



# GET SCOTLAND DANCING: A LITERATURE REVIEW

Produced by Catch the Light for Get Scotland Dancing  
March 2014

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Get Scotland Dancing is an initiative led by Creative Scotland  
and supported with funds from The National Lottery



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Get Scotland Dancing encourages more people to get active and participate in dance.

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## **2. Introduction**

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Creative Scotland's Review of Dance in Scotland in 2012 stated that Dance in Scotland has 'come of age' with a sector believed to be reaching maturity 'with vigour, confidence and spirit of ambition'<sup>1</sup>.

**Get Scotland Dancing**<sup>2</sup> [GSD] aims to encourage more people to get active through participating in dance. Working with Scotland's key dance organisations it brings together professional and amateur dancers of all ages to dance in public spaces and places. GSD is a component of '**Culture 2014**'<sup>3</sup> the nationwide events programme connecting people and communities to the XX Commonwealth Games in Glasgow 2014. GSD was instigated by Creative Scotland and the Scottish Government in recognition that the 2012 Olympic and Paralympic Games and the 2014 Commonwealth Games provide an unparalleled opportunity to raise the profile of dance as a creative, participative and physical artform.

Catch the Light<sup>4</sup> were appointed by Creative Scotland in December 2013 to undertake the evaluation of phase two of the Get Scotland Dancing Programme. Previous work (phase one) is described in the 2012 report<sup>5</sup> and acts as a baseline for phase two. In addition to this literature review, Catch the Light's evaluation will gather primary data from phase two activities programmed from January until July 2014. There will also be follow-up reviews conducted in January (after 6 months) and July 2014 (after 12 months).

Opportunities exist for the XX Commonwealth Games to create a lasting legacy for both the dance sector and community participation in dance throughout Scotland. Thus the imperative is to find out what Get Scotland Dancing can learn from literature regarding how best to implement a national dance programme as part of a wider cultural festival and major sporting event, and its likely benefits and impact. This paper presents the findings from the literature review and explores ways these findings might strengthen the implementation of the Get Scotland Dancing Programme.

**Section 3** outlines the **aims, objectives, terminology and scope** of the literature review.

**Section 4** sets the **background context** starting with an overview of Scotland's population, paying particular attention to Glasgow as the host city and describing some of the historical context to dance in Scotland and Glasgow. The impetus of Glasgow 2014 is acknowledged by referencing key aspects of the legacy plan. General health and wellbeing in Scotland is described, followed by background information on physical activity in Scotland. Included is information on what is known about the dance sector and dance provision in Scotland. Thereafter participation in dance in Scotland from population studies is presented.

**Section 5** explores **research findings** relating to determinants of participation and of the extent to which positive impacts arise from participation in the arts, sports and physical activities, and dance. Findings relating to these key determinants are presented under several classifications: individual factors; social and cultural factors; wellbeing factors; artistic factors; and environmental factors. A review of factors relating to the potential health and wellbeing impact of major games and festivals in Glasgow is also presented, leading to a discussion relating to the implications for Get Scotland Dancing. Lessons learnt for evaluation are also highlighted.

**Section 6** brings together an overview of the **challenges and opportunities** facing the Get Scotland Dancing managers and organisers.

**Section 7** draws **conclusions** from the findings and makes recommendations for the implementation of the programme and how it is evaluated.

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**The appendix** contains reference material on the dance sector in Scotland and a copy of the legacy evaluation questions.

**The reference section** gives a breakdown of reference material and shows how references were classified for the purpose of this review.

### **3. Aims and Objectives of the Literature Review**

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The purpose of the literature review is to provide an overview of relevant academic and statistical publications, to summarise patterns of participation in dance activity, motivations for and barriers to participation and evidence of links between dance activity and health and wellbeing outcomes.

#### **3.1 The objectives**

The literature review will provide an improved insight into:

- the likely benefits to expect from Get Scotland Dancing, particularly in relation to participation in dance and the capacity of the dance sector;
- the challenges experienced in previous, similar programmes so that the outcomes set for Get Scotland Dancing in relation to longer-term impacts on health and wellbeing are realistic and sustainable; and
- the outcome indicators and evaluation frameworks that have been employed in previous evaluation studies.

#### **3.2 Scope**

The scope of the review draws from Scottish, UK-wide and international literature, focussing its lens primarily on Scottish and/or dance contexts. Literature included in this review was selected following a systematic literature search<sup>6</sup> that encompassed academic and peer reviewed journals as well as grey literature from commissioned reports from Government bodies and NGOs. Search terms included:

- “Dance” and “Participation” OR “Benefits”
- “Dance and “fitness” or “Well-being”
- “Dance” and “Health”
- “Dance” and “Physical Education”
- “Dance” and “Attendance”
- “Dance” and “Fitness” or “Health” or “well-being” since 2010
- “Dance performance” and “participation” OR “attendance”

Documents were therefore selected by their relevance and the reference section gives an overview of how documents were categorised according to the following classifications:

- Arts & Culture
- Dance sector
- Sports sector
- Health & Wellbeing
- Games & Festivals

Some reports fit with two or more of the above classifications and this is noted accordingly. Statistical reports relating to participation and attendance in physical activity, arts and culture, dance and health and wellbeing in Scotland set the scene for Get Scotland Dancing.

Reports reviewing previous Commonwealth Games, Olympic Games and associated culture festivals are equally relevant to revealing the advantages or disadvantages for the hosts and the sustainable changes and improvements to anticipate.

Cognisance is taken of recent attempts to address the limited number of literature reviews relating to arts and culture, without seeking to re-write similar work. The objective of reviewing this broader arts literature is to ascertain which aspects are most relevant and useful to our context of dance in Scotland.

Dance is unique among forms of arts and culture with a combination of both creative and physical

elements among others. This means it appears in literature relating to sports as well as arts and culture. This review reviews literature pertaining to dance as part of arts and culture programmes, as part of sports and physical activity programmes, and those which are dance specific.

**Determinants of participation and non-participation in arts and culture, dance and sports** are of key concern to the Get Scotland Dancing initiative. Given Get Scotland Dancing is interested in getting the whole nation taking part regardless of age, geographies, socio-economic classifications, gender, sexual orientation, ethnicity or other characteristics; the scope of the review is remarkably broad. Hence the interplay of equalities characteristics with arts, culture and dance is taken into account by presenting the factors enabling and inhibiting participation.

**Health and wellbeing outcomes** that are shown to be linked to dance are examined, with a view to identifying which approaches and interventions achieve the best outcomes, for whom, why, when and where. Although reports relating to health and wellbeing are numerous, those most relevant to Scotland, those relevant to Glasgow as the host city and those discussing the health related benefits of dance are reviewed.

**Games and Festivals** research helps build an understanding of the role and benefits of delivering a national programme associated with major sporting events and cultural festivals. Hence relevant literature is used to identify success factors to inform the impending evaluation of GSD.

### **3.3 Definitions**

Definitions are provided for health and wellbeing and dance as key concepts explored in this study.

#### **3.3.1 Health and Wellbeing**

**Health** is defined by the World Health Organization (WHO)<sup>7</sup> as “a state of complete physical, mental and social wellbeing and not merely the absence of disease or infirmity”.

**Mental health**, which is stressed in the above definition of ‘health’ is defined as “a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community.”<sup>8</sup>

Get Scotland Dancing is interested in making improvements to participants’ physical, mental and social wellbeing.

#### **3.3.2 Dance**

Although we may think we know what dance is, how we define it often varies according to personal upbringing, experience and circumstances. Dance UK<sup>9</sup> define dance as “the art form that communicates through the body”.

Describing dance as an art form is largely accepted in literature as a useful start point, although the definition misses out some of the key components. Expanding on this definition, the ‘Perciph Center for Arts Education’<sup>10</sup> declares:

*“Dance is the art form in which human movement becomes the medium for sensing, understanding, and communicating ideas, feelings, and experiences.”*

This teases out the combination of physical, emotional and creative elements of dance. They suggest using the acronym ‘BASTE’ to define the foundational concepts and vocabulary for understanding dance as an art form. Each letter stands for the following:

**Body** – using different parts of the body, initiation, body shapes, body systems and connecting with the inner self.

**Action** – non-locomotor (axial) and locomotor (travelling) movements.

**Space** – moving through space of varying size, level, place orientation, pathway and relationship.

**Time** – moving in time which can be metered, free rhythm, clock time and in different timing relationships.

**Energy** – using energy with a varied level of attack, weight, flow and quality.

Styles of dance we are exposed to in the UK continue to diversify in line with our changing population and cultures. Although not an exhaustive list 'Dance UK' (*ibid*) includes the following:

*"African, ballroom, bellydancing, Bharatha Natyam, bodypopping, breakdancing, classical ballet, contact improvisation, contemporary, Flamenco, historical/period, Irish, Kalari, Kathak, jazz, jive, Latin American, line dancing, national and folk, Raqs Sharqi, salsa, square dancing, street dance, tango and tap."*

The reference to national and folk will include Highland Dancing, Scottish Country Dancing and Ceilidhs which make up a large segment of dance activity in Scotland. As well as different styles, it is not unusual for dance to be pursued as a form of therapy<sup>11</sup>, for educational purposes<sup>12</sup>, for achieving social outcomes such as regeneration of communities<sup>13</sup> and has also been used in criminal justice<sup>14</sup>.

From active engagement to audience participation, amateur or professional; the opportunities to participate in dance are unlimited. Dance is performed in numerous contexts by all of us from dancing at social events or weddings; to professionals performing in theatre, television, film and digital industries.

### **Conclusion**

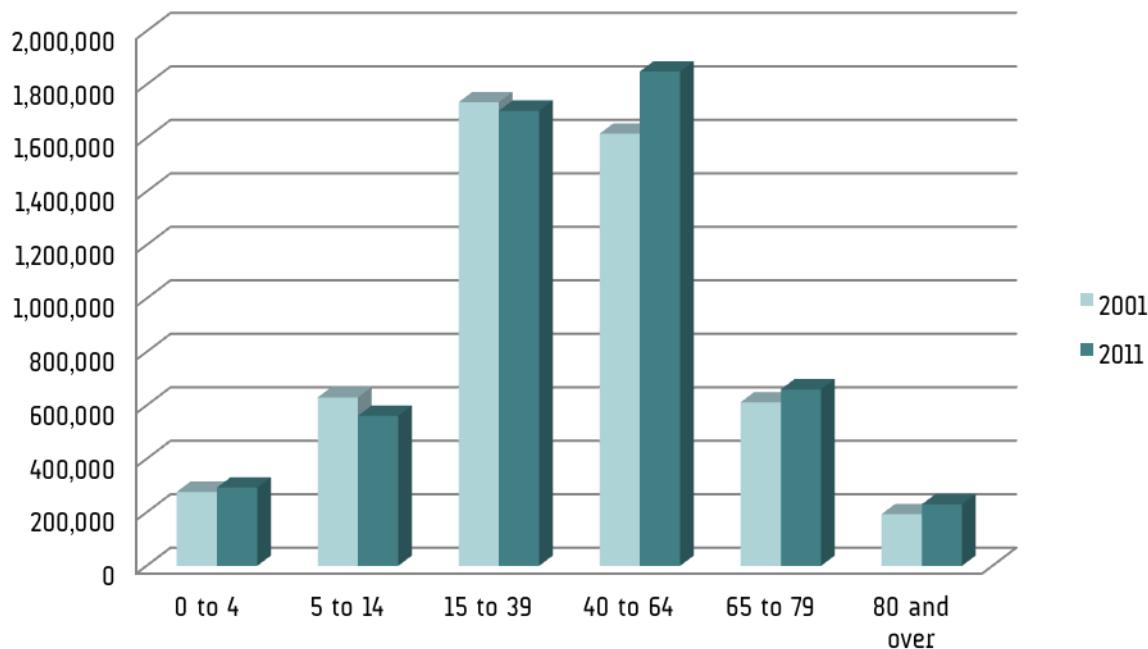
The literature review is based on the premise, that dance is a multidimensional artform. As such it can be viewed from very different theoretical perspectives in literature, whether as a physical activity (physiological), an expression of culture (cultural) and emotion (psychology); as a creative art form and process (aesthetic) or as a reflection of human behaviour and society (sociological). The background and context section expands on what we know about Scotland, its dance provision in and how the public participate.

## **4. Background and Context**

According to the most recent Census in 2011, Scotland currently has its highest ever population with an estimated 5.3 million residents (around 2.5 million men and 2.7 million women). The number of children under the age of 5 rose by 6% since 2001 to 293,000, whereas, the number of young people aged 5-14 decreased by 11% to 69,000. Those aged 65 and over now make up 17% of the total population [see figure 1].

**Figure 1: A comparison of census year population estimates by age (2001 and 2011)**

### **Census Year Population Estimates by Age**



[Source: National Records of Scotland © Crown Copyright 2012]

Scotland is geographically diverse with a mix of urban and rural areas including numerous islands, which is reflected in the population by area and population density by council area. Glasgow City, the host city for the XX Commonwealth Games has the largest population with the greatest density, the Orkney Islands have the lowest population, whereas the Isle of Skye has the lowest population density [see figure 2]:

**Figure 2: Census population and population density by council area, 2011**

**Population by council area, 2011**

Council area	Population density <sup>1</sup> (persons per square kilometre)	Resident population by administration area
Aberdeen City	1,201	222,793
Aberdeenshire	40	252,973
Angus	53	115,978
Argyll & Bute	13	88,166
Clackmannanshire	321	51,442
Dumfries & Galloway	23	151,324
Dundee City	2,457	147,268
East Ayrshire	97	122,767
East Dunbartonshire	602	105,026
East Lothian	147	99,717
East Renfrewshire	524	90,574
Edinburgh, City Of	1,812	476,626
Eilean Siar	9	27,684
Falkirk	525	155,990
Fife	275	365,198
Glasgow City	3,395	593,245
Highland	9	232,132
Inverclyde	505	81,485
Midlothian	235	83,187
Moray	42	93,295
North Ayrshire	156	138,146
North Lanarkshire	719	337,727
Orkney Islands	21	21,349
Perth & Kinross	28	146,652
Renfrewshire	668	174,908
Scottish Borders	24	113,870
Shetland Islands	16	23,167
South Ayrshire	92	112,799
South Lanarkshire	177	313,830
Stirling	41	90,247
West Dunbartonshire	573	90,720
West Lothian	409	175,118

**Footnotes**

1) Based on population estimates rounded to nearest thousand.

Source: National Records of Scotland

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Most of Scotland's population increase is attributed to international migration with 28,300 net migrants between June 2001 and 2011. Of those, 2,900 migrated from the rest of the UK with the remainder categorised as overseas immigrants<sup>16</sup>. In the 2011 Census the percentage of Minority Ethnic Population was reported to have doubled in the previous 10 years from around 100,00 to 200,000 (4% of the total). The Asian population is the largest minority ethnic group in Scotland (2.7%). For the first time in Scotland more than one percent recorded their ethnic group as 'White: Polish' in the 2011 Census<sup>17</sup>. In Glasgow almost 12% of the total population is from a Minority Ethnic background. Combining new and established immigrant communities creates potential for an intercultural arts scene.

Scotland has a strong affinity with dance, rooted in its rich folk history, as encapsulated in this quotation in Creative Scotland's Review of the Dance Sector taken from GW Lockhart's 'Highland Balls and Village Halls':

*"There is little doubt that in Scotland, dancing is in the blood. Whatever the occasion, it seems the Scot can find an excuse to get his feet moving. Even the least gregarious need little urging to make up a set, while shy, introverted characters develop lion-like presences when performing their solo-setting in the middle of an eightsome reel."*

Despite still having a rich array of dance institutions, classes and dance performance opportunities, figures presented in this report show that regardless of their background only low numbers of Scots dance regularly.

Some of the reasons for this decline lie in the economic, social and health challenges Scotland faces. The Scottish Index of Multiple Deprivation (SIMD) 2012<sup>18</sup> identifies the most and least deprived parts of Scotland. In 2012, 742,200 people lived in the 15% most deprived parts of Scotland. Of those 31.3% are income deprived. Almost a third (29.6%) of those datazones are located in Glasgow City, North Lanarkshire has 10.2%, Dundee City has 5.6%, Edinburgh City has 5.5% and South Lanarkshire has 5.4% of the national share. Renfrewshire's Ferguslie Park is the most deprived datazone in Scotland and Glasgow has almost half (45.5%) of areas categorised in the 5% most deprived datazones across Scotland. Scotland experiences significant health inequalities particularly relating to alcohol related deaths, cancer deaths and coronary heart disease among those aged 45-74<sup>19</sup>. Even when area based deprivations and socio-economic factors are taken into account there is a significant excess health risk for people living in Glasgow that is attributed to anxiety, mental and psychological ill-health, heart attack and male obesity. It is commonly referred to as 'the Glasgow effect'<sup>20</sup>.

Therefore Scotland has set out ambitions to use the Glasgow 2014 XX Commonwealth Games as a vehicle for making sure there is a lasting legacy from hosting the event, as explained by First Minister Alex Salmond in the Legacy Plan<sup>21</sup>:

*"Above all, we want Scotland to be active, and we want our businesses to be fitter too – to be able to compete for and win business at home and internationally. We want the world to see a Scotland that is a modern, vibrant and culturally rich and diverse nation. In particular, we want our young people to know about Scotland's place in the world and to have a deeper understanding of other cultures. And in staging Glasgow 2014, we must also ensure that we protect and promote our built and natural environment for the future." (p.3)*

The legacy plan sets out its ambitions for a more active, connected, sustainable and flourishing Scotland. Within the legacy plan Get Scotland Dancing is one of the initiatives under the strand referred to as 'Connected Scotland'. The outcomes for the 'connected' strand are detailed in the diagram below [see figure 3]:

## Strengthen learning and culture at home and internationally

Improve the perception of Scotland as a creative nation, producing world class experiences.

Increase engagement through new artistic, cultural and creative experiences

Enhance young people's learning and everyone's understanding and celebration of our and other countries' cultures

22 Figure 3: The 'Connected' strand of the legacy plan

Associated indicators will underpin the evaluation of Get Scotland Dancing, including for example perceptions of culture, public engagement, cultural engagement and national and civic pride. In addition, Get Scotland Dancing is likely to impact upon some of the other parts of the legacy plan such as the 'active' strand which includes indicators relating to exercise and physical activity among adults and children. Whether Get Scotland Dancing can help achieve any of Scotland's legacy ambitions is a key question, therefore Scotland's health and wellbeing, physical activity levels and its current levels of dance provision and participation are discussed further.

### 4.1 Health and Wellbeing in Scotland

The Scottish Health Survey 2012<sup>23,24</sup> reports that **around three-quarters (74%) of adults report their health to be 'good' or 'very good'**. The proportion of women describing their health as good or very good has nonetheless declined from 77% in 2009 to 73% in 2012. For children aged 0-15, 95% report their health to be 'good' or 'very good'. There is little variation within this age group (range: 94% to 96%) and only 1% assesses their health as 'bad' or 'very bad'.

The Warwick Edinburgh Mental Wellbeing Scale (WEMWBS)<sup>25</sup> is used as one of the national indicators to track improvements in mental wellbeing in Scotland. **The mean WEMWBS score for Scottish adults in 2012 was 49.9**, although scores are significantly higher for men than women (50.4 and 49.4 respectively). Furthermore the mean WEMWBS score for young women aged 16-24 is the lowest of all classifications at 48.9 compared to a significantly higher mean score of 52.5 for young men. Children and young people's mental wellbeing is currently assessed using the GHQ12<sup>26</sup> and SDQ<sup>27</sup> instruments. It is reported that **9% of children aged 13-15 had a high GHQ12 score of four or more**. Girls are more likely than boys to have high GHQ12 score of 4 or more (11% of girls compared to 7% of boys).

Conversely the SDQ scores confirm that **social, emotional and behavioural problems are more likely to occur in 4-12 year old boys than girls (10% compared to 5% respectively)** and children rating their health as 'fair', 'bad' or 'very bad' had significantly increased odds of having borderline or abnormal SDQ scores.

The Scottish Health Survey also asks about life satisfaction, which shows the **mean life satisfaction score for Scotland in 2012 is 7.7** (out of a maximum of 10)<sup>28</sup>. However **more than a third (37%) of adults score themselves at 0-7 which is rated as 'below average'**, whereas less than a third (31%) score themselves at 8 (average), and a similar proportion (32%) score themselves at 9-10 (above average). There is little differentiation between men and women, but **there is a significant difference in life satisfaction between 16-24 year olds with a mean score of 7.8; compared to a mean score of 7.4 for adults aged 45-54**.

While the national population studies give insight into health and wellbeing, it will be interesting if Get Scotland Dancing can begin to create its own mechanisms for observing changes in health and wellbeing through taking part in dance.

## 4.2 Physical activity in Scotland

Physical activity behaviour changes predominantly by age and gender. For adults the current advice on recommended levels of physical activity is 150 minutes of moderate activity or 75 minutes of vigorous activity per week. The Scottish Household Survey found that **62% of adults met recommended activity levels in 2012** (67% of men and 58% of women). In contrast 19% of men and 23% of women were reported as having very low levels of activity.

Evidence that levels of physical activity decline with age is marked by **83% of men and 64% of women meeting recommended activity levels at ages 16-24 compared to only 31% of men and 21% of women at ages 75 and over.**

In relation to children and young people, the 2012 Scottish Health Survey<sup>29</sup> shows that **almost two thirds (65%) of 2-15 year olds met the physical activity recommendation of doing at least 60 minutes physical activity per day (excluding activity at school)**. However, a key concern in public health policy in Scotland is the reducing levels of physical activity during adolescence with a sharper fall in activities among girls than boys<sup>30</sup>. The Scottish Household Survey shows that **69% of boys met recommended physical activity levels compared to 62% of girls**. Changes are most marked when considering that up to the age of 10; 70-72% met recommended physical activity levels compared to only 50% of 13-15 year olds. Girls account for most of the decline as **59% of boys aged 15 met recommended physical activity levels compared to only 41% of girls**.

Like data on health and wellbeing, Get Scotland Dancing might also start to consider ways dance providers can observe changes in physical activity levels as a result of taking part in dance.

## 4.3 Dance provision in Scotland

Creative Scotland recently undertook a comprehensive review of the dance sector in Scotland. Key facts were gathered from sources including routine monitoring and evaluation forms and annual reports. Funding data, project data and internet searches were also conducted<sup>31</sup>. This section reports on the make-up of the sector, according to the aforementioned report, supplemented by information made available to the authors by Creative Scotland.

### Support and Infrastructure

Creative Scotland is the umbrella organisation for arts and culture in Scotland. Other advice bodies based in England with a UK wide remit include: Foundation for Community Dance (FfCD), Dance UK and the National Dance Teachers Association.

There are now three regional dance hubs in Scotland:

- Citymoves Dance Agency, Aberdeen
- Dance House, Glasgow; and
- Dance Base, Edinburgh

Eden Court Theatre, Inverness, the MacRobert Centre in Stirling and the Dundee Dance Partnership are also designated local hubs working to support local delivery of Get Scotland Dancing.

Meanwhile Scotland has 10 funded dance companies with different roles relating to performance, dance development and community engagement, including for example Scottish Ballet, YDance (Scottish Youth

Dance) and the Scottish Dance Theatre among others [see appendix 2 for a full list].

### **Dance Schools & Associations**

In addition, there are seven private dance schools registered in Scotland: three in Edinburgh, one in Glasgow, one in Stirling, one in Motherwell and one in Argyll. The Council for Dance Education identified 1,600 Scottish based teachers in its membership bodies, many of whom teach a variety of dance styles, mostly though not exclusively in private classes and schools to around 800,000 participants each year<sup>32</sup>. Meanwhile the Royal Scottish Country Dance Society (RSCDS) has 43 branches and 31 affiliate groups in Scotland and many others worldwide. The Scottish Official Highland Dancing Association is also very strong in Scotland, although at the time of writing it is not known how many registered teachers currently operate.

### **Dance Education & Talent Development**

According to the digest of statistics prepared in 2012 (*ibid*) more than 2,100 education and outreach events were delivered in 2010/11 by funded organisations in their own venues, attracting over 80,000 attendees – a 53% increase on the previous year. Almost 3,000 external education and outreach events were delivered attracting more than 70,000 attendances – an increase of 30% on the previous year. When combined, the classes attract almost as many people as performances (85,000 to 95,000 respectively). Scottish Ballet also increased the number of education events provided by 56%, and the number of participants by 65%<sup>33</sup>. A number of Higher National Certificates and Diplomas in dance are offered from 17 centres across Scotland. Information provided by Creative Scotland indicates a growing number of schools and learning centres offer dance as part of the curriculum. Currently 43 offer 'Higher Dance' and 21 offer a National Progression Award (NPA) [see appendix 2].

### **Audience Development and Participation Opportunities**

Organisations funded through Creative Scotland's 'foundation or flexible funding' provided 612 performances in 2010/11 achieving almost 100,000 attendances. Although in 2010/11 average attendances fell to 155 per performance, from 237 in the previous year, it is believed that wider accessibility and availability of performances caused the reduction. Similarly, despite a 33% increase in performances from 67 to 89; Scottish Ballet's audiences decreased by 8% from 61,668 in 2007/8 to 56,869 in 2010/11, due to a tour of small venues.

The ambition of Get Scotland Dancing is to bring the full range of dance providers and talents together to increase participation and build a stronger dance sector infrastructure as part of its legacy. Therefore knowing what the whole sector has collectively achieved in increasing participation in dance will be a key indicator of success.

#### **4.4 Participation in dance in Scotland**

Morrone<sup>34</sup> reported on the many challenges of defining and measuring participation in cultural activities. He uses the example of dance in a social context when arguing it is almost impossible to distinguish between active and passive participation. Nonetheless he devised a set of common domains to assist in gathering harmonised data across Europe. Based on these domains, the Scottish Household Survey 2012<sup>35</sup> provides a useful snapshot of the current patterns relating to adult participation in the arts, including details on dance participation and attendance at dance shows or events.

Participation and attendance figures in 2012 show that the vast majority (89.6%) of adults in Scotland engaged in some form of cultural activity in the last year.<sup>36</sup> Although more than three quarters (78%) of adults participated in a cultural activity in the previous year, this reduces to less than half (48%) when reading for pleasure is removed. Over a fifth (22%) of adults did not participate in any cultural activities

in the previous year (ibid).

**Attendance at any cultural event or place of culture in the last 12 months was also relatively high, although levels fall from 78% to 70% when 'attending the cinema' is removed (ibid).**

**Attendance at cultural events or places of culture is highest among those with higher levels of qualifications**, with attendance levels at 50% for those with no qualification, rising to 93% for those with a degree or professional qualification (a difference of 43%). A similar trend applies to those attending a dance show/event with attendance levels at 3% for those with no qualification, rising to 16% for those with a degree or professional qualification (ibid).

**Younger adults are more likely to have attended** a cultural event or place of culture in the last 12 months (90% of those aged 16 to 24 falling to 51% of all adults aged 75 or over: a difference of 39%) (ibid).

**Attendance levels reduce as levels of deprivation rise**, with attendance levels at 88% for those living in the least deprived areas, compared to only 70% for those living in the most deprived areas of Scotland (a difference of 18%). This gap widens from 83% to 60% respectively (a difference of 23%), when results for attendance at the cinema are removed (ibid).

**Attendance reduces with disability and illness/health problems**; the lowest levels of attendance are attributed to adults with both a disability and illness/health problem (45%). Attendance was 17%-18% higher among those with either a disability (62%) or illness (63%) (i.e. affected by one, but not both). The differential is greatest between those affected by both disability and illness/health problems and those with none of these issues, where attendance is 83% (ibid).

#### **4.5 Dance Attendance and Participation**

**Only 9% of respondents attended a dance show or event** (7% of males and 12% of females). The highest level of attendance is among those aged 35 to 44 (13%) and the lowest is among those aged 75 plus (4%). The majority of respondents who attended dance shows/events did so once or twice a year (ibid)<sup>37</sup>.

**Dance is the fourth most common cultural activity adults participated in**, with 12% of adults indicating they had taken part in dance in the previous 12 months<sup>38</sup>.

**Participation in dance is higher among women than men** (15% of women compared to 9% of men respectively) and is more common among younger age groups (falling from 15% of 16-24 year olds to only 6% for those aged 75 or above). Similar to previous figures **those more highly qualified are more likely to participate in dance**, with 20% of those with a degree or professional qualification taking part, compared to only 5% of those with no qualifications (a difference of 15%).

**Dance is undertaken less frequently than other cultural activities** with only 24% of respondents who danced claiming they dance 'at least once a week' compared to 82% claiming to have read for pleasure and 59% who report to have played a musical instrument or written music (ibid).

Within the Scottish Household Survey Dance is also included in the 'sport' questions. **Where respondents are asked about their participation during the last four weeks, only 8% of respondents say they have participated in dancing** compared to 59% who said they have participated in walking for at least 30 minutes, and 17% who report to have participated in swimming. Interestingly, 14% of adults have participated in keep fit/aerobics, which often has dance at its core. In line with other sports listed, participation in keep fit/aerobics has risen from 12% in 2007 to 14% in 2012, whereas as dance

participation has fallen by 6% from 14% in 2007 to its current level of 8% (*ibid*).

**Participation patterns vary when the figures are broken down by local authority area. Participation levels rise and fall according to whether people take part in dance as a cultural or sporting/physical activity and how often they participate [see figure 5]. For example:**

- Renfrewshire has higher levels of participation in dance than the rest of Scotland (32%) when it is measured as a cultural activity respondents took part in during the previous year (20% higher than the national average).
  - However when figures measure participation in dance as a sport, Renfrewshire's results indicate only 7% participated in dancing in the previous 4 weeks (1% below the national average).
- Aberdeen City has the highest participation levels in dancing as a sport in the previous four weeks (12%) followed by Midlothian, Highland and Aberdeenshire (all with 11% of respondents taking part).
- Shetland has higher than average levels of participation in dance as a cultural activity in the last year at 19% (7% above the national average) and slightly higher levels of participation in dance as a sport in the previous four weeks at 10% (2% above the national average).
- Edinburgh has higher participation levels in dance as a cultural activity in the previous year at 15% (3% above the national average) and higher participation levels in dance as a sport in the previous four weeks at 10% (2% above average).
- Glasgow City has higher than average levels of participation in dance as a cultural activity in the previous year at 14% (2% above the national average), but average levels of participation in dance as a sport at 8%.
- North Ayrshire is consistently at the bottom of both tables with only 2% of the population participating in dance as a sport in the previous four weeks (4% below the national average) and 5% of the population participating in dance as a cultural activity in the previous year (7% below the national average).
- East Ayrshire and Falkirk are level with North Ayrshire with 5% of respondents participating in dance as a cultural activity in the previous year, yet contrary to trends in other authorities both have a higher percentage of respondents taking part in dance as a sport in the previous four weeks.
- South Lanarkshire's results show 3% of respondents taking part in dance as a sport in the previous four weeks, compared to 7% taking part as a cultural activity in the previous year [see figure 5].

Consequently measuring participation in dance for Get Scotland dancing is likely to vary according to the local authority area, whether dance is undertaken as a cultural or sporting activity, and whether participation is measured in the previous four weeks or the previous year. Whatever measurement is used results may be difficult to predict or compare.

**Figure 4: Participation in dance in the last 12 months – breakdown by local authority area**

Local Authority	% participating in dance as a sport in last 4 weeks	% participating in dance as a cultural activity in previous year (2012)
Aberdeen City	12	13
Aberdeenshire	11	12
Angus	9	12
Argyll and Bute	6	14
Clackmannanshire	7	12
Dumfries and Galloway	5	12
Dundee City	6	8
East Ayrshire	7	5
East Dunbartonshire	6	11
East Lothian	9	18
East Renfrewshire	9	13
Edinburgh City	10	15
Eilean Siar	5	18
Falkirk	6	5
Fife	6	9
Glasgow City	8	14
Highland	11	15
Inverclyde	6	12
Midlothian	11	16
Moray	5	9
North Ayrshire	2	5
North Lanarkshire	8	9
Orkney	10	12
Perth and Kinross	7	15
Renfrewshire	7	32
Scottish Borders	5	15
Shetland	10	19
South Ayrshire	8	11
South Lanarkshire	3	7
Stirling	8	16
West Dunbartonshire	5	9
West Lothian	6	6
<b>Scotland</b>	<b>8</b>	<b>12</b>

[Source: adapted from the Scottish Household Survey 2012]

#### 4.6 Participation in dance at school

Reporting on participation in specific sports and activities among those in the Primary 7 (P7) to Secondary 4 (S4) phase of school in 2008, Inchley et al<sup>39</sup> observed that a relatively high proportion of school girls took part in dance at least once in the previous week. Levels are highest in S1 with 62.4% of girls taking part in dance compared to only 11.5% of boys. By S4 levels fall for both genders to 52.7% and 10.2% respectively. This makes dance the activity with the highest levels of participation among S4 girls (with the exception of walking for exercise) but the lowest level of participation among S4 boys. Consequently, levels of participation in dance were considerably higher among those of senior school age than can be said of adults; with more than a third (35%) taking part (58.7% of girls and 11.4% of boys).

#### 4.7 The benefits and barriers of participating in Dance in Scotland

Akin to aforementioned reports, a summary presented to Creative Scotland in 2013<sup>40</sup> affirms that respondents who are young, female or more affluent are more likely to take part in creative activity. Nonetheless two thirds (65%) of adults in Scotland can spontaneously identify one or more creative activity they take part in and this grows to 94% when prompted. Listening to music (61%), watching films at home (54%) and reading (52%) were participated in the most, although dance does not feature in the ‘top ten’ activities mentioned. There is an appetite for greater participation, as half the Scottish population would like to take part in creative activities more often (60% of 16-24 year olds), with 13% of adults interested in doing dance more often. A key finding is that the desire to take part in dance is higher among women and 16-24 year olds (21% and 20% respectively).

When asked about the benefits of creative activity, the most common responses were 'helps me to relax' (54%), followed by 'feeling good' (47%) and 'getting out of the house' (40%). Women were most likely to mention the benefits as health and relaxation; 16-24 year olds were most likely to mention improvements in confidence, and more affluent social groups were most likely to mention learning something new (*ibid*).

Commenting on the barriers to taking part, 'not having enough time' was the reason most commonly cited by 52% of all respondents and 64% of those that would like to take part in creative activities more often. The next most common response was 'home/family commitments' cited by 26% of all respondents and 32% of those who would like to take part in creative activities more often. Notably, among those who would like to take part in creative activities more often, those less affluent (29%) and those aged 16-23 (23%) and 35-54 (26%) were more likely to state 'it costs too much' as barriers to taking part. Meanwhile 16-24 year olds (14%), those living in Glasgow (9%) and those less affluent (9%) were most likely to mention 'personal feelings/confidence' as barriers to taking part (*ibid*).

### Implications for Get Scotland Dancing

Scotland's connections with dance are a matter of perspective, where dance is viewed as a way to reminisce about the past, a high end cultural activity, an informal social pastime, or as a way to get fit. These different perspectives have potential to influence participation patterns. Despite numerous opportunities in Scotland to get involved in dance, statistics suggest large proportions of the population are not actively engaged. Consequently GSD should think creatively about ways to positively appeal to different perspectives. **Can GSD reawaken a formerly vibrant dance culture? Can it tap into established and emerging cultural identities in Scotland? Can it appeal to cultural and physical motivations? Can it engage with large sections of the population not currently taking part?**

The Legacy plan shows that GSD has an important contribution to make to the wider national ambitions of Glasgow 2014. The evaluation indicators ascribed nationally should be carefully integrated in the evaluation framework. Considering particular conditions where dance can make a difference and tailoring for different segments of the population appears to be worthwhile. For instance, **targeting young women aged 12-16** might help reduce declining levels of physical activity. Meanwhile **work with older women could re-engage otherwise inactive women**. With a trend of higher cultural participation among women, promoting the cultural and social benefits of dance is likely to attract more women to take part and are potentially more attractive than the physical benefits. Although men are generally more physically active than women, their involvement in dance is low. **Targeting males of all ages is likely to attract first time participants, widen the market for participation in dance and challenge stereotypes.**

Seeking to contribute to legacy outcomes is important. Recording participants' participation in arts, culture, dance, health, wellbeing, life satisfaction and physical activities at different stages of progress will allow comparisons to be made with national data over the prescribed period of the GSD evaluation. **Focusing on social benefits, making activities free or low cost and scheduling them to fit in with family and other commitments will aid success. Overcoming a lack of confidence is also a vital pre-requisite to attract those not currently engaged. Doing so will require a better understanding of the drivers for participation as well as knowing what might move non participants to 'take a chance on dance'.**

## **5. Findings**

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Matarasso's seminal work 'Use or Ornament'<sup>41</sup> in 1997 provides a solid base from which to launch our discussion on the impact of participation in dance. When talking about participation in the arts, he proclaimed:

*"There is more than enough evidence to show that participation in the arts offers us, as people and communities, a wide and valuable range of benefits which we would be foolish to disregard."* (p.74)

More recently Bunting's<sup>42</sup> literature review for the Arts Council in England advocates **inspiring wider public engagement with what is already on offer and to create new grassroots community-led experiences that engage people in their everyday lives.**

Given that inspiring greater public engagement is central to Get Scotland Dancing, the review of findings begins by identifying determinants of impact. Classifications for each group of factors are provided as a framework for discussion. Also discussed are findings on the role and influence of games and festivals, given their pertinence to this report. Lessons from literature that can be applied to the evaluation of dance programmes are presented thereafter.

### **5.1 Determinants of impact**

Matarasso (*ibid*) observed that **active participation** in the arts provides unique social experiences and outcomes that are distinct from audience attendance. His study cited 50 social impacts of participation in the arts, although six broad social impact themes were identified [see table 1]. In 2004 a Scottish Executive paper by Ruiz<sup>43</sup> considered a broader range of themes that include audience development, social justice, education and economic impacts. More recently in 2007 Belfiore and Bennet<sup>44</sup> argued that it is precisely our unique experiences, cultures and circumstances that determine how we respond to the arts. Consequently an evolving list of multidimensional factors determines both participation in and the impact of the arts.

Although Belfiore and Bennet gave three classifications for types of factors that shape the aesthetic experience these are subdivided to include social and cultural factors, and health and wellbeing factors as the main headings discussed in this review, namely:

- **Individual factors** - those inherent to the individual;
- **Social and cultural factors** - those inherent to social and cultural influences;
- **Wellbeing factors** - those inherent to health and wellbeing;
- **Artistic factors** - those inherent to the artwork; and
- **Environmental factors** - those extrinsic to the above.

Trends from literature are identified to build an understanding of the enablers and inhibitors of success for each classified group. We have found it useful to use this categorisation to examine the determinants of dance participation.

#### **5.1.1 Individual factors**

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**Age** is a clear determinant of the level and nature of dance participation. Consequently studies often review the impact of participation in arts and culture on the whole population<sup>45,46</sup>. Some of the literature reports on the benefits of dance participation in relation to different age segments.<sup>47</sup> While most studies focus on benefits of participation in dance for **children and young people**<sup>48</sup> including **adolescent girls**<sup>49,50</sup>, there is also a strand of literature that focuses on the general health benefits of dance for the **older population**<sup>51</sup> or health benefits relating to what are normally age-related conditions such as **arthritis**.<sup>52</sup>

**Gender** is frequently described in literature as a key determinant of participation in the arts, dance and physical activity. As highlighted in the background context, women and girls are consistently reported as having lower levels of participation in sport and physical activity than males. In Scotland participation generally declines from the age of 12 onwards. Yet there is surprisingly little research evidence of a shared understanding of the causes and how to address them. A publication by Sportscotland refers to research which found that girls in the category of 'low levels of sport and physical activity' were more likely than their more active counterparts to find sport in school too competitive, to perceive themselves as not being good at sport, to be anxious about participating and only participate because they have to, not because they want to. Sport is often perceived as being for boys<sup>53</sup>.

Paradoxically a key inhibitor to participation in dance is gender stereotypes, which receives less attention in literature than in the sport context. Risner<sup>54</sup> alludes to theatrical dance having a 'feminized' cultural paradigm which causes male participation to be viewed as 'a culturally suspect endeavour for young men' regardless of their sexual orientation. Risner reminds us that males are interested in both physical challenges and creative self expression. There is also a need for teachers and presumably therefore programme providers to critically examine 'gendered teaching' and whether male participation in dance is encouraged or discouraged. Reporting on work in the North East of England Janet Archer<sup>55</sup> demonstrates how much effort has been made in recent years to attract more boys to dance. She suggests that although some of the improvement is attributed to the film 'Billy Elliot', more is probably driven by the examples of investment in delivering initiatives targeted at boys, which often uses street dance to spark initial interest before transitioning to other dance forms and choreography. Nonetheless, the contextual analysis section in this report signifies how much further Scotland has to go if the gender paradigm for dance in Scotland is to be addressed.

Individual motivations to participate have been reviewed in research. One report about a dance development programme in Manchester<sup>56</sup> discovered that if participants and audiences are motivated because they 'like dance' they will represent typical rather than non-typical participants. The evidence came from comparing two surveys distributed to those already demonstrating an interest in dance, with those new to dance. Of those already demonstrating an interest in dance 69.5% stated they were motivated to be there because they 'enjoy watching dance' and 85.4% stated they were motivated because they like dancing. In contrast only 7% of Urban Moves/Big Dance 06 and 15.4% of Big Dance<sup>57</sup> 2008 respondents identified as being new to dance were motivated because they like dance or dancing.

Dance is perceived as more accessible when considered as an informal pastime. The same report reinforces that 'even people who claimed they were nonparticipants or unengaged with dance may themselves dance in informal and spontaneous environments'. In their surveys more than two thirds (67%) of all respondents admitting to 'dance on a night out' and half (47%) said they 'dance at home'. Furthermore 75.7% of first time attendees and non dancers at Big Dance 08, claimed they 'dance on a night out'. Most people agreed that dancing is something anyone can do and that anyone can benefit from taking part. Fresh Minds<sup>58</sup> draw similar conclusions, suggesting that making cultural activities a social experience is proven to be one of the most effective tactics to stimulate participation, if used along with a range of other interventions. Nevertheless barriers to taking part prevail as discussed in the next section.

### **5.1.2 Social and cultural factors**

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A comprehensive report was prepared by Fresh Minds (ibid) on behalf of the Department for Culture, Media and Sport (DCMS) which examined the popular perception that taking part in arts and cultural activities is for the more privileged in society. It sought to develop an understanding of how demand for the arts is formed - its definitions, perspectives and drivers. It explores the drivers of demand including

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for example children, family and social networks which are often overlooked in statistical reports.

Studies have linked participation in physical activities to **availability of facilities**. An American study showed that commercial physical activity related outlets were less likely to be present in lower-income areas and areas with higher ratios of residents from ethnic minority backgrounds.<sup>59</sup> Conversely a Scottish study<sup>60</sup> concluded that **differences in sports provision among local authorities do not explain the regional differences in participation**. For instance, participation rates in Moray were nearly twice those of Glasgow City. There are consistently six local authority areas in and around Glasgow that account for 32% of the total population but have participation rates of 40% or less compared to the highest participation levels of 60% and above (range: 32% to 65%).<sup>61</sup> The report found that supply of facilities in these areas is sufficient, therefore underperformance is more likely to be increased by addressing cultures of non-participation.

Dance does not necessarily require specialist facilities, hence the availability and accessibility of suitable provision in Scotland is difficult to quantify. Nonetheless Sportscotland<sup>62</sup> found that **an appropriate venue in familiar surroundings is particularly important to teenage girls** and that not enough 'sporting facilities' were available to them at weekends or outside of the school term. Lack of privacy in changing rooms is often raised by both teenage girls and the LGBT<sup>63</sup> communities. Likewise people with disabilities and mobility impairments experience a lack of appropriate access to facilities<sup>64</sup>.

**Parents are reported to influence participation in cultural activities**, whereby consistent evidence was found in Scotland that those encouraged to attend and take part in cultural activities as a child are more likely to do so in adulthood. The impact was stronger where participation was active as opposed to just attending. This remained true when other factors such as education, gender, age, income, deprivation and rurality of an area were accounted for<sup>67</sup>.

A sociological analysis of participatory dance activity and practice in Glasgow was recently undertaken which reinforces the **dual benefits of social interaction with getting fit. It also brings to light the role of learning technical skills and the performance aspect**. Using the example of line dancing, inexperienced dancers start in the middle row (to follow more experienced dancers in front). Furthermore performance to each other and outsiders motivate participants to continue taking part<sup>68</sup>.

**Equalities**, or more accurately the **under-representation of population characteristics in culture, sports and dance are frequently referred to in literature**. In addition to age and gender discussed earlier in this chapter, Ruiz confirms that certain population characteristics are underrepresented in every area namely: low socio-economic groups, young people with low educational attainment, disabled and mobility impaired and black and minority ethnic communities, young males post-education (in the arts), teenage girls (in physical activities) and school children and teenagers (visiting heritage organisations).

A lack of representation and cultural portrayal of **black and minority ethnic (BME) communities** is a barrier to increasing participation along with language barriers, fear of racism and social constraints. Fresh Minds propose tactics such as working on content, using ambassadors, word-of-mouth and community engagement and social networks to effectively engage BME communities. One example gives insight into a specific pilot project that used Asian dance to explore the value of **developing culturally diverse dance provision**.<sup>69</sup>

A literature review relating to **sexual orientation** in sport reveals research was predominantly about women/femininities and men/masculinities. Bisexuality and transsexuality are underrepresented in sports research and policy which can lead to a lack of evidence and LGBT issues being hidden or ignored. Dimensions of sport such as individual, team, elite, recreational, health and social benefits of

participation and sport's influence on fans and spectators bring different challenges and opportunities for LGBT inclusion and equality. It is argued that bringing together sport, health, education and social inclusion can create a necessary step-change<sup>70</sup>. Despite evidence that dance is predominantly a female domain, it is difficult to unearth any research based in the UK or Scotland relating to sexual orientation. Sexual orientation does not appear to be routinely reported on in the same way as other equalities characteristics.

Fresh Minds<sup>71</sup> concur with previous findings on facilities, that **unaddressed physical and psycho-social access, language and representation are significant barriers for those with disabilities**. Removing these barriers is important to raise participation levels. Tactics to drive demand can also be achieved through opportunities for self-expression, building self-confidence and fulfilling a desire to feel 'normal' and to have disabled 'voices' heard.

**Cost and time** issues are often raised in literature regarding perceptions of cost and whether it is a real or perceived barrier to taking part. When reviewing a dance programme in Manchester, Arts About Manchester<sup>72</sup> found that under 25's were less likely than older adults to have formed a view that dance was expensive, either because they had limited experience of it or because price promotions are often aimed at younger people.

**Lack of time** is also a common reason given for not taking part in more arts, culture or physical activities as cited most recently in the research commissioned by Creative Scotland<sup>73</sup>.

### **5.1.3 Wellbeing factors**

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Many sports and physical education impact studies include dance as one of a range of activities for which health and wellbeing benefits are being explored<sup>74</sup>. Subsequently assumptions are often made that findings relating to physical education and sport, apply equally to dance. Yet many in the dance sector celebrate the fact that the Curriculum for Excellence (CfE)<sup>75</sup> has for the first time placed dance as a discrete subject area within ‘Expressive Arts’. Previously it was part of the Physical Education curriculum, which now forms part of the ‘health and wellbeing’ subject area<sup>76</sup>. Nevertheless the physical elements of dance remain important.

The **health and social benefits of physical activity** are often discussed in literature. Leon et al<sup>77</sup> clarify that in order to understand Scotland’s health we need to consider the downstream (proximal) and upstream (distal) risk factors that lead to different health outcomes. One key assumption is that physical activity is good for your health. Yet Bailey<sup>78</sup> calls this assumption into question when pointing out that evidence of any significant benefits of physical activity for young people is limited as general health is good for most young people and diseases do not appear until later in life. Nonetheless Bailey also argues that **there is inconclusive, but supportive evidence of associations between physical activity and the development of cooperation, teamwork, empathy and personal responsibility. There is some evidence of improvements in attainment and attendance, behaviour and attitude in school.**

Matarasso<sup>79</sup> puts forward the notion that **participation in the arts impacts on people’s sense of wellbeing** rather than a measurable physical impact. The improvements he found related to **confidence, activity and social contact**. Participation in the arts was also found to improve the **quality of life among people with poor health** and provides a source of **life-enriching enjoyment**. Galloway’s<sup>80</sup> study of literature for the Scottish Arts Council also identified reasonably strong evidence of health outcomes from arts participation, although Bunting<sup>81</sup> points out that much of the research focused on clinical outcomes that do not necessarily apply to wider contexts.

More robust evidence emerged in 2013 from Leadbetter and O’Connor<sup>82</sup> who found that after controlling for socioeconomic factors, **participation in culture in Scotland is significantly associated with good health and also with high life satisfaction**. Those who attended a cultural place or event in the previous 12 months were over 59% more likely to have reported good health compared to those who did not. It is significant that **the 12% of the population who participated in dance were 62% more likely to report good health than those who did not participate in dance**. Furthermore those who attended a ballet or dance performance were over twice as likely to report high life satisfaction (odds ratio 2.25) than those who did not. The authors argue therefore that overall wellbeing should include measures of participation in culture and sport as a means to supporting a holistic understanding of quality of life. The argument is supported by the inclusion of ‘increase cultural engagement’ and ‘increase physical activity’ as indicators added to the 2011 refresh of Scotland’s National Performance Framework.

#### **Teenage Girls**

There is a growing body of evidence that **dance in particular has a positive influence on health and wellbeing among teenage girls**. For example, a study comparing groups of 13-14 year old female participants and non-participants in a dance/drama competition in Australian schools, found the participants scored higher in measures of resilience than non-participants.<sup>83</sup> Further higher scores in these measures (e.g., self-confidence, belonging, identity, purpose) were associated with less risky health behaviours (i.e. less smoking/intention to smoke, less alcohol and substance misuse). Despite methodological challenges of such studies (participant – self-selection bias that was controlled to some extent by pre and post participation questionnaires), they point to the potential positive benefits that interventions can make. A study of 55, 14 year old girls in schools in North Kent, England, doing five to

twelve hours of dance classes over six weeks, found that the greatest impact was on improving aerobic capacity by 10.5% ( $p=0.001$ ) and a significant increase in self-esteem from a score of 16 to a score of 18 ( $p=0.01$ )<sup>84</sup>. However girls participating were already positive about dance prior to taking part and this remained constant at the end of the research period.

**Dance has been shown to effectively engage inactive teenage girls in Scotland.** An initiative in Scotland called Free to Dance aimed to increase participation among low-active or non active girls aged 11-19. After four years, 3,000 girls had participated and around half of those recruited (range: 45.9% to 55%) were within the primary target group of girls doing less than 5 hours physical activity per week. Those meeting recommended physical activity levels rose from 55% at the start, to 68.2% by the end. The proportion of those sustaining their involvement for one year or more, increased from 5% by the end of year one to 60% by the end of the programme, intimating that **the longer a programme runs the more likely it is to promote sustained involvement in physical activity**. Three quarters (76%) noted a 'big improvement' in their ability to perform and more than two thirds (70%) noted a "big improvement" in their ability to enjoy physical activity. More than half (58%) noted a big improvement in confidence. The Warwick Edinburgh Mental Wellbeing Score (WEMWBS) rose from a mean of 51.05 at the end of year one to 53.28 at the end of year three, although there were challenges in controlling fluctuations in sample groups over time which led to variations in different areas<sup>85</sup>. Like the Australian study it highlights reasons why **sustained investment in a particular target group can lead to social benefits, performance experiences, and improved confidence and wellbeing**<sup>86</sup>.

#### **Older Dancers**

In relation to older female dance participants, **belly-dancing led to improved body confidence and self-esteem, as well as the benefits of intrinsic enjoyment gained from participation**.<sup>87</sup> This American longitudinal ethnographic study presents evidence using a range of methods (including observation, online discussion boards, journal recording some audio), that suggests recreational belly-dancing provides therapeutic healing (physical as well as emotional), a sense of community linked to feelings of sisterhood, camaraderie, social support and emotional connection, as well as empowerment and improved self-confidence from self-acceptance of their bodies. A literature review conducted by Connolly and Redding<sup>88</sup> noted **positive impacts on physical health (strength, fitness and balance) among healthy older participants and those with impaired health**. The benefits of **gaining a sense of belonging** improved in a Scottish study of three groups of older participants, with participants increasing their awareness of belonging by 52%, with 63% of respondents being 'most aware' of this benefit at the end of the evaluation period. Attending dance sessions for social reasons increased during the evaluation period; while attending for health and fitness reasons decreased<sup>89</sup>.

#### **Dance for people with health conditions**

Reports are available on dance projects designed to deal with health conditions, regardless of age. One specific example used dance in a hospice setting as a vehicle for exploring physical and social interaction in the context of bereavement care. It found **dance performance stimulated discussion on loss and remembrance and difficult emotions could be expressed through dance movement**<sup>90</sup>. Borges da Costa<sup>91</sup> uses the notion of 'circle dance' with its tradition of folk dance to establish a synergy between occupational therapy and wellbeing, with findings suggesting that based on successful projects, **occupational therapists could use circle dance to get individuals actively doing (motor skills), being (learning steps and experiencing movement in a social setting), becoming (attaching meaning to the experience) and belonging (connectedness through working towards a common goal in a non-competitive environment)**.

## **Summary**

According to literature on wellbeing factors dance initiatives can provide a vehicle for communicating health messages and can positively influence health behaviours of teenage girls. Dance can engage otherwise inactive teenage girls, which may change downward trends of engagement in physical activity. Dance initiatives can improve physical and psychological wellbeing among older adults. Dance can deal with health conditions and illness. Common to the examples reviewed, is the potential of dance to provide a social context to improve a sense of belonging and self-esteem. However there is little evidence of any of the case studies or pilot projects evaluated that investment has continued beyond the initial period of funding. It seems therefore that longer term investment accompanied by longitudinal research is necessary to provide more robust evidence on impact.

### **5.1.4 Artistic Factors**

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When reviewing audiences attending dance performances, the Arts about Manchester<sup>92</sup> report presented some of the artistic reasons for not normally attending dance events. Responses usually fell into the following categories: 'they didn't think they would like the performance', 'there isn't enough variety', 'dance is confusing', 'dance is hard work' or 'they are not interested in dance'. However the level of these responses varied by performance and was usually below 10%.

Nonetheless it is worth noting that some audiences admitted they did not know what was going on most of the time. Audiences new to dance prefer shows with a clear story. For example one opera house 'dansical'<sup>93</sup> of Northern Ballet Theatre's Madame Butterfly emerged as the show most clearly understood by audiences and consequently achieved a high enjoyment rating. Where the narrative is less clear pre or post show discussions appear to help audiences enjoy the performance. The visuals – set and costumes are perceived as important. Music on the other hand has the power to make or break a show.

### **5.1.5 Environmental Factors**

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During 2011, the most recent year in which figures are available, the Gross Value Added (GVA) by the Creative Industries was £2.8 billion, the second smallest of Scotland's key growth sectors. The Arts and Creative Industries in Scotland employed 65,200 people in 2012. This represents 2.69% of all employment in Scotland. This is a slight increase of 1,100 on 2010 but a significant reduction since 2009 when the sector employed 76,000 people<sup>94</sup>.

Turnover of creative businesses was £6.3 billion in 2010 although this rises to £7.2 billion when Heritage and Broadcasting are included. When indirect spending and induced effects are taken into account it is estimated the industry generates an additional £6.3 billion GVA and £12.5 billion in turnover. It is not possible to calculate the specific impact of dance although Music, Visual and Performing Arts represent the second largest sub-sector. Furthermore the report confirms that 130 people are employed as dancers and choreographers. When using the same measures used in comparable UK studies the Creative Industries in Scotland account for 1.7% of all employment and 1.5% of GVA, although it is anticipated this is more when a wider definition is applied<sup>95</sup>.

Galloway<sup>96</sup> notes that research reflects a tendency for the arts and culture sector to mimic public policy. As the main funder Creative Scotland's priorities are likely to influence activity within the sector. For instance, the Creative Scotland<sup>97</sup> dance review of 2012 stated that the amount of project funding to dance has increased from £937,865 in 2008/9 to £1,648,801 in 2011/12, and the share of funding invested in 'Access and Participation' increased from 19% to 53%. The increased investments give some explanation to the previously mentioned increases in performances and outreach/education opportunities offered. The subsequent rise in performances and box office sales may also relate to increased funding to more

companies. The same report notes that arts lottery funding was invested in dance facilities in 19 different local authorities since 1996, boosting the accessibility and quality of purpose built facilities.

Investment does not apparently start and stop at the funds awarded by Creative Scotland. As the report continues, Creative Scotland's funds levered 53% funding from other income streams in 2010/11, a rise of 7% on the previous year. Moreover turnover rose by 31%, from £2.9 million to almost £4.2 million. According to statistics gathered from theatres with computerised box offices, the 20% increase in the number of tickets sold for dance/ballet performances at major theatres in Scotland between 2006/7 and 2010/11 generated a 34% increase in box office takings. Underlining previous trends, those from least advantaged areas account for less than 10% of tickets sold (*ibid*).

Looking to the future, the sector recognises large gaps in attracting corporate sponsorship, corporate social responsibility and philanthropic giving and suggests collaboration among the predominantly small-scale organisations as a way forward. Growth in TV/film/video/music can create positive opportunities for dance.

Regarding increasing community participation in dance, calls are made by the sector to map and open up suitable spaces for dance activities; maximising facilities in schools, colleges and professional dance companies. Get Scotland Dancing (phase one) is praised by the sector for brokering partnerships to support the appointment of Dance Development Officers in three areas where there was limited provision. Nonetheless the sector itself recognises that the financial climate of recession and public funding cut backs curtails strategic progress, as the report comments on the challenges of fixed term funding and posts:

*“...too often pioneering work takes place in a locality that has a high impact on the local community but for a limited period of time with little opportunity for long-term transformation.”*

Desire exists within the sector to improve teaching in schools and work is afoot to make sure dance specialists can qualify and thereafter be appointed as full time teachers in schools. More training for physical education and primary teachers is also desirable. Meanwhile there are recognised opportunities within the Curriculum for Excellence to forge partnerships with established dance providers as part of widening learning experiences and outcomes. Partnership working between local authorities, schools and professional dance artists and companies is perceived as key to longer term success.

Pioneering work is emerging in an effort to improve equalities within the sector. Previous initiatives looked at increasing access to careers in the arts for those from black and minority ethnic backgrounds. Some festivals focus on ethnic dance such as the Edinburgh Mela's World Dance Feste. Ankur Arts, in Glasgow develops BME arts - including dance, and Dance Ihayami is rooted in South Asian Dance. The Aros Centre in Portree undertook a consultation on the view of the social and cultural role of dance in Gaelic speaking communities. It highlighted dance steps and styles unique to the culture and the active involvement of Gaelic speakers in different dance forms and the Gaelic Feis movement in Scotland provides opportunities for dance.

Unlimited 2012, which was commissioned for the Cultural Olympiad in 2012, was pivotal in raising the profile of disabled artists working in Scotland and is helping to create a wider vision for improving the equality of opportunity for people with disabilities. One example of the widening opportunities came from the Symposium held in January 2012 on 'Pathway's to the Profession which resulted one company receiving additional investment to establish a mentoring and development programme for young disabled performers.

## Summary

Literature uncovered the following top down and bottom up factors that determine participation and impact:

### Individual factors

- **age** - studies relating to dance often focus on particular age-groups either because of the intrinsic motivation to take part (e.g. adolescent girls) at a time when interest in other physical activities wanes, or because of the therapeutic benefits of dance (e.g. among older adults).
- **gender** - unlike sport, there is a stigma that prevents men from getting involved in dance. The opposite is true for women therefore dance is perceived as a way particularly for young women to become active and as a means to addressing inactivity in older women; although overcoming barriers to male participation will significantly widen participation in Scotland.
- **motivations** - typical dance participants show up in research as those that already liked dance, therefore attracting new people to dance requires seeking out those that don't admit to liking dance or are less motivated to watch or take part.
- **accessibility** - dance is most accessible when perceived as a social experience e.g. a night out, accessible social dance type activities may attract non-typical participants.

### Social and cultural factors

- **Availability of facilities** - does not appear to explain regional differences in participation in physical activity, but sufficient accessibility, appropriate venues and changing facilities are important to girls, LGBT communities and those with disabilities.
- **Social benefits** - are often referred to with improvements in skills, teamwork, behaviour and attitudes cited, including reductions in offending behaviour. Similarly social interaction, learning and fitness are recognised as being inter-related factors that promote continued participation.
- **Parental influence** - plays a role with more encouragement from parents leading to greater participation in adulthood, especially when childhood experiences relate to active participation.
- **Equalities** - and underrepresentation of certain population characteristics are most common among low socio-economic groups; people with low educational attainment, disabled and mobility impaired, BME communities, and males (especially in relation to dance). LGBT issues are largely undocumented, hidden or ignored.
- **Cost and lack of time** - are often given as reasons for not taking part in more cultural, sporting and dance activities however whether this is real or perceived is uncertain.

### Wellbeing factors

- Reports found **social, physical, psychological, learning and behavioural improvements** in young people who participate in dance.
- The arts are believed to **impact on people's sense of wellbeing** and recent evidence suggests there is a significant association between participation in dance and good health while attendance at dance performances is associated with higher levels of life satisfaction.
- Dance is reported to have a **positive influence on health and wellbeing**. Interventions have demonstrated links to higher resilience and lower risk taking, re-engaging inactive girls, improvements in physical activity levels, sustained involvement and improved mental wellbeing and self-esteem.
- Dance forms such as bellydancing, circle dancing and street dance have featured in successful interventions to specifically **target those in difficult circumstances** or with certain conditions to boost self-esteem, confidence, enjoyment, sense of belonging and deal with difficult emotions.

### Artistic factors

- Reasons for not attending more dance performances and activities include confusion, lack of

- understanding, lack of preference for the art-form and lack of interest; however they only affect a small proportion of those taking part.
- Good music, costumes and set and a clear narrative improve the artistic experience and levels of enjoyment for the wider audience. Programmes should be designed to make the experience easier to engage with, if non-typical participants are to engage.

#### **Environmental factors**

- The arts and creative industries in Scotland are growing in significance and account for 1.7% of employment and 1.5% of GVA.
- Funding from Creative Scotland is a key catalyst to activity and levers in a chain of other investments from other funders, tickets sales, commissions and sponsorship, with capacity to expand these further and secure longer term commitment to investment.
- The number of companies and performances is rising along with delivery and participation in education and outreach.
- International work is growing, but is still a relatively small proportion of activity, growth opportunities also exist in TV/film/video/music collaborations.
- A map of suitable facilities is needed to maximise access to existing resources.
- Get Scotland Dancing is already recognised for having filled gaps dancing areas without dance development posts, although establishing longer term investment is reported as being key to sustainable success.
- Continuing to build dance as an integral part of the curriculum is a priority for the sector.
- Pioneering work on equalities is set to continue, with improvements in equalities monitoring being critical to monitoring progress.

#### **Conclusion**

Individual factors of age, gender, motivations and perceptions of informality or formality determine levels of participation in dance. Nonetheless many parts of the population are not currently experiencing the benefits. These include social benefits of improving skills, teamwork, social interaction and improved fitness and can be coupled with the holistic wellbeing and life satisfaction that is found to improve through taking part in dance and attending dance performances.

Building on collaborations and partnerships through Get Scotland Dancing in ways which build on existing capacity, skills and strengths rather than reinventing the wheel, will aid future progress. Recognising key achievements and harnessing the appetite to advance will be necessary to win support for the Get Scotland Dancing programme. Moreover planting seeds for future longer term investment, growth and sustainability will gain credibility for Get Scotland within the dance sector.

## **5.2 Games & Festivals**

Despite it being an ambition of many events, current literature suggests there is insufficient evidence that mass participation events by themselves have clear impact on health outcomes, and only limited evidence of contributing to sustained increases in activity. There are examples of cases where they lead to a positive experience of performing, relating to others and soaking up the atmosphere<sup>98</sup>.

Findings from a review of the evidence prepared for London 2012<sup>99</sup> concluded:

*“Merely hosting the Games is not enough to develop a sustained legacy, and that what is needed is an integrated legacy strategy to leverage participation that includes community and educational programmes, opportunities for coaching, and well-planned, accessible facilities which serve an existing need.” (p.25)*

It makes clear that the assumption a major games event acts as a ‘demonstration’ or ‘trickle-down’ effect that engages non-participants in physical activity and sport is flawed. Weed et al quote Hogan and Norton’s 20 year study in Australia, where they conclude that high level investment in elite athletes does not automatically translate into participation among the wider population.

However Weed et al acknowledge evidence of raised participation frequency among those already engaged with sport and some anecdotal evidence of a widening of the range of sports/activities participated in, especially among young people in schools.

A report prepared for the Health Impact Assessment team in Glasgow declared that the Games is likely to impact on determinants of health, albeit without knowing the extent of the impact or whether it will be positive or negative. The results of this study and associated literature are discussed in the next section.

### **5.2.1 Likely Health Impact from Glasgow 2014**

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A Health Improvement Assessment (HIA)<sup>100</sup> was conducted to identify how the Glasgow 2014 XX Commonwealth Games makes sure any potential positive impacts on health can be maximised and the negatives minimised. It refers to the ‘Have Your Say’ survey which found that **increasing physical activity and sport (informal participation) was perceived as very important to local people in Glasgow**. This included having access to more affordable exercise classes (56% of respondents selected very important and 33% selected fairly important) and the need for more awareness-raising around physical activity and sport (54% of respondents selected very important and 32% selected fairly important). Notwithstanding, the need for affordable healthy food, safer routes for active travel and affordable sports facilities were deemed more important.

To increase physical activity (non-sport) amongst the local population, the HIA warns of the danger that ‘Glasgow 2014 may only inspire those people already actively participating in physical activity to do more, thereby widening health inequalities.’ Nonetheless there is potential for *‘increased physical activity (non-sport) within the general population leading to increased self-confidence, self-esteem and self-worth; and improved social networks’*. The recommendations include among others:

- **Encouraging behaviour change** by promoting the idea of personal best – which is a way in which individuals and families challenge themselves to do their best in an activity.
- **Targeting physical activity initiatives** to specific groups (e.g. minority ethnic groups, low income, social care clients, young people, older people, people with learning disabilities, women, and disabled people).
- **Develop defined targets and indicators** to measure performance.
- **Use 2014 as a catalyst to drive forward health improvement programmes** – establish long-term management and support strategies.

Meanwhile another section of the HIA deals specifically with *‘participation in cultural and sporting events – engagement, inclusion and involvement’*. It highlights the potential for an *‘enhanced sense of pride in and empowerment of ethnic minority communities and other marginalised groups through key involvement in the cultural programme’*. At the same time there is a risk of *‘under-representation of certain groups (e.g. disabled people) in the cultural programme’*. Another potential negative impact could be *‘lack of time, money, information, understanding and the perception that cultural/arts activity is ‘not for them’ or feeling these activities are irrelevant to their daily lives’*. Therefore the HIA’s recommendations include the following:

- **Ensure activities are high quality**, achieve outcomes and are attractive to all children and young people by engaging with them in designing the 2014 cultural programme, and by providing intergenerational opportunities where possible/appropriate.
- As well as young people, target 2014 related cultural programmes and sporting events to people

- from more excluded communities.
- Link with key community leaders on the development of cultural and sporting initiatives.
- Link Games to mass participation activities that encourage all communities to participate (e.g. street parties, local festivals, race for life, refugee week, intergenerational activities).

## Conclusion

The assumption that the Glasgow 2014 Legacy, Culture 2014 and Get Scotland Dancing will lead to improved health and wellbeing for Scotland's communities is unsupported by the available literature. Previous experiences show that active people do activities more often and young people do a wider range of activities. Nevertheless, the full extent of impact is difficult to predict. Therefore the review provides a snapshot of recommendations for realising the potential of Glasgow 2014, based on the research evidence appraised and the potential impact on the determinants of health<sup>101</sup>.

Although there is a strong desire to increase physical activity levels, reports warn against only inspiring those already leading active lives. Key to success for Get Scotland Dancing is encouraging behaviour change from non participation towards watching dance performances and actively taking part and targeting underrepresented groups. Overcoming feelings of irrelevance is essential to attracting non-typical participants by tailoring activities specifically to their preferences and needs and promoting the multiple benefits. Activities must therefore be high quality, targeted, connected to communities and their leaders and promote mass participation as well as having longer-term contingencies in place to maximise the positive effects beyond Glasgow 2014.

### 5.3 Potential Impact of Get Scotland Dancing

Big Dance<sup>102</sup> provides one example of how participation has been successfully increased through dance programmes connected to a major event. Big Dance is a biennial dance festival that aims to engage all ages, cultural backgrounds and abilities to take part in enjoyable and life-affirming experiences. In 2012 it ran as part of the London 2012 Cultural Olympiad and is billed as being the largest dance event in the world.

The Big Dance 2012 evaluation<sup>103</sup> confirms that providers engaged 54,360 participants and 683,555 live audience members at 3,615 classes or workshops and 1,169 performances. The majority (83%) of events were across London, although dance hubs across the UK were involved, including phase one of Get Scotland Dancing. One mass participation event is reported to have involved 1,000 Londoners. Some work was televised and when all the coverage, regional and international links are taken into account, it is estimated the initiative reached five million people. As far as reaching out to first time attendees, more than a quarter were new to dance, 22% stating they had never attended a dance class and 7% that they had attended less than once a year. In addition, 17% had never watched dance live and 13% had never attended events that include dancing. Prior to Big Dance 2012 18% reported they had only a slight interest or no interest in dance compared to 81% who had been interested (24%) or very interested (57%). Of those surveyed, 71% said Big Dance increased their interest in dance, 55% that it had made them want to attend classes or events more often and 32% that Big dance had made them want to watch dance more often. Only 7% said it didn't have any effect.

Despite relative success at attracting first time participants and attendees, it may be that Big Dance 2012 reached out to those already receptive and interested in dance. For example more than three quarters (78%) were female and the largest proportion of participants (31%) were in the under 16 category. The next largest group were 25-34 year olds (17%), while only 6% were 65 or over and 37% did not belong to any white ethnic classification. 12% of those said they were of 'Black or Black British' ethnicity, 9% Asian

or Asian British and 9% of mixed heritage.

Yet reports on earlier versions of Big Dance suggest the reach to non-typical dance participants was greater. 'Arts about Manchester'<sup>104</sup> observed that 65% of attendees had 'stumbled across' the local version of Urban Moves/Big Dance 06 and 72% of those were first time attendees. By 2008 60.3% of respondents had 'stumbled across' the event and 75% of those were first time attendees/non dancers. Of those attending but not participating, 39% had never watched a live dance performance outdoors and 57% had never watched one at an indoor venue.

Contrary to Weed et al the Big Dance 2012 report found that the majority of participants (91%) perceived the event they were part of as 'memorable' because of the attachment to the Olympics, the media profile, the learning and because the activities were different to what is usually on offer. Interestingly the Arts in Manchester report supports the notion that knowledge of dance activities and events accumulates; hence grouping many events together in a festival setting could attract more new attendees than one-off events (*ibid*).

Partnerships, connections and collaborations are evidenced in reports of the Cultural Olympiad in 2012. Some of the joint working was specific to delivering the programme content, whilst other connections were realised as part of the unintentional outcomes from the experience and are likely to continue into the future. For instance a study by the University of the West of Scotland (UWS)<sup>105</sup> of Scotland's 2012 Cultural Programme recorded 147 culture and arts sector partnerships that formed and 102 'other partnerships'. On average each project forged around five new partnerships or connections. There were four dance projects which formed 15 arts sector partnerships and one other partnership. Of these, two were connections with theatres, four were combined arts collaborations and nine were dance to dance sector relationships. That said, the report recommends exploring the quality and deepening of partnerships rather than the number of new ones created to achieve sustainable outcomes.

The following headings are adapted from tactics for raising demand proposed by Fresh Minds, which act as a useful guide to success for Get Scotland Dancing:

- **Consultation and community engagement** – consulting at a local level with local community organisations to gain trust and confidence. This can include community liaison roles to consult and build relations prior to commencement.
- **Use of existing social networks** – using readily established and trusted networks to open doors of those 'disinterested' e.g. community centres and youth groups. In Scotland tapping into local community planning structures can provide a route to key contacts as well as access to local resources.
- **Context manipulations** – removing performances from their traditional settings to 'erode fear of the threshold'.
- **Content manipulation** – making the content in keeping with things of interest to groups e.g. culturally specific or place specific.
- **Thematic approaches** – using themes to cut across numerous issues or to dramatise stories.
- **Fostering a sense of fun** – interactive activities to engage, excite and inspire small and big kids alike, regardless of their backgrounds.
- **Sociable and family friendly experiences** – evidence indicates that activities undertaken as a family generate higher satisfaction and enjoyment and attract more people from lower socio-economic categories.
- **Representation** – making sure target groups are represented either among the staff employed or in the imagery and content.
- **Word of mouth** – is cited as the most effective means of establishing links and generating new demand from those not currently engaged. Using community liaison officers with links to

community groups is identified as 'fundamental to success', particularly among BME communities.

### Conclusion

Weed et al suggest that it is the level of developmental activity that determines the extent of increased participation levels, rather than the Games itself and targeting programmes is better than spontaneous involvement. They conclude that the 'demonstration effect' will reengage those with a positive attitude and increase their participation. Early & Corcoran propose that entertainment is an important factor in promoting opportunities for fun with friends and family to enjoy the festival atmosphere are important in attracting non-typical attendance. Evidence from Big Dance across the years intimates a programme of innovative and accessible events will attract a significant proportion of non-typical participants and audiences to dance events. Key to success is avoiding the risks that the vast majority will represent those already actively engaged without reaching out to excluded and minority groups. Therefore activities and events that target and tailor significant aspects of the programme are more likely to enhance the outcomes and impact of Get Scotland Dancing.

### 5.6 Lessons for Evaluation

Literature and reports reviewed in this study frequently comment on a wealth of research but a lack of a common or systematic evaluation framework to enable comparison of results over a longer term<sup>106</sup>. This means data is often inconclusive regarding the sustainability and transferability of impact<sup>107</sup>. The necessity of longer-term research is reinforced by Early & Corcoran<sup>108</sup> in order to identify the impact of participation on physical activity attitudes and behaviour before, during and after mass-participation events. They advocate the benefits of qualitative methods for developing a taxonomy of events, defining differentiating features and their contributions to event experiences and outcomes. The necessity to focus on low-active or non-typical participants is also advocated, in order to understand motivations and emotions of participation. Fresh Minds<sup>109</sup> warn that it may not always be possible to identify whether the interventions are the cause of success.

If health outcomes are to be evaluated it is suggested that priority is given to research that evaluates specific health interventions<sup>110</sup>. Credibility for the evaluation can also be gained from using national indicators of health and measures of participation in cultural activities in accordance with those used in the Scottish Health Survey. Taking cognisance of previous reports, such as the Health Impact Assessment, will assist in contributing to shared outcomes for the XX Commonwealth Games Legacy.

Making comparisons with other similar events is equally useful, such as using similar questions to those used in the Big Dance evaluation to allow comparisons. Although a wholesale adoption of methods does not appear to be necessary. Indicators and associate questions from the legacy plans (for Scotland and Glasgow) and the Culture 2014 evaluation framework should be incorporated. Finally, equalities monitoring is essential to understanding the extent of reach to under-represented groups.

### Conclusion

- Make the evaluation relevant to the short-term nature of Get Scotland Dancing.
- Use a balance of quantitative and qualitative methods.
- Gather data in ways that are consistent with other similar research and national statistics and indicators to allow comparisons, where relevant. Similarly cast the net wide for studying large-scale participation, but also focus in on key target groups to build an understanding of drivers and demand for participation in dance.
- Monitor equalities in line with good practice guidelines.
- Incorporate recommended and relevant questions from the legacy indicators and Culture 2014 framework.

## **6. Conclusion**

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In conclusion, dance is multidimensional and is studied from a wide range of theoretical perspectives: physiological, sociological, cultural, creative and aesthetic. The literature review finds that individual, social, cultural, artistic and environmental factors also influence perspectives on dance, attendance at dance events and participation in dance activities.

### **Background and context**

Scotland's legacy plan makes clear that Get Scotland Dancing has an important contribution to make to the nationwide cultural legacy – 'to strengthen learning and culture at home and internationally'. Evidence from the Scottish Household Survey suggests participation in dance can improve health and life satisfaction. Evidence from literature implies that Get Scotland Dancing's success relies on appealing to those segments of the population already interested in dance, those previously active in dance or those showing an active interest in arts and cultural activities. More challenging, however, is widening participation in dance to less typical participants who are often much harder to reach. Rising to that challenge requires understanding the determinants of participation, attendance and sustained involvement in dance, encompassing: individual factors; social and cultural factors; health and wellbeing factors; artistic factors and environmental factors as well as challenging established stereotypes and inequalities.

The **individual factors** of age, gender, motivations and accessibility of the experience create a dominant stereotype that dance is almost exclusively for young, well educated, wealthy, fit and able women that creates a barrier to widening participation that is difficult to permeate. Nonetheless literature revealed interesting examples where inroads are being made that Get Scotland Dancing could learn from.

**Social and cultural factors** are evident in much of the literature. While variations in availability of facilities do not explain regional variations in physical activity levels across Scotland, the use and availability of dance facilities is less clear. Social benefits are commonly achieved in dance programmes and in unique cases can address wider social issues such as offending and truancy. Parents can have a positive influence in encouraging childhood participation that can lead to ongoing participation in adulthood. Experiencing the combined social and physical benefits alongside learning and performance encourage continued participation. However cost and lack of time are consistently perceived barriers to overcome. Low socio-economic groups, those with low educational attainment, disabled and mobility impaired, BME communities and males are consistently under-represented whilst LGBT characteristics are largely unreported.

**Health and wellbeing factors** are regularly reported in the research reviewed, especially within dance programmes designed for this purpose. Reports present evidence of improvements in participants' sense of wellbeing, confidence and self-esteem. Increases in physical activity levels and higher levels of life satisfaction are also found in the research. Some examples demonstrate dance being used to increase resilience to risk, alleviate health conditions, build a sense of belonging, deal with difficult emotions and increase levels of enjoyment. Health and wellbeing outcomes are therefore achievable through dance programmes, although they are more likely to occur when the programme is geared towards achieving these outcomes and a clearly defined population can be controlled and measured over a significant period of time.

**Artistic factors** do not appear to play a significant part in determining whether people take part in attending dance performances or take part in dance activities. Nonetheless clear story lines, good sets, costumes and music all influence levels of enjoyment.

**Environmental factors** reflect dance as a part of the creative industries that is growing in significance. Investment from Creative Scotland is an important catalyst to levering a wider range of investment and income generation. The sector's capacity to provide education, outreach and performance opportunities are gaining momentum. Get Scotland Dancing's role in filling regional gaps is recognised as a positive step. Opportunities exist to advance relationships between dance and the media, advance dance teaching and qualifications, particularly in schools and to continue to build on pioneering work on equalities such as initiatives undertaken during the 2012 Cultural Olympiad.

Literature implies Get Scotland Dancing should focus expectations on engaging non-typical participants in dance which is a realistic and target for GSD to achieve, although thought must be given to transitions beyond GSD activities, such as sign-posting participants to mainstream dance provision and activities and incentives to promote longer-term regular engagement in dance. Furthermore views could be sought within the evaluation on how mainstream provision should diversify, if dormant activities should be revived or if innovation is needed to significantly increase participation in dance in Scotland.

Feedback on evaluation suggests there is no 'one size fits all approach', although comments frequently reinforce the need for consistent recording of data. Hence making sure evaluation methods are consistent with wider research from Glasgow 2014 Legacy and Culture 2014 is essential. Taking cognisance of preparatory studies, such as the Health Impact Assessment is also recommended. Furthermore making sure data can be compared with findings from population studies by making use of the same measurements tools such as the WEMWBS scale will be useful if health and wellbeing outcomes are to be evidenced. In relation to dance, making data comparable with the most recent studies on large-scale dance programmes, such as Big Dance and Arts about Manchester, seems particularly relevant to this context.

Based on the findings, a range of challenges and opportunities relevant to Get Scotland Dancing are identified. These include:

- **Inclusion versus exclusion** – Target activities towards those that do not currently get involved in dance, find dance inaccessible and do not necessarily like dance. In particular there is a strong need to tackle stereotypes and increase underrepresented segments of the population. Meanwhile use mass participation events to create a memorable festival that everyone can take part in and enjoy. This study finds that both attendance and participation are not mutually exclusive ways to participate in dance and one may lead to the other, therefore both should be promoted and valued within GSD.
- **Short term versus long term** – Take cognisance of the inherent limitations of the short term nature of the GSD programme. Be realistic and avoid making the expectations of health outcomes too high, without losing opportunities to widen participation in physical activity through dance. Focus on building the infrastructure and capacity of the dance sector to continue to engage those with a new or renewed interest in dance as a result of Get Scotland Dancing.
- **Combined benefits versus separate benefits** – Demonstrate why taking part in dance leads to improved social, physical and mental wellbeing, confidence, self-esteem and sense of belonging, without necessarily promoting one more than the others.
- **Perception versus reality** – Explore the attitudes, perceptions and cultural views of dance that might help or hinder longer-term success and use Get Scotland Dancing as a way to express cultural roots, cultural diversity and cultural connections formed through GSD.

Thus organisers should reflect on lessons learned from previous research and experiences, to know when and how to adapt, tailor and focus the Get Scotland Dancing programme towards appropriate population characteristics, or when mass participation approaches will have the desired effect.

As stated in the aforementioned review of the dance sector in Scotland<sup>111</sup>:

*"The dance sector is ambitious, outward looking, eager to grasp opportunities and able to recognise where improvements are required with honest reflection. The people who make dance in Scotland happen are committed, passionate about what they do, enterprising and often pioneering in taking dance into new areas and contexts."*

Get Scotland Dancing has an opportunity to tap into a wealth of enthusiasm, galvanise identified capacities, reach out to those likely to benefit most from the activities on offer and get them to 'take a chance on dance'. Widening the reach of participation, deepening the range of dance experiences on offer and strengthening the capacity of the dance sector to deliver a cohesive longer term strategy is therefore key to leaving a lasting legacy for dance in Scotland.

## **7. Appendix 1: An overview of the dance sector in Scotland**

Below is an overview of dance companies and organised activities documented in Scotland.

### **7.1 National Dance Companies/Agencies in Scotland**

<b>Scottish Ballet</b>	Scottish Ballet is Scotland's national dance company supported by the Scottish Government. Founded by Peter Darrell and Elizabeth West as Western Theatre Ballet in Bristol in 1957, the Company moved to Glasgow in 1969 and was renamed Scottish Ballet.
<b>Y Dance (Scottish Youth Dance) Youth Dance Agency for Scotland</b>	YDance is the national dance organisation for young people aged 3 to 21 in Scotland and works through key partnerships in education, culture, health and sport to provide a range of high quality dance experiences across 3 main areas of work - Developing Talent, Education & Participation. Y Dance received Foundation Funding from Creative Scotland
<b>Scottish Dance Theatre</b>	SDT is Scotland's national contemporary dance company housed at Dundee Rep Theatre
<b>Errol White Company</b>	Errol White Company was founded in 2010 and has become a recognised contemporary dance company based in Edinburgh.
<b>David Hughes Dance</b>	David Hughes Dance is a small to mid-scale touring company based in Edinburgh.
<b>Smallpetitklein Dance Company</b>	Smallpetitklein is based in Dundee and was established in 2001. It has has toured various dance productions to theatres and spaces across the UK.
<b>Alan Greig Dance Theatre</b>	Based in Edinburgh, Alan Greig Dance Theatre was formed twenty years ago and has performed in major cities around the world.
<b>Dance Ihayami</b>	Dance Ihayami is Scotland's Indian dance company, dedicated to the contemporisation of Indian dance. From its base in Edinburgh it also runs an extensive education and community engagement programme for people of all backgrounds, age and ability.
<b>Barrowlands Ballet</b>	Barrowlands Ballet is the Glasgow-based dance theatre company led by choreographer Natasha Gilmore. It works in contemporary dance and films in professional and community settings.
<b>The Work Room</b>	Set up in 2008 by Director Laura Eaton-Lewis, The Work Room was instigated by a number of Glasgow-based dance artists and is funded by Creative Scotland National Lottery Funds

## 7.2 Higher National Dance Delivering Centres in Scotland

Level	Title	Centre Name
HND	Contemporary Dance Performance	Dundee College
HNC	Professional Stage Dance	Rock Academy of Performing Arts
	Professional Stage Dance	University of the Highlands and Islands
	Professional Stage Dance	Jazz Art UK
	Professional Stage Dance	Morningside Dance Academy
	Professional Stage Dance	Jewel & Esk College
HND	Professional Stage Dance	Jazz Art UK
	Professional Stage Dance	The MGA Academy of Performing Arts
	Professional Stage Dance	Edinburgh's Telford College
	Professional Stage Dance	Jewel & Esk College
	Professional Stage Dance	Stow College
	Professional Stage Dance	Coatbridge College
HNC	Dance Artists	Anniesland College
	Dance Artists	Reid Kerr College
HND	Dance Artists	Edinburgh's Telford College
	Dance Artists	Anniesland College
	Dance Artists	Reid Kerr College

### 7.3 Higher Dance Practice 2012-13 Presenting Centres

Name of Centre
1. Aberdeen Academy of Performing Arts
2. Arbroath High School
3. BF Education
4. Bannerman High School
5. Bathgate Academy
6. Bell Baxter High School
7. Broughton High School
8. Broxburn Academy
9. Calderglen High School
10. Carnoustie High School
11. Cathkin High School
12. Charleston Academy
13. Clydeville Academy
14. Coatbridge High School
15. Culloden Academy
16. Danscentre
17. Deans Community High School
18. Denny High School
19. Falkirk High School
20. Gracemount High School
21. Greenwood Academy
22. Inverclyde Academy
23. Jazz Art UK
24. Knightswood Secondary School
25. Larbert High School
26. Lenzie Academy
27. Liberton High School
28. Millburn Academy
29. Milne's High School
30. Monument Dance Centre
31. Morag Alexander School of Dancing
32. Morningside Dance Academy
33. Nairn Academy
34. Queensferry High School
35. Reid Kerr College
36. Rosshall Academy
37. St Columba's High School (Gourock)
38. St Kentigern's Academy
39. St Paul's RC Academy
40. St Peter the Apostle High School
41. The Fame Academy
42. The Royal High School
43. Wallace High School
44. Woodfarm High School

#### **7.4 National Progression Award (SCQF level 5) 2012-13 Presenting Centres**

Name of Centre
1. Aberdeen Academy of Performing Arts
2. Argyll College
3. Bathgate Academy
4. Beeslack Community High School
5. Calderglen High School
6. Cathkin High School
7. Coatbridge High School
8. Deans Community High School
9. Denny High School
10. Gracemount High School
11. Inveralmond Community High School
12. Knightswood Secondary School
13. Leith Academy
14. Musselburgh Grammar School
15. Newbattle High School
16. Peebles High School
17. Peterhead Academy
18. Portlethen Academy
19. Sanquhar Academy
20. St David's High School
21. St Mungo's High School

## 7.5 Venues where dance was programmed in Scotland in recent years

Large scale:	Mid scale	Small scale
Edinburgh Festival Theatre	Tramway, Glasgow	Arches, Glasgow
Edinburgh Playhouse	MacRobert, Stirling	CCA, Glasgow
King Theatre, Edinburgh	Traverse, Edinburgh	Platform, Easterhouse/ Glasgow
Theatre Royal, Glasgow	Dundee Rep	Eastwood Theatre, Giffnock
Kings Theatre, Glasgow	Adam Smith Theatre	Paisley Arts Centre
SECC, Glasgow	Eden Court – Touch Theatre	Brunton Theatre, Musselburgh
Royal Concert Hall, Glasgow	Pitlochry Festival Theatre	Howden Park, Livingston
	Palace Complex, Kilmarnock	Byre Theatre, St Andrews
	Motherwell Theatre	Lemon Tree, Aberdeen
	Ryan Centre, Stranraer	Woodend Barn, Banchory
	DG1, Dumfries	Cumbernauld Theatre
		Catstrand, Glenkens
		Falkirk Town Hall
		Carnegie Halls, Dunfermline
		Rothes Hall, Glenrothes
		An Lanntair, Stornoway
		Aros, Portree
		Sabhal Mòr Ostaig, Skye
		Universal Hall, Findhorn
		Birnum Institute, Dunkeld
		Strathepeffer Pavilion
		MacPhail Centre, Ullapool
		Lyth Arts Centre, Wick
		Ardrishaig Public Hall
		Craignish Village Hall
		Eastgate Theatre, Peebles
		Mull Theatre, Isle of Mull
		Garrison Theatre, Shetland
		Pickaquay Centre, Orkney
		Sunart Centre, Strontian

## 7.6 Dance in Scotland: Significant milestones

- 1947 - 1962: Margaret Morris' Celtic Ballet and then Scottish National Ballet established in Glasgow and toured in Scotland and to USA.
- 1969: Scottish Theatre Ballet established when Peter Darrell's Western Theatre Ballet invited to relocate to Scotland
- 1973: Renfrewshire Dance Project established by Helen Bryce (now Right2Dance)
- 1977: Basic Space Dance Theatre established by choreographer Shelley Lee as Scotland's first professional contemporary dance company (runs until 1988)
- 1980: Royston Maldoom appointed as Dance Artist in Residence in Fife  
Janice Parker appointed as Dance and Movement practitioner with Borders Health Board
- 1983: Dance School of Scotland established at Knightswood Secondary School, Glasgow
- 1984: Scottish Ballet establishes 'Steps Out' and Rosina Bonsu appointed as Artistic Director
- 1985: Ex Scottish Ballet dancer Peter Royston established the first Scottish Dance Theatre in Glasgow
- 1986: Tamara McLorg appointed as Dance Artist in Residence for Stirling Council
- 1986: Dundee Rep Dance Company established by Royston Maldoom (changes names to Scottish Dance Theatre in 1993)
- First new New Move Dance Festival established by Nikki Millican at the Third Eye Centre in Glasgow (become an independent company in 1993 and ran until 2011 as New Territories)
- Sheridan Nicol appointed as dance artist in residence in Edinburgh, based at King's Theatre (later followed by Tamsin Grainger)
- South Asian dance artist in residence post at Glasgow
- 1988: Scottish Youth Dance Festival established by Royston Maldoom and Tamara McLorg  
New Dance Artist in residence posts in Aberdeen (leads to development of Citymoves) and the Borders  
Nanette Glushak, Artistic Director of Scottish Ballet (until 1990)  
Dance Productions operated creating and touring Scottish, UK and international work in Scotland (operating until 1996).
- 1989: Frank McConnell established Plan B dance company and in 1994 moved to the Highlands as dance artist in residence for Ross & Cromarty District Council  
Dance Base established from Dance Artist in Residence in Edinburgh becoming a limited company in 1994
- 1990: Glasgow City of Culture: Tramway established as a performance venue and Young Europeans in Dance project in the city  
Galina Samsova appointed as Scottish Ballet Artistic Director (until 1997)  
Alan Greig established X-Factor Dance company and appointed as choreographer in residence in Edinburgh
- 1991: Dance foundation course at Dundee College of Further Education established  
Stamping Ground, an independent organisation platforming and supporting emerging choreographers established (runs until 1996)
- 1996: Janet Smith appointed as Artistic Director of Scottish Dance Theatre
- 2001: Scottish Arts Council established dance department  
Dance House in Glasgow established  
Dance Base opens new building in the Grassmarket

- 2002: Scottish Arts Council publishes Moving Forward: dance Strategy 2002- 2007  
Scottish Youth Dance Festival evolves into YDance (Scottish Youth Dance) with a wider remit as Scotland's national dance agency for children and young people  
The Space, home of Scottish School of Contemporary Dance opens in Dundee  
Ashley Page appointed as Artistic Director of Scottish Ballet
- 2004: Scottish Dance Theatre's new studio at Dundee Rep is opened
- 2008: Catalyst Dance Management established as a shared management resource for independent artists and companies at Dance Base
- 2009: Scottish Ballet moves to new headquarters at Tramway  
The Work Room is established operating from new dedicated studio space at Tramway  
BA Modern Ballet course established at Royal Academy of Music and Drama (now Royal Conservatoire of Scotland)
- 2010: Creative Scotland established
- 2012: Christopher Hampson appointed as Artistic Director of Scottish Ballet.  
Fleur Darkin appointed as Artistic Director of Scottish Dance Theatre.

## 7.7 Summary of community dance provision by local authority

Area	Organisation	Post	Status
Aberdeen City	Citymoves (part of Aberdeen City Council)	Dance agency (Foundation funded) including community dance remit and 3 Dance Development posts – (job share)	Permanent  Partner hub in delivering Get Scotland Dancing
Aberdeenshire		Previous the council has employed a Dance Artist in Residence (late 1990s – early 2000s) and a Cultural Co-ordinator for Dance (2005-2008)	No current provision but has some coverage from Citymoves
Angus		Showcase the Street, community arts charity operates in Angus & Dundee (employing 2 dance officers)  Previously the council had engaged a Traditional Dance Research post in early 2000s	Active Dance programme delivered regularly to 0-16 year olds
Argyll & Bute			No current provision
Clackmannanshire		Previously the council worked with Scottish Tradition of Dance Trust on a traditional dance artist post (2005-2007). Prior to this there was a Dance Artist post with a specialism in disability (1990s).	No current provision
Dumfries & Galloway		Previously the Council had a SAC pARTners funded dance artist (2006-2008).	Dance Galloway established in 2014 and currently building support and projects
Dundee	Dundee Council	Dance Development Officer employed by council	Permanent
	Dundee Dance Partnership	Network supporting dance development in the city involving Dundee Council, SDT, SCCD, Smallpetklein, Showcase the Street and Dance Advance.	Currently partner in delivering Get Scotland Dancing
	Scottish Dance Theatre	Dance company with national remit (Foundation funded) with Education Manager.	Permanent

East Ayrshire	East Ayrshire Council	Dance Motivator employed by Council  Kilmarnock Palace Theatre host dance company in residence (fixed term funded through for YCS/ first in a lifetime 2012-13)  Previously target area for Y-Dance's Free to Dance programme (2008 - 2012)	Permanent (part-time)
East Lothian	East Lothian Council	Dance Artist in residence based at Brunton Theatre	Permanent
East Renfrewshire	East Renfrewshire Council	Arts Development Officers (with a remit for dance)	Permanent
Edinburgh	Dance Base	National Centre for Dance including community dance remit and Community Dance Manager and Community Dance Artist  Permanent	Partner in delivery of Get Scotland Dancing
	Edinburgh Council	Dance Development Officer based in Broughton High School  Reduced to part time hours in 2014	
Eilean Siar (Western Isles)	An Lanntair and Ceolas	A partnership between An Lanntir, Ceolas and Eilean Siar supported by Creative Scotland, is engaging 2 part-time Dance Artists (Lewis and North Uist)	Fixed term funded 2012-2015 as part of Get Scotland Dancing
Falkirk	Falkirk Community Trust	Arts Development Officer (Dance and Drama)	Permanent (job-share)
Fife	AT FIFE	Fife has a history of community dance development and was one of the first local authorities to employ a Dance Artist in Residence.  In 2012 AT FIFE Trust, Smallpetitklein has been engaged as company in residence (pARTners scheme).	New fixed term funded to 2014-15 as part of Get Scotland Dancing.
Glasgow	Dance House	Dance agency (annually funded) including community dance remit and Community Development Manager post.	Partner hub in delivering Get Scotland Dancing
	Glasgow Life	Local authority trust supports dance development activity	

	Scottish Ballet (national remit)	Ballet company with national remit (Scottish Government funded) with Education department.	National partner of Get Scotland Dancing
	YDance (national remit)	National dance development agency for children and young people.  Glasgow was previously area Free to Dance programme (2008 - 2012)	National partner of Get Scotland Dancing
Highlands	Eden Court Theatre	Leading the Dance Strategy for the Highlands (until 2015) in partnership with Highland Council and Plan B dance company. This includes Dance Artist in Residence based at Eden Court and Dance worker for Badenoch & Strathspey (job share)	Partner hub in delivering Get Scotland Dancing
	Plan B	Dance company based in East Rossshire (funded until September 2015) employs two Dance Associates to deliver community dance activity in the area (supported through the Highland LEADER)	
	Skye Dance	Skye Dance is a local, charitable community dance organisation operated in partnership with Aros Arts Centre.	
Inverclyde	Beacon Arts Centre/ Inverclyde Council	A partnership between the new Beacon Arts Centre & Inverclyde Council has engaged a fixed term dance development officer.	Fixed term funded 2013-2015 as part of Get Scotland Dancing
Moray	Moray Council	The Council employed a Dance Development Officer from 2004-2007 supported with fixed term funding through BIG Lottery/New Opportunities funds.	No current provision
North Ayrshire	North Ayrshire Council	Previously area for Y-Dance's Free to Dance programme (2008 - 2012)  Council employed a Dance Artist in Residence 1999 - 2002.  Arts Officer with remit for dance	Permanent  Developing a dance strategy in 2014
North Lanarkshire	North Lanarkshire Council	Performing Arts Officer with a remit for dance	Job share
Orkney Islands	Orkney Islands Council	Previously area for Y-Dance's Free to Dance programme (2008 - 2012)  Arts officers with a remit for dance	Permanent

Perth & Kinross	Perth and Kinross Council and Horse Cross Arts centre	A partnership between Perth & Kinross Council and the Horsecross is engaging a fixed term Dance Development Officer.	Fixed term funded 2012-2015 as part of Get Scotland Dancing
Renfrewshire	Right2dance	Supported by Renfrewshire Council, Right 2 Dance is a local, charitable dance development organisation.	Permanent
Scottish Borders	Scottish Borders Council	Council engages a Performing Arts Officer which includes a dance remit.	Permanent (job-share).
Shetland Islands	Shetland Arts	Shetland Arts employs a Traditional Dance Artist (part-time) and has supported the development of contemporary dance through a number of short-term dance artist residencies over the past 15 years.  Arts Officer with a remit for dance	Permanent
South Ayrshire	South Ayrshire Council	Previously area for Y-Dance's Free to Dance programme (2008 - 2012)  Sports Development Officer with a remit for dance	Permanent
South Lanarkshire	South Lanarkshire Leisure Trust	Dance Development Officer	Permanent
Stirling	MacRobert Arts Centre	Dance Artist in Residence within Foundation funded arts centre	Partner hub in delivering Get Scotland Dancing
West Dunbartonshire	The Stand	The Stand (community dance provision in Clydebank) run by SPARC community arts on behalf of West Dunbartonshire Council, employs Dance Motivator	Permanent (part-time)
West Lothian	West Lothian Council	Dance Development Officer	Permanent (part-time)

## **8. Appendix 2: The legacy evaluation questions**

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Get Scotland Dancing forms part of the wider cultural 2014 programme established as an integral part of the Glasgow 2014 Commonwealth Games Legacy. There are therefore a series of questions which all legacy programmes are asked to incorporate where relevant. These are outlined below, and the ones most relevant to the Get Scotland Dancing Programme are highlighted in green [see below]:

Theme	6 Key Questions with supplementary questions
Active	<p>1) Has there been a change in sport participation and physical activity?</p> <ul style="list-style-type: none"><li>• Are sustained changes in physical activity and sports participation evident among particular groups?</li><li>• Is there evidence for a 'demonstration effect' among those already, or recently, physically active?</li><li>• Is there evidence of a 'festival effect' among those who are currently sedentary?</li><li>• Have legacy investments and programmes which aim to increase physical activity contributed to change? What can we learn for the future?</li></ul> <p>2) <b>What effect has the Games had on businesses, employment and volunteering?</b></p> <ul style="list-style-type: none"><li>• What has been the effect of Games investment on economic outcomes?</li><li>• How do the outcomes of the Games investment compare with other investments?</li><li>• Have legacy investments and programmes which aim to support businesses contributed to change? What can we learn for the future?</li><li>• Have legacy investments and programmes which aim to support people into employment, training and volunteering contributed to change? What can we learn for the future?</li></ul>
Flourishing	<p>3) <b>What is the impact of the Games on the lives of the local community in the area of Glasgow's east end most directly affected by the investment?</b></p> <ul style="list-style-type: none"><li>• What change is observed over time in key outcomes e.g. (physical activity, neighbourhood experience, cultural engagement, volunteering)?</li><li>• Have there been changes in the physical, social and retail environment over time?</li><li>• How do changes in key outcomes in this area compare with other similarly disadvantaged areas and regeneration sites in Glasgow? Is there additionality?</li></ul> <p>4) <b>Has there been a change in cultural engagement?</b></p> <ul style="list-style-type: none"><li>• Are sustained changes in cultural engagement evident among particular groups?</li><li>• Have legacy investments and programmes which aim to increase cultural engagement contributed to change? What can we learn for in the future?</li></ul> <p>5) <b>Has there been a change in civic pride and/or international reputation?</b></p> <ul style="list-style-type: none"><li>• Has there been a change in civic pride among particular groups?</li><li>• What aspects of international reputation have changed over time?</li></ul> <p>6) <b>Is there a partnership legacy?</b></p> <ul style="list-style-type: none"><li>• How have organisations worked together to maximise Games opportunities?</li><li>• Did partners capitalise on the impacts of the Games post-2014?</li><li>• What are the lessons for the future?</li></ul>
Sustainable Active Flourishing	
Connected Flourishing	
Connected Flourishing	
Overarching	

## **9. Appendix 3: Terminology**

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The XX Commonwealth Games has a range of brands and identities. For the purpose of this report the following terms (**highlighted in bold**) are used:

- **Glasgow 2014** – is the brand identifying Glasgow as the host city for the XX Commonwealth Games sporting event in 2014. It will be referred to as ‘Glasgow 2014’.
- **Commonwealth Games Scotland** – is the lead body for Commonwealth Sport in Scotland and is responsible for selecting, preparing and managing Scotland’s team at the Commonwealth Games and Commonwealth Youth Games.
- **Culture 2014** – is a nationwide celebration for spectators and visitors. It offers a platform to showcase the best of Scottish culture alongside work from the Commonwealth. The cultural programme will play a central role in how Scotland hosts and welcomes the Games. It has two strands called **Culture 2014** encompassing the nationwide initiatives; and **Festival 2014** a Games-time celebration located in Glasgow.
- **Creative Scotland** – is the national organisation that funds and supports the development of Scotland’s arts, screen and creative industries, including dance.
- **Get Scotland Dancing** – is a campaign to promote dance and make it easy for people to join in as part of creating a lasting legacy from the 2014 Commonwealth Games.
- **Legacy 2014** – is a strategy to deliver a lasting legacy with numerous opportunities for people, businesses, organisations and communities to get involved in Glasgow and across the whole of Scotland. Culture 2014 is part of the legacy programme and Get Scotland Dancing fits within the strand known as ‘connected’ that seeks to make Scotland more ‘connected’ by strengthening learning and culture at home and internationally.

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- 26 GHQ12 is a widely used standard measure of mental distress and psychological ill-health consisting of 12 self-completion questions on concentration abilities, sleeping patterns, self-esteem, stress, despair, depression, and confidence in the previous few weeks. Children completed the questionnaire themselves. Responses to the GHQ12 items were scored, with one point given each time a particular feeling or type of behaviour was reported to have been experienced 'more than usual' or 'much more than usual' over the past few weeks. These scores are combined to create an overall score of between zero and twelve. A score of four or more (referred to as a 'high' GHQ12 score) has been used here to indicate the presence of a possible psychiatric disorder. See more info here: <http://www.healthscotland.com/uploads/documents/18753-C&YP%20Mental%20Health%20Indicators%20FINAL%20Report.pdf>
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