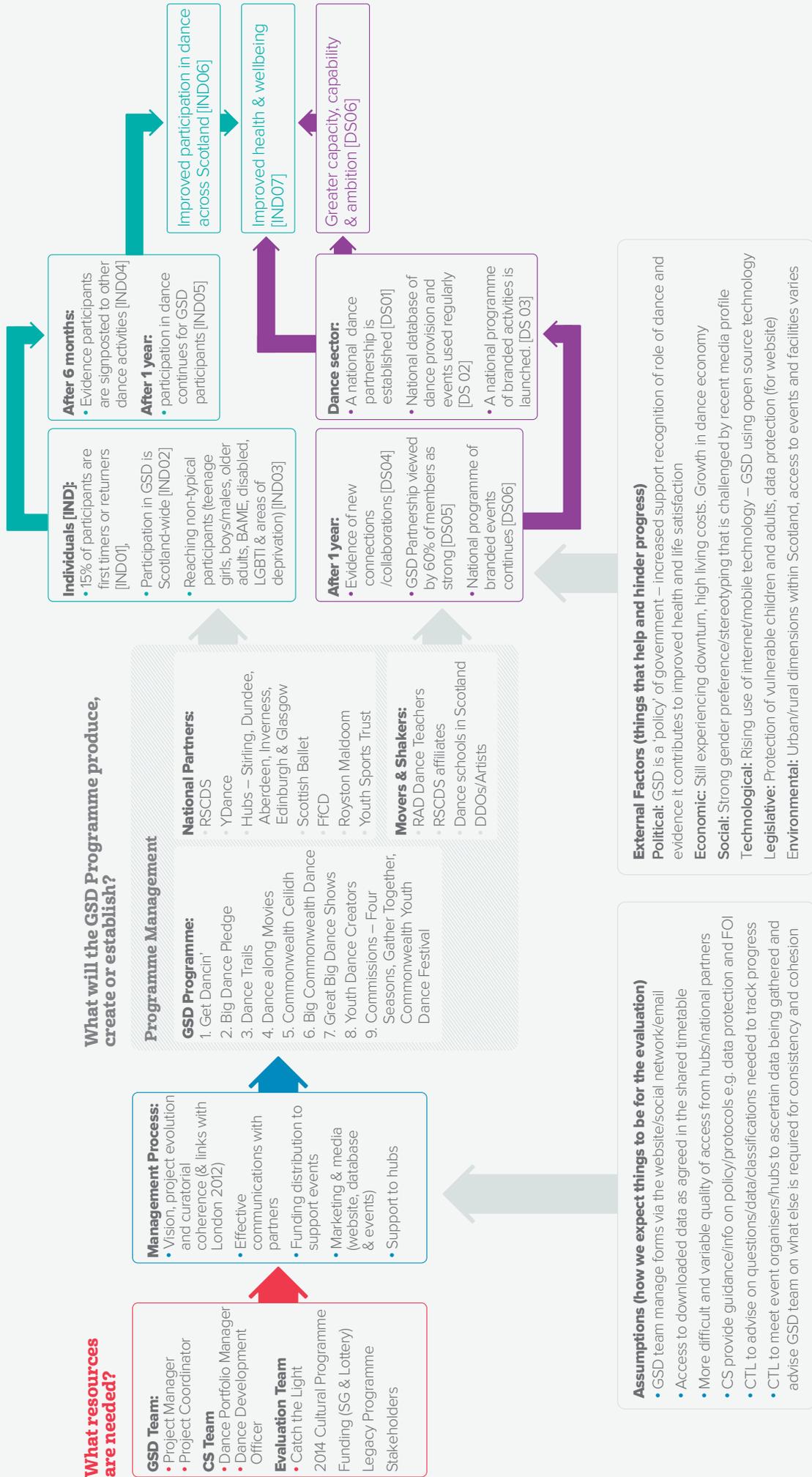
3.5 The literature suggests that mass participation programmes like GSD are a legitimate way to capitalise on

the ‘festival effect’ caused by national events such as the Commonwealth Games in Glasgow. Such programmes are designed to provoke participation either as passive audience members or through active participation in dance. However, widening the reach of dance in the longer-term requires reducing barriers to involvement for underrepresented segments of the population: certain socio-economic groups; people with lower educational attainment; the disabled and mobility impaired; Black and Minority Ethnic (BAME) communities; and men. Lesbian, gay, bisexual and transgender (LGBT) participation in dance is largely hidden or ignored in existing literature.

⁶ Catch the Light is a youth and community development consultancy experienced in evaluating dance, arts and community programmes across Scotland and the UK. See website www.catchthelight.org.uk for more information.

⁷ The Literature Review is available here: www.creativescotland.com/resources/professional-resources/research/creative-scotland-research/get-scotland-dancing-a-literature-review

Figure 2: Get Scotland Dancing Logic Model



“GSD has an important role in raising consciousness of the potential to use dance as a catalyst for positive engagement in dance”

3.6 The literature confirms that participation in dance brings a range of benefits including social, physical and mental wellbeing, confidence, self-esteem and a sense of belonging. While evidence confirms participation in dance has a positive effect on life satisfaction and on health and wellbeing, such improvements are thought to be unlikely outcomes of one-off events, such as most of the scheduled GSD events and activities.

3.7 GSD stakeholders have a desire to alter negative attitudes to dance. Research findings propose that demonstrating ways dance can express cultural roots, promote cultural diversity and make social connections in informal settings will engender more positive attitudes in the future. Nevertheless some bias is based on deeply entrenched perceptions that require time, effort and resources of a scale which may not be afforded to GSD.

3.8 GSD programme planned to remove dance from traditional contexts and take it into the streets and to prominent public places and spaces. Such an approach will, according to the literature, help keep the content culturally relevant and erode commonly held ‘fears’ surrounding dance participation. Sociable, family-friendly and fun activities generate higher satisfaction and attract broader socio-economic participation. Similarly, making sure events are of minimal or no cost reduces identified economic barriers to taking part. Making links with existing leaders and officers in harder to reach communities, particularly in seeking to attract BAME communities, is fundamental to the success of programmes like GSD. Using word of mouth and established community engagement techniques also helps to attract first-timers and returners.

3.9 Research confirms that GSD would have benefited from introducing the evaluation at the start of the full four-year programme. This would have helped to develop a deeper understanding and longer-term measurement of the dance interventions adopted. Evaluation results should be considered when the GSD programme has officially ended with mechanisms in place to follow-up on ongoing work within the dance sector and any subsequent programmes. The lessons learned will provide a useful guide for strengthening future national dance strategies and initiatives in Scotland.

3.10 GSD has an important role in raising consciousness of the potential to use dance as a catalyst for positive engagement in dance as well as shaping future development of the dance sector’s capacity and capability in Scotland. Through combining mass participation events with activities targeting non-typical dance participants, GSD has a unique chance to take full advantage of the ‘festival effect’ of the Commonwealth Games. In this way the social, physical and cultural benefits of dance can be raised in the public consciousness. It is, however, important that expectations remain realistic and relevant to improving the future development of the dance sector in Scotland.

Evaluating Get Scotland Dancing

3.11 Between April and August 2014 a range of methods were used to collect data about Phase Two GSD activities, including:

- A simple statistical return was requested from all event organisers to develop an insight into the events, how they were delivered and how many people took part;
- Data was gathered from records held by the GSD Project Manager relating to registrations from individual participants (in the case of *Get Dancin’*) and on behalf of groups and activity providers (as in the case of the Big Dance Pledge); and
- Catch the Light consultants attended a number of events and gathered data first hand from a sample of participants.

3.12 Qualitative data was obtained through key informant interviews, from open-ended survey questions and from case study events:

- For the Glasgow 2014 Cultural Programme and GSD in both Phases One and Two;
- Partner questionnaires were distributed to all organisations involved in a lead or contributory role to GSD - details of survey response rates are set out in **(Figure 3)**; and
- Case examples were developed with a range of organisations and participants.

3.13 The evaluation was overseen by an Evaluation Steering Group comprising Catch the Light consultants, the GSD Project Manager, GSD Project Coordinator, and Creative Scotland's Research Officer and Development Officer for Dance. Together they agreed the logic model, the evaluation framework and the research methods and questions.

3.14 In February 2014 BOP Consulting were appointed to evaluate the Glasgow 2014 Commonwealth Games Cultural Programme⁸, with Catch the Light's evaluation feeding in to this wider study. *The Four Seasons* event, while part of the GSD programme, was incorporated into the evaluation framework for the Cultural Programme and therefore not included in detail in this report.⁹

Evaluation Scope

3.15 The main focus of this report is to reflect on indicators within the brief prepared by Creative Scotland, which covered: participation; attendance; reach; partnership working; and media impact as follows:

- Participation in funded activities, including volunteer activity;
- Attendance at funded activities;
- The reach of the programme, both in terms of geography and demographic profile (including equalities and under-represented groups) and community engagement. This included an assessment of the number of first time and returning dancers engaged in the programme, their motivations and the perceived benefits of their involvement (including assessing health and wellbeing benefits);
- Partnership activity, including the number and nature of collaborations between projects and with other agencies; and
- Media and social media impact.

⁸ www.bop.co.uk

⁹ *The Four Seasons project* married the North-East's reputation for 'four seasons in one day' with Vivaldi's most famous score, culminating in a performance at His Majesty's Theatre as a prelude to the Aberdeen International Youth Festival. It was led by Royston Maldoom and Tamara McLorg.

3.16 In addition, relevant points regarding the management of GSD are addressed, including:

- The overarching vision for the GSD programme and legacy project, its evolution and curatorial coherence, including its relationship to the London 2012 Olympic and Paralympic Games and the Glasgow 2014 Commonwealth Games;
- The effectiveness of the governance and management of the programme;
- The strength and quality of the partnerships involved in delivering the campaign, both in terms of strategic partnerships and project-level collaboration;
- The sustainability of partnership activity, where appropriate; and
- The wider impact on the capacity, capability and ambition of the dance sector in Scotland.

3.17 This report provides a basis for plans to revisit GSD projects in the summer of 2015, to develop an understanding of longer-term impacts, including:

- The legacy of partnerships established as part of GSD;
- The longer-term impact on the capacity, capability and ambition of the dance sector in Scotland;
- Ongoing participation: whether participants have continued with, increased or developed their dance activity;
- Continued interest: the numbers of first time and returning participants who have continued to dance beyond their involvement in GSD activity; and
- Any longer-term health and wellbeing outcomes for participants, including sustainable changes in lifestyle.

Evaluation Challenges

3.18 The context of GSD and the timings of the evaluations prevented the resolution of an issue raised in the literature review: the lack of systematic evaluation that enables comparisons across studies or over a long period of time. GSD events were often innovative and broke new ground in dance delivery in Scotland, bringing a challenge for capturing participation for one-off events where no tickets were sold, determining numbers and any breakdown of these and differentiating between artists and participants at more unusual events. Despite similar events being programmed in different geographical areas, there were factors that inhibited direct comparison such as different artistic content, venues and weather conditions.

3.19 We found that, while the dance sector is used to reporting on funding, it was on the whole less accustomed to collectively gathering consistent data from events and reporting on results. When approached, a few partners noted their reluctance to record data due to: limited personnel; a reliance on volunteers; fears that disclosing information might influence future funding decisions; or potential disruption to the aesthetic values of the performance. Standard sources of audience data (such as box office) were often unavailable as most events were free and un-ticketed. It became clear that having a physical presence at events would be critical to successfully gathering consistent data across such a varied programme.

3.20 Due to these circumstances it is acknowledged that the data gathered from providers and individuals is in places incomplete and as such provides only a sample of those involved. In some cases it has been necessary to combine projections (provided

at registration stage prior to events) with actual figures submitted after events to give a fuller range of activities. Where this is the case it is highlighted within the text and through use of footnotes.

3.21 One of the tools sourced to carry out surveys as part of the mass participation events was software downloaded to tablets with evaluators interviewing individuals face to face as they arrived and left events. This

was effective at ensuring a sufficient sample of responses was achieved and that questions were completed consistently at each event.

3.22 The evaluation framework adopted by the Evaluation Steering Group is set out in **Figure 3** and **Figure 4** shows the timeline of activities for the evaluation of Phase Two of GSD.

Figure 3: GSD Evaluation Framework

Evaluation Methods	Actions	Reach	Notes
Literature and document review phase	<p>A review of national and local policy, research on dance, health, wellbeing and culture and reports on legacy programmes, culture programmes and dance programmes.</p> <p>Documents relating to CashBack and Glasgow 2014 programmes.</p> <p>A review of relevant documents, plans and strategies for Creative Scotland.</p> <p>A copy of all data and reports on Phase One of GSD.</p>	N/A	Completed full and summary version.
Planning phase	<p>Hold a workshop with the evaluation steering group to:</p> <ul style="list-style-type: none"> Clarify the information required by each party and how this will be shared/accessed and the systems to be used Specify the outcomes and outcome indicators (logic model and implementation plan) Conduct a baseline study, which is likely to be based on information from Phase One 	Baseline information in submissions to Scottish Government and Phase One report.	Baseline patchy and info inconsistently recorded across hubs and partners.
Design phase	<p>Arrange all data collection tools, including questionnaires according to specifications agreed in the planning phase.</p> <p>Identify classifications (public, partners and professionals) that will be used to analyse data, e.g. ages, postcodes, first-time dancers and returners, physical activity levels etc. Make sure marketing and website/social network/forms ask permission to share info with CTL and explain role/importance of taking part in the evaluation.</p>	Evaluation Steering Group	Suite of essential and desirable options created and signed off.
Briefing Sessions	One half day meeting with national steering group and Hubs to explain the evaluation plan, build up support and give opportunities to test-run forms to be returned which may lead to slight adjustments – make sure everyone is clear about their responsibilities to return data.	National Steering Group attended (5 February 2014)	Workshop and follow-up completed
Pilot Phase	<p>Pilot for Get Dancin'</p> <p>Sign-up: forms to gather initial data for anyone attending a free class (organised by GSD, data shared with CTL)</p> <p>Review pilot</p>	<p>108 x Get Dancin' Pilot sign-ups.</p> <p>21 x participant review forms completed.</p> <p>23 x partner reviews completed.</p>	Pilot review of partners undertaken internally by GSD team.

GSD 2014 Implementation

Big Dance Pledge (BDP)

Attended training day with DDOs in February, distributed surveys asking how DDOs hope to use the training, the numbers they anticipate involving, with whom and where.

DDOs registered for training via GSD website and agreed to track activity such as events/training offered to schools/organisations and return data agreed.

13 responses from DDOs/DAIRs that attended training day.
242 organisations in Scotland signed up to BDP (nine withheld consent).

Foundation for Community Dance (FfCD) gathered data on BDP and shared this with GSD.

GSD 2014 Implementation

Other events

Following individual meetings with event organisers an event form was created to capture attendance figures.

CTL attended a selection of events and conducted random selection face to face participant reviews with audiences and participants using a mobile survey, as follows:

- Inverness Eden Court – Dance-Along Movie
- Edinburgh Dance Base – Dance-Along Movies (in collaboration with Film in the City)
- Dundee Dance Partnership – Dance Trail and Commonwealth Ceilidh as part of Queen’s Baton Relay
- Commonwealth Ceilidh – Dundee Royal Scottish Country Dance Society (RSCDS) and Erricht RSCDS
- Aberdeen Citymoves – Dance Trail and Dance-Along Movie
- Glasgow – Merchant City Festival

Event forms completed for all above events giving a simple breakdown of numbers taking part, location and breakdown of age and gender where possible.

11 interviews with organisers
551 total respondents
16 respondents
208 respondents
107 respondents
19 x Dundee and 74 x Erricht RSCDS
50 respondents
77 respondents
157 Event Forms returned, 152 provided information on numbers

Interviews completed with all event organisers except FfCD. Inverness was affected by heavy rain.

Participants’ Review

Participants’ reviews were issued to anyone signing up to the GSD website (usually as part of the *Get Dancin’* free class initiative) and those taking part in events that indicated they would be happy to receive further information.

84 sign-ups

Providers/Partners Review

A survey of lead providers of events to gather their views on their input, media and social media, management, partnership working, capacity, the benefits of taking part in GSD, what helped and hindered progress and future potential.

57 total respondents

- 5 Big Commonwealth Dance
- 19 Big Dance Pledge
- 5 Big Dance Show
- 22 Commonwealth Ceilidh
- 12 Commonwealth Youth Dance Festival
- 2 Dance-Along Movie
- 8 Dance Trail

Case Studies

Case studies were invited from a range of providers and participants.

12 examples provided

Invites sent to selected examples to achieve a diversified sample.

Creative Scotland Review

One to one interviews with Steering Group members and others to explore views on what was achieved in relation to vision and curatorial coherence, governance and management, partnerships and impact on capacity of the dance sector.

7 interviews

All those with a remit for GSD.

Wider Stakeholders

Communicating with wider stakeholders including a meeting with BOP (consultancy responsible for Culture 2014 evaluation) and Scottish Government Legacy Team to make sure work fits with wider context and expectations.

Noted

Meeting held with SG legacy team and BOP.

Reporting

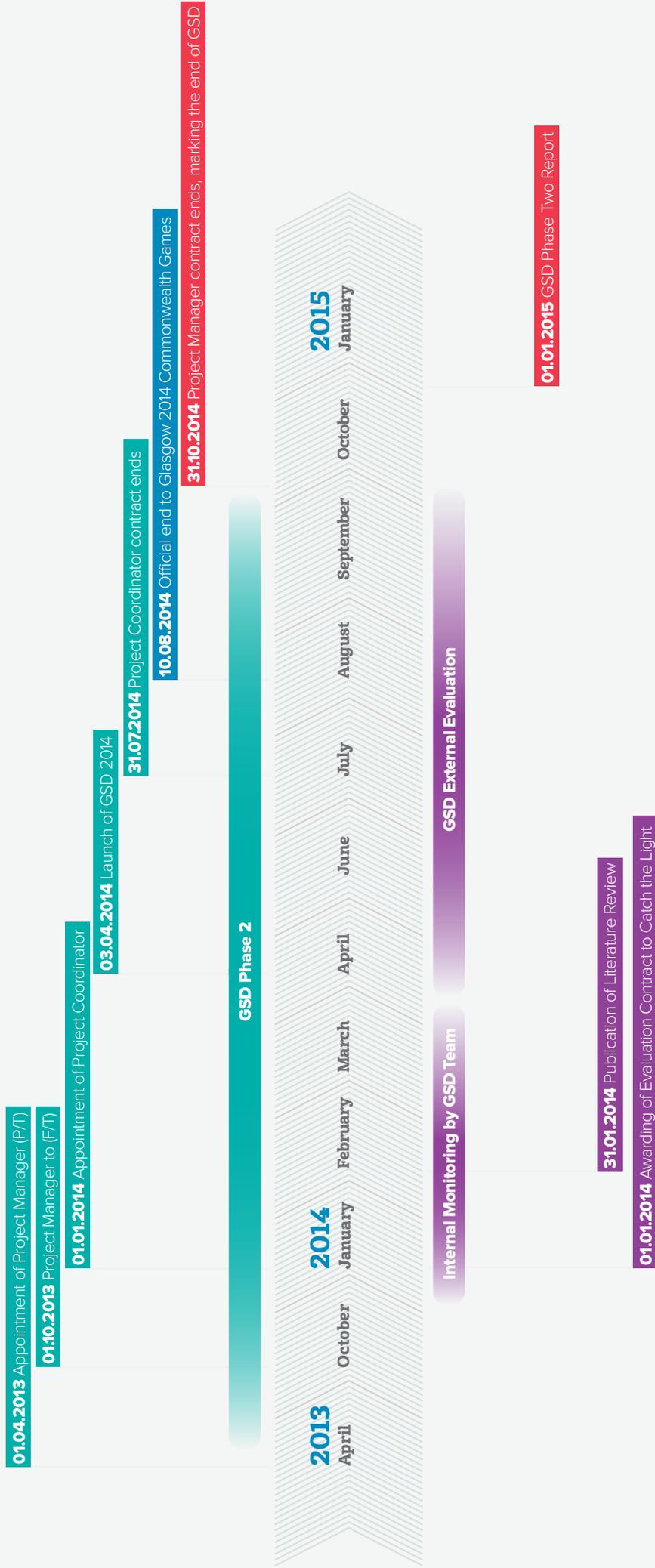
- Providing a literature review as a standalone document as a PDF and online version.
- Providing an interim report at the end of the Commonwealth Games and GSD activities.
- Providing a final evaluation with full analysis and recommendations.

Jan 2014, Aug 2014, Sep 2014

Final Report

Collate, report and present findings from all stages of the evaluation.

Sept 2015

Figure 4: Timeline of GSD Phase Two activities

Evaluation Findings

4.1 The findings of the evaluation are presented as follows:
 The programme **outputs**: what was produced, created or established including the number and nature of events delivered in each programme element; and
 Progress against programme **outcomes**: what changed or improved as a result of GSD in relation to the indicators set out in the logic model

“Belief in the power of dance to transform people’s lives and an understanding of the role of dance artists as a potent catalyst for social evolution. It will embrace professional practice and community activity, celebrating the connectivity of these through dance... It will be the overarching vehicle for a number of projects including Big Dance in 2012 and embedded within the wider cultural programme for 2012-14.”

Programme Outputs

4.2 GSD aimed to encourage more people to get active and participate in dance and to strengthen the capacity and capability of the dance sector in Scotland. Creative Scotland literature notes that GSD is inspired by:

4.3 Phase Two of GSD centred on a programme of headline mass participation events, many of which were implemented by the designated GSD hubs. These six hubs, created in Phase One, were tasked by Creative Scotland with presenting a variety of dance activities as part of the UK-wide *Big Dance* celebrations, which was part of the London 2012 Cultural Olympiad. The hubs were: Eden Court Theatre (Highland Council); Citymoves (Aberdeen City Council); Dundee Dance Partnership (Dundee City Council); Dance Base (Edinburgh City Council) and Dance House (Glasgow City Council).

4.4 Creative Scotland used GSD funding to support the six hubs to develop dance participation projects as for the GSD programme. Three new Dance Development Officer posts were supported in Inverclyde, Perth & Kinross and the Western Isles, all areas where there was previously limited dance development resource. In addition, in 2014 a year long dance artists in residence post was supported in Fife.

4.5 National organisations and their partners led on a programme of mass participation GSD events:

- *Get Dancin’* asked existing dance schools and providers to participate in GSD by offering a free dance class to newcomers. Once registered participants were matched with an appropriate dance class in their area.
- *The Big Dance Pledge*, developed by the Foundation Community Dance with Scottish Ballet, involved people learning a specially choreographed dance, including instruction from online films. The dance was performed across the world on 16 May 2014.

- *The Commonwealth Ceilidh* was an international event led by Royal Scottish Country Dance Society branches across their Scottish, UK and global networks. Videos and information packs allowed any group to organise their own event. This successful formula spilled over into other aspects of GSD and featured at the *Commonwealth Youth Dance Festival* at Glasgow’s Merchant City Festival and the *Gathered Together* dance festival; both GSD commissioned projects. *The Ceilidh* also became the main focus of the Queen’s Baton Relay celebrations in Dundee.
- *Dance Trails* took dance into shopping centres, streets and beyond, involving performances from a mixture of professional and amateur dancers. They were designed to interrupt,

surprise and inspire audiences in unusual settings

- *Dance-Along Movies* were shown on screens at indoor and outdoor venues, with audiences invited to join in with scenes from the films.

4.6 Commissioned projects and other events were also presented as part of GSD; **Figure 5** gives an overview of the programme, the lead partners and the associated funds invested from the GSD budget during 2013-14. A total of £744,753 was invested in Phase Two, of which £81,311 (11%) was expended on core cost, including funds used by the GSD team to cover fees and promotion.

Figure 5: Breakdown of GSD programme, funding and examples of activity

Title	Description	Lead Partner	Investment Phase 2	Examples of Activity
Dance Sector Infrastructure				
Hubs	GSD hubs received £20,000 funding each year to create their own bespoke programme linked to the GSD headline events (below).	Macrobert Stirling Eden Court Inverness Citymoves Aberdeen Dance Base Edinburgh Dance House Glasgow Dundee Dance Partnership	£240,000 in total (£40,000 each from CS/GSD grant)	Virtual Haka was an initiative born from a partnership between Dance Base in Edinburgh and the City Council. One of the joint Commonwealth legacy initiatives was to ‘support a second team’ which saw Edinburgh partnered with New Zealand. Dance Base liaised with a Maori dance troupe in New Zealand, commissioned a new haka and created a virtual platform for participants to learn it and upload their own version. The haka was also taught to a range of schools and groups [2000 participants] Big Dance Show was an opportunity for hubs to showcase local dance groups. For example Eden Court in Inverness brought groups from across the rural Highland landscape to perform on the main stage at Eden Court to an audience of 500. Macrobert Theatre in Stirling brought together 700 dancers aged 3-19 to perform both in Stirling and at the Alhambra in Dunfermline. [1200 participants]
Dance Development Officers (DDOs) and Dance Artists in Residence (DAIRs)	The DDOs/DAIRs were funded in four areas where there was previously limited dance activity. DDOs are responsible for the development and delivery of local dance related activities. Funding was for three years in the Western Isles and Perth & Kinross, two years in Inverclyde and one year in Fife.	Western Isles, Inverclyde, Perth & Kinross and Fife.	£170,000 (3 x £25,000 each per annum + £20,000 in Fife)	The Western Isles DDO held a <i>Commonwealth Ceilidh</i> in Creagorry hotel as a family event. They included 15 ceilidh dances with three additional hip hop performances and two Highland dancing performances. [52 participants] The Inverclyde DDO held a <i>Dance-Along Movie</i> (Dirty Dancing) in the Beacon Arts Centre in Greenock, with 22 participants attending the pre-film workshop led by the host and more joining to view and join in with the film. [46 participants]

Headline Events

Get Dancin'	<p>Existing dance schools and providers were asked to participate in GSD by offering a free dance class to newcomers attending a pilot in January 2014. The main <i>Get Dancin'</i> promotion launched in March 2014.</p> <p>Thereafter it ran throughout summer 2014. Once registered with the GSD team participants were matched with an appropriate dance class in their area to suit their preferred dance style.</p>	All dance hubs and local dance providers.	£3,561 direct costs	<p>Ullapool Dance Ltd offered a 'fun ballet' class for all ages from seven upwards. [48 participants]</p> <p>Central Scotland Ballet School in Falkirk/ West Lothian and Edinburgh ran 'bring a friend week', adult ballet workshops and 'bring a boy week'. [200 new participants]</p> <p>Dance Base Edinburgh Silver Swans was a day of dance workshops for dancers over the age of 60. This workshop was led by the Royal Academy of Dance. Styles included Ballet and Latin, led by Yamil with music from Sam Okoo. Afterwards the tutors and the 60 participants had a social event where the dancers shared their experiences over a cup of tea. In total 60 people attended, four of whom were male and 34 of them were first-time participants. [60 participants]</p>
Big Dance Pledge	<p>A series of online films were created by Scottish Ballet with a specially choreographed dance that used rhythm and percussion in a mix of styles. They were each under four minutes long and designed for ease of learning and adaptation to people's experiences or abilities.</p> <p>The dances were performed en masse across the world on Friday 16 May 2014. This followed a similar initiative created for the London 2012 Culture Olympiad, in which GSD was also involved.</p>	Big Dance, Foundation for Community Dance	£44,752 (£10,000 CS/GSD grant + £3,035 direct payment, remainder in-kind and own funds)	<p>Alexandra Parade Primary School in Glasgow's East End gathered pupils, staff, grannies, granddads, carers, Mums and Dads, with all coached through their moves by Dance House. [500 participants]</p> <p>Dance with Babies practiced the Big Dance Pledge routine and joined the mass participation event at the Emirates Arena. [32 participants]</p> <p>Dance Ihayami held an Indian dance event, with free workshops for adults and children, and a workshop that taught the Big Dance Pledge. It was performed at 7pm with the rest of the country, videoed and uploaded onto Facebook. [Number of participants unknown]</p> <p>Get Cupar Dancing engaged pupils along with various other groups from the Brownies, Scouts, nurseries, and local business to learn and perform the Big Dance Pledge in a local park. [250 participants]</p> <p>Dunvegan Primary School on the Isle of Skye involved the whole school, including teachers. [55 participants]</p>

Commonwealth Ceilidh

A special ceilidh programme was devised which included three newly commissioned dances and music.

All dances were made into videos so that people anywhere in the world could download and learn the dances. An information pack was produced as a guide to running ceilidhs and organisers were encouraged to showcase other dance styles and talent as part of the interval performance.

On Saturday 21 June 2014 the ceilidh kicked off in New Zealand and finished in Canada – a 24 hour global ceilidh.

Royal Scottish Country Dance Society (RSCDS)

£36,280 (£30,100 CS/GSD grant, £1,690 direct payment +£4,500 in kind)

Duns & District Branch RSCDS gave free entry to Duns Volunteer Hall. Music was provided by Gordon Brown's Band. Light refreshments were provided. A dance demonstration was given by a group of young Scottish Country Dancers.

[Unknown number of participants]

RSCDS Stonehaven Youth ran a ceilidh to promote the fun of Scottish dancing to young people.

[50 participants]

Ceildhkids in Edinburgh adapted the *Commonwealth Ceilidh* for pre-schoolers and their families.

[40 participants]

Dundee Dance Partnership made the *Commonwealth Ceilidh* the theme for their Queen's Baton Relay celebration. Ahead of the baton arriving there were a series of pop-up performances forming a mini dance trail. As crowds gathered in the city square they were treated to range of performances from local dance groups (including an Indian dance group) alongside professional performers. The mass public ceilidh was accompanied by a professional modern ceilidh band and led by Dundee RSCDS.

[750 participants]

Dance Trails

Dance trails were designed to interrupt, surprise and inspire audiences in unusual settings.

Dance trails took dance into shopping centres, streets and beyond, involving performances from a mixture of professional and amateur dancers.

Some engaged audiences in a challenge - to follow a trail through the city and collect stamps to be entered into a prize draw. Others built the work into other public events such as the Queen's Baton Relay.

All dance hubs: Glasgow Stirling, Edinburgh, Dundee, Aberdeen and Inverness

£14,588 CS/GSD grant to commission 2 works which toured

Each hub funded the trail locally

Macrobert Arts Centre in Stirling held a week long *Let's Dance Festival 2014*. All or Nothing Aerial Dance held outreach workshops and performances linked to their dance piece *Sprawl* to five local primary schools. There were three newly commissioned works which were performed at Macrobert Arts Centre but also throughout the Stirling City Centre and on another occasion as part of Glasgow Festival 2014. They included: Underhand Dance Company - *Held Up*, Robbie Synge - *Rally in Progress* and Erik Kaiel - *Murikamification* which brought inspiring forms of dance to the public.

[516 participants in school workshops and performances, wider audience unknown]

Citymoves Aberdeen engaged dance groups and dance artists to perform a variety of dance styles from Irish and Scottish to modern in seven locations across the city to shock and inspire the public to take an interest in dance. Rickshaw bikes were available to transport members of the public to different locations which also advertised the event. Stamps could be collected at each location and those completing the form entered a prize draw. It ran over two days and forms part of the 100 Days, 100 Dances celebration of dance in the city.

[2000 participants]

Dance-Along Movies	Choosing from a selection of iconic dance movies, screens were set up in outdoor or indoor venues where the audience was invited by host Chris Stuart Wilson to learn and join in with moves from key moments in the films.	All Dance Hubs and Beacon Arts Centre, Inverclyde	£320 for host to attend London. Hubs met other costs.	<p>Dance Base in Edinburgh joined forces with <i>Film in the City</i> and ran a whole day of dance films outdoors in Edinburgh's Grassmarket including <i>The Wizard of Oz</i>, <i>Strictly Ballroom</i> and <i>Grease</i>. Craft, choreography and dance workshops and performances ran for all ages. [2,100 participants: 600 males, 1500 females]</p> <p>Eden Court in Inverness staged an outdoor screening of <i>Hairspray</i>. The film was launched with a performance from a local jazz dance group which had to be moved indoors due to heavy rain. [12 performers and 50 participants]</p> <p>Citymoves in Aberdeen ended the first day of their weekend of <i>Dance Trails</i> with a screening of <i>Dirty Dancing</i> in a centrally located hall. [35 participants]</p>
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Commissioned Projects

Commonwealth Youth Dance Festival	Following auditions in each of the UK nations and from across the Commonwealth, 36 youth dance companies were selected to take part. The programme involved three days of workshops and performances in Glasgow from 10 – 12 July 2014 with ticketed public performances at the Tramway. Additional information on participants is set out in Appendix 1	YDance: Scottish Youth Dance	£100,000	A total of 115 applications were submitted and attended an audition. Groups were selected from Australia, Canada, England, India, Malta, Namibia, New Zealand, Northern Ireland, Scotland, Singapore and Wales. Groups performed over three nights to sell out audiences in Glasgow's Tramway and one studio performance. Workshops ran each day bringing everyone together to learn, share and develop dance skills. Three theatre performances and one studio performance attracted 854 audience members. [1254 participants: 854 Audience Members and 400 dancers]
The Four Seasons⁹	Royston Maldoom and Tamara McLorg are recognised world-wide for their ground-breaking work with disenfranchised communities in Ethiopia, Brazil and South Africa, creating large-scale dance performances and collaborating with national orchestras and their conductors.	Commissioned by GSD.	£11,608 from GSD budget (remainder funded by Culture 2014 budget)	<p>The Four Seasons brought young people from Aberdeenshire together to create a new dance performance to Vivaldi's <i>The Four Seasons</i> culminating in a performance at His Majesty's Theatre as a prelude to the Aberdeen International Youth Festival. [36 participants and 400 audience members]</p>
Gathered Together	Gathered Together is the first inclusive international dance festival to take place in Scotland. Its aims include introducing audiences to disabled dance. Amateur and professional groups from around the world performed over three nights at the Tramway to ticketed audiences. During the day were workshops and seminars on inclusive dance topics.	Independence	£10,000 from GSD budget (remainder secured from Celebrate, CS Access Fund & EU Culture funds)	<p>Three days of dance, 15 workshops, three acclaimed speakers and evening performances from new emerging groups to experienced professional companies. Over the three nights in Glasgow's Tramway Theatre, 400 school children attended the dress rehearsal and 474 people attended the final shows. [994 participants: 874 audience members and 120 dancers]</p>

Other GSD Projects

Youth Dance Creators	YDance worked with inspiring young people across Scotland to promote and advocate for youth dance on a local and national level - from young people's perspectives.	YDance	£10,000 CS/GSD grant +£1,000 for travel	Young people from across Scotland came together for two weekends to work on leadership skills and event organising. The primary focus was for youth dance creators to go out into their communities and enthuse about dance. Young people are supported by an identified person and given a small budget to help organise an event which led for example to some teaching the <i>Big Dance Pledge</i> in local schools.
Big Commonwealth Dance	A mass participation dance took place on Saturday 12/Sunday 13 July to mark the apex of the Big Dance Weekend and the closing of the first ever Commonwealth Youth Dance Festival. It was choreographed by internationally renowned choreographer Rafael Bonachela and performed via live video link connecting groups in Glasgow, London and Sydney.	GSD Team	£26,380 Glasgow event costs	Big Commonwealth Dance – Beats for Peace was choreographed by internationally renowned choreographer Rafael Bonachela. It took place on Saturday 12/Sunday 13 July to mark the apex of <i>The Big Dance Weekend</i> and the closing of the first ever <i>Commonwealth Youth Dance Festival</i> . A film by Leopard Films shows the unique linking of dancers in Trafalgar Square, Buchanan Street Glasgow and outside the Sydney Opera House. It was effectively a continued collaboration with <i>Big Dance</i> which arose out of the London 2012 Cultural Olympiad. All the CYDF participants performed in Buchanan Street in Glasgow alongside local dance schools.
BBC at the Quay	GSD was invited to programme a day of dance activities on the BBC at the Quay stage as part of Glasgow 2014.	GSD Team	£5,000	This was an opportunity to showcase the wealth of experiences and talent, styles and variety of opportunities there are to take part in dancing in Scotland from Highland Dancing to Dancing with Babies. There were performances and opportunities to participate galore.
Micro-Grants	A number of micro-grants were issued to local areas wishing to run events linked to GSD programme.	Culture North Lanarkshire Dance Galloway Skye Dance East Ayrshire	£1,000 £2,000 £1,970 £1,000	Dance Galloway a new dance partnership secured funding from GSD to organise a <i>TrailBlaze Dance Trail</i> event as part of the Arts & Craft Trail in Kirkcudbright.

[15 participants]

[450 participants]

[400 participants]

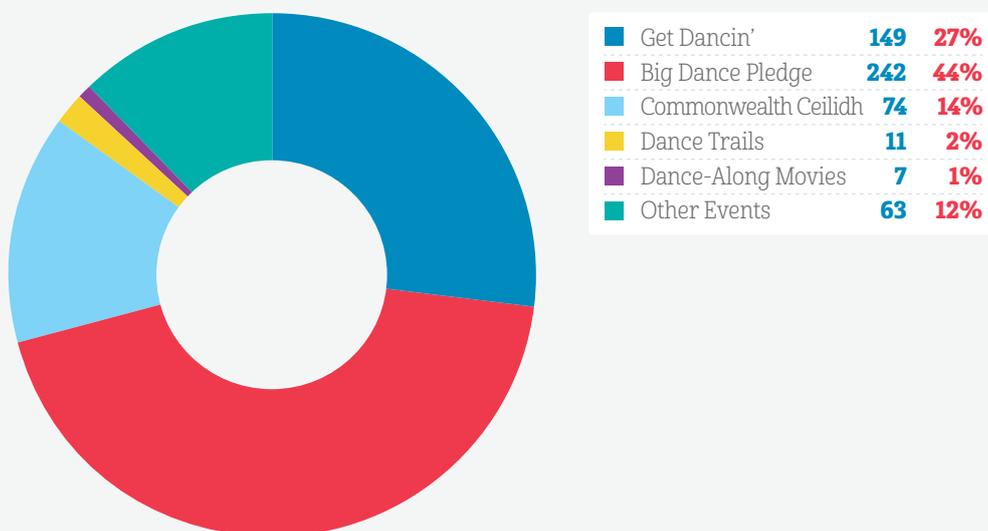
[Number of participants unknown]

4.7 Event forms were returned for more than a quarter (155, 28%) of all events registered. However the Foundation for Community Dance provided a database of 242 events and the estimated number of participants. The figures presented here combine these sources of data to estimate levels of participation in the overall GSD programme. In total GSD ran 546 dance events during 2014¹¹ (Figures 6 and 7). Of these 448 (82%) took place in Scotland and 98 (18%) were international.

Figure 6: Overview of registered GSD events

Type of Event	No. of events	%
Get Dancin'	149	27.3
Big Dance Pledge	242	44.3
Commonwealth Ceilidh	74	13.6
Dance Trails	11	2
Dance-Along Movies	7	1.3
Commissioned and other events	63	11.5
Total	546	100%

Figure 7: Distribution of GSD events by type (n=546)



4.8 It is estimated that around 74,636 people took part in GSD events during 2014, either as artists, participants or audience members. This figure is extrapolated from an average number of participants attending events where organisers returned monitoring forms, multiplied by the 304

11 Event numbers are based on 304 events registered with the Project Manager for Get Scotland Dancing and 242 registered with Foundation for Community Dance for *Big Dance Pledge*.

12 From the 109 event forms returned (excluding *Big Dance Pledge*) the average from the total of 19,400 participants is 178. This is multiplied by 304 (the number of events registered to give a total of 54,112. This is added to 20,524 participants that were expected to take part in the *Big Dance Pledge* events, as indicated in data provided by the Foundation for Community Dance.

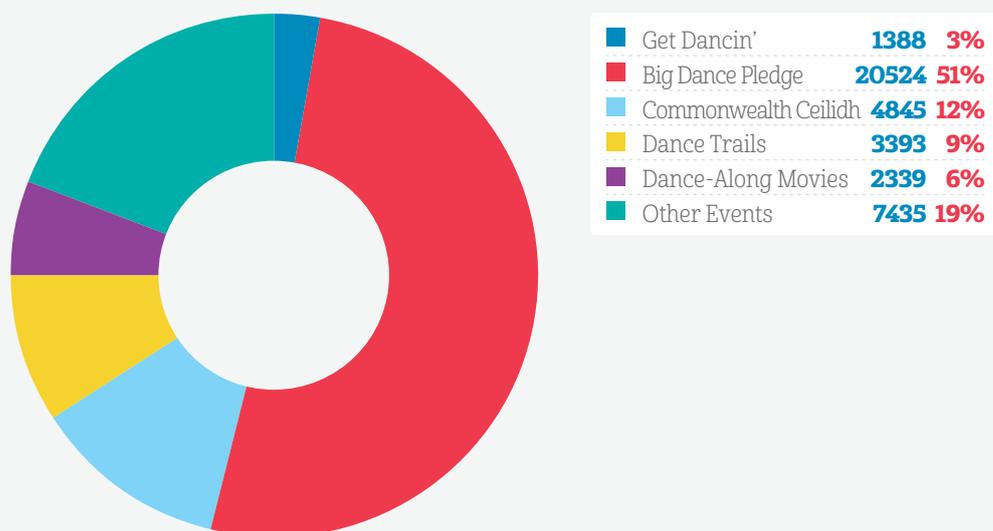
events registered with GSD (excluding the *Big Dance Pledge*)¹², and added to the numbers that pledged to take part in the *Big Dance Pledge*.

4.9 **Figures 8** and **9** give an overview of the distribution of participants across the headline GSD events. This analysis is based on participants recorded through the sample of 109 event forms returned to the evaluation team and recorded through the monitoring forms, combined with the numbers pledged to participate in *Big Dance Pledge*, providing data for 351 events in total.

Figure 8: Participants recorded in event forms (n=351)

Type of Event	Recorded Participants	%
Get Dancin'	1388	3.5
Big Dance Pledge	20,524	51.4
Commonwealth Ceilidh	4845	12.1
Dance Trails	3393	8.5
Dance-Along Movies	2339	5.9
Commissioned and other events	7435	18.6
Total	39,924	100%

Figure 9: Distribution of Participants by GSD event (n=351)



4.10 *The Big Dance Pledge* involved a significant number of events and participants, accounting for more than two-fifths of all GSD events and more than half of all GSD participants (44% and 51% respectively). It may be that having already run a successful programme during the 2012 Cultural Olympiad and the prestige that came with Scottish Ballet collaboration made it an attractive option for schools and assisted in engaging with children and young people. Further support was given to the project by the network of local DDOs, drawing on local knowledge and established relationships to make the *Big Dance Pledge* successful in most local authorities.

4.11 In contrast over a quarter (27%) of all GSD events offered were for *Get Dancin'* but the uptake was comparatively low, at only 4% of the total participants. A pilot for *Get Dancin'* ran for one week in January followed by an official promotion week in March 2014. Following lower than expected uptake for both the pilot week and the full launch week, a decision was made by the GSD team to keep the offer open throughout the remainder of the programme. Postcards were printed advertising *Get Dancin'* and encouraging people to sign up. These were to be distributed at all GSD events, although this does not appear to have been widely adopted. A theatre voucher prize draw offered by GSD was unable to add any incentive. Some delivery partners reported that they avoided using the *Get Dancin'* sign up system for accessing the free dance class offers, yet were successful in attracting new participants. While this suggests potentially higher numbers of participants than

were recorded, it is clear that the public interest failed to match the expectations of *Get Dancin'* and many providers were unable to generate new interest. Possible reasons for this are discussed in the outcomes section of the report.

4.12 Some variance in participation rates may be explained by data collection methods. Event forms were returned to the evaluators for more than a quarter (155, 28.4%) of all events registered with both Get Scotland Dancing and the Foundation for Community Dance, accounting for 19% of registered *Big Dance Pledge* events and 35.8% of all other GSD events. To better estimate activity across Scotland and internationally, the *Big Dance Pledge* data is based on the number of participants registered whereas the remaining GSD event data is calculated using participation data provided in event returns from organisers.

Summary

4.13 Implementing GSD to suit different local contexts led to a variety of creative events, performances and festivals. GSD brought together internationally renowned artists with amateur dancers from across Scotland and the Commonwealth. GSD created new performance opportunities and inspired audiences in conventional and unconventional settings. The focus was predominately on

mass public participation at one-off events such as the hugely popular *Big Dance Pledge*, which was adopted by many schools across Scotland. The creation of these accessible, fun and social opportunities to participate was in line with the findings of our literature review on ways to appeal to more reluctant dancers.

Progress on Outcomes

4.14 Progress is reviewed in relation to the short-term outcomes set out in the logic model:

- The number of first timers/returners to dance [IND01], including case examples of Dance House and GSD at the Merchant City Festival and the Inverclyde DDO
- The geographical spread of participation [IND02], including case examples of Eden Court *Ragtime Picnics* and the Perth & Kinross DDO
- The reach to non-typical participants [IND03], including case examples of Unusual Suspects and the *Gathered Together* Inclusive Dance Festival
- The impact on the dance sector's capacity, capability and ambition [DS01-DS03], including case examples of the *Dundee Dance Partnership Dance Trail* and the *Commonwealth Youth Dance Festival*

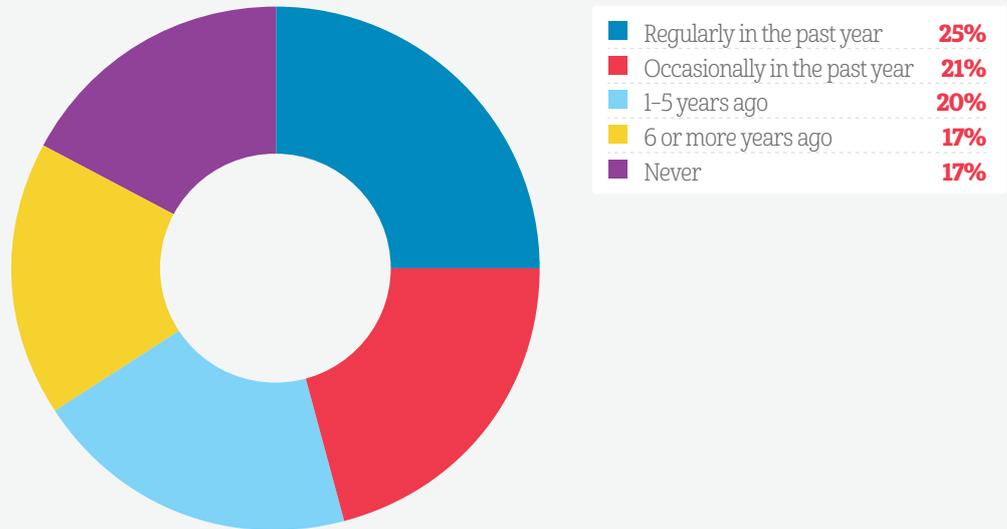
Number of first time and returning participants [IND01]

4.15 Registration forms from the GSD website for *Get Dancin'* and interviews conducted with a random sample of participants at GSD headline events were used to ascertain the number of first-timers and returners to dance.

4.16 A significant proportion of *Get Dancin'* participants (54%) were first-timers or returners to dance. Despite low

numbers (192) registering online for the offer of free dance classes (108 for the pilot in January 2014 and 84 in March 2014) there was a positive impact in terms of their profile. Of those that registered 17% claimed they have never taken part in dance before, the same proportion had last taken a dance class six or more years ago and a fifth had taken part in a dance class between one and five years ago (**Figure 10**).

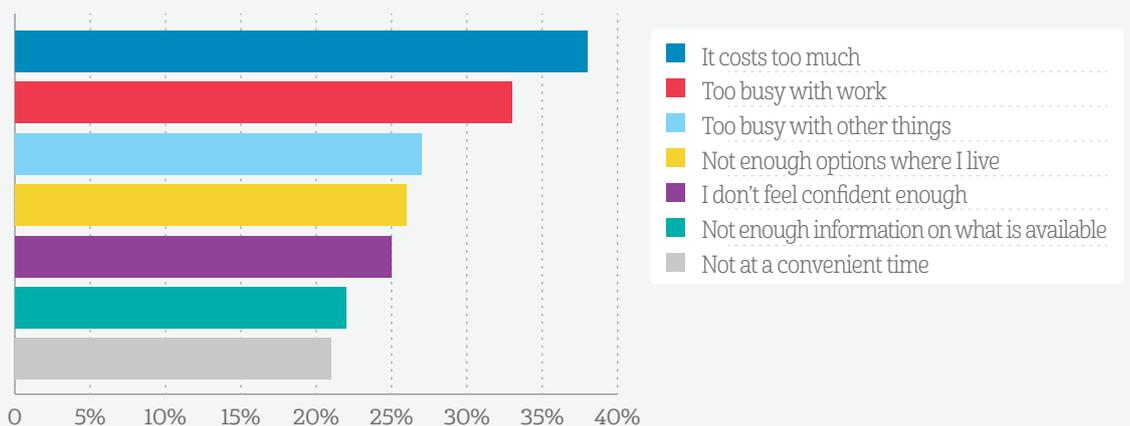
Figure 10: When participants last took part in dance classes - *Get Dancin'* cumulative registrations since January 2014 (n=174)



4.17 Feedback from partners' reviews suggests 704 more *Get Dancin'* participants than identified through the official online register. The 28 providers referred to reported that they found the website registration prohibitive and opted to use their own promotion and advertising mechanisms to attract new participants. At the same time many other local dance providers advertised a free dance class through the official *Get Dancin'* registration process but did not attract any new participants.

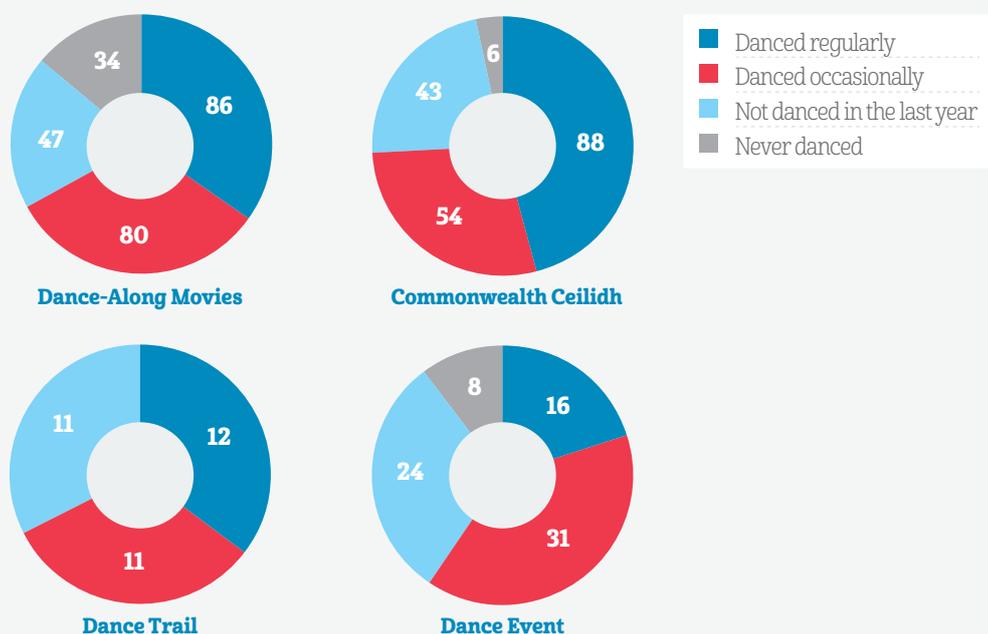
4.18 One advantage of the official and national registration process is that it provided information on barriers to individuals taking part in dance more often. Responses show that more than a third of respondents identified cost as the most significant barrier to taking part in dance. While offering a free dance class is a legitimate way of removing the initial cost barrier, it is insufficient at providing a longer-term financial incentive. Local providers may be unconsciously creating some of the perceived barriers, for example: providing classes at times when individuals are busy with work; only offering a limited range of options; and by not providing enough support to those lacking confidence (**Figure 11**).

Figure 11: Reported barriers to taking part in dance more often - *Get Dancin'* cumulative registrations since January 2014 (n=169)



4.19 In total 551 participants were interviewed by Catch the Light consultants at a selection of GSD events across Scotland. Almost a third (31.4%) of respondents at these events were first-time participants or were returning to dance after a year or more (**Figure 12**). The proportion of those that had never danced or had not danced in the last year, compared to occasional or regular dancers, varied according to the type of event. It is worth noting that for the GSD headline events, individuals could be classified as both passive and active participants, it being possible to be involved without being compelled to dance. Indeed, with many of the events taking place outside and in public places participants were sometimes unaware they were part of a dance related activity.

Figure 12: The last time participants attending GSD events took part in a dance related activity (n=551)



4.20 Non dance specific events attracted a broader range of first-timers or returners to dance. Events that were associated with wider events such as the Merchant City Festival in Glasgow attracted the largest number (41%) of first timers or returners to dance. Of these, one in ten had never danced before and under a 30% stated they had not danced for one year or more. **Case example 1** provides an insight into the variety of ways dance activities can attract a wide audience by being part of a high profile festival.

Case example 1

Dance House and GSD at the Merchant City Festival

What was it?

Based in the host city for the Commonwealth Games, Dance House was the only part of GSD that ran during the official 'Games-time' and the associated *Festival 2014*. Vying for a place of the limelight was challenging, with every street and stage filled with performances. Nonetheless Dance House Glasgow managed to create a substantial platform for dance. It offered an exciting array of workshops and dance performances as part of the Merchant City Festival (a *Festival 2014 Live Site*) from Friday 1 to Sunday 3 August – the final weekend of Glasgow 2014.

What happened?

The festival incorporated workshops and performances including *Dance with Babies* and *Dannsa – Scottish Step Dance*, street dance and a taster session for older dancers. There were performances from both professional and amateur groups, from different cultures such as Bollywood Bhangra, Percussion and Dance from West Africa, a performance by the Scottish Youth Dance Company and also from the Gadfly Project¹³ which was the result of a collaboration between Dance House and Helensburgh Orchestral Society where dancers performed the Gadfly Suite by Dmitri Shostakovich to a live orchestra. Supported by RSCDS, both full days of dance ended with a ceilidh accompanied by live musicians.

What were the results?

Overall an estimated 543 people participated in Get Scotland Dancing at the Merchant City Festival although numbers are likely to be higher with a steady stream of people arriving and leaving throughout each day and night.

4.21 A quarter of participants in the *Commonwealth Ceilidh* were first-timers or returners to dance, although very few (3%) had never danced before. The format of these events had a significant impact on the results. For example, the Queen's Baton Relay event in Dundee was advertised as a *Commonwealth Ceilidh* but was unconventional because it was primarily a celebration of the Queen's Baton passing through Dundee on its way to the Games in Glasgow. Being an open air mass celebration event meant it attracted a higher proportion of first-timers or returners to dance (44%). In contrast, only 8% of participants at the more traditional ceilidh event in Coupar Angus were first-timers or returners to dance.

4.22 Almost a third of participants in Dance-Along Movies were first-timers or returners to dance. Dance-Along Movies also attracted the highest proportion of those that had never danced (14%, compared to 10% attending the Merchant City Festival, 3% attending *Commonwealth Ceilidh* and none attending the *Dance Trails*).

4.23 *Dance Trails* attracted the highest proportion (32%) of respondents who had not danced for a year or more. *Dance Trails* were geared towards a more passive form of participation, without those involved necessarily having to dance, however none of the passing audience/participants stated they had never danced before.

4.24 In addition to the GSD headline events, the funding of DDOs in gap areas proved to be a successful strategy for attracting first-timers and returners to dance. By targeting a range of under-represented groups, 40% of the people the Inverclyde DDO engaged with were first-timers or returners to dance (**Case example 2**).

Case example 2

Inverclyde Dance Development Officer

Background

In Inverclyde there was the opportunity to establish dance within a newly built local theatre. As part of *Get Dancin'* the DDO offered a wide range of opportunities including: Beginners and Senior Ballet, Burlesque, Contemporary, Street Dance, Dance Workout, Junior and Intermediate Jazz, Micro Movers and First Steps, making sure those different aspects of the programme appealed to all ages and covered a range of dance styles. It held a summer school for 23 participants aged 14+, two of which were male.

Recognising the need to attract males, a boys' dance initiative was organised there was a one day dance and football workshop called "I want to play as you... Ahil Ratmanohan" which was led by director Michael Essien.

What happened?

The DDO reported that this was "a fantastic opportunity for young footballers to learn the skills from the performance and an opportunity to explore the parallels between football and dance."

The results

718 participants were engaged in dance in Inverclyde. Of those 29.5% were first time dancers, 10.8% were returners to dance and 29.8% were regular dancers.

Summary

4.25 Despite the low take-up of the free dance class offer, *Get Dancin'* engaged the highest proportions of first-timers and returners to dance (54%). The varied performances and programme of participative activities in GSD at the Merchant City Festival attracted high numbers and a relatively high proportion of first-timers and returners to dance (41%). Other GSD events also succeeded in attracting high proportions of those new or returning to dance (in a range from 30% to 40%) with the exception of more traditional forms of the *Commonwealth Ceilidh* which was more likely to attract seasoned regular dance participants.

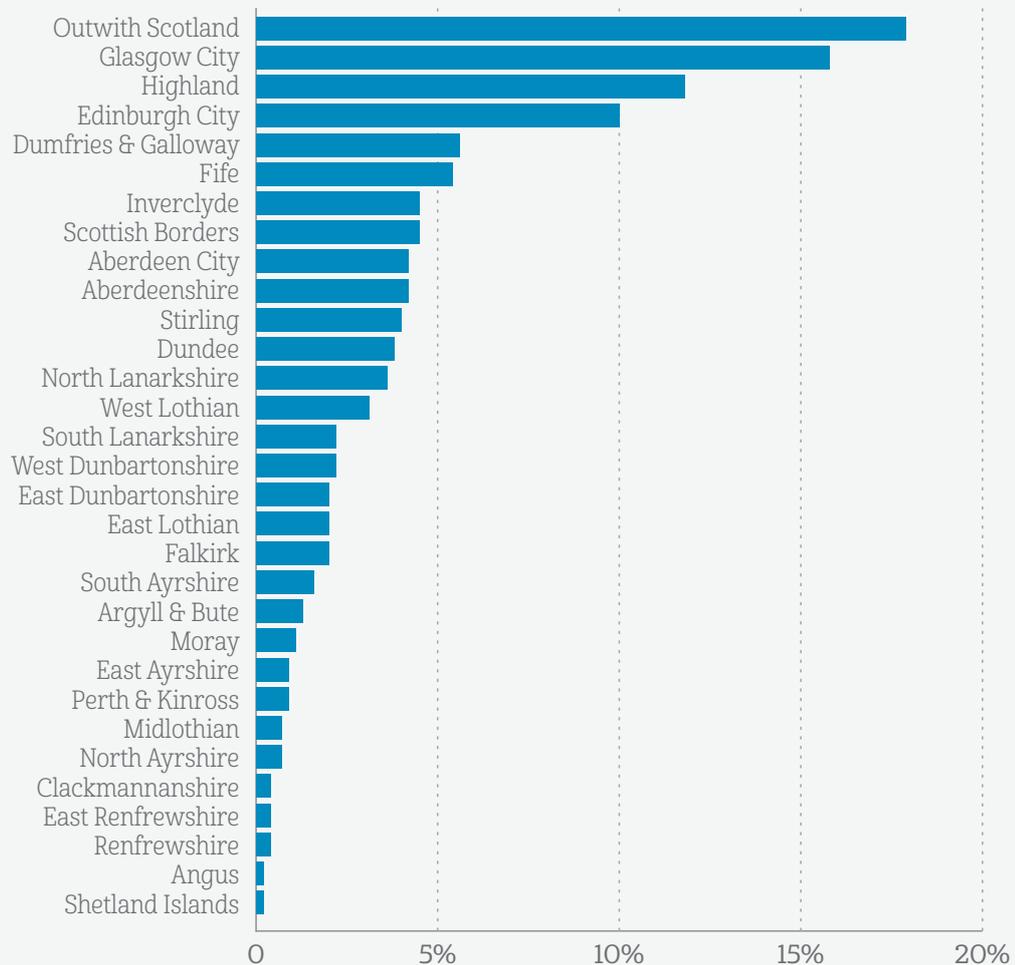
4.26 Evidence indicates that providing a range of dance activities for different audiences was also effective at attracting first-timers and returners to dance. Potential therefore exists to consider ways of combining mass participation and locally tailored activities as part of future dance development strategies.

The geographical spread of participation [IND02]

4.27 In the spirit of Scotland’s Legacy Plan, GSD presented an opportunity to widen the geographical spread of dance participation across all of Scotland in 2014. Further benefits arose from being able to observe patterns of delivery and participation in dance during London 2012. The report on Big Dance for London 2012 suggests that activities were mainly located in London where 83% of delivery partners ran a variety of classes, workshops, performances, professional development sessions and commissions.¹⁴ At that time Scotland’s contribution was small, with Phase One of GSD accounting for 4% of the total delivery during the London 2012 *Big Dance* programme.

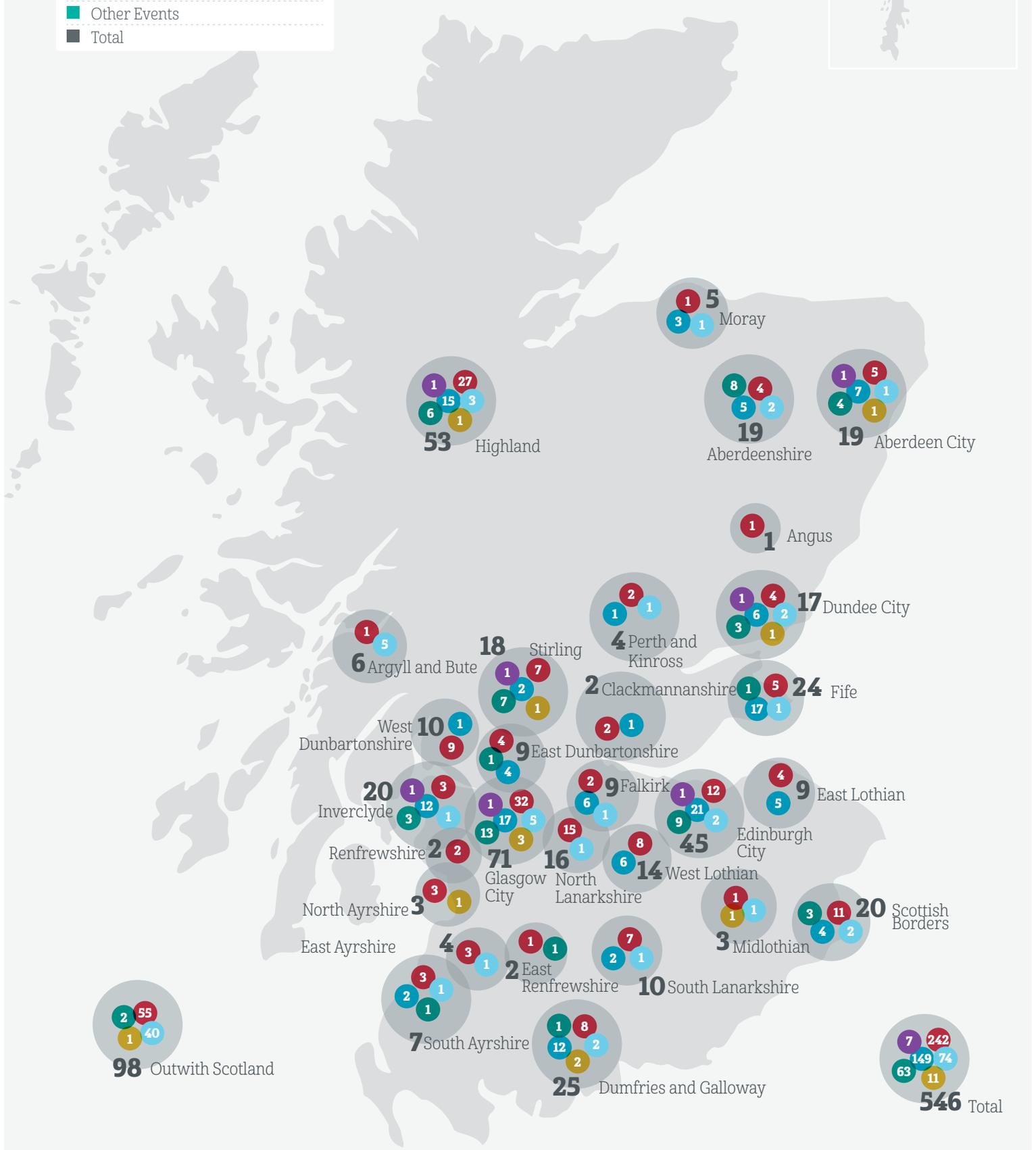
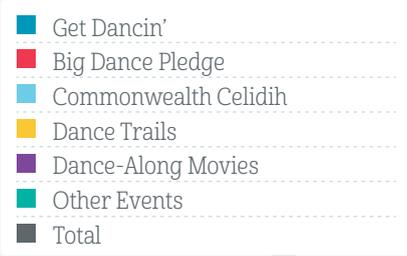
4.28 Phase Two of GSD achieved a considerable spread of delivery across all urban and rural parts of Scotland as well as internationally (**Figure 13**).

Figure 13: Distribution of events by area (n=546)



4.29 **Figure 14** shows the types of events that took place in these local authority areas.

Figure 14: Distribution of events by area and type



“The Big Dance Pledge was a wonderful way for Scottish Ballet to engage with thousands of people across the world. We wanted to create a lively exciting dance which used percussion and dynamic movements to get people moving and having fun together.”

(National Partner)

4.30 GSD events in Phase Two were considerably greater in number than those recorded during London 2012 and had a wider geographical spread. As the host city of the Commonwealth Games, Glasgow City registered 71 events, 16% of the total number delivered in Scotland. The Highland Council area delivered marginally more events than the capital City of Edinburgh (12% and 10% of events respectively). A large proportion of events took place in the rest of the UK and in other parts of the Commonwealth, for example through the *Big Dance Pledge* and the *Commonwealth Ceilidh* (98 events, 18%).

4.31 Most surprising is the number of events registered in smaller authorities without a dedicated hub or a GSD funded DDO, including Dumfries and Galloway (25, 6%), Scottish Borders (20, 5%) and Aberdeenshire (19, 4%). In Fife and Inverclyde the DDOs funded by GSD made a strong contribution, respectively with 24 (5%) and 20 (5%) of registered events. The other areas with GSD hubs also contributed well, with the numbers of events in Aberdeen City (19, 4%), Stirling (18, 4%) and Dundee City (17, 3.8%) exceeding those in the majority of other local authority areas.

4.32 Activities took place in iconic and unusual landmarks across Scotland, as well as more conventional theatres, dance studios, schools and village halls. Venues included the Skye Bridge, the Turriff Agricultural Show, Dalkeith Country Park, the Emirates stadium in Glasgow and the lawns of Scottish castles.

4.33 The *Big Dance Pledge* and 24 hour global *Commonwealth Ceilidh* contributed to Scotland’s legacy ambition to improve the perception of Scotland as a creative nation. With Scottish Ballet providing the choreography and tuition videos, groups and schools from around the world learned the *Big Dance Pledge* and joined together to perform it on 16th May 2014. The benefits were captured in this comment:

4.34 Taking its inspiration from the Highland Games the dance was designed to embrace Commonwealth cultures alongside Scottish influences. It was created to be accessible to individuals of all ages and backgrounds. As a national partner the Royal Scottish Country Dance Society (RSCDS) drew on its extensive knowledge of Scottish dances as well as its established network of local, UK and international branches to produce the largest international ceilidh ever staged in one day. Of the 70 ceilidhs registered, 40 took place outside Scotland and included events in Russia, Indonesia, Hawaii, New Zealand, Australia, Canada, South Africa, Jamaica, Northern Ireland and England.

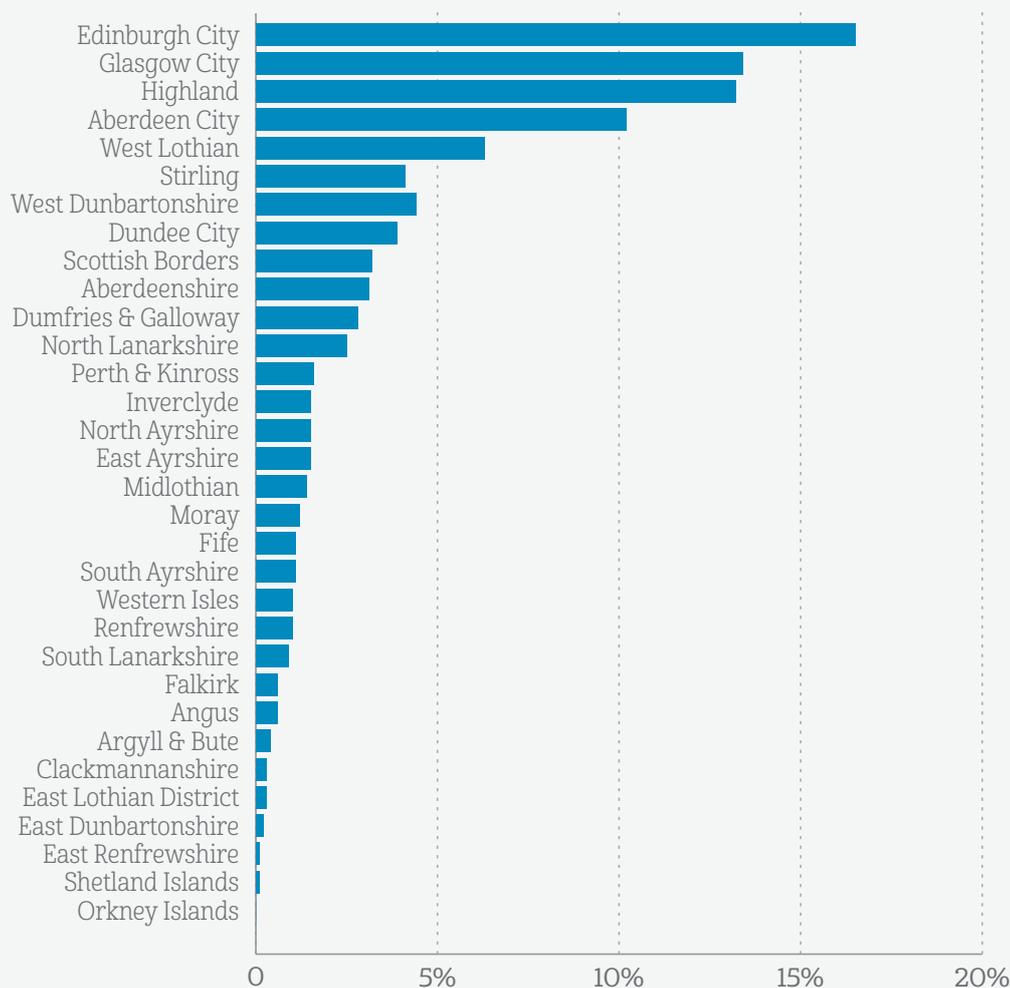
4.35 Spreading the reach of GSD further, the *Big Commonwealth Dance* was a successful initiative that grew from London 2012 and used a live-link to connect a large-scale flash mob dance in Buchanan Street, Glasgow with Trafalgar Square in London and the Sydney Opera House in Australia.

4.36 *The Commonwealth Youth Dance Festival* brought young people together to learn and perform from New Zealand, Australia, Namibia, Canada, Scotland, England, Wales and included a collaboration between Singapore and Scotland. Participants from this initiative made up the majority of dancers for the *Big Commonwealth Dance*.

4.37 *Gathered Together* was an inclusive festival of disabled dance, with a mixture of guest speakers, workshops and performances with contributors from Sweden, Paraguay, America, Belgium, England and Scotland.

4.38 It is evident that GSD not only spread its brand of mass participation events across nations, but invited a wealth of nations to be part of the celebration of dance taking place in Scotland. However, the number of events in any locality does not automatically equate to high levels of participation. Participation levels by Scotland’s local authority areas are detailed in **Figure 15**.

Figure 15: Distribution of event participants by area¹⁵ (n=351)



4.39 There were high concentrations of participation in Edinburgh, Glasgow, Highland and Aberdeen; all areas with a dedicated GSD Dance Hub. In Edinburgh the numbers were boosted by the success of the *Dance-Along Movie* (2,000 participants) which was billed as part of a *Film in the City* festival, a full day of outdoor dance films for all ages. Likewise *Edinburgh's Virtual Haka* (2,100 participants) also engaged high numbers. Developed through another 2014 Legacy programme called *Support a Second Team*, the Haka was part of an exchange with a Maori dance group in New Zealand. When combined with other GSD events Edinburgh had a total of 6,192 participants (17% of the total recorded in Scotland).

4.40 Glasgow had 5,030 participants (13% of the total recorded in Scotland) with a high number taking part in the various activities associated with the Glasgow 2014 Cultural Programme (2,823 participants) and the *Big Dance Pledge* (2,107 participants). A number of organisers of the commissioned GSD events referred to holding *Commonwealth Ceilidhs*, but no data was returned for these in Glasgow, which would have raised the total number of participants in the area.

4.41 The high numbers in Highland Council (4,937 participants, 13% of the total recorded in Scotland) relates predominantly to schools across both urban and rural areas getting involved in the *Big Dance Pledge* (3,389 participants). **Case example 3** illustrates one of the ways Eden Court Theatre's dance hub used local assets to increase participation in dance across the whole of the local authority area.

15 The audience numbers and performers from the festivals are not included as they are not classified as 'dance participants'. All other individuals are included regardless of how active or passive they were in their involvement.

4.42 *The Dance Trail* in Aberdeen is the main reason for high levels of participation in the area (3,839 participants, 10.2% of the total recorded in Scotland). Conducted in seven city centre locations over two days, it attracted a steady stream of passers-by and engaged 2,080 participants overall. This was further enhanced by Citymoves' ambitious *100 days 100 dances*, a programme of performances and workshops designed as a long-term promotion of dance in Aberdeen, which attracted an estimated 1,200 participants.

4.43 Stand-out levels of participation appear where areas made a more vigorous response to the *Big Dance Pledge*. This is apparent in West Lothian where all 2,360 participants (6% of the total recorded in Scotland) took part in the *Big Dance Pledge* in schools throughout the area. The same is true in West Dunbartonshire (1635, 4% of the total recorded in Scotland).

4.44 Councils in the Scottish Borders, Aberdeenshire and Dumfries and Galloway continued to evidence support for GSD through higher levels of participation than other area (1202, 3%; 1170, 3% and 1044, 3% respectively).

4.45 Similarly, the input from GSD funded DDOs in Perth & Kinross and Inverclyde councils succeeded in involving participants across a range of GSD events (592 participants, 2% and 579 participants, 2% respectively). The lower levels in Fife (399 participants, 1%) and the Western Isles (360 participants, 1%) is likely to reflect an omission to record activity rather than a reduced level of participation.

Case example 3 - Eden Court, GSD Hub, Highland Council

Background

Eden Court Theatre's dance hub in Inverness created a Ragtime Picnics event. The aim was to get a variety of dance groups together from across the local authority area to perform and participate in dance with a 1920s theme.

What happened?

The events were staged in the grounds of iconic castles namely Castle Mey in Thurso, Dunvegan Castle on the Isle of Skye and Cawdor Castle in Nairn. Groups included school groups, local dance and drama groups and an adult additional needs group. As well as utilising the fantastic buildings and majestic scenery in the Highlands, it aimed to attract wider interest from tourists and visitors to the venue.

The results:

There were almost 500 participants in total (audience and performers).

4.46 **Case example 4** shows how the Inverclyde and Perth & Kinross DDO worked to make GSD fit with their local context. GSD was used to reach places where dance provision is less common and to target groups that mainstream provision is less likely to reach.

Case example 4

Perth & Kinross DDO

Background:

The DDO in Perth & Kinross initially found there were challenges relating to geographical isolation in rural Perthshire. Therefore the post holder worked to raise awareness of the potential of dance and challenge some misconceptions.

What happened?

The DDO stated *“The funding of the post in Perth and Kinross has made a huge difference in many ways to the perception of dance in the area and of the advantages to be gained through dancing. Of particular value is the Dance in Education programme that has been initiated and allowed for up-skilling of school staff to deliver dance units where previously there was no dance at all in schools.”* Initiatives now operating include: Perth Youth Dance Company, a Choreography Club and Young Choreographers award, a Dance in Education programme (in partnership with Active Schools), a disabled dance programme *Let’s Dance* and a Woodlands project in collaboration with Living Communities.

The results

Integrated classes (another initiative) have achieved an equal split of male/female participants. The capacity for disabled dance has increased by 75% and created opportunities for disabled performances on a professional stage. Dance classes were also introduced with no charge in an area of deprivation.

Summary

4.47 GSD dance events reached almost every part of Scotland, from the Borders to the Highlands and Islands and covered its urban and rural landscape, taking place in both traditional and unconventional settings.

4.48 Areas with GSD funded dance hubs registered higher numbers of events and levels of participation, especially in Edinburgh, Glasgow, Highlands and Aberdeen Councils.

4.49 Areas where schools across the local authority bought into the *Big Dance Pledge* featured prominently in both the number of events registered and the level of recorded participants, for example in West Lothian and West Dunbartonshire.

4.50 Dumfries & Galloway, Scottish Borders and Aberdeenshire stand out as having high numbers of registered events and high levels of participation, without direct access to a GSD hub or funded post (although in the case of Dumfries & Galloway this was aided by receipt of a GSD micro-grant). Where detailed records were returned in Perth & Kinross and Inverclyde, DDOs have made a consistent contribution to participation across GSD events. Events also reached global destinations mainly through RSCDS branches taking part in the global *Commonwealth Ceilidh* and the *Big Dance Pledge*.

Reaching non-typical participants [IND03]

4.51 As detailed in the Section 3 of this report, literature identified that non-typical dance participants include:

- People with low educational attainment and from lower socio-economic groups
- Those with a long-term illness or disability and the mobility impaired
- BAME communities
- Males of all ages
- Older adults
- Teenage girls who are physically inactive.

4.52 The nature of GSD events limited the extent to which socio-economic profiles were gathered from participants. Events were often outdoors in public areas with high footfall numbers. In some cases participation was fleeting, where passers-by were involved for a short moment or a sudden rush of participants who quickly return to their regular routine. To interview as many people as possible, only a small number of face to face interview questions were asked at the events selected from the wider GSD programme. Those who registered with GSD online through, for example, *Get Dancin'*, were issued an online survey that asked a fuller set of questions. The results of both methods are combined here: there were 165 responses for *Get Dancin'*, 247 for *Dance-Along Movies*, 191 for the *Commonwealth Ceilidh*, 34 for *Dance Trails* and 79 for the GSD event at the Merchant City Festival.

4.53 Of those interviewed by consultants at selected GSD events, male participants represented more than a quarter (27.8%) of respondents (**Figure 16**). Those aged 55 and over made up 17% of all interviewees (**Figure 17**).

Figure 16: Gender of individuals attending selected GSD events (n=716)

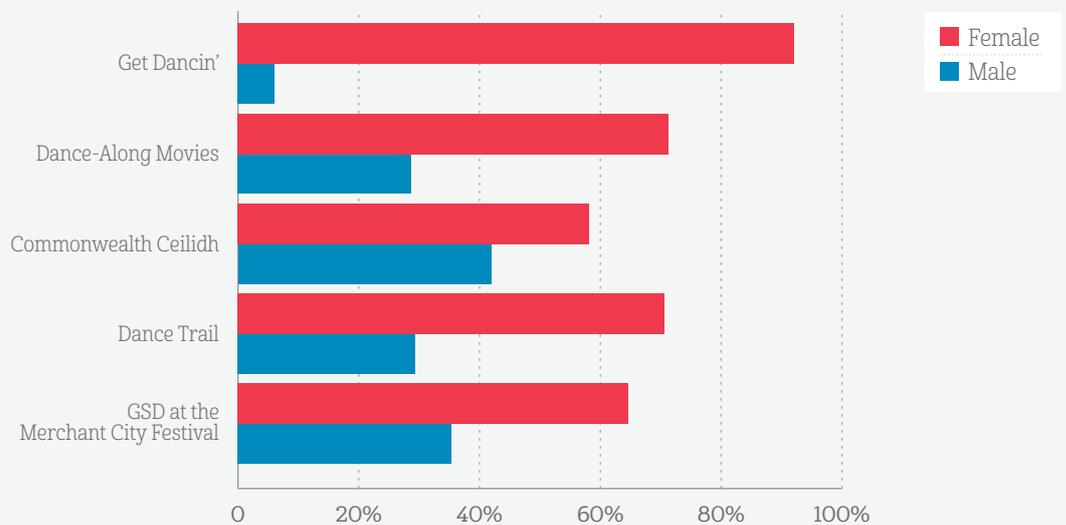
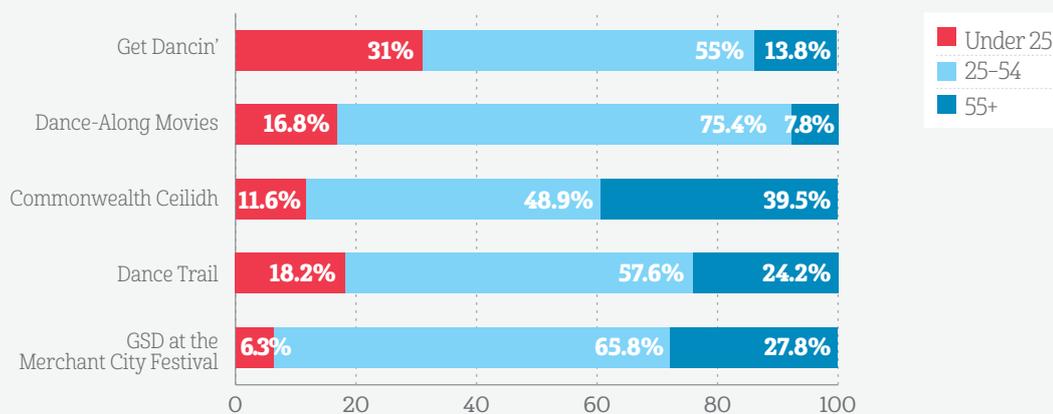


Figure 17: Comparison of age-groups attending each type of selected event (n=716)



4.54 According to the research identified in the literature review, a useful indicator of the reach to non-typical dance participants is the number that stumbled upon events without any plans to attend or take part in a dance activity that day. For GSD over one-fifth of respondents (22%) stumbled upon the events and the proportion was significantly higher for GSD at the Merchant City Festival (68%) and for *Dance Trails* in Aberdeen (40%).

4.55 The Commonwealth Ceilidh provided the largest proportion of male respondents (42%) and significantly more adults aged over 55 (40%) although these tended to be individuals who already dance regularly.

4.56 More than a third of respondents from GSD at the Merchant City Festival were male (35%) which is slightly higher proportion than *Dance Trails* (29%) and *Dance-Along Movies* (29%). This event also had a higher proportion of those over 55 (28%) compared to 24% attending the *Dance Trails* and 7.8% attending the *Dance-Along Movies*.

4.57 Most participants said they were inspired to try other dance activities. Two thirds (67%) of respondents who were new or returning to dance activities answered 'yes' to the question 'has this inspired you to try other dance activities?'; one fifth (20.1%) of those interviewed answered 'no'. Of those that answered no, more than half (51%) were male, almost a third (31%) of all men interviewed at events across Scotland.

4.58 The *Get Dancin'* initiative appealed to individuals that already have a propensity to participate in dance. The more in-depth questionnaire for *Get Dancin'* found that despite attracting a high proportion of first-timers or returners to dance the vast majority (92%) of participants were female. Almost three quarters (74%) were aged 35 and under and were predominantly white (80% White British/Scottish and 13% White other). The majority of *Get Dancin'* registrants were employed or self-employed (53%) or were students/at school (31%). Around 9% were unemployed/unable to work. A small number of registrants considered themselves to have a long standing illness or disability (4.8%).

4.59 The *Big Dance Pledge* was particularly effective in engaging schools and communities. There is evidence to suggest that the *Big Dance Pledge* played a crucial role in making dance accessible to a wide range of individuals through work in pre-school, schools and wider communities. The power of creating such unique opportunities was the ability to include non-typical participants as part of a mainstream event, without having to target particular groups. The following quote highlights the types of unexpected personal benefits that emerged as a result:

“We videoed the nursery performing the Big Dance Pledge. We put it up on the school website. Parents loved seeing it, especially one lady whose son was being assessed for Autism. She was so happy she said ‘Please do not take this video down. It is proof my son is capable of things nobody expected he could do.’ So it has been completely life affirming.”

(Dance Organiser)

“We’ve had dancers in residence working with early years, old people with dementia, with young people who are excluded from school as well as working with the Big Dance Pledge and an intergenerational cast. It has really been about putting dance artists in the heart of the community.”

(Dance Hub)

4.60 *Indepen-dance*, an inclusive dance development company offering creative movement classes to people with diverse abilities, their carers, family members and volunteers, also became actively involved in the *Big Dance Pledge*. They found the pledge gave them new ways to promote a wider message about making dance more inclusive to people with disabilities:

“It was a good event for our organisation to be involved in. Our dancers really enjoyed the experience of working with the choreographers from Scottish Ballet and we have been able to use it again with an event for the Girls Brigade Scotland [training 150 volunteer leaders to use the pledge as an accessible dance activity]; performing it at the Commonwealth Ceilidh and also during the 2014 Festival...We have used it to raise awareness of our organisation and the wider work we offer” (Indepen-dance)

4.61 The GSD hubs and DDOs distributed resource to community initiatives that reached non-typical participants. The literature reviewed in Section 3 found that work with grassroots communities builds connections with community leaders with access to harder reach groups. The hubs and DDOs used GSD to target segments of communities that are under-represented in dance, including work with boys (**Case example 5**), older adults, ethnic minority groups, individuals with disabilities and those living in remote areas. This was achieved through taking advantage of headline events to involve a wide range of local groups and showcase their work as well as running workshops tailored to certain styles and levels of dance ability.

Case example 5 Unusual Suspects

Background:

Dance Base’s boys-only dance company, Unusual Suspects has been going since April 2012.

What happened?

The Unusual Suspects have continued to develop their own dance styles which are mainly street dance focused, but are beginning to explore other styles such as Contemporary, Capoeira, West African and Jive. The group has also performed at numerous events including- The Meadows Festival, Y Dance Connections (Edinburgh College weekend), Light Night (switching on the Christmas Lights on George Street), Dance Base Christmas Show, Legacy 2014 photo shoot and Y Dance Destinations showcase at MacRobert Theatre.

Results

The group has attended 39 one hour sessions at Dance Base and currently has nine members.

4.62 GSD provided an opportunity to challenge stereotypes relating to dance, for example Indepen-dance’s use of the full range of GSD events to showcase amateur and professional dancers with disabilities (**Case example 6**).

Case example 6 - *Gathered Together* Inclusive Dance Festival

The Background:

Indepen-dance, a national accessible dance company, were involved in a number of events across the GSD programme. Their main contribution was the creation of *Gathered Together* – the first international festival of inclusive dance to be held in Scotland.

The aims of the Festival were:

- To provide a forum where inclusive dance could be celebrated and shared;
- To provide the opportunity for individuals to share their experiences and to learn from other experiences;
- To introduce inclusive dance to a wider audience.

What happened?

Participants enjoyed seeing the range of performances from established professional dancers and well established companies, to individuals and community groups at the early stages of development. Participants were able to meet people from different countries and learn from their different experiences.

Performances included a mixture of styles and levels of experience. Some of the community dance companies were in the early stages of development while others were established professionals. Other activities included seminars with three renowned international guest speakers:

- Dr Jenny Elliott the Chief Executive of Arts Care based in Northern Ireland.
- Gustavo Fijalkow, who studied dance at the Rotterdamse Dansacademie in the Netherlands and has worked in areas of deprivation around the world.
- Professor Sarah Whatley the Professor of Dance and the Director of the Centre for Dance at Coventry University researching dance as a creative cultural practice.

Daily workshops were also provided by different groups each day. Participants learned new tools for practice in facilitating dance for individuals with mixed ability and were inspired and moved by the cultural diversity, skills sharing and encouragement which included learning from dancers of mixed abilities. The festival ended with a *Commonwealth Ceilidh* which the local RSCDS supported and provided a demonstration dance performed by their youth section.

Results

Over 400 children and their teachers attended the dress rehearsal performance bringing accessible dance to a completely new youth audience in Glasgow. Almost 500 people attended one of the three day festival performances. 120 artists were involved in the performances and workshops.

Summary

4.63 GSD events created unique opportunities for members of the public to stumble upon dance events, especially where events were part of outdoor festivals that were not dance specific. Due to its focus on schools, the *Big Dance Pledge* has reached non-typical dance participants through whole-school involvement, although the demographic profile of those involved are not recorded.

4.64 Responses from participants suggest that the *Commonwealth Ceilidh* had the greatest gender balance and the highest proportion of older adults while GSD at the Merchant City Festival was more likely to attract high proportions of men and older adults who were non-typical dancers.

4.65 The GSD events contributed well to the 'festival effect' with more than two-thirds of those new or returning to dance activities feeling inspired to try other dance activities as a result of taking part. Changing perceptions among men proved harder, with more than a third of male respondents still not feeling inspired to try dance activities.

4.66 Hubs and DDOs meanwhile broadened the range of dance interventions beyond the headline events to extend their reach to non-typical dance participants. Commissioned festivals such as *Gathered Together* show how GSD developed opportunities to convey a strong message about the benefits of making dance more inclusive.

4.67 Follow-up work in the summer of 2015 will seek to determine the level of sustained participation of non-typical participants beyond 2014.

Impact on the dance sector's capacity, capability and ambition [DS01, DS02 and DS03]

4.68 The logic model also set out the following short-term outcomes for GSD:

- A national dance partnership is established [DS01]
- A national database of dance provision and events is used regularly [DS02]
- A national programme of branded activities is launched [DS03]

4.69 This section presents survey responses and excerpts from interviews with partners and Creative Scotland representatives. Respondents describe their perceptions of the legacy they expect GSD to have. Scores gathered from surveys are an average of all responses from 1 (No Difference) to 5 (Large Improvement) therefore the mid-point is 3 [see figure 18 below].

4.70 GSD has established a partnership which brings together representatives from all parts of the dance sector in Scotland. Phase One shifted from focusing on the six regional hubs to connecting with and including national partners such as Scottish Ballet, RSCDS, Federation of Scottish Theatres, YDance, Indepen-dance, the Scottish Dance Teachers Association (SDTA) and the Royal Academy of Dance (RAD) in the GSD programme. DDOs funded by GSD were also important partners. The results of these partnerships are evident in the dynamic events and varied programmes on offer, the geographic reach both across Scotland and internationally and in the engagement of non-typical dance participants.

4.71 Grassroots involvement was harnessed through a range of local dance teachers, schools and groups across Scotland. On advice from the Big Dance, the GSD Project Manager organised a series of engagement events and online meetings for dance providers in remote parts of Scotland for those unable to attend in person. The aim was:

- To meet as many dance providers as possible across the sector
- To cover the geography of Scotland so that all had opportunities available to meet face-to-face with the Project Manager
- To explain GSD and for the attendees to come away with a good understanding of what GSD was and how they could get involved
- To inspire dance providers to get involved, join the campaign, list their activities and to put on an event as part of the programme.

4.72 Initial interest in GSD from local providers resulted in 220 individuals attending regional meetings. The highest attendance was in the main cities: Inverness (26), Edinburgh (24), Glasgow (20), Aberdeen (16), Dundee (15) and Stirling (16). The meeting in Selkirk also had a particularly good turnout of 22 people thanks to efforts made by the local arts officer. The mood from these events was captured by this attendee:

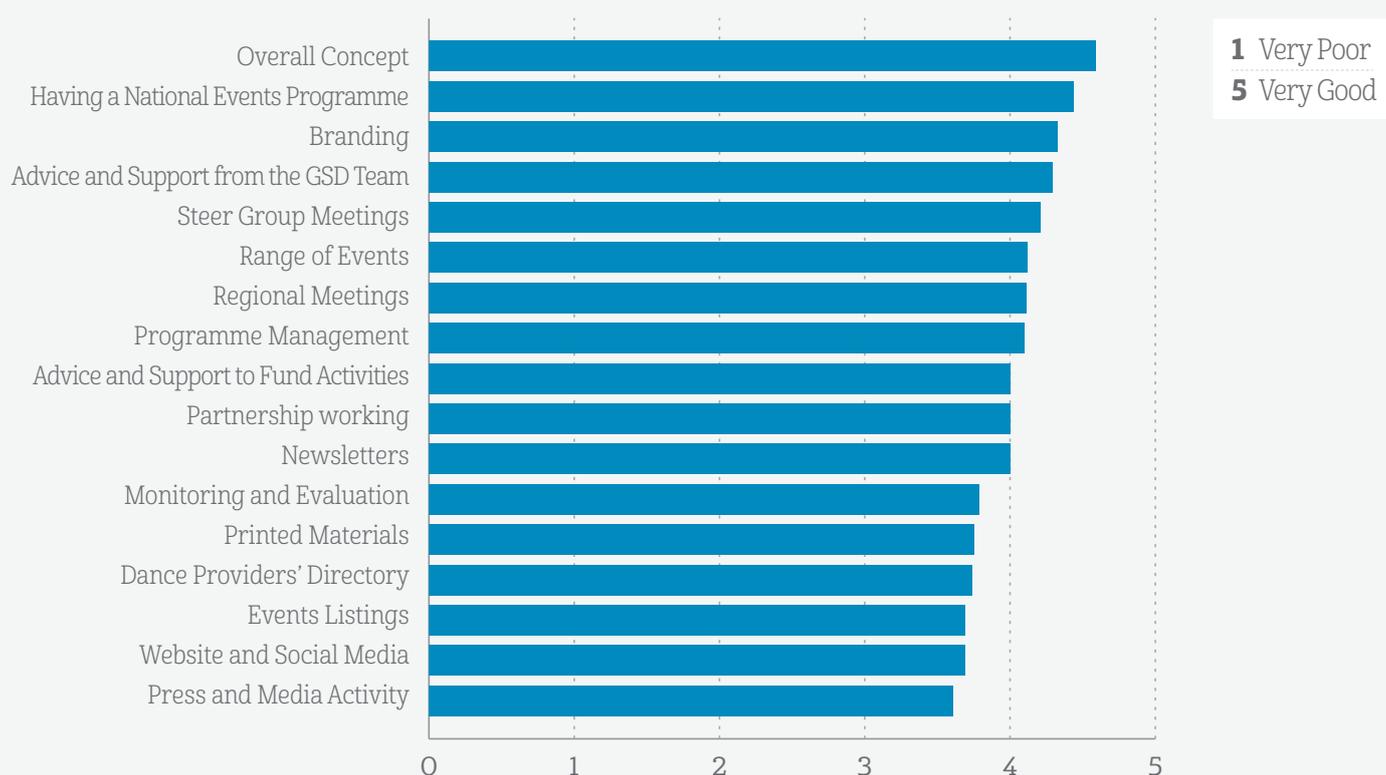
4.73 According to a survey conducted by the GSD Project Manager the meetings left the majority (97%) with a good understanding of GSD. Most (88%) felt they had a clear understanding of how to get involved and more than three quarters (78%) said they were inspired to get involved, join the campaign, list their activities and put on an event as part of the programme.

4.74 **Figure 18** below shows responses from GSD partners to questions about the overall effectiveness of GSD; all had a mean score above the midpoint of 3.

“This is a fabulous chance for individuals, groups, organisations... all to link up, promote dance and help support each other. If Get Scotland Dancing can manage advertising, and bring Dance to the attention of the people of Scotland, we will all benefit.”

(Dance Teacher)

Figure 18: Effectiveness of GSD - partners' views



4.75 The overall GSD concept was rated most effective of all by partners (mean of 4.59 out of 5) confirming it had strong support from across the sector. Likewise the national events programme and branding were rated highly (mean of 4.44 and 4.33 respectively).

Promoting GSD

4.76 The promotion and marketing of GSD were rated lowest of all by partners, namely: the printed materials, the dance providers’ directory, the event listings, the website and social media, and the press and media activity (means of 3.61 to 3.76).

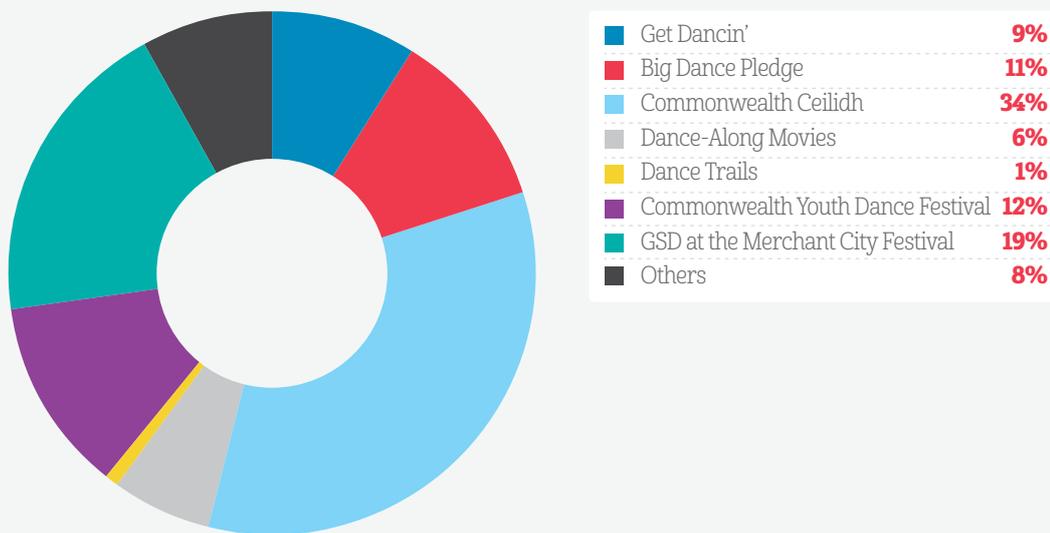
4.77 The primary promotional mechanism for GSD was social media. The early *Get Dancin’* promotions secured almost 2000 Facebook followers before the official GSD launch in April 2014. By the end of August 2014 the Twitter account had 886 tweets and Facebook ‘likes’ totalled 2,272. Many people saw the GSD page as a result of paid promotions. The posts which attracted most interest were promotions for the *Big Commonwealth Dance*, with 4,000 individuals engaged predominantly from organic reach, including *BBC at the Quay* which engaged 2,600 individuals and the *Commonwealth Ceilidh* which engaged 2,400 through Facebook (**Figure 19**).

Figure 19: Facebook activity from April 2014 to August 2014

	Lifetime total likes	Monthly average users	Monthly average organic reach	Monthly average paid reach
Apr	1972	2022	68476	57245
May	2050	1421	62910	53441
Jun	2168	1896	22388	6203
Jul	2255	3408	65222	45106
Aug	2272	2483	14667	0

4.78 Overall there were 128 articles on TV, radio and in newspapers. Of these, 24 were by major outlets such as the BBC or STV, although GSD had limited national coverage with only one brief report on the BBC’s Reporting Scotland and one on STV’s Six o’clock News. There were 21 articles in national newspapers. The breakdown of coverage for each type of event is illustrated in **Figure 20**.

Figure 20: Breakdown of press and media coverage for each event during 2014 (n=128)



4.79 Evidence suggests that tensions existed between national and local marketing campaigns. A number of respondents raised questions about the appropriateness of streaming all GSD traffic through the national website, given that relationships with the public are often established at a local level:

4.80 This reflects a recurring concern found among both national and local partners that the national dance database hindered rather than helped their own promotional efforts. This is slightly at odds with the priority given to the branding and marketing strategy by the GSD staff team as a way of addressing what had not been possible during Phase One of the programme:

“We feel very comfortable developing a brand, building and developing a website and working with designers, putting print together or promoting things. Those things were not happening [before]... So I think we brought a sense of focus. We are dedicated to this one project, it’s all we think about and work on and we’ve been able to prioritise correctly.”
(GSD Team Member)

4.81 However it appears that there was insufficient time for these mechanisms to be developed in ways that met the needs of the local delivery partners. Interviewees noted that they lost faith in the national communication mechanisms when, on occasions, printed materials arrived too late, were targeted at the wrong audience or contained the wrong information. At events, the evaluation team observed that GSD literature stayed in boxes while local promotional materials were more readily distributed. One exception however was the free Get Scotland Dancing badges which were in high demand among audiences and participants.

“In the dance world I’d say that people wouldn’t need to go to a new GSD site, we, like others, have an event calendar and because people know us they’d come to our site and phone our office”

(National Partner)

4.82 More could possibly have been achieved if there was more time to work with delivery partners to maximise use of the GSD brand as a means to strengthen and promote their own media communication channels. GSD not having a sufficient marketing strategy or marketing resources at the outset was perceived as a missed opportunity by some in the sector, as summarised by this respondent.

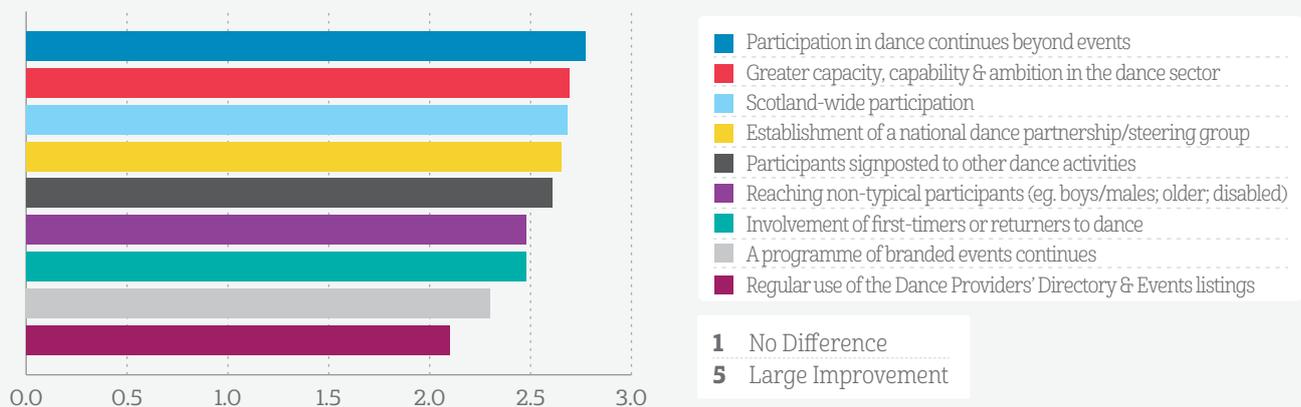
4.83 The printed materials, events listings, website and press and media (including social media) are all areas partners would seek to improve as part of any joint initiatives in future.

Progress against outcomes

4.84 The dance sector would benefit from a longer-term strategy that builds on the success of GSD to make further progress on outcomes. In contrast to questions on the effectiveness of GSD, responses to the question: *What difference or improvement has Get Scotland Dancing*

made to your organisation? reflect a common perception that GSD has only just begun to make progress on its intended outcomes, with all scores below the mid-point of 3 out of a maximum of 5 (**Figure 21**).

Figure 21: Progress on outcome indicators – partners’ views on the difference made by GSD (n=37)



4.85 Delivery partners believe that GSD has, to some extent, enabled participation in dance to continue beyond the GSD 2014 events (mean of 2.77). The dance sector has partly improved its capacity, capability and ambition as a result of GSD (mean of 2.69), achieved Scotland-wide participation (mean of 2.68) and established a national dance partnership/steering group (mean of 2.65). Nevertheless there is much less support or belief in the idea that a programme of branded events will continue, which is understandable as the programme has officially ended. Doubts over the effectiveness of GSD communications are reinforced as delivery partners see very little improvement in people using the dance providers’ directory and event listings.

4.86 Partners were more positive about the impact made by GSD on working relationships across the dance and wider arts sectors and with businesses and communities. According to partners that responded to surveys, a range of new connections were made as a result of GSD. **Figure 22** shows these different connections, including the average per partner and the maximum made by any of the individual partners.

Figure 22: Connections made as a result of Get Scotland Dancing (n=26)

	Total	Mean	Maximum
Other dance companies/organisations	98	4.5	30
Other arts organisations (non dance)	35	2.5	15
Sports/physical activity organisations	12	1.1	5
Primary schools	45	3.2	10
Secondary schools	27	2.1	10
Youth and community organisations	43	3.9	22
Businesses	15	2.1	10
Public agencies	8	0.9	4

4.87 On average each partner made around 20 new connections with other arts organisations, sports organisations, schools, youth and community organisations, businesses and public agencies. The extent of new connections was greater for the dance sector during 2014 than in 2012, when they numbered 15.¹⁷

4.88 Creative Scotland welcomed the opportunity GSD offered to strengthen the dance sector through partnership working, as one representative elaborated.

4.89 GSD was also a vehicle for strengthening existing partnerships in local areas. **Case example 7** highlights collaboration between a professional dance company and the Dundee Dance Partnership, which acts as the designated GSD dance hub for the area. The joint working enhanced the creative process and enjoyment for participants.

“For me working in partnership means a stronger arts / dance sector. Through GSD we have our national [UK-wide] partners involved... we want to bring these organisations up to Scotland, increase the Scottish membership of these organisations and get them running more events in Scotland. RSCDS are also new [to GSD] so it’s fantastic that these new partnerships are being formed.”

(Creative Scotland Representative)

¹⁷

McGillivray, D. & McPherson, G. (2012) ‘Evaluating Scotland’s London 2012 Cultural Programme’; School of Creative & Cultural Industries, University of the West of Scotland. <http://www.creativefutur.eu/?p=2667>

Case example 7

Dundee Dance Partnership (Dundee City Hub) Dance Trail

Background

Thomas Small of Smallpetitklein Dance Company was overall Artistic Director for Dundee's Dance Trail in Oct 2013.

What happened?

The artistic director gave local dance groups (Urban Moves, Scottish Dance Theatre, Youth Dance Company and other Dundee Dance Partners) a list of music from the 1950s to choose from and a list of various topics and themes to get people started. Groups made their own work in their own time then came together the night before to show their work. The director worked out where on the route the group would perform. He then created a finale for all the groups plus the professional dancers hired by Smallpetitklein to dance together.

The work created was sufficiently challenging to keep everyone interested and involved sections of partner dancing in different pairings. This type of ice breaker is a fairly typical way to commence engagement with community dance initiatives. It gets early buy-in and builds trust in the process. From the DDOs perspective, what makes the difference is having a choreographer who understands exactly how to pitch the movements – nothing too simple, too dull or too difficult – otherwise people get disheartened and start to give up trying.

The DDO stated “Overall, through *Dance Trails*, we got a most successful model of best practice dance performance partnership through a strong desire to work together. Leaders got together to plan how and what (in the case of prepping the GSD bid) followed by ongoing commitment to the project. This was evidenced by:

- Clear communication within the individual partner organisations to scheduling and staffing, although naturally some groups manage this more effectively than others.
- Artistic planning and light touch guidance - Tommy [of Smallpetitklein] gave everyone some freedoms and some limitations.
- In the room the atmosphere was welcoming. The respect and support shown by the hosts (Tommy and the professional dancers) eradicated any possibility of a sense of competition which can arise when different groups don't know each other and are feeling slightly vulnerable about their contribution.
- The fact that the hosts were great dancers means everyone else is watching them going ‘Wow!’ and acknowledging them as ‘the best’. This takes the pressure off everyone else whilst everyone looks on in admiration.”

Results:

The collaboration led to strong artistic content, raised standards of dance among participants and developed a stronger desire among partners to work together better. Over 150 dancers were involved in performing in locations throughout the city and around 1,000 individuals saw one or more of the performances.

4.90 In the spirit of Scotland's Legacy Plan GSD has done much to improve the perception of Scotland as a creative nation by putting a twist on traditional forms of dance and exporting them around the world. The *Commonwealth Youth Dance Festival* and *Gathered Together* demonstrated the capacity, capability and ambition of Scotland's dance sector to produce world class events for international participants to experience

in Scotland. The events received positive media attention for promoting young people in dance, disabled dance and Scottish dance traditions through mass participation. The festivals are already part of longer-term international ventures. Meanwhile the *Commonwealth Ceilidh* might well be replicated at Commonwealth Games in future years.

4.91 **Case example 8** explains how the scale and ambition of the *Commonwealth Youth Dance Festival* not only engaged international youth dance companies, but also triggered involvement in the wider creative industries and led to new investment in youth dance.

Case example 8

YDance (National Partner)

Commonwealth Youth Dance Festival

The background

The first ever *Commonwealth Youth Dance Festival* took place in Glasgow 9 – 12 July 2014. Groups came from: Scotland, England, Wales, Northern Ireland, Australia, Canada, India, Malta, Namibia, New Zealand and Singapore. The Festival began with a welcome Commonwealth Ceilidh at The Briggait on Wednesday 9th July. Participants then followed a three day programme (10 – 12 July 2014) of workshops and performances, at the Dance School of Scotland, Glasgow Clyde College Anniesland Campus and Tramway. Performances attracted critical acclaim from Kelly Apter in *The Scotsman* who described it as ‘an event to be proud of’ and commented: *“this was a festival with no weak links – just a perfect illustration of the power of youthful creativity”*

What happened?

In addition to the three main house performances at Tramway, the Festival also included a showcase for young choreographers who had been involved with the YDance / Scottish Ballet collaborative project “Hothouse”. Eight young choreographers presented new works in Tramway 4 on 12th July.

A programme of Dance Films by young people was also shown on 11th July, as well as an exhibition of photographs taken at iconic Glasgow locations celebrating the Commonwealth Youth Dance Festival, at The Briggait from 30th June until 13th July.

The longer term benefits were noted by the Executive Director:

“International connections will be used to develop future exchanges for the National Youth Dance Company of Scotland – we’re currently following up contacts with Namibia, India, Canada and Australia. There are prospects for a 2018 Commonwealth Youth Dance Festival in Australia.” (YDance)

Results

YDance undertook an extensive fundraising effort for the Commonwealth Youth Dance Festival, and succeeded in gaining donations from a range of Trusts and Foundations as well as the company’s first commercial sponsorship. Virgin Trains provided cash sponsorship, plus in-kind help in the form of 220 return rail tickets between London and Glasgow which were used to allow London based and international groups to get to the Festival. The value of the in-kind sponsorship was approximately £40,000 which contributed to building financial capacity as well as developing the skills to achieve similar results in future.

Capacity to work internationally was greatly enhanced with involvement from over 400 young dancers aged between 12 and 21 taking part. Performances were sold out resulting in 1,907 audience members.

4.92 Exploiting the benefits of established partnerships added value and new connections to GSD. Edinburgh's reputation as a festival hub with experienced partnerships in place has brought advantages; the annual *Film in the City* initiative allowed Dance Base to schedule a full day of *Dance-Along Movies* as part of their wider programme of outdoor film events. The event was supported and marketed by neighbouring businesses in Edinburgh's Grassmarket, where Dance Base is located, helping to promote it more widely.

4.93 Edinburgh City Council also invited Dance Base to be part of the *Support a Second Team* initiative running as part of the Commonwealth Games Legacy that connected Dance Base with a Maori dance troupe in New Zealand to create a bespoke Haka. This was taught in schools and groups across Edinburgh, uploaded to a website and performed en masse at the Queen's Baton Relay gala concert. An estimated 2,000 people took part. The New Zealand group has since taught and performed the Haka at the Edinburgh International Fringe Festival, using Dance Base as their festival venue.¹⁸

4.94 Local connections, funding and sponsorship helped to build longer term capacity and resources. At both a national and local level new connections raised interest, secured sponsorship and increased investment in dance, as in these examples:

"We also got funding from the Robertson Trust last year. This year we have sponsorship... so the money from GSD has been a lever due to the amount of outreach work we do." (Hub)

"We are getting some match funding from a local business...They matched 10% of our first tranche of funding, we're hoping they'll match the second tranche." (Hub)

"250 People came from all over Scotland and the North of England. It was all made possible by our successful application for funding from the Lottery. We had money to pay for a film maker to make a DVD of the event and it is really great." (Dance Organiser)

4.95 Across the programme, GSD investment has levered 79% to 95% of matched funding or in-kind investment. Once distributed at a local level the GSD funding amounts are relatively low with Hubs, the main delivery partners, given £20,000 per year to deliver the GSD events. Collectively, the Dance Hubs raised £190,613, matching every £10 invested by Creative Scotland with £7.94 from other sources, as follows:

- Trusts and Foundation Grants (28.3%)
- In-kind contribution (26.8%)
- Partnership income (19.5%) e.g. from Local Authorities
- Own resources/contribution (18.4%)
- Ticket sales/income (6.9%)

4.96 For other GSD partners we have estimated leverage based on information from a small proportion of respondents; indications are that every £10 invested from Creative Scotland's GSD budget was matched by £9.50 during Phase Two, from the following sources:

- Other Creative Scotland funding (31%)
- Other Lottery Funding (19%)
- Local Authority Funding (27%)
- Own resources/contribution (12%)
- Earned income (7%)
- Other (3%)

4.97 Connections with local authorities and schools are more established as a result of GSD. Hubs reported that they were able to link with the Active Schools programme and deliver free sessions in schools which built trust and in some cases led to follow up work. This reinforces earlier indications that events such as the *Big Dance Pledge* were welcomed in schools.

4.98 GSD helped local dance partnerships to increase collective capability. In Dundee City, the Dance Hub operates as a partnership between the local authority and other dance organisations based in Dundee and were jointly responsible for delivering the GSD programme. Dumfries and Galloway used GSD as their initial focus for the newly formed *Dance Galloway* partnership as this member explained:

“This is a new venture for Dance Galloway so we were dancing into the unknown with no real reference points. After initial teething problems...we got stuck in. Especially when we understood we had the full support of GSD...Coming to the DDO/DAIR meetings [helped] where we connected with and gained the confidence of other established organisations.” (Dance Galloway)

4.99 In Edinburgh, Dance Base seized an opportunity to strengthen local links by devolving £3,000 of funding to neighbouring authorities to create a regional dance strategy. One part of this was using the format of GSD’s *Big Dance Shows* to connect the Edinburgh Hub with dance schools beyond the boundaries of Edinburgh City and build a platform for future joint initiatives to emerge.

4.100 There is scope to make better use of the expertise and resources within the sector to increase inclusion and equality. Some national partners expressed the belief that they could have given much more to GSD if they had played a more active part earlier in the process:

“We have an Education Department and there’s been an opportunity missed there because we could have contributed much more to other initiatives...The partnership has been successful but looking at the whole year there is a lot more we could have been doing.” (National Partner)

4.101 Reflecting on groups identified as under-represented in the literature review there are some groups which may have been overlooked in the planning and delivery of GSD. For instance the involvement of ethnic minority dance partners was limited to the creation of one new ceilidh fusion dance. Having stronger strategic involvement from community representatives might have identified more ways to involve a wider range of ethnic minorities.

4.102 The success of the *Gathered Together* festival might lead to the dance sector involving leading disability organisations in developing more inclusive dance strategies in future. Similarly, engagement with older people, in areas of deprivation and with men was achieved in ways which were incidental to the GSD programme rather than being an explicit focus.

Summary

4.103 The national dance partnership that grew around GSD is now fully established with capacity to include all segments of the dance sector. Levels of joint working have progressed with an estimated average of 20 new connections established per GSD partner. Most connections are within the dance sector, although many extend to other art forms, sports organisations, schools, businesses, funders and investors, helping to build more sustainable capacity and capability in the dance sector. Connections both within Scotland and internationally look set to continue as part of GSD’s legacy.

4.104 International initiatives have been delivered on a scale and ambition that improve the perception of Scotland as a creative nation and have included participants from around the world in producing world-class experiences that raise the profile of under-represented sections of the dance sector.

4.105 Every £10 invested by Creative Scotland was matched by an estimated additional £7.90 to £9.50 raised by the dance sector.

4.106 Marketing and promotions were found to be a source of tension between local needs and national priorities. With the main push on marketing arriving at the end of Phase Two and this meant that there was insufficient time to make the communications accurate or appropriate enough to support local providers to deliver GSD more effectively. Following the appointment of a Project Manager and Project Coordinator gave GSD a clearer focus and greater coherence for the latter part of the 2014 programme. The findings nevertheless raise a legitimate question: how best to add value to dance marketing, media and promotions at a national level, without duplicating or diminishing the role of established local communications.

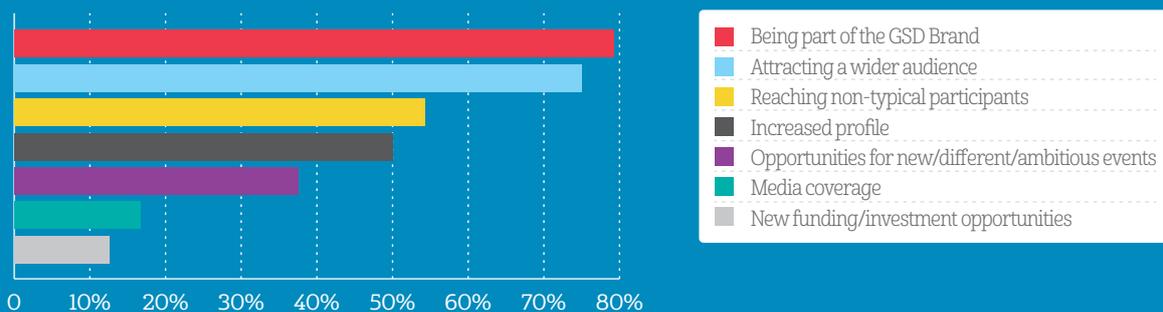
5. Lessons Learned

5.1 This section reflects on the lessons which can be learnt from Phase Two of the GSD programme, identifying the benefits and challenges for the events which were part of the programme. We hope these insights can help the sector to increase participation in dance across Scotland and grow the capacity, capability and ambition of the dance sector.

Benefits and Challenges

5.2 Partners in the delivery of the *Get Dancin'* free taster sessions reported that being part of the GSD brand was beneficial and half said it had increased the profile of their work (**Figure 23**). Three quarters (75%) of respondents agreed that involvement helped attract a wider audience and over half reported that it helped them to reach non-typical participants (54%).

Figure 23: Benefits of taking part in *Get Dancin'* - partners' views (n=24)



5.3 Media coverage, new products and guides or new investment opportunities were less likely to be perceived benefits (17% and 13% respectively). A number of additional comments alluded to there being no benefit to the GSD marketing, in terms of attracting new participants. It should also be noted that, acting against explicit advice from the GSD Project Coordinator, a small number of providers felt obliged to make the class free to their regular customers. This resulted both in lost income from those that normally paid to attend and spaces being filled by existing customers, thus reducing the availability for new customers.

5.4 As shown in **Figures 24** and **Figure 25**, being part of a global event was a key benefit for involved in the *Commonwealth Ceilidh* and *Big Dance Pledge*.

Figure 24: Partners’ reported benefits of taking part in the *Commonwealth Ceilidh* (n=22)

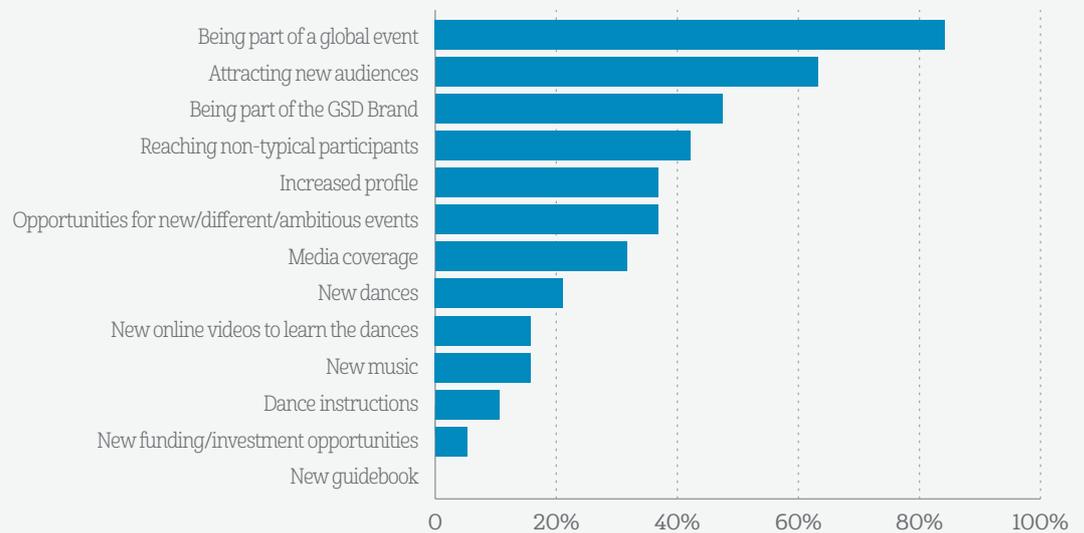
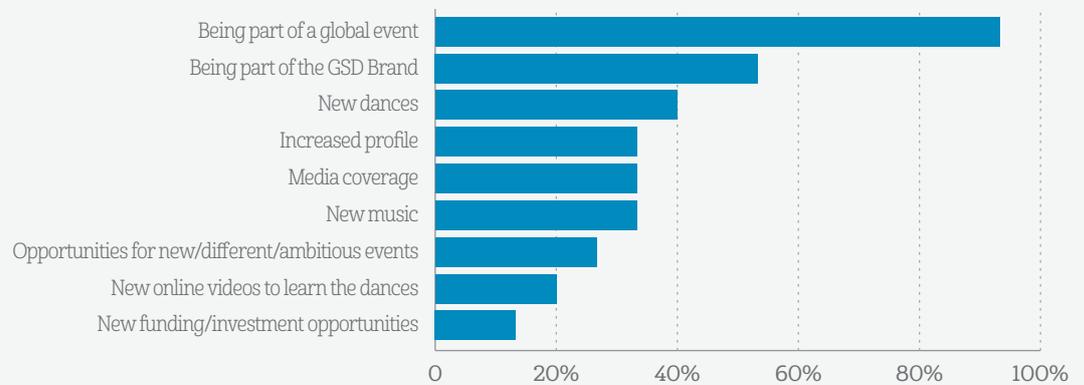


Figure 25: Benefits of taking part in the *Big Dance Pledge* (n=15)

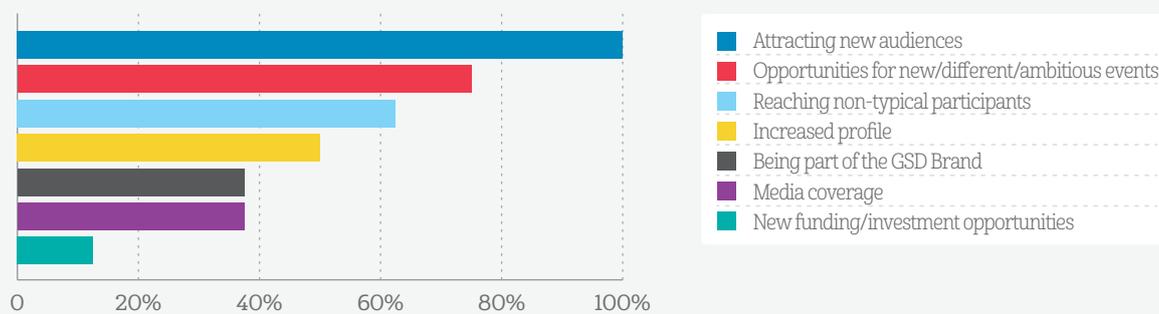


5.5 Meeting expectations was challenging for some partner organisations, particularly where volunteers were relied upon to organise events. Some Hubs commented on the organisational burden given their limited number of staff and a small minority of *Commonwealth Ceilidh* organisers felt unprepared for the scale of the task, as noted in this feedback.

5.6 Attracting new audiences was a key benefit for all eight providers of the *Dance Trails* (100%) and three quarters (75%) agreed that it provided opportunities for new/different/ambitious events. Almost two-thirds (63%) agreed it reached non-typical participants and half (50%) found it increased their profile (Figure 26).

“At initial meeting for the event, we were told that our only involvement was to provide a new dance and to advertise it. In reality the local branch had to book and organise everything from the venue, band, contract with venue, payment of band, liaising with the venue and interval entertainment...”

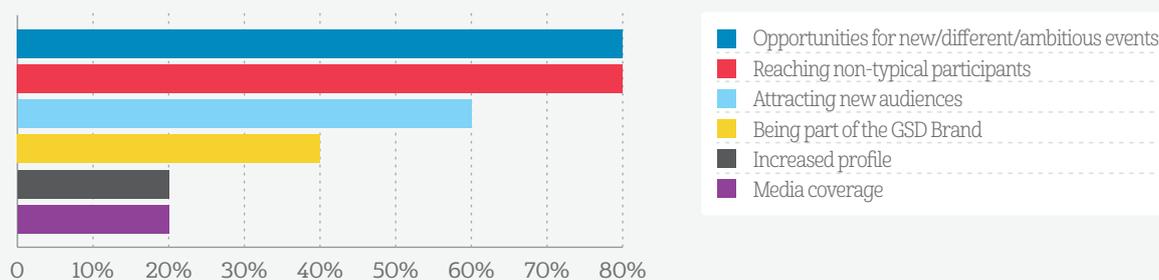
Figure 26: Benefits of taking part in the *Dance Trail* - partners’ views (n=8)



5.7 *Dance Trails* providers were less likely to agree there were any benefits relating to new funding or investment opportunities (25%). One commented that the funding was inadequate for the resources needed to hire outdoor sound equipment and performers. Another partner was disappointed that the potential of local authority funding did not materialise.

5.8 The main benefit for *Dance-Along Movies* was the opportunities GSD provided for new, different or ambitious events and reaching non-typical participants (both 80% of respondents). Three fifths (60%) of respondents also agreed that *Dance-Along Movies* attracted new audiences to dance (Figure 27). Many respondents referred to the host’s enthusiasm as a key factor in making it fun and easy for participants to enjoy.

Figure 27: Partners’ views on the benefits of taking part in *Dance-Along Movies* (n=6)



5.9 Some of those that ran these events commented that they are now clearer about what the whole *Dance-Along Movies* package entails, and on hearing positive feedback from participants they are confident that they could attract larger audiences in future. Edinburgh organisers felt that there were benefits to collaborating with other festivals taking place locally, not least for greater opportunities for promotion.

Increasing participation and reach for dance in Scotland

5.10 Findings show that levels of success in attracting participants and extending the reach of those engaged varied depending on the type of event and how it was run.

5.11 *Get Dancin'* attracted higher levels of first timers and returners to dance, but from within a demographic recognised as having an existing propensity to participate: typically females under the age of 35.

5.12 *Commonwealth Ceilidhs* in their traditional form attracted a good gender balance and engaged older adults, though predominantly from an established fraternity of dedicated regular dancers. Unconventional versions of the ceilidh were more likely to reach beyond the dedicated followers, such as the ceilidh led by Dundee Dance Partnership that was part of the Queen's Baton Relay.

5.13 Unusual offerings or twists on traditional activities had more success in attracting a better gender balance, older participants and first timers or returners to dance. Projects that attracted non-typical dance participants were often linked to wider festivals, such as *Film in the City* in Edinburgh or Glasgow's Merchant City Festival. The success of targeted work in schools in Stirling and in Inverclyde with men, older people and disabled people demonstrated the importance of responding to local gaps. Central Scotland Ballet School's *Bring a Boy* and *Bring an Adult* days confirmed that simple ideas can have a big impact, with relatively little investment.

5.14 Mass participation events allowed for significant numbers of people to 'stumble upon' a performance and get caught up in the festival effect. In the moment at least, a reasonable proportion of those taking part felt inspired to try other dance activities in future. Open air activities such as *Dance Trails*, *Dance-Along Movies* and the open-air ceilidhs were particularly effective at engaging passers-by. The likelihood of attracting non-typical dancers increased at festivals like the Merchant City Festival that were not exclusively dance events. Finding out whether interest continues will be an important part of the follow-up review commissioned as part of this evaluation. However, around a fifth of those interviewed were not inspired to try other dance related activities, and half of those were men. Other tactics will be needed to break down perceptions that prevent certain groups in society from seeing dance as appropriate to them, as well as reducing known barriers such as cost and time.

5.15 GSD was particularly effective at spreading innovative formats for dance across Scotland and internationally, and attracting international participants to Scotland. Building on the established international network of RSCDS branches gave GSD a global dimension which inspired individuals, dance groups, schools and communities to get involved.

5.16 Greater prominence of GSD activities occurred in areas where there were established Hubs and where GSD-funded DDOs/DAIRs are located. But this was not always the case; areas including the Scottish Borders, Dumfries and Galloway and Aberdeenshire managed to grasp the opportunity offered by GSD and what effect this will have on dance development locally is worthy of future exploration.

5.17 Opportunities provided through the *Big Dance Pledge* were easy for schools and other groups to engage with and are worth continuing in future. It is clear that the GSD brand, and its association with the Olympic Games in Phase One and the Commonwealth Games in Phase Two, added a gravitas which gave groups a sense of belonging to a larger global event and brand.

5.18 The *Commonwealth Youth Dance Festival* and *Gathered Together* were ground-breaking in the way they created new festival formats that raised the profile of under-represented talent. The scale of international involvement, the ambition and the capacity and capability required to make these festivals a success will have numerous benefits for a range of stakeholders. The connections made between participants from across international boundaries, the dance knowledge shared and the high standards of performances have raised awareness of the benefits of developing individuals to achieve their full potential. In future it will be beneficial to review whether these formats have inspired individuals to develop their own involvement in dance and whether they have inspired organisations to provide more inclusive and accessible dance. A key message for the sector was expressed by Indepen-dance when they asserted that ‘inclusive dance must be more than a box-ticking exercise’.

Growing capacity, capability and ambition in the dance sector

5.19 The establishment of a national dance partnership, access to a national database of dance provision and events, and running a national programme of branded activities were identified as desired outcomes that would move the dance sector towards growing their capacity, capability and ambition.

5.20 Connections and collaborations established as a result of GSD have helped to build capacity and capability in the sector. Findings indicate as many as 20 connections and collaborations occurred for each partner involved in GSD. Festivals like *CYDF* and *Gathered Together* were ambitious platforms for promoting youth and accessible dance. Events such as the *Commonwealth Ceilidh*, the *Big Dance Pledge* and the *Haka* were evidence of the sector’s tapping into domestic and international networks. Given the added benefits which came from connecting with other festivals, there may be benefits from seeking to enhance opportunities for dance within festival programmes.

5.21 Having a wider partnership structure in place will aid the sector’s ability to work collectively to deliver national dance strategies in future, especially as the dance sector now has a track record of delivering a branded programme of national significance.

5.22 The challenge now facing the sector is how best to use that experience without necessarily having GSD as a focus, or without the same resources to invest, as this Creative Scotland officer noted:

5.23 GSD’s role within the Glasgow 2014 Commonwealth Games Cultural Programme has helped to elevate the status of Dance in Scotland. Dance has sometimes been perceived as a poor relation to more dominant art forms, yet here space was created for the sector to become a leading light in the Programme, as noted by this interviewee:

“I think that some of the tangible outcomes are that both organisations and artists have demonstrated that they can deliver projects of ambition... it will have influenced their thinking, their planning... the challenge is about how we keep that momentum going...when we are probably unlikely to be in a position to say ‘here’s the money to do an event next year’”

(Creative Scotland Representative)

“There are a lot more established, embedded major dance organisations and that’s had a big impact on Dance’s position more widely within the arts. Because of that I think dance is taken more seriously now...There’s an acknowledgement of the value of dance in terms of physical activity and its potential to address a lot of those challenges associated with poor health that all helps. It’s an art form that plays on the advantages it’s got.”
(Creative Scotland Representative)

5.24 Establishing ways the GSD Steering Group can be supported or developed further is critical to the next stage of development, along with deciding who will have lead responsibility when the GSD Project Management contract ends.

5.25 More broadly, the sector now has an opportunity to refresh its thinking on future dance strategies as a result of GSD. Part of that will be reflecting on how to maximise the knowledge, strengths, resources and skills within the dance sector. A request was made by the Hubs for more clearly defined roles, especially now that wider partners are included in the network. The future role of DDOs and DAIRs from all 32 local authorities also requires further consideration.

5.26 The national database of dance provision and events, as well as a database of those having signed up to GSD, are legacy assets from GSD. The promotional issues identified in this report would be relatively easy to resolve by shifting support towards local marketing mechanisms. In the short-term it is important that action is taken to make sure the resources and data generated by GSD are managed and maintained for future use.

“[We] would like to have the funding continued so that we can continue profile-raising type of events that local groups can participate in, perform and watch, as it encourages sustained involvement in dance activity, and hopefully, with time, new participants.”

(National Partner)

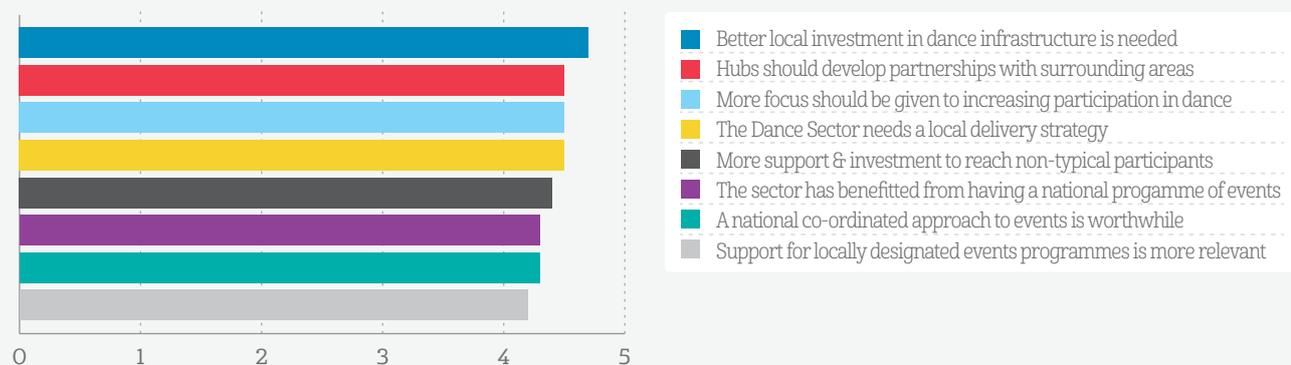
5.27 The national programme of branded activities has brought major benefits to the dance sector. The appointment of a National Project Manager and Project Co-ordinator gave GSD a focus and momentum which was needed to successfully fulfill the ambitions set out for 2014. The fact that both national and grassroots approaches can be observed within the whole GSD programme provides an opportunity to learn from the benefits and disadvantages of both, that will help the sector determine the skill sets and resources required for future developments.

5.28 Running the branded programme of events gave the sector opportunities to experiment and take risks. It was a lever to grow investment and resources, develop new skills and to form new relationships at local, national and international levels. GSD has consequently generated new demand to continue some form of national dance network, as this example demonstrates:

5.29 The dance sector has accumulated a wealth of experience over four years which will fuel growth in future. For the first time all parts of the Dance ecology had a part to play in a national initiative. Backed by a substantial budget the sector’s efforts further generated almost double the amount of income invested. Not only did this strengthen the overall delivery, but it demonstrated the dance sector’s commitment to succeed.

5.30 According to feedback from partners’ surveys, most agreed that in future better local investment in dance infrastructure is needed (**Figure 28**). There is also strong support for Hubs developing partnerships with surrounding areas. There is a shared view that more focus should be given to increasing participation in dance and for developing a local delivery strategy.

Figure 28: Partners' views on desired future developments required in Scotland's dance sector (n= 37)



5.31 There is wider recognition that to continue to build on its achievements, the Dance sector has to improve its ability to evidence its worth:

“Inevitably there a danger [that people will forget about GSD]... I think it's about making sure we tell the story effectively in lots of different ways. It's

about looking at how we continue to facilitate and enable some of that partnership working that's been built up. How we take forward the wider network that's gone beyond organisations that Creative Scotland fund. It's important that dance organisations are able to articulate the impact of their work.”
(Creative Scotland Representative)

Conclusion

5.32 During GSD a national structure was established which brought partners together, with direction provided by the GSD Steering Group. In its expanded form, this structure lends itself to becoming a dance network offering different ways for national and local bodies to connect and collaborate.

5.33 The gap left by the conclusion of GSD brings risks that the sector will have to work harder to stand still. Yet the findings of this report show that working in partnership was a major success factor, giving the dance sector new capacities and aptitudes that it can use to its advantage to advance its ambitions nationally, in the rest of the UK and internationally.

5.34 The findings of this evaluation explain what the sector has achieved and illuminate its future potential. The lessons learned indicate the value which could be gained from further development in the following areas:

- To invest in the drivers of participation and demand for dance in order to increase and sustain participation
- To develop more accessible routes into and through the world of dance, particularly for under-represented sections of the population
- To use national programmes as ways to support the sector to lever in wider support and investment and to provide a framework for achieving common goals
- To collaborate within the dance sector and with the arts more broadly, and continue to connect beyond professional and geographical boundaries both nationally and globally
- To find effective ways to monitor and evaluate dance activity so that the sector can evidence the benefits and continuously learn from experience.

Appendix 1: The Commonwealth Youth Dance Festival

The programme included the following groups:

Cando2, London	England
Fusion Youth Dance Company, Aberdeen	Scotland
Glasgow Youth Dance Company, Glasgow	Scotland
High Kicks Ensemble, India	India
Ihayami Fusion, Edinburgh	Scotland
Jump Dance Crew	Scotland
Nuworx, Wales	Wales
National Youth Dance Company of Scotland	Scotland
One Step Beyond, New Zealand	New Zealand
RDC Youth, Birmingham	England
Scottish Ballet Youth Collective	Scotland
The Children & Youth Dance Theatre of Toronto, Canada	Canada
Ailsa Craig Highland Dancers	Scotland
Blast, Glasgow	Scotland
Canadian Contemporary Dance Theatre, Canada	Canada
Cascade Youth Collective, Turnbridge Wells	England
Dance United, Bradford	England
Khronos	Namibia
Merge Cru, Belfast	Northern Ireland
National Youth Dance Company of Scotland	Scotland
Quicksilver, London	England
Retina Youth Dance Company, Nottingham	England
Scottish Ballet's Commonwealth Youth Exchange with Singapore's School of the Arts & The Human Expression dance company	Scotland/Singapore
Skyedance Youth Dance Company, Skye	Scotland
The Dance Workshop, Malta	Malta
Wagana Aboriginal Youth Dancers, Australia	Australia
Baratham, India	India
Dalriada, Lochgilphead	Scotland
Danscentre, Aberdeen	Scotland
Fylde Coast Youth Dance Company, Blackpool	England
National Youth Dance Company England	England
National Youth Dance Wales	Wales
National Youth Dance Company of Scotland	Scotland
OYO Dance Troupe, Africa	Africa
Quantum Leap Youth Dance Ensemble, Australia	Australia
Right2Dance Youth Company, Paisley	Scotland
The Honeyz	
The Point Youth Dance Company, Manchester	England

Appendix 2: The Gathered Together Festival Programme

The following festival programme for the Gathered Together event, and included here as an example of funded activity.

Thursday 28 Aug Tramway

Keynote Speech

Dr Jenny Elliott CEO of Artscore and founder of Orbit Dance Company
The Dance Mirror: Developing and Sustaining a Culture of Dance at the Heart of the Nation's Health

Morning Workshop Programme (choose 1)

- Dr Jenny Elliott and Carmel Garvey – Dance and wellbeing
- Amy Butler Dance Artist with StopGap Dance Company
- Indra Slavena

Lunch at Glasgow Gurdwara

Please note you will be required to remove your shoes and cover your head in the Gurdwara, scarves will be provided.

Afternoon Workshop Programme (choose 1)

- Colm Gallagher and Mickel Smithen – Amici Dance Company
- Onil Vizciano – Asi Somos, Spain
- Cheryl McChesney

Evening Performance

7.30pm, Tramway, Open to the Public, £6/£9

Act 1

Divide

by Axis Dance Company

Choreographed by Marc Brew in collaboration with the dancers

15 min Interval

Act 2

The Awakening (site specific) outside at the back of Tramway

by StopGap Dance Company

Choreographed by Chris Pavia

Leftovers

Performed and choreographed by Marc Brew and Caroline Bowditch

The Birthday of the Infanta

Performed by members of Solar Bear Deaf Youth Theatre

Friday 29 Aug

Tramway

Keynote Speech

Professor Sarah Whatley BA PhD, Professor of Dance and Director: Centre for Dance Research (C-DaRE) on training opportunities in dance for people with disabilities

Morning Workshop Programme (choose 1)

- Alas Abiertas
- Daniel Vias – Culture Device Dance Project
- Live Music with Dance – Two of a Kind led by Ninian Perry and Paragon
- Afternoon Workshop Programme (choose 1)
- Caroline Bowditch
- Axis Dance Company
- Ramesh Meyyappan
- Evening Performance

Act 1

The Point At Which It Last Made Sense
by Nick Bryson and Robin Dingemans

Al Alba (At Dawn)

by Alas Abiertas Dance
Choreographed by Jazmín Derbas and Sergio Nuñez

Interval 15 mins

Act 2

The Death of a Disco Dancer
by Culture Device Dance Project
Choreographed by Daniel Vais

Into the Light

Choreographed and performed by Blast M3

Saturday 30 Aug

Tramway

Keynote Speech

Gustavo Fijalkow, Freelancer M.A. Arts Management on working in dance across the world.

Morning Workshop Programme (choose 1)

- Workshop with Susie Birchwood
- Movement workshop with Chisato Minanimura
- Contact Improvisation with @TheGlasgowJam's Tom Pritchard
- Free afternoon to explore Glasgow.
- Gathered Together Ceilidh
- Featuring the ceilidh band Inishowen including BBC Scotland's Young Traditional Musician of the Year, Paddy Callaghan on Button Accordion.

