

REVIEW OF  
DANCE IN SCOTLAND

*'be dancing  
be dancing,  
it is work to be dancing'*

*'dean dannsa,  
dean dannsa,  
se obair a tha ann a bhith dannsa'*

(Aonghas MacNeacail)

CREATIVE

LAND

SCOT

ALBA | CHRUTHACHAIL

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This follows Creative Scotland's five objectives and cross cutting themes.

Objectives

- Investing in artists and creative talent
- Investing in quality artistic production
- Investing in audiences, access and participation
- Investments in the cultural economy and a sustainable infrastructure
- Investing in places and their contribution to a creative Scotland

Cross cutting themes

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## Chapter 1: Introduction

### Background and context

Creative Scotland has embarked on a series of art form sector reviews to inform investment into Scotland's creative future. Each has the same brief (see Appendix 1) and this review aims to:

- Provide an overview of the cultural ecology for dance.
- Inform future investment priorities including within existing resources and up to 20% growth.
- Form the basis for strategic commissioning of external partners to partly replace the 'flexibly funded organisations' programme.

The wider context is the range of reviews and activities carried out since Creative Scotland's inception in July 2010, including:

- Review of foundation organisations.
- Review of organisations currently supported on a flexible funding basis.
- Scottish Creative Industries Partnership (SCIP) Report.
- Economic Impact Study for the arts and creative industries, in partnership with Scottish Enterprise.
- Developing a National Youth Arts Strategy.

### Our approach

This review has been written by Anita Clark, Creative Scotland's Portfolio Manager for Dance, Festivals and Touring and overseen by Venu Dhupa, Director of Creative Development. A sector steering group brought different perspectives and objectivity to the work. It was chaired by Sir Sandy Crombie (who also chairs Creative Scotland) and comprised:

- Anu Giri Arts Consultant and Co-Director, English National Ballet School and former Director of Dance, Arts Council England: London
- Winifred Jamieson Dance artist and SQA principal assessor for Higher Dance
- Louise Murray Royal Academy of Dance teacher
- Janice Parker Choreographer and dance artist
- Liam Sinclair Artistic Director, MacRobert Arts Centre
- Clare Simpson Senior Arts Officer, Glasgow Life
- Cindy Sughrue Chief Executive, Scottish Ballet

The brief involved four stages:

- Audit and mapping: understanding the sector landscape
- Sector analysis: understanding its dynamics and future implications
- Analysing gaps and opportunities
- Reporting and recommendations

Our approach included:

- Mapping and digesting data, undertaken by Erika King, Scottish Cultural Enterprise (Digest of Statistics, Appendix 5)
- Consultative workshops with people involved in dance, facilitated by Roanne Dods (Report on Dance Review Workshops, Appendix 6)
- Online survey

The digest of statistics analysed several sources but mostly the routine data collection by Creative Scotland (and previously Scottish Arts Council) as part of its monitoring and evaluation processes. The main inputs were the 2008-2011 annual reports from foundation and flexible funded organisations for which dance is a core element. Erika King also produced a report on project grants made from 2008-2012. Cultural Sparks provided an analysis of dance and ballet audiences from The Source Project - a project collating event and customer data from box offices in 38 major Scottish venues from 2006 to 2011.

Other sources include research into models for *A Producers' Hub for Scotland*, (written by Lucy Mason and supported by Creative Scotland through the Creative Futures programme); Geoffrey Brown's *Report into International Activity* commissioned in 2010; and an analysis of the Scottish Household Survey findings for dance undertaken by the Scottish Government.

Six structured workshops involving 85 participants took place from 4 -17 May 2012, facilitated by Roanne Dods. Two workshops involved invited audiences: one with representatives from organisations that form the infrastructure for dance, and the other with programmers from venues or festivals. The remaining four were open sessions for dance artists, choreographers, teachers and anyone involved in dance, in Edinburgh, Glasgow, Aberdeen and Inverness. Roanne's subsequent report and detailed notes also inform this review.

*'People were genuinely excited to be working together to create a collective aspiration for dance in Scotland. The process and the importance of the review to the sector have generated a strong request and expectation to hear and see the outcome of the review.'*

(Roanne Dods, Report on Dance Review Workshops)

An online survey was completed by 101 people who are involved in dance in Scotland, between 24 May - 8 June 2012. It gave us a deeper picture of the dance workforce and was also an opportunity to field their views, aspirations and concerns into the review process.

The starting point for the dance sector review has been the *Dance in Scotland Report*, published in August 2011 by the Federation of Scottish Theatre (FST)

with support from Creative Scotland. Written by Lucy Mason, the report was led by the FST's dance working group and involved significant contributions from the sector, recommending:

- Everyone in Scotland should have access to a local dance activity.
- Investment in professional dance needs to be sustained so new audiences can be built for the future.
- All children should have access to high quality dance teaching in schools, particularly now that dance is part of the Curriculum for Excellence.
- More opportunities for specialist training and professional development are needed so that talented young dancers, including those with disabilities, can be nurtured and retained in Scotland.

## **Overview: temperature and ambition**

Dance in Scotland has come of age: the sector is reaching maturity with vigour, confidence and a spirit of ambition. Carrying out this review has been an opportunity to take stock and look at how this can be built upon in the future.

Dance in Scotland is diverse and pervasive. The nation's rich and distinctive traditional dance heritage is recognised internationally as an intrinsic part of Scotland's culture, informing social activity and celebrations. Scotland's reputation as 'a dancing nation' is centuries old. It's bound together with folk music and flourished in the 19<sup>th</sup> century through the dancing masters who travelled the country, teaching from town to town.

*'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.'*

(GW Lockhart, *Highland Balls and Village Halls*)

Dance as a performing art has more recent roots, fostered by Margaret Morris' Scottish Theatre Ballet in the 1950s and the establishment of Scottish Ballet under the directorship of Peter Darrell in 1969. Through the commitment of visionary practitioners there was a burgeoning of dance in the 1970s, 80s and 90s, establishing the early infrastructure of organisations that are central to dance in Scotland today. Scottish Dance Theatre celebrated its 25<sup>th</sup> birthday in 2011, Y-Dance (Scottish Youth Dance) turned 21 in 2009 and the genesis of both Dance Base and City Moves Dance Agency was in dance-artist-in-residence posts in Edinburgh and Aberdeen the 1980s. A timeline of significant milestones is included in Appendix 2.

National strategic development commenced with the establishment of a

dedicated dance department at the Scottish Arts Council in 2001 and the first Dance Strategy in 2002. The strategy aimed to develop the infrastructure for dance, encourage professional development and ensure people throughout Scotland could see and participate in dance as well as having routes through to professional performance. Although there have been significant achievements in the past 10 years, these aims still resonate today.

Dance's strengthened position is visible in the new buildings for dance. These include:

- Dance Base, National Centre for Dance in Edinburgh
- The Space, home of the Scottish School of Contemporary Dance in Dundee
- Scottish Ballet's headquarters at Tramway in Glasgow

Scotland has two full-time dance companies: Scottish Ballet and Scottish Dance Theatre. Alongside their increasing profile, there are independent companies and ambitious choreographers who are receiving increasing recognition for their originality. There are around 20 such dance companies, mainly built around an individual as a vehicle for their own work and engaging dancers for each project or production.

The review's research shows that more people are taking part in dance and there are greater opportunities for people to enjoy dance performances.

There is rich professional diversity and in recent years, disabled dance artists such as Claire Cunningham, Caroline Bowditch and Marc Brew have begun to fundamentally challenge perceptions around the dancing body. Dance is a collaborative practice with choreographers often working with composers, designers, directors, filmmakers and visual artists in their work. The skills of choreographers and dance artists are also often drawn on in the creative process of other artists, particularly in theatre, film and increasingly visual arts.

Achievements to date are significant and yet there are still some major gaps. Compared with some other art forms, the infrastructure for dance is at a relatively early and fragile stage of development. For someone starting out professional today, sustaining a career in dance may be very challenging with to limited opportunities to progress.

However, what came through strongly in the review is that the sector is ambitious, outward-looking, eager to grasp opportunities and able to recognise where improvements are required with honest reflection.

*'[Workshop] participants want Scotland to develop the quality of work produced in the country, the quality of work seen in the country (including especially international work), the quality of training at all levels of the*

*sector, better geographic spread and a sector led ability to critique the work in an intelligent and healthy way.'*

(Workshop report)

It is a time of change and opportunity for dance in Scotland. Autumn 2012 sees new Artistic Directors taking the helm at both Scottish Ballet and Scottish Dance Theatre. In 2014 British Dance Edition will be hosted in Scotland - the UK's biennale showcase of dance for the industry, attracting promoters, festival directors and programmers from across the UK and internationally. This will be the event's first time in Scotland and is a significant opportunity to promote the nation's companies, choreographers and dance sector to an influential international audience.

*'Scotland has the potential to be a hugely successful international dance hub. However, the quality of the dancing and the dance work being created here needs to be nurtured to achieve the notoriety it so surely deserves.'*

(Workshop participant)

Moreover, the massive potential for delivering across agendas, particularly in health and wellbeing, has been recognised by the Scottish Government. There is a commitment to *Get Scotland Dancing* - a policy that forms a key cultural strand in the Olympic and Commonwealth Games Legacy plan. It's an opportunity to harness this focus to widen access to dance and to strengthen the sector for the long-term.

Creative Scotland's changing investment approach may require new approaches from the dance sector to harness these opportunities.

It is also a time of massive change and challenge within further and higher education.

By setting out an overview and analysis of the current ecology, informed by those working in dance, this review identifies opportunities to sustain and strengthen dance into the future. Creative Scotland will need to work in partnership with the dance sector and a range of stakeholders to deliver a bold future for dance into the next decade.

*'Over and over again, I heard people wanting dance to raise its game, to increase the quality of work and experience at all levels, and to take a bolder place in arts and culture in Scotland's future. Importantly, there was a collective recognition that this was about Scotland's place in the world. There was a real desire to see international work and dance in and from Scotland to be recognised in an international context.'*

(Report on Dance Review Workshops)

## Chapter 2: Mapping dance in Scotland

A picture of the ecology of dance in Scotland.

### The people who make dance happen

*'I feel dance is inside of me and it needs to come out. If it doesn't I get miserable so I've made it part of my life and I want to share that with other people.'*

*(Workshop participant)*

The people who make dance happen are passionate, enterprising and often pioneering, taking dance into new contexts. It is a way of life, with most dancing since a young age. Dance is a daily practice that demands physical and emotional engagement. This dedication and energy is a huge resource for developing the future of dance.

*'It's a no-brainer how dance makes the world a better place, inside and out, and dancers who work in this sector are the gatekeepers of that and usually show compassion and patience and bring joy to people's lives. They are heroes.'*

*(Workshop participant)*

### A 50% increase in dance employment in UK

Dance is a vibrant industry across the UK, employing 50% more people from 2006/7 to 2008/9. Creative Cultural Skills reported a 25% increase across the performing arts as whole, highlighting the successful growth of dance.

We can estimate from the data gathered that over 2,000<sup>1</sup> people work in dance in Scotland. Some are employed, others work freelance, and still others include for whom dance is only one aspect of how they make a living. Many more are engaged with teaching and promoting dance on a voluntary basis.

So who are they and what are they doing?

- Performers
- Choreographers
- Community dance artists
- Programming dance
- Dance development roles in local authorities / arts organisations

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<sup>1</sup> Council for Dance Education and Training data of 1600 dance teachers in Scotland, Creative Scotland data of 221 staff in dance organisations plus an estimate of those working freelance and in other contexts including higher and further education.

- Teachers (including private dance schools)
- Lecturers
- Management, production and technical roles
- Critics and writers about dance
- Marketing dance opportunities

## **Results from the online survey**

Our voluntary online survey elicited 101 responses, representing 5% of the sector in Scotland.

- 83.5% are female
- 59.7% are under 45
- 42% are employed in dance
- 34% are self employed in dance

Significantly, most respondents said their involvement crossed several categories including dancer (44%); choreographer (34%) and community dance artist (19%). Other responses included teacher, lecturer, dance development, programming, dance therapist, producer and dance management. 19% said that they teach in the private sector.

This flexibility is also demonstrated in the respondents' range of dance genres: contemporary dance (85%); creative (51%); classical ballet (45%); jazz (28%); urban/ street dance (28%); Scottish traditional dance (11%); musical theatre (21%); and South Asian Dance (8%).

Data collated from Creative Scotland's foundation and flexibly funded dance organisations report that out of 221 staff, 170 (77%) were part-time and 51 (25%) full time. The small proportion of full time jobs demonstrates how much is achieved on limited resources - but also indicates vulnerability in some organisational structures.

The workforce is highly skilled: 18% hold a degree in dance from college or university, 11% hold a degree from a conservatoire and 17% have teaching qualifications from dance-awarding bodies. 16% hold a post-graduate degree in dance. People who work in dance can come into the sector through a range of routes; 53% hold a degree in a subject area other than dance. Only 7.5% of respondents hold no qualifications.

The evidence from the professional development data also shows clearly that this highly skilled workforce is motivated to improve their skills: 53.8% have engaged in professional development activities over the past 12 months. Most people who responded are members of an association or membership body, either individually or through their employer. The most common include the Federation of Scottish Theatre (33%), Dance UK (24%), Foundation of

Community Dance (24%), Equity (14%), Royal Academy of Dance (7%), British Association of Teachers of Dancing (7%), Imperial Society of Teachers of Dancing (6%) and National Dance Teachers Association (6%). For those who don't belong to any association or membership body, the most common reason cited was that they 'couldn't afford it', indicating that income is a significant factor in accessing support through these bodies.

Earnings do not reflect the level of skill, when compared with other sectors: 41% earn less than £20,000 every year and 9% earn less than £5,000 (the national average wage in Scotland in 2011 was £20,862). 21% of respondents do not earn their living through dance. The survey also asked if they supplement their earning in dance with other work: 26% also work in other areas of the arts, 10% from other physical practices such as yoga or fitness and 24% also work in non arts-related areas.

64% of respondents were born and have lived most of their lives in Scotland, suggesting a relatively high retainment figure for dance professionals. A further 11% came to Scotland specifically to pursue their involvement in dance and 6% to study or train, choosing to stay on following graduation. From current information, it is not possible to ascertain the number of people who leave Scotland to pursue training and/ or a career in dance.

The survey depicts a flexible, entrepreneurial and resourceful workforce in the dance sector. Portfolio working is prevalent and demonstrates that dance professionals tend to have a wide range of flexible skills that are employed in varying work contexts and across different dance styles.

## The Dance Infrastructure

The dance sector in Scotland includes professional dance companies, organisations and artists, who are all creating opportunities for people to take part in dance and experience dance as audience members. The infrastructure includes charities and commercial organisations, mainly small-scale, and with many self-employed sole traders.

Public investment is relatively small. Creative Scotland invests in four dance-specific foundation organisations:

- **Dance Base**, the national centre for Dance in Edinburgh. It supports professional dancers and encourages a widespread participation in dance through community classes and an outreach programme.
- **Scottish Dance Theatre**, the leading contemporary repertoire dance company of 10 dancers based at Dundee Rep Theatre, touring locally and internationally.
- **Y-Dance** (Scottish Youth Dance), the dance development agency for young people. It enables thousands of children and young people across Scotland to discover dance each year.
- **City Moves**, the dance development agency for North East of Scotland based in Aberdeen. It works with professional dancers and provides projects, classes and workshops to encourage participation in dance.

**Scottish Ballet**, Scotland's national ballet company, has 36 dancers and tours the UK and internationally. It is one of the five national performing arts companies with a direct funding relationship with the Scottish Government. The company moved into new, purpose built headquarters at the Tramway in Glasgow in 2009. Alongside the company's performances, Scottish Ballet runs an extensive education and outreach programme and opportunities to develop young dancers through an associate programme.

Through programming, other Creative Scotland foundation organisations play a significant role in the dance sector, including **Edinburgh International Festival**, **MacRobert Arts Centre** (Stirling), **Eden Court Theatre** (Inverness), **Tramway** (Glasgow), **Imaginate**(Edinburgh), **the Arches** (Glasgow), **the Traverse Theatre** (Edinburgh), **Dundee Rep Theatre** and **Feis Rois**.

Flexible funding has supported several small-scale companies to create and tour dance, including: **Plan B**, **David Hughes Dance**, **Company Chordelia**. **Dance House**, the dance agency based in Glasgow and **Indepen-dance**, an organisation creating dance opportunities for people with learning disabilities, are also flexibly funded. Before the introduction of flexible funding, only one

dance company received revenue funding, alongside Scottish Dance Theatre and Scottish Ballet.

A number of flexibly funded cross-arts organisations also play a role in dance: **Platform** (Easterhouse, Glasgow), **Cumbernauld Theatre**, **Woodend Barn** (Banchory, Aberdeenshire), **North East Arts Touring** (NEAT), **Edinburgh Fringe Festival** and the **Edinburgh Mela**.

Alongside the art form sector reviews, Creative Scotland has undertaken a portfolio review that will see flexible funding come to an end in 2013. Dance House, Platform, NEAT and the Edinburgh Fringe will move to annual investment agreements from 2013/14. Other organisations that were part of the review now have a funding commitment until the end of September 2013 and can apply to Creative Scotland's lottery funding for a two-year programme of work, with deadlines in September 2012 and February 2013.

A range of independent choreographers and companies operate on a project basis in Scotland. Support is available for them to create, produce and tour via project funding. Since May 2011 this is through Creative Scotland's new investment programmes. These choreographers and dance artists work from project to project; their diverse careers often include performing, teaching, work in education and communities, and developing and managing projects.

In recent years, companies and choreographers supported include *Curious Seed* (Christine Devaney), *Janis Claxton Dance Company*, *Barrowlands Ballet* (Natasha Gilmore), *Dannsa*, *Tabula Rasa* (Claire Pencak), *Smallpetitklein Dance* (Thomas Small), *Errol White Dance*, *Dance Ihayami* (Priya Shrikumar), *Dudendance Theatre* (Clea Wallis and Paul Rous), *Stammer Productions* (Colette Saddler), *GOAT* (Katrina McPherson and Simon Fildes), *Room 2 Manoeuvre* (Tony Mills), *La Nau* (Merav Israel), *Alan Greig Dance Theatre*, *All or Nothing* (Jennifer Paterson), Claire Cunningham, Anna Krystek, Norman Douglas, Caroline Bowditch, Ian Spink, Karl Jay Lewin, Marc Brew and Janice Parker.

These artist-led companies and choreographers represent a multitude of approaches, embracing different dance styles and aesthetics including dance theatre, hip-hop, aerial, traditional dance forms from Scotland and other cultures, technical physicality and work influenced by performance art and experimentation. They perform in theatres and in other contexts such as galleries and public spaces, and create work for audiences via film or digital media. Many artists are also involved in socially engaged work or community dance, creating dance opportunities for people across society. Through the rich diversity of their work, these artists provide the public across Scotland and, increasingly internationally, with a wealth of dance experiences.

## **Holistic approaches**

The dance centres - Dance Base, City Moves and the Dance House - are committed to both professional and community dance practice. Thousands of people dance each week, thanks to regular and extensive programmes of classes in many styles. The centres also take dance out into different contexts from schools to nursing homes, working with public and third sector partners such as charities, health boards and social work agencies. These activities provide employment for versatile dance artists, sit alongside the centres' resources for the professional sector including regular classes, workshops and residencies.

Professional support, alongside these dance centres, has been augmented through the creation of The Work Room, an independent artists-led studio space for dance at Tramway, which was developed as part of Scottish Ballet's capital redevelopment. The Work Room is a membership organisation and provides residencies for choreographic research and development. Catalyst Dance Management, part of Dance Base's operations, provides professional support for selected dance artists and project companies to manage and promote their work. Additionally, Bodysurf Scotland, based in Findhorn in Moray, promotes and produces dance, movement and related arts events including training for professional artists, performances, screenings and workshops in a range of dance and movement practices.

In the Highlands a consortium involving Eden Court Theatre, Plan B Dance Company and Highland Council, was established to develop and deliver a major community dance project: Bodycurrents. This was supported with national lottery funds through the Scottish Arts Council's Inspire programme. Taking place in 2009 and 2010 it recruited eight dance artists to work across four communities in the Highlands, engaging people of all ages in dance and leading to outdoor public performance events in each area. The project's legacy is being taken forward by the consortium under the auspices of *Dance Highlands* and the delivery of a community engagement programme and professional development opportunities for dance artists in the area.

## **The physical infrastructure**

Appropriate performance and rehearsal facilities are necessary for professional dance to take place - yet at the turn of the millennium there were no public purpose-built buildings for dance in Scotland. Now this landscape is transformed. Thanks to national lottery funding there has been the opening of Dance Base in Edinburgh as the national centre for dance, and The Space in Dundee, the home to the Scottish School of Contemporary Dance. Both developments were bold statements of the growth of confidence in the dance sector.

Further progress included Scottish Dance Theatre's purpose-built within its home

at Dundee Rep Theatre; capital projects at Eden Court in Inverness and His Majesty's Theatre, Aberdeen provided new facilities for dance. In July 2009 Scottish Ballet moved into fabulous new headquarters at the Tramway in Glasgow.

Facilities for dance have also been greatly enhanced through the creation of new arts centres, including MacRobert in Stirling, Platform in Easterhouse, Glasgow and Howden Park in Livingston. Capital improvements in other facilities such as Woodend Barn in Banchory have made it suitable for dance performances.

By contrast, Dance House Glasgow - despite its name - does not have its own building. All programmes are currently run from a range of city venues including Scottish Youth Theatre, Royal Conservatoire of Scotland, the CCA and UK Theatre School studios. Dance House is a lead partner with WASPs and Conflux (street and physical theatre organisation) in the ambition for the second stage of the Briggait. The Briggait was redeveloped in 2010 with artists' studios and facilities for cultural organisations and creative industries. The vision is for the undeveloped part of the building to be turned into a centre for dance and circus. YDance and Indepen-dance are also partners in this project and all the organisations currently have office space within the Briggait. The lack of dedicated dance centre for professionals and the wider community in Glasgow has been recognised over many years. Given that Glasgow is Scotland's largest city and a major cultural hub, this remains a significant gap in the city's arts provision and the Scottish dance infrastructure.

## **Venues and festivals**

Venues and promoters are a critical part of the ecology for dance because they create opportunities for people to experience dance performances. As well as investment through foundation and flexible funding, Creative Scotland supports a range of venues and festivals through investment programmes. Support for programming dance in large-scale venues is through Stage 1 funding for Edinburgh Festival Theatre, His Majesty's Theatre Aberdeen, Theatre Royal Glasgow, and the Cross Border Touring fund. The latter is a joint scheme with the UK arts councils to support touring across the UK by the national dance, theatre and opera companies. In recent years, Cross Border Touring has supported tours in Scotland from Rambert Dance Company, English National Ballet, Birmingham Royal Ballet and Northern Theatre Ballet, so that audiences in Scotland can enjoy this work. Likewise, Scottish Ballet received support to tour productions to England, Wales and Northern Ireland.

While there are some great examples of programming partnerships between venues and companies, more needs to be done to ensure audiences across Scotland can access high quality dance performance. Challenges include limited knowledge and expertise in dance programming; dance can be more expensive

and considered risky by programmers; and the current economic climate which means many venues have become more focused on the commercial imperative.

A range of festivals feature dance in their programmes including Edinburgh International Festival, Imagine Children's Festival, Glasgow's Merchant City Festival and Edinburgh's Mela. Edinburgh International Festival is strongly committed to dance and over the years has introduced audiences in the UK to the work of many leading international choreographers. It provides Scottish audiences an unparalleled opportunity to experience world-class dance and has done much to raise audience awareness and expectations.

Dance Live is the only dance specific festival operating in Scotland, a project funded festival produced by City Moves Dance Agency in Aberdeen and now in its seventh year. New Moves International which produced the annual New Territories Festival in Glasgow with a highly regarded and ground breaking, international dance and performance programme ceased operating in November 2011. Luminare, the new national festival of creative aging, has its first edition in October 2012 and features dance within its programme.

Dance Base's programme at the Edinburgh Festival Fringe is a strong focal point for dance and has become important for profiling companies and choreographers from Scotland alongside their international counterparts. *Made in Scotland*, launched in 2009 with support through the Scottish Government's Edinburgh Festivals Expo fund, is a platform for Scottish dance and theatre at the Fringe. Work of Scottish dance companies and choreographers has featured in the programme, giving wider exposure to new audiences and leading to international touring opportunities.

## **Get Scotland Dancing**

Get Scotland Dancing is a Scottish Government policy to encourage more people to get active through dance, and aims to create a lasting legacy for communities across Scotland; the 2012 Olympic and Paralympic Games and 2014 Commonwealth Games provide an unparalleled context for this. To support the policy, from 2011/12 to 2014/15 Creative Scotland is investing £1.5 million of national lottery funding to create an inclusive celebration of dance across Scotland, linking into the wider UK, and marking Scotland's place in the world. Working with Scotland's key dance organisations, Get Scotland Dancing, is bringing together professional, community and aspiring dancers of all ages. During the summer of 2012, Get Scotland Dancing was aligned with Big Dance - a London 2012 Festival project that took place across the UK. The 2012 programme included a two-dance event taking over Edinburgh, the Big Dance Hunt in Aberdeen, the Dundee Dance walk, the first Let's Dance Festival in Stirling, outdoor dance events in the Highlands and community dance performances as part of Glasgow's Merchant City Festival.

## The challenge for dance in education

The Curriculum for Excellence has placed dance as an independent subject on the agenda in schools, equally framed alongside the other expressive arts. Pupils can now study dance to Scottish Qualification Authority (SQA) Higher and Intermediate 2 level and new National Progression Awards have recently been developed in dance. However there are no registered specialist dance teachers who can deliver the training - because the required type of qualification does not yet exist. So pupils face significant barriers in being able to fulfil their potential and aspirations.

There is no Post Graduate Diploma in Education (PDGE) qualification in dance (or in dance along with other subjects) available in Scotland and so it's not possible to become a General Teaching Council for Scotland (GTCS) registered teacher specialising in dance. This situation severely hampers the delivery of, and access to quality dance provision because it dramatically limits equality of opportunity for all young people to access dance. This contrasts with the situation for the other arts in schools such as music, drama and the visual arts. The sector has long advocated for specialist dance teachers in schools and the introduction of a PDGE in dance was a key recommendation of the FST's *Dance in Scotland* report.

Only two state schools in the whole of Scotland currently have specialist dance teachers on staff: Knightswood Secondary School in Glasgow, home of the Dance School of Scotland; and Broughton High School in Edinburgh, which has a specialist dance unit.

Back in the 1980s and 90s there was a network of advisory dance teachers in Scotland but it was dissolved with local government re-organisation in 1995. When dance is taught, it tends to be Physical Education teachers who deliver this, but there is limited dance input into the training of PE teachers. However, in school's where there are teachers with a strong interest, dance can flourish.

And despite, or perhaps because, of the current lack of specialist school dance teachers, local authorities and arts organisations have developed creative approaches and partnerships. Using visiting dance specialists, these imaginative projects make a difference. Examples include:

- The curricular dance programme at West Lothian Council
- YDance's training and delivery support
- Eden Court Theatre's Higher Dance programme

Although still relatively small, the number of candidates being presented for Higher Dance Practice has increased consistently since its introduction in 2002, demonstrating the appetite for dance amongst pupils. Presenting centres for Higher Dance include Secondary Schools, Further Education colleges and private

dance schools demonstrating the different approaches that are being developed across the country. Figure 1 demonstrates the number of students undertaking Higher dance over recent years:

**Figure 1: Number of students presented for Higher Dance Practice<sup>2</sup>**

<b>Year</b>	<b>2007</b>	<b>2008</b>	<b>2009</b>	<b>2010</b>	<b>2011</b>
<b>No candidates</b>	137	158	217	288	294

All this points to the fact that too much is still left to chance: the delivery of dance is wholly dependent on the interests of individual schools and teachers. This weak position is one of the most significant challenges facing the development of dance in Scotland.

### **Community dance development**

Community dance is about creating opportunities for all people to participate in and experience dance. Scotland's historic strong commitment to this has influenced the dance infrastructure. The Scottish Arts Council supported the introduction of dance artist and dance development posts with a range of partners; some have since been mainstreamed by the local authority and developed into substantial dance projects, which are part of today's infrastructure for dance. The network of Dance Artists in Residence or Dance Development Officers currently encompasses 20 out of 32 local authorities. They operate in different ways - some are based in local authorities, others in arts organisations and some have developed into local community dance organisations. Often funded through a range of project funds, they attract resources across a range of areas including education, health and social work to make dance accessible in different contexts. The posts act as catalysts and connectors, bringing together a number of strands already highlighted in this chapter, including performance and education.

A summary of community dance provision across Scotland's local authorities is included in Appendix 3.

An audit of these posts was carried out in 2003 by the Scottish Arts Council. It identified that local authorities perceive the posts as a cost-effective way to encourage participation and facilitate involvement in dance within the local community – and that many more authorities would like to have them. A number of the gaps in provision of these posts around Scotland identified in this

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<sup>2</sup> Data from Scottish Qualification Authority; [www.sqa.org.uk/sqa/47250.html](http://www.sqa.org.uk/sqa/47250.html)

report, have not been addressed, primarily because of the challenges in securing funding at local and national level.

Community dance's values of inclusivity and a diverse aesthetic have also influenced the sector and can be seen in the expanded practice of many choreographers and dance artists.

## **The private teaching sector**

Most children and young people enjoy their first experiences of dance training through the private sector, which also plays a major role in developing talented young dancers. Independent teachers run their own schools as private businesses and are usually affiliated to at least one organisation from which they will have received their training and qualifications, for example the Royal Academy of Dance (RAD), Imperial Society for Teachers of Dance (ISTD) or British Association of Teachers of Dancing (BATD). These organisations provide support such as continued professional development opportunities, public liability insurance, and information on how new legislation will affect their work. It's also through these organisations that teachers enter young people into dance exams. The Council for Dance Education and Training identified over 1,600 Scottish-based teachers within its membership bodies, many of whom will teach a variety of different dance styles in private dance schools. Their research indicates that, together, these teachers are reaching at least 800,000 people each year.<sup>3</sup>

There is no public subsidy available for young people learning to dance with a private dance teacher. The cost of classes varies but needs to cover hall/studio hire, advertising, insurance, professional fees and payment for teacher and possibly an assistant or musical accompanist. For a young aspiring dancer, by the time they are in their teens and contemplating a career in the profession, this can mean taking up to five classes a week and the costs to parents can be high. So the development of new talent within the sector can be restricted by family income, although some teachers generously offer free classes to talented dancers, subsidising the pupil at their own expense.

It is important to note that the opportunity to achieve the Higher Dance qualification is now offered by a number of private dance schools, increasing the opportunities for young people to access this qualification - despite the lack of specialist dance teachers in schools. Until earlier this year, Individual Learning Accounts provided any young person over 16 years with £200 per year towards courses, which included Higher Dance. Although the course costs will be around £550 in private dance schools, this was a great help. Recent changes mean that students can now only access this grant if they have left school. Financial

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<sup>3</sup> Taken from Federation of Scottish Theatre's Dance in Scotland report

constraints remain a significant barrier for young people wishing to develop their talent for dance.

## **Dance training at further education, undergraduate and post-graduate level**

Young dancers can study full-time to degree level in Scotland at the Scottish School of Contemporary Dance at Dundee College, Edinburgh's Telford College and the Royal Conservatoire of Scotland. There are also an increasing number of dance courses within further education colleges.

**Figure 2: Further and higher education dance courses in Scotland<sup>4</sup>**

<b>Institution</b>	<b>Course</b>	<b>Area</b>
Royal Conservatoire of Scotland	BA in Modern Ballet	Glasgow
Dundee College/ Scottish School of Contemporary Dance	BA (Hons) through 1 year completion award validated by Northumbria University  HND in Contemporary dance performance  NQ in Contemporary dance performance	Dundee
Telford College/ Performing Arts Studio Scotland	BA (Hons) through 1 year completion award validated by Northumbria Univeristy  BTEC Level 3 National Diploma Performing Arts (Dance)  HND in Professional stage dance and Dance artists	Edinburgh
Anniesland College	HND in Dance Artists  NC in Dance	Glasgow
Reid Kerr College	HND in Dance Artists  NC in Dance	Paisley

<sup>4</sup> Data gathered by Creative Scotland

Jewel and Esk College in partnership with Dance for All Studios	HND in Professional Stage Dance NQ in Professional Stage Dance	Edinburgh
Stow College	HND in Professional Stage Dance NQ in Dance	Glasgow
Ballet West	HND in Professional Stage Dance	Taynult, Oban

All contemporary dance training in Scotland is within further education. The reduction in government funding to further education colleges has severely hit these courses with contact hours standing now at 15-18 hours a week (compared to around 36 hours in conservatoires) and in some cases classes only over four days a week.

For classical dance, the situation is different, with the first students from the Royal Conservatoire of Scotland's (RCS) BA in Modern Ballet course graduating in June 2012. Launched in 2009, this is their first dance course and is in partnership with Scottish Ballet. Along with Scottish Ballet's associate programme and the Dance School of Scotland (specialist dance training route within Knightswood Secondary School) there is now a full cycle of training for talented young classical dancers, albeit for a limited number. The RCS also runs degree and post-graduate course in Musical Theatre, which includes dance.

## **Traditional dance**

Scotland has an internationally recognised, rich and distinctive traditional dance culture. Traditional dance encompasses many styles including highland, country, step dancing, and ceilidh dance. There are also distinctive dance styles in geographic areas such as Shetland and Hebridean dance. Traditional dance is supported through activity such as the work of the Royal Scottish Country Dance Society, which operates across Scotland and throughout the world and the Highland dance teaching bodies. Many activities within traditional dance are volunteer-led and may benefit from some local authority support.

Previous strategic interventions have sought to strengthen and develop the traditional dance sector through research, engagement and promotion. The Scottish Traditions of Dance Trust (STDT) ran from 1995 to 2011 as the umbrella body across all traditions of dance. A new development was the creation of Traditional Arts and Culture Scotland (TRACS) in March 2012. Formed by Scotland's traditional musicians, storytellers, singers and dancers, this traditional arts alliance aims to weave the different strands of Scottish culture

back together in the hearts of communities today. It was established in response to the Scottish Government's Traditional Arts Working group as an umbrella organisation that will work with cultural organisations and individuals to build, strengthen and support grassroots networks across Scotland. As part of these developments, there is an emergent Traditional Dance Forum, which will work alongside the Traditional Music Forum and the Scottish Storytelling Forum as part of TRACS.

Dannsa - a collective of traditional dancers and musicians - has regularly received investment from Scottish Arts Council/ Creative Scotland for performance and education projects.

## **Investment in dance**

Sources of public sector investment in dance in Scotland include Creative Scotland, local authorities and other public agencies. Sport Scotland, for example, invests through its Active Schools programme and Event Scotland through the Games for Scotland programme.

Much dance activity is commercially driven, particularly in teaching where hundreds dance schools operate as micro-businesses.

In the overall context of public finances under increasing pressure, Creative Scotland has a 2% decrease in resources from Scottish Government over the current budget period 2012/13 – 2014/15. The level of revenue funding to foundation organisations has not kept in line with inflation and many have already been on standstill for the past five years with any increases linked to specific projects. Yet, despite this, these organisations have continued to deliver the breadth of activity and lever increased income from other sources, demonstrating great resilience.

At the same time, Creative Scotland will receive increased resources through the national lottery. There are, however, restrictions on how lottery funding can be used and it cannot directly replace government funding.

Overall investment in dance from Creative Scotland in 2011/12 was £3,629,116: this represents 5.4% of the organisation's overall budget. Scottish Ballet received direct revenue funding of £4.57m million from the Scottish Government in 2011/12.

Given the context of the national performing arts companies receiving direct funding from the Scottish Government, it is not possible to make direct comparisons with England. However, following its portfolio review in 2011, the Arts Council of England's investment in dance sits at 11% of the organisation's

overall budget, including funding for English National Ballet, Birmingham Royal Ballet and Northern Theatre Ballet.

From the analysis of project grants undertaken as part of this review, it appears that, in the first year of Creative Scotland's open investment programmes, dance has struggled to maintain a share of investment available. However it has benefited from targeted programmes to encourage participation such as Get Scotland Dancing and the Cashback for Creativity.

## Chapter 3: Analysis of dance ecology

This chapter is structured around Creative Scotland's five objectives and three cross cutting themes, and analyses the ecology drawing on quantitative and qualitative research. Case studies highlight the strengths and opportunities that could be developed further.

Creative Scotland's five objectives:

1. Investing in artists and creative talent
2. Investing in quality productions
3. Investing in audiences, access and participation
4. Investing in the cultural economy and a sustainable infrastructure
5. Investing in place and their contribution to a creative Scotland

The three cross cutting themes:

- International
- Education
- Equalities

### 1. Investing in artists and creative talent

Artists are key to a healthy and thriving cultural sector. This is reflected in Creative Scotland's Corporate Plan, which states as one of the operating principles: *Artists and creative practitioners will be at the heart of our thinking.* Dance artists are the most valuable resource and future strategies for dance must ensure that there are more opportunities to sustain and develop a career in Scotland.

*'I am concerned about the general health and wellbeing among dance artists – roles and changing demands relating directly to issues of funding and targeted outcomes etc.'*

(Workshop participant)

Dance centres in Scotland provide a strong resource for dance artists and choreographers through a range of professional development activities including regular classes, workshops, training opportunities and choreographic development residencies.

Amplifying this work, over the past year, has been the new residency programme called Choreographic Futures, supported through the Creative Futures programme run by Creative Scotland. It is led by Dance Base and run in collaboration with City Moves, Dance House and the Work Room. In the project's first year, seven choreographers were given studio time and financial support for a series of residencies of intense research and development. Choreographic Futures gives artists a more focused approach to residencies, through pooling

expertise and resources across the dance agencies. This programme has been widely welcomed – particularly for the opportunity it gives these organisations to collaborate on a project focused on directly supporting dance artists. However, there are concerns about achieving the full ambitions envisioned at the start because of the 50% decrease in funding in years two and three, due to increased competition in this investment programme.

Creative Scotland, and previously Scottish Arts Council, provides direct investment to support artists develop their practice and skills. Data demonstrates that the number of awards made specifically to artists and for talent development have fluctuated and eventually declined from 41 per year in 2008/09 to 26 in 2011/12. The total amount of money awarded also decreased, from £274,000 in 2008/09 to £202,000 in 2011/12 with the average award fluctuating between £3,626 and £7,793.<sup>5</sup> This decline in the number of awards being made also reflects a decline in the number of applications received from dance artists in the first year of Creative Scotland's investment programmes.

Nurturing artists and creative talent is central to achieving quality work in choreography, performance and production and ensuring the best experiences for audiences and participants. Throughout the consultation there was honest reflection on standards being achieved and concerns expressed about inconsistent quality. Equally, the sector shows a strong desire to address this:

*'In comparison to the rest of Europe/ rest of the world, our standards are much lower and people are often just not good enough at what they do.'*

(Workshop participant)

*'I believe the development of dancers and quality dance work needs to be given greater priority within the dance sector in Scotland, in particular reference to the contemporary dance scene. Currently, there seems to be a very high focus on developing emerging choreographers and fewer opportunities for contemporary dancers themselves. Without support, I do not see how dancers can be expected to maintain a peak level of ability and creativity, which is imperative to creating quality work. If there are few opportunities for dancers to develop and expand their skills, I imagine they will pursue higher quality work elsewhere. Without experienced, professional dancers within the Scottish dance scene, the standard of work produced will inevitably suffer.'*

(Survey respondent)

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<sup>5</sup> These figures include awards made directly to individual artists and support devolved through the Choreographic Futures project.

The consultation usefully raised some issues for Creative Scotland to consider the way it engages with artists and delivers on *artists at the heart of thinking*. These include:

- Reducing the turn-around time for Creative Scotland applications, especially for professional development applications: there was a strong request for a fast-track approach to enable artists to respond to opportunities as they arise.
- Encouraging more applications from individual dance artists.
- More dialogue with artists to ensure that investment approaches are most effective in supporting artists.

The sector recognises that Creative Scotland is operating with less staff than its predecessor, requiring different approaches to enable this dialogue to take place; they are keen to engage with Creative Scotland in shaping this.

*'More encouragement for dance artists to apply for funding - so many good artists out there see Creative Scotland as unreachable.'*  
(Survey respondent)

*'Please take on board the ideas from the day and look at funding that enables longer term planning for dance'*  
(Workshop participant)

*'The non-art form specific approach does not seem to take into account the specific requirements of individual art forms and the lack of dialogue with individual practitioners on a face to face level is a concern'*  
(Survey respondent)

*'Please be brave and listen to what Scottish artists need'*  
(Workshop participant)

### **Case Study 1: Claire Cunningham**

Claire is a choreographer and performer, based in Glasgow.

*My learning curve as a performer and maker of work has been hard and fast – immensely satisfying but also slightly frightening at times. To date I have only made four pieces (from the small scale solo 'Evolution', to a 12-strong cast for Candoco Dance Company) but have been offered huge platforms with ever increasing profile, which comes with a lot of pressure.*

*I am learning on a very public platform. Sometimes I feel concerned that a reputation has grown that paints me as more experienced at making work than I actually am. However, I am not complaining about the opportunities I am being offered! The Unlimited commissions offered a huge leap forward for me. Working with National Theatre of Scotland on Menage a Trios, on such a large scale and*

*with that level of support, is fascinating, incredibly satisfying but also stressful – the responsibility that comes with such financial contribution and having such a large team of collaborators can be quite terrifying. Likewise the Candoco project pushed me to do something I had never intended to do or thought I could do (e.g. make work on others), yet it was the most extraordinarily enjoyable project I've ever done.*

*I feel very successful - by that I mean that I am able to earn a living, I choose the projects I work on, I get to perform my work in a wide variety of arenas and countries, and I work with the people I want to work with.*

*I believe my success is due to four key factors – firstly I learned my initial stagecraft in theatre (musical theatre, working with directors such as Gerry Mulgrew) and secondly that I learned arts administration working with Sounds of Progress, before becoming freelance. Thirdly – mentoring. I have progressed so rapidly in my career largely thanks to extraordinary mentors: Kally Lloyd-Jones who gave free aerial tuition and arts admin support; Jess Curtis, a choreographic mentor, kindled my interest in movement and changed my perceptions of dance; Richard Wakely my producer, whose invaluable support has guided me into the world of a freelance artist and protected me from financial loss and bad decisions; and Gail Sneddon – another choreographic mentor who pushed me to learn the tools of choreography and examine my artistic intentions.*

*The fourth factor is funding – the initial support in the form of a Creative Scotland award was pivotal in changing my life and setting me on the path to becoming an independent artist. I had never intended to make work, only perform, but having the financial support to take space and time to myself to explore (without the pressure to produce a work) meant that actually I produced my first work: evolution. Continued support from the Scottish Arts Council (as it was at the time) and the possibility of personal and honest relationships with the arts officers was absolutely invaluable. I was able to talk to them so they understood that plans, of necessity, change over time, and the officers accommodated that reality instead of being stuck in rigid guidelines. Continued support from Creative Scotland has enabled me to move forward at an exponential pace.*

*My work is always collaborative but the role I am taking is growing and changing. I am still a long way from being able to work entirely alone but I'm not sure if I'd want to because I enjoy working closely with others. In future I would like to further explore making work on others, inspired by the Candoco piece (in particular other individuals on crutches), and to make a new small scale work for myself (perhaps made on me by another artist) that can follow in the touring circuit that ME (Mobile/Evolution) has been fortunate to travel.*

*Claire Cunningham*

The ambition must be to sustain, nurture and develop indigenous artists and distinctive, mature choreographic voices in Scotland. Choreographers need opportunities to develop their creative practice through studio time with high quality dancers and mentoring with experienced artists in different contexts. Dance is essentially a collaborative art form; choreographers require dancers to work with and opportunities to collaborate with other artists - composers, musicians, designers, writers and directors – as an essential part of creating dance.

In all areas of artistic practice, the individual artist is the creative driving force. Yet current structures in the performing arts can both help and hinder the artist by placing them in a position of dependence. It is a precarious profession. Choreographers often rely on the decisions of venues, festivals and agencies to champion and support their development.

In dance, as in other areas of the performing arts, the current investment model operates as a development ladder with an artist coming in initially for small scale funding, potentially building towards more significant project grants. The individual choreographer or artists will then develop a company structure around them, often with the aim of achieving longer-term funding. Yet this model is not sustainable in the current and future environment - economically and ecologically. And this doesn't always respond to how artists want to operate. There is the need to develop a strategy that supports more flexible structures, creating a healthy balance between artists and organisations that is sustainable for the future. There is the opportunity to look at investment in communities of artists: groups where the artists enjoy an affinity and support one another's work, which can collectively share the resources required to develop, manage and produce their work.

*'Long term investment [is required] in the growth and development of dance artists enabling them to create and perform work on a level that puts Scotland on the international dance map. Programmes such as the choreographic futures fellowship are a step in the right direction.'*

*(Survey respondent)*

### **Case Study 2: The Work Room.**

*Established in 2009, The Work Room (TWR) is unique in Scotland as an artist-led studio and residency space for dance. It exists to support professional Scottish based independent dance creators and promote the creation of high quality, intelligent, cutting edge contemporary dance. TWR is committed to empowering individual creative processes from pure research through to production in the belief that artists can act as an essential catalyst within our wider culture - provoking, challenging and transforming our imaginations and our communities.*

*'The Work Room provided an invaluable resource for me in that the space,*

*the time, the privacy, the freedom and the exclusivity (i.e. dedicated space) over a month allowed me to research and realise the work I was making. What started as a kernel of an idea was given both foundation and content. The value of this uninterrupted yet supported time, in terms of artistic development cannot be overemphasised'*

*(Janice Parker, Dance Artist)*

*TWR has developed a unique operating model, a horizontal hierarchy, to ensure that all our activities address the needs of artists, with artists driving the organisation's policy. Our long-term dedicated residency support has made a massive impact on artists' creative lives and has enabled much work to be created. However it is vastly oversubscribed and, as we only have limited support for bursaries, artists have to secure funding for their own projects. This situation can prevent artists from achieving support for their work.*

*'The Work Room is an essential part of the Glasgow dance scene, without it making work would be significantly more difficult.'*

*(Tom Pritchard, dance artist)*

*The artists at the heart of the organisation have shown exceptional ambition and have used our residencies and support to achieve very prestigious international outcomes. Resident artists include: Claire Cunningham, Tony Mills, Diane Torr, Janice Parker, Pablo Bronstein, Anna Krzystek, Errol White, Kally Lloyd Jones, Natasha Gilmore, Rosalind Masson, Penny Chivas, Lucy Boyes, Josh Armstrong, Rob Heaslip and Jack Webb.*

*Laura Easton Lewis (Creative Co-ordinator)*

## **Training and routes into and through the profession**

While there are opportunities for full time dance training in Scotland, concerns about the consistency of its quality were raised throughout the consultation. In contrast to the classical ballet training available through the Royal Conservatoire of Scotland, contemporary dance training takes place in the further education sector. There is wide recognition of the challenges faced by colleges and that funding cuts are significantly impacting their courses. To raise the artistic standard of dance training for performers, choreographers and teachers will require a more intensive approach, strongly connected with the profession, than is currently able to be delivered within the further education context of contracting teaching hours.

*'There is a lack of young dance professionals coming through with the necessary skills required for professional practice'*

*(Survey respondent)*

*'The standard of training for young contemporary dancers and choreographers in Scotland is of low quality. I would recommend any talented contemporary dancer to leave Scotland to train.'*

(Survey respondent)

*'We need world class training and education; e.g. a Glasgow School of Art for dance'*

(Workshop participant)

Young dancers in Scotland are at an increasing disadvantage to those in England and internationally. It is recognised that raising the level of training is key to developing quality throughout the sector. There is concern that finance is a considerable barrier to those with talent, at all ages and stages, to progress and reach their potential. The sector is ambitious for world-class training and education programmes in contemporary dance and choreography, to match the high quality training that already exists in classical dance and other art forms. The example of P.A.R.T.S. (The Performing Arts Research and Training Studios) in Brussels, led by renowned choreographer Anne Teresa De Keersmaeker and the Julliard School of Performing Arts in New York were cited as world leading conservatoires which should be emulated.

The physicality of dance as an art form means that it tends to be a young profession and intensive training is often required from 11-12 years old to achieve the highest of technical and performance standards required by the profession. The private dance sector is key provider of pre-vocational dance training. YDance is committed to creating pathways into the profession through, for example, *Project Y*, which enables 20 young dancers to work intensely for four weeks with professional choreographers and then take the performance on tour.

However, there is no Scottish equivalent of the English CATS<sup>6</sup> (Centres for Advanced Training in Dance). Since their introduction in 2000 they have expanded dance training across England and raised standards, providing accessible and affordable training at a pre-vocation level for talented young dancers aged 10-18 years. To strengthen pathways into and through the profession, there is an opportunity to develop partnerships between the private dance teaching sector and the publically funded provision, which would strengthen opportunities for talented young people in Scotland.

Employment opportunities for dancers are limited in Scotland and across the UK, so attention must be given to aligning training with employment opportunities and the variety of roles and contexts that dance artists are working in. As seen from our workforce survey, today's dance artists are managing diverse portfolio

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<sup>6</sup> [www.nationaldancecats.co.uk](http://www.nationaldancecats.co.uk)

careers involving a combination of performance, creation and teaching. It is important that training opportunities develop creative dance artists for the 21<sup>st</sup> century, who can respond imaginatively to today's demanding environment. In theatre the Scottish Drama Training Network works to strengthen links between training providers and the professional sector. This Scottish Funding Council initiative is designed to enhance, support and provide additional opportunities for students, tutors and practitioners of stage and screen education. It is a network of education institutions delivering a range of theatre and drama courses. Some of the colleges involved in this network also deliver dance courses and the network is interested in broadening their scope to include dance.

The training and development of young dance artists should reflect the opportunities within the profession, including teaching in participatory settings. The ArtsWorks Scotland programme is a partnership between Creative Scotland and the Paul Hamlyn Foundation. It is a national professional development initiative for artists working in participatory settings and one of five projects across the UK. It is aiming to generate a step change in the availability of information and training provision for artists through engagement with higher and further education providers, cultural organisations and employers - as well as the artists themselves.

There is an opportunity to significantly raise the bar for dance in Scotland by addressing these current gaps within dance education and training:

- Specialist dance teachers in schools will improve the quality of initial dance experiences. As well as creating more confidence in the general public to go on to be audiences and participants in dance. It will widen access for those with the potential to go on to vocational training.
- A national pre-vocational training programme, equivalent to the CATs in England and developed in partnership with the private dance sector, will raise the stand of young dancers going into full time training and address financial and geographic barriers.
- Intensive vocational training, strongly linked to the professional sector, nurturing young artists and equipping them with the skills and approaches needed to develop their careers and take advantage of the range of opportunities for dance graduates.

### **Case Study 3: Allan Irvine**

Allan is a Dance Artist based in Edinburgh, employed as Outreach Worker at Dance Base.

*Since completing my dance training in 1995 I've been immersed in taking dance into our communities, particularly in deprived areas and with hard to reach young people. Going back to the mid 80s, I was that young person. Breakdance*

*seemed to come out of nowhere but most boys on my scheme were doing it. We danced on cardboard in the street and anywhere we could. We were thrown out of shopping centres and train stations for dancing! Our plight was mentioned in the local newspapers! Others saw us as strange with our sports gear, linoleum and large boom boxes, not to mention this new music that was alien and not for them. Little did they realise that it would become so mainstream in the years to come. We were spat on and verbally abused for being different. It was our counter culture and we didn't care what others thought: we had discovered something life changing and we danced.*

*My career has become a mixture of dance teacher, youth worker and sometimes counsellor, mediator and referee; the importance of positive encouragement is forever prevalent in my work. Support from others in the community, parents and carers is essential. As a young dancer we were fortunate enough to have the support of one parent: Linda Rae was the mother of my friend and fellow dancer Davie. With her support we were able to find a safe space to dance, we travelled and met other young people - our little area got a whole lot bigger.*

*Royston Maldoom was the Dance Artist in Residence in Stirling at the time and approached Linda to ask if we were interested in working with three young male dance students who were breakers. The next thing we know there's these three men who were clearly not breakers but contemporary dancers, a style that none of us had ever heard of, we were sort of conned! We gave them a chance and because of our sometimes challenging behaviour, they gave us more than one chance - and this is how I got interested in contemporary dance.*

*As a Dance Artist who specialises in community work, I'm lucky enough to be in a position where I can give people a chance to try dance who would never normally get the opportunity. I want to bring people together and challenge their negative perceptions, take them to different communities and introduce them to other cultures. I see myself as a role model and it's my job to encourage and challenge them mentally and physically. I hope that these life skills that can be developed will carry on throughout their lives and help them face challenges more confidently and be open to new ideas.*

*Just like what happened to me in my council scheme I am now in their schemes and communities with a positive message: that dance can be for everyone.*

*Allan Irvine*

**The aspiration captured through the review is for Scotland's choreographers and dance artists to be world class. To achieve this will require improved support for artists and talent development and a number of actions should be considered, including:**

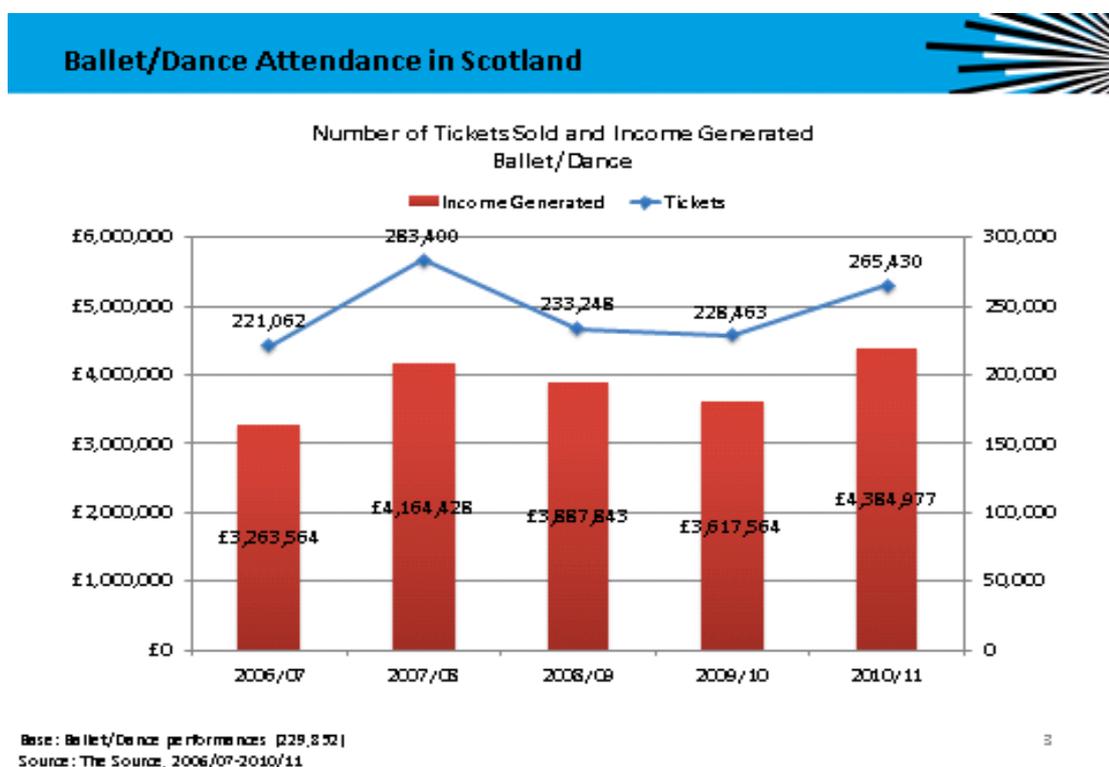
- **Creative Scotland should review investment programmes and the advice available for individual artists to encourage more applications;**
- **New approaches to supporting artists and communities of artists rather than requiring artists to develop company structures;**
- **Creative Scotland should work with the dance sector to develop approaches to facilitating and brokering international opportunities and exchanges;**
- **Creative Scotland and the dance sector should work with the Scottish Funding Council, colleges and the Scottish Government to improve access to and the quality of dance training.**

## 2. Investment in quality artistic production

Companies, productions and tours are fundamental to sustaining and ultimately increasing dance audiences across Scotland. The current situation is positive with increasing audiences for dance and the number of dance performances:

- Between 2008/9 and 2010/11 attendances at performances by Creative Scotland's funded organisations (foundation and FXOs) increased from 88,095 to 95,164. The number of performances also increased - almost doubling from 371 to 612.
- The average attendance at each performance decreased from 237 to 155, indicating the companies' greater productivity and the increasing availability of their work through touring and using smaller scale venues.
- Statistics provide by Cultural Sparks from The Source Project, which gathered information from theatres with computerised box offices, show that between 2006/7 and 2010/11 there was a 20% increase in the number of tickets sold for dance/ballet performances at these theatres. Total audiences recorded for dance through The Source in 2010/11 was 265,430, generating £4,384,977 in revenue.

**Figure 3: Ballet and Dance attendance in Scotland, 2006/07 – 2010/11:<sup>7</sup>**



<sup>7</sup> Data from Cultural Sparks: The Source 2006/07 – 2010/11

However, still more needs to be done to ensure audiences across Scotland have the opportunity to watch dance. A significant barrier to sustained audience development is the lack of suitable works available to venues. During the review process, programmers noted this scarcity of provision and raised particular concern about the lack of productions for children and young people - this is perceived as fundamental to developing confident audiences for dance; there needs to be a critical mass of work available to venues to sustain and increase public engagement in dance.

Creative Scotland's overall investment in quality production (that is, the creation and presentation of professional performances) in dance has increased in recent years. Between 2008/9 and 2011/12 project awards increased from 10 to 17 and the amount of money awarded increased from £343k to £490k. This increase is largely attributed to the addition of the Scottish Government's Edinburgh Festivals Expo fund (which has supported dance commissions at Edinburgh International Festival, Edinburgh's Hogmanay and the Edinburgh Mela) and particularly the Made in Scotland programme.

In 2011/12, the first year of Creative Scotland's Investment Programmes, only four awards made through the Quality Arts Production programme were for dance projects, totalling £194,094. This compares to an annual budget of £245,000 for the creation and touring of dance when art form specific budgets operated at Scottish Arts Council and in the first year of Creative Scotland. In 2011/12, a total of 158 awards were made through the Quality Arts Production investment programme, meaning that dance accounted for less than 3% of the awards made.

**Figure 4: Quality production project grant data<sup>8</sup>**

	2008-2009	2009-2010	2010-2011	2011-12
<b>Total Number of Awards</b>	10	13	20	17
<b>Total Grants Awarded</b>	£343,220	£395,535	£476,271	£490,419
<b>Lowest Award</b>	£6,194	£2,500	£2,000	£1,200
<b>Highest Award</b>	£76,000	£126,363	£80,000	£100,000
<b>Average Award</b>	£34,322	£30,426	£23,814	£28,848
<b>Median Award</b>	£30,000	£17,960	£11,000	£24,000

Throughout the review, it was widely acknowledged that there must be consistent ambition for the quality of work being produced - as only this will

<sup>8</sup> Digest of Statistic by Scottish Cultural Enterprise/ Erika King (Appendix 5)

inspire audiences.

*'We want Scotland to be a major international centre for showcasing and making dance.'*

(Workshop participant)

*'We need to get into the idea of production from the roots up – and invest in talented production staff and theatre time.'*

(Workshop participant)

There was honest reflection within the sector that quality of work is not consistently being achieved, a desire for fresh thinking around the models of production and creation, and a need to look outwards.

*'I feel that there could be greater influence from the international dance scene within Scotland. There are endless amounts of top-level contemporary dance companies in Europe and further abroad. More collaborative opportunities, workshops, classes and performances would hugely benefit the Scottish dance sector. Influence from dance forms on a global scale can only assist in developing and maintaining a top standard of dance work being created in Scotland.'*

(Survey respondent)

## **Incubators for choreography**

Key to increasing the quality of work is the opportunity for artists to work with a group of dancers over a sustained period of time, enabling them to train and develop together. One model to consider would be Le Groupe Dance Lab, which ran in Ottawa, Canada under the artistic director of Peter Bonham until 2009. This was a centre for contemporary dance research, experimentation and development with a permanent company of dancers and invited guest choreographers. The Lab was vital incubator of choreographic practice in Canada, responding to the need for choreographers to explore and hone their craft in a supportive environment.

Another example cited during the review was Ricochet Dance Company, which ran in England in the 1990s and early 2000s. This small company was led by two dancers, who commissioned choreographers to make work on an ensemble of highly skilled dance artists: the most critical resource for a choreographer to develop their work and craft.

*'More risk taking needs to be encouraged amongst dance makers if the field is to push ahead in a vibrant way. This means that proper consideration must be given to the development of work rather than the end product which a project grant will necessitate.'*

(Survey respondent)

#### **Case study 4: Scottish Dance Theatre**

Scottish Dance Theatre is Scotland's leading contemporary dance company based at Dundee Rep Theatre.

*'...a dance company with a burgeoning international reputation that never, ever, loses sight of its Dundee roots'*

*(Mary Brennan, Dance Critic)*

*Under the inspirational direction of former Artistic Director Janet Smith, the past decade has seen a monumental shift in SDT's prominence on the contemporary dance scene. SDT has grown from three full-time staff and five dancers on eight-month contracts to 20 full-time staff with dancers attracted from across the world. In 2004 a new state-of-the art dance studio was opened at our home, Dundee Rep, improving working conditions for dancers, and providing space to offer dance classes to the local community.*

*In the past ten years, SDT has platformed almost 50 works by in-house, emerging and internationally acclaimed choreographers. Signature works such as LUXURIA by Liv Lorent, DOG by Hofesh Shechter and Drift by James Wilton continue to make up the backbone of international programmes. SDT dancers have regularly created works in platforms such as 'Under Construction', which have subsequently toured as part our main repertoire both nationally and internationally.*

*Highlighting the quality of artists that SDT has attracted, former SDT dancers have gone on to dance in companies across the world, including Rambert Dance Company, Cullberg Ballet, and RUBBERBANDance. Some create their own work, others have established companies and many regularly teach at conservatoires across the UK.*

*Frequently presenting as part of the Made in Scotland showcase, the Edinburgh Fringe Festival has proved pivotal in increasing SDT's international touring opportunities, directly leading to tours to America, Holland, Germany, and Italy. Other foreign tours include Dubai, Denmark, Portugal, Greece, Cyprus, and a groundbreaking trip to China with an education programme focusing on inclusive dance and diversity with disabled and non-disabled participants.*

*Creative Learning activities sit at the heart of the company's work and we have expanded these by employing a full-time Education Manager and freelance dance tutors to lead workshops across the city and nationwide. SDT has been lauded for its work in disability equalities, creating three integrated works and developing the Dance Agent for Change post.*

*My time with SDT, under the directorship of Janet Smith, has been the most informative, inspiring, challenging, and fulfilling period of my career – as a dancer, Rehearsal Director, and now Acting Artistic Director. My practice has*

*been shaped by the company's expansion into new artistic territories, the variety of projects and productions, and by the professional development opportunities offered to me. I have seen the challenges of growing a contemporary dance company, sourcing funding and performance opportunities, engaging with audiences, and attracting and keeping the highest quality of artists. But I have also been delighted to see the impact that our work has on the communities we engage with, and the artists we support – and it is this which continues to excite and motivate me as I now guide the company towards a handover to the new Artistic Director, Fleur Darkin.*

*James MacGillivray (Acting Artistic Director)*

## **Dance and technology**

Dance connects with audiences in a range of different contexts including through screen and digital media. A small but significant number of artists work in Scotland with particular expertise in this field, which is recognised and in demand across the world.

Two Open Source Video Dance events in 2006 and 2007 were a focus for this work internationally, produced by Bodysurf Scotland and GOAT - an independent production company specialises in multi-disciplinary arts projects, documentary film and dance on screen led by artists Katrina McPherson and Simon Fildes. These events brought international practitioners to rural northeast Scotland and led to the creation of the International Journal for Screendance. For a number of years, Duncan of Jordanstone Arts School also offered a specialism in screendance as part of their MSc in Media Arts - at the time, this course was the only such post-graduate opportunity in the world and supported professional development of local and international screendance artists.

An example of the international profile and impact of this work is the screendance '*There is a Place*', created by GOAT in collaboration with Tibetan-Chinese choreographer Sang Jijia in 2010. The project was commissioned by Jumping Frames Festival in Hong Kong and Dance House, Glasgow with financial support from Creative Scotland and the British Council. Sang Jijia travelled to the Highlands of Scotland to make this seven-minute dance film with Katrina and Simon. It premiered in Hong Kong in 2010 and GOAT travelled to Hong Kong, Macau and Beijing to show the work and teach workshops. The film has since been shown at over 40 festivals and screening programmes worldwide and has won awards at international festivals including the Dance Camera West in LA and the San Francisco Dance Film festival.

While there are strong examples of screendance practice in Scotland, the strategic development of this area has been limited.

The non-art form approach to Creative Scotland's investment programme should create opportunities for dance in the realm of digital technology. However, in

practice, the focus on the commercial potential and distribution within Creative Scotland's film and innovation investment programmes does not currently cater for artist-led projects.

There is an opportunity for Creative Scotland to work with leading artists in this field to strengthen the approach to screendance and digital technology.

## **Producing**

*'Ambitious work that speaks to people and goes beyond Scottish and UK borders – work that translates.'*

*(Workshop participant)*

Artistic vision, choreographic craft and the performers are only part of the picture of achieving high quality performance work. Connecting the work to an audience requires producing skills and effective partnerships between artists, producers and programmers.

Producing is a demanding role and the relationship with the artist is critical, built on trust, shared vision and profound understanding.

*'Producers are often highly instinctual in their decision-making, combining great flexibility with unswerving fixity of purpose, and opportunism with a strong sense of direction. Temperamentally they are able both to take the lead in action and decision-making, and to facilitate others, often in complex patterns of partnerships. They are brilliant at devising and building teams, and in understanding what structures to create and why. They are bold and creative entrepreneurially, and have the judgement, nerve and inner reserves to take considerable commercial, artistic and financial risks. They have to match the courage, risk taking and vision of the artists with whom they work.'*

*(Kate Tyndall, Alchemists of the Impossible, p.2)*

## **Investigative research into production hubs**

Creative Scotland recently commissioned Lucy Mason to research the feasibility of production hubs in the performing arts sector - the creation of an entity, perhaps a body of producers, who would work with artists who need a small infrastructure. The research, clustered here into three areas, identifies a number of different options.

### **Current context:**

- *The current project-based funding system means that many of Scotland's independent performing artists are prevented from fulfilling their creative potential either because they are distracted by the amount of administration and company management*

*required between projects, or because they are unable to secure the long-term services of an experienced producer – or both.*

- *There are a handful of producers working independently in Scotland. None are able to make a living from supporting independent performing artists.*
- *Scotland's producers, artists, managers and promoters are already searching for ways to improve the producing landscape and to provide more opportunities for artists to develop their work*

**Strengths to build on:**

- *Scotland has many very experienced producers currently working within established organisations, who have the potential to bring significant expertise to the independent sector, if it were a financially viable and creatively fulfilling option.*
- *Some of Scotland's more established performing artists are also the best producers, although they are often not recognised (or paid) for their producing work.*
- *Some interesting and successful models of good practice in producing have previously been developed or hosted in Scotland. Where investment has been made in the past, success has been achieved and producers, artists, venues and audiences have benefited. This experience needs to be learnt from and built upon.*

**Characteristics to consider in future developments:**

- *Artists need access to a diversity of support ranging from practical advice, administrative and project management services and more complex producing relationships. There is unlikely to be a 'one size fits all' solution that will please everyone. Nor will all the independent performing artists be held by a co-ordinated producing service or programme.*
- *Trust between artists and producers is vital for an effective working relationship; a trusting relationship needs time to develop.*
- *Artists don't stop needing the support of a producer once they become established and/or as they mature.*
- *A producer's work is broad. They should be prepared to respect and undertake all elements of the role in order to gain an appreciation of the scope and ambition of an artist's work.*
- *Any new development or project is most likely to succeed if it is strategically planned, complements existing provision and has continued learning at its heart*

(Lucy Mason, Producer's Hub for the Performing Arts, p3)

Catalyst Dance Management at Dance Base is one of the good examples of current practice identified in the report.

*'The funding by Scottish Arts Council/Creative Scotland of a salaried post at Dance Base since 2006, dedicated to providing advice, administration and producing services to professional dancers, has had a profound impact on the scope and reach of Scotland's independent dance artists. As well as operating within a creative learning environment for the salaried producer, Catalyst Dance Management has facilitated training and coaching opportunities for other producers and dance-artists, and has provided a point of contact for national and international promoters seeking to promote dance from Scotland. "Catalyst frees up artists to make the work" Leigh Robieson-Cleaver, Acting Manager, Catalyst.'*

(p18)

Significantly, Catalyst has the freedom to curate its own portfolio of artists, recognising that relationship is at the heart of successful producing. Catalyst has also worked with The Work Room on surgery programme, *Kaffeeklatsch*, which successfully matched producers with dance artists. There is much potential to build on this.

A characteristic of effective producing identified in the research is the stability it provides for artists to develop their careers. And as one of the sources points out:

*'The precarious nature of the performing arts, mixed with the precarious nature of the creative process, mixed with the precarious nature of many people who might be described as creative artists means that there is a real need for solidity in a producer. This is not present because so many producers are freelance and therefore are in a precarious position themselves.'* (p11)

Producing is key not only for supporting artists in achieving high quality work but also in engaging with audiences. Katy Stuart, CEO at Dance Base says:

*'Artists need someone to get their work to an audience...Artists gain confidence and knowledge through working alongside a good producer.'* (p22)

Detailed and costed options for several potential models are provided in the report, which could be taken forward. With the changing funding landscape of Creative Scotland, the organisation is urged to consider *'mechanisms it can put in place to hold some of these artists and producers and to ensure that their work is not lost to audiences.'* (p8)

To conclude, building the resource of strong, confident, knowledgeable, skilled and experienced producers for dance is important to the future development of the art form.

## **Case Study 5: Catalyst Dance Management**

*Catalyst Dance Management was set up (as part of Dance Base) as a pilot project in 2006 and has been developed into a resource for the professional dance community in Scotland, contributing vital skills to smaller companies and emergent artists who lack full-time administrators, producers or company managers. The Catalyst project lies at the core of Dance Base's work with professional dance artists, allowing us not only to help companies create new work, but also to make the sector financially strong, confident and artistically compelling.*

*'I feel privileged to have Catalyst working with Curious Seed. I no longer feel like a one man band! Having proper managerial support has allowed me to concentrate on the creative vision for the company, with the backing from Catalyst to take it forward.'*

*(Christine Devaney, Artistic Director, Curious Seed)*

*By working closely with companies, producing and presenting partners and funders, Catalyst offers an integrated support structure that matches work with audiences and develops existing and new audiences for dance and Scottish choreographic talent. Catalyst aims to help artists and companies identify the wider impact and context of their work and practice by maintaining outlook of the sector as a whole, keeping abreast of current opportunities and building connections with the dance industry locally, nationally and internationally.*

*'Having worked with Catalyst for the last 4 years, many opportunities have opened up in my career and many stresses have been alleviated. The support has been invaluable and I am thrilled and privileged to have had Catalyst manage my work and look forward to the continued advancements in our work together.'*

*(Janis Claxton, Artistic Director, Janis Claxton Dance)*

*'Having spent a period of twenty years as a performer, rehearsal director and teacher I returned to Scotland in 2007 to concentrate on my own choreographic practice. Moving back and making the transition from a successful performance career to making work has been an extremely difficult but rewarding experience. Throughout this time Catalyst Dance Management has provided the practical support and advice needed in a safe and confidential environment. This support is invaluable, particularly at this early stage of company development and planning, and has been key to developing strong foundations for continued stability and success.'*

*Errol White, Artistic Director, Errol White Dance*

*Since its inception, Catalyst has been involved with a range of companies to create and co-produce award-winning work for touring, including Janis Claxton Dance, Curious Seed, David Hughes Dance, Stammer Productions, Freshness,*

*and Room 2 Manoeuvre. Catalyst has also made connections for presenting and profiling the work of Scottish based dance artists internationally within Europe, Asia, Australia and the US. The increased ambition and success of Scotland's professional dance sector in recent years means the services Catalyst provides are more in demand than ever.*

*Leigh Robson-Cleaver, Manager – Catalyst Dance Management*

## **Programming**

Programmers in Scotland are tremendously aware that dance can enthrall audiences, communicate beyond language barriers and cross age barriers. The review process also recognised that the appetite to programme dance is somewhat constrained by several challenges. Programmers raised concerns that dance can be expensive, can feel risky for their audiences, and that there is little work coming through which can tour easily to small-scale and rural venues. Conversely, for the companies, venues can seem risk adverse and inconsistent in programming dance.

*'The programming deal needs to share the risk between funders, producers, creators and programmers.'*

(Workshop participant)

Audience research commissioned by the Scottish Arts Council in 2002 demonstrated that a certain critical mass of regular dance performances was required at a venue in order to enable a sustained approach to developing audiences for dance. This was identified as a minimum of six performances, spread regularly over the course of a year. This finding has been reinforced by subsequent research into dance audiences elsewhere in the UK. Despite this evidence base, only a handful of venues in Scotland are achieving anywhere near this regularity of programming. Too often dance is sporadic or tightly programmed; neither pattern is conducive to sustainable audience development.

The artistic ambition of new work should be raised and the art form must continue to develop and embrace new technologies, while recognising the authentic, live experience for audiences. A key way to achieve this is strengthening collaboration between choreographers, producers and promoters: this will enable more ambitious performances and greater opportunities for audiences to experience inspirational dance.

*'Dance creates new and diverse audiences'*

(Workshop participant)

## **Case Study 6: Platform**

*Platform is the award-winning arts venue at the heart of The Bridge in Easterhouse. Our programming aims remain the same since we launched back in 2006: to provide local people with the chance to see and participate in things*

*they otherwise wouldn't and also to support the home-grown sector by providing quality spaces with technical, marketing and admin resources.*

*Over our first few years, dance has played a constant role; from our early performances with Scottish Dance Theatre and Company Chordelia to our most recent performances from Clare Cunningham, Curious Seed and Barrowland Ballet. Our signature approach to programming dance is to work in collaboration by hosting development activity and rehearsals, even auditions. Sometimes, we facilitate workshops across the wider local area as a feature of collaboration.*

*Recently this has included supporting Barrowland Ballet with Conversation with Carmel in 2011 and working in association with Curious Seed on PUSH in 2012. With the former, we had built up strong working relations due to both Natasha's base in the east of Glasgow and the accessible approach of her choreography. The collaboration was pretty simple; free use of Platform for early film work with a couple of weeks rehearsal and technical set up alongside working through our local groups to contribute to Natasha's community cast. This led to a preview performance and reception at Platform prior to going on tour. The performance was exceptionally successful with an 86% capacity audience.*

*In our collaboration with Curious Seed, the choreography was potentially more challenging, but with the input of community performers, a stellar cast and live music we were sure there was plenty for new audiences to be excited about. It seems fairly usual for venues to be scared of programming contemporary dance because they don't see an obvious audience that is wider than the dance sector itself; our approach is that there is an audience for everything, we simply have to make the links. The experience of the adult community performers was inspiring and they subsequently joined one of Platform's performing arts groups.*

*'I just wanted to say a big thank you for the workshop yesterday. I haven't danced in a long, long time due to my various diseases and maladies and today I am floating about, conscious of a lightness of movement. If someone had told me a few days ago that I would be running, jumping and dancing I would have laughed. I am looking forward to the next workshop...'*

*(Community Participant on PUSH by Curious Seed)*

*We keep our ticket prices low for local people too. This therefore gives us a programming freedom that other venues may not have. Although ticket income is important, its access and participation that is vital for Platform. We take alternative funding approaches to maintain low ticket prices and initiate free ticket incentives to keep growing our audiences.*

*Jackie Shearer, Arts Manager, Glasgow East Arts Company*

There is evidently a strong desire to find new collaborative approaches for venues, producers, dance companies and choreographers in order to achieve shared ambitions of developing audiences for dance. Programmers want to work more closely with producing companies early in the process – not to determine artistic output, but to support in ensuring the work is able to connect with their audiences. There is great interest in consortium models, which would enable venue programmers to work more collaboratively amongst themselves in programming and touring dance. Interest was also expressed, both from venues and companies, in ‘companies in residence’ and opportunities to build longer-term relationships between dance makers and audiences.

The desire for more international programming also came up consistently through the consultation. The closure of the New Territories festival was repeatedly mentioned for the gap it has left on the performance landscape - for both artists and audiences.

### **Case Study 7: Dance Consortium**

*Dance Consortium is a group of 18 large theatres located across the UK, which was established in 2000. The Festival Theatre in Edinburgh was a founding member of the consortium and is, currently, the only member theatre based in Scotland. The Consortium’s aims are: the development of audiences for dance in the UK, demystifying dance to new attenders and promoting the art form as a source of enjoyment and entertainment. Our venue’s membership has helped develop audiences for dance in Edinburgh and establish us as the theatre to see international contemporary dance companies in Scotland.*

*When Dance Consortium was established there were few opportunities to see international dance companies outside London and occasional festivals. Over 12 years, Dance Consortium has presented 29 tours of 17 different companies from the USA, Brazil, Australia, The Netherlands, Canada, Taiwan, Cuba and France. Companies such as Mark Morris, Alvin Ailey, The Trocks and Nederlands Dans Theatre have become regular visitors to the Festival Theatre and have built up a loyal following, establishing a knowledgeable audience willing to take the risk of going to see new companies. As a result of this consistent commitment to high quality work, audiences now travel from a wide geographic area to come and see dance.*

*Dance Consortium tours coming to us soon include Batsheva Ensemble, Zoo Nation’s Some Like it Hip Hop, and Sutra, complementing our programme of UK based companies, such as Scottish Ballet, Mathew Bourne’s New Adventures, Rambert and Scottish Dance Theatre. Through the work of the Dance Consortium, the Festival Theatre in Edinburgh, The Lowry in Salford and Birmingham Hippodrome have established themselves as the premier dance venues in the UK outside of London. I can think of no better way to spend an evening than watching great dance on the fantastic stage of the Festival Theatre!*

*Duncan Hendry, Chief Executive of Festivals City Theatres Trust*

**Scotland's dance companies want to inspire audiences across Scotland, the UK and internationally. To achieve this will require additional investment and, if increased resources were available, a number of the following options should be considered:**

- **Investment in a producing resource that enables commissioned choreographers to access producing and technical support and potentially work with a core ensemble of dancers;**
- **A venues-consortium model to develop dance touring, particularly in areas such as work for children and young people and rural touring;**
- **Building the resource of strong, skilled and experienced producers confident and knowledgeable in working in dance;**
- **Strengthening approaches to screendance and digital technology;**
- **Developing performance opportunities for leading international dance companies to tour across Scotland, linked with artist development opportunities.**

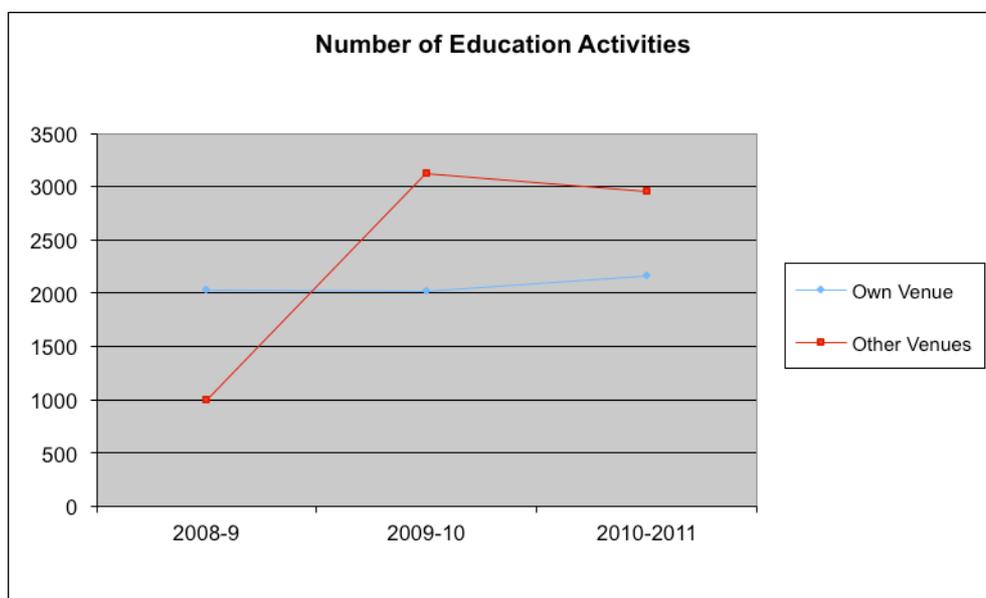
### 3. Investing in audiences, access and participation

Access and the level of participation are already tangible strengths of the dance sector in Scotland.

Dance is the second most popular cultural activity amongst Scottish adults after reading. The Scottish Household Survey<sup>9</sup> presents data on percentage of adults who participate in a range of cultural activities and overall, 73% of adults participated in a cultural activity in 2011. Reading for pleasure is by far the most common cultural activity with 63% of adults saying that they have done this in the last year; the next most popular activity is dancing (17%), followed by crafts (12%) and playing and writing music (10%).

Between 2008/9 and 2010/11, our research demonstrates a significant increase in creative learning activities and engagement amongst Creative Scotland's funded organisations, drawing on their reported activities in both their own and external venues. In total, the number of people taking part in dance activities jumped from 54,781 to 85,208 - close to the number in audiences for performances: 95,164. This reflects the nature of these organisations and shows that creative learning is central to many of their operations. Figures 5 and 6 illustrate these trends.

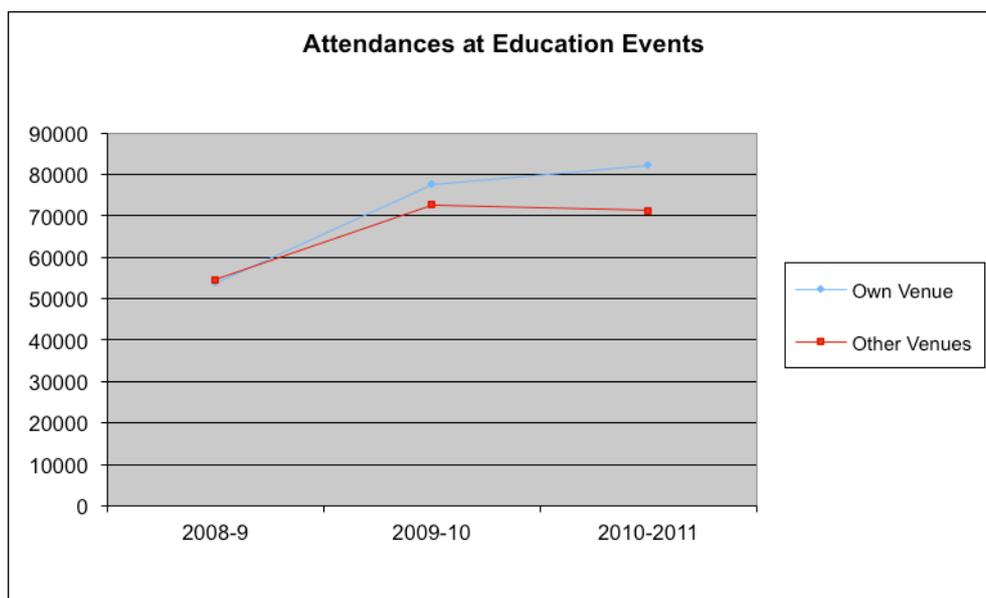
**Figure 5: Number of Education Activities by Creative Scotland foundation and flexibly funded organisations:<sup>10</sup>**



<sup>9</sup> Scottish Household Survey 2011

<sup>10</sup> Digest of Statistics by Scottish Cultural Enterprise/ Erika King (Appendix 5)

**Figure 6: Attendances at Education Activities by Creative Scotland foundation and flexibly funded organisations:<sup>11</sup>**



Significantly, Scottish Ballet reflects this trend over exactly the same period, reporting strong growth in the number of education events at a 56% increase, and in the numbers participating - with a 65% increase.

Alongside its support for foundation and flexibly funded organisations, Creative Scotland invests in access and participation through project investment via national lottery funding. It is important to note that lottery funding is not annual nor is it restricted by financial years, so the significant fluctuation between years reflects specific opportunities. For example, in 2009/10, Scottish Arts Council ran the Inspire programme; in 2011/12 funding programmes related to the Year of Creative Scotland; 2011/12 also saw the first investment as part of Get Scotland Dancing.

**Figure 7: Access and participation project grant data:<sup>12</sup>**

	2008-2009	2009-2010	2010-2011	2011-12
<b>Total Number of Awards</b>	13	17	7	32
<b>Total Grants Awarded</b>	£177,766	£807,957	£132,800	£867,234
<b>Lowest Award</b>	£4,950	£800	£200	£200
<b>Highest Award</b>	£265,905	£50,000	£152,164	£152,164
<b>Average Award</b>	£13,674	£47,527	£18,971	£27,101
<b>Median Award</b>	£6945	£20,000	£12,500	£25,000

<sup>11</sup> Digest of Statistic by Scottish Cultural Enterprise/ Erika King (Appendix 5)

<sup>12</sup> Digest of Statistic by Scottish Cultural Enterprise/ Erika King (Appendix 5)

## Get Scotland Dancing

As mentioned in chapter two, Get Scotland Dancing is a Scottish Government policy that was developed as part of the Games Legacy for Scotland to encourage more people to get active and participate in dance. To support this move, Creative Scotland has committed £1.5m of lottery funding between 2011/12 and 2014/15. It is aligned and embedded within the wider cultural programme for London 2012 and Glasgow 2014.

Creative Scotland's approach to Get Scotland Dancing is informed by the belief in the power of dance to transform people's lives – seeing dance artists as a potent catalyst for change. It embraces professional practice and community activity, celebrating the connectivity of these through dance.

The network of dance organisations, companies and dance development posts committed to encouraging participation are the key delivery partners for Get Scotland Dancing. There are hubs in Scotland's six cities, operating as the instigators of events and networks in their geographic areas:

- Aberdeen: City Moves Dance Agency
- Dundee: Dundee Dance Partnership (involving Scottish Dance Theatre)
- Edinburgh: Dance Base
- Glasgow: Dance House
- Inverness: Eden Court Theatre
- Stirling: MacRobert Arts Centre

Creative Scotland is taking this as an opportunity to address some of the geographic gaps in dance provision identified in the FST's Dance in Scotland report. New dance development posts are being introduced to encourage dance in areas where there is currently limited provision, including Inverclyde, the Western Isles and Perth & Kinross. Cashback for Creativity (which invests the Scottish Government's Cashback for Communities funds) is aligned with Get Scotland Dancing to support projects that target young people at risk. To achieve this they are working with regional partners and working with Youth Link Scotland on a small grants programme.

The political support for Get Scotland Dancing and its position at the heart of the Games Legacy Plan is, undoubtedly, an incredible opportunity for dance.

*'We want to get more Scots involved in dance. It's fun, creative, a great way to keep healthy and can be enjoyed by everyone – even if you've never done it before.'*

(Fiona Hyslop, Cabinet Secretary for Culture and  
External Affairs, October 2010)

The next two years is a significant opportunity to raise the profile and influence of dance, especially with the Scottish Government passing the mandate for leading Get Scotland Dancing to Creative Scotland to harness this momentum.

## **Youth dance development**

*'If we build a strong and thriving youth dance sector and significantly raise the teaching and understanding of dance as an art form in the formal education sector, we will have the building blocks for the future. Without excellence in youth dance and training, young dancers will continue to leave Scotland to seek out excellence elsewhere. Creativity in dance must be introduced at a very early age.'*

(Survey respondent)

People taking part in this review often referred to the importance of thriving youth dance activity for creating a healthy dance ecology. Dance within formal education will be considered later in this chapter, but here we look at youth dance as the opportunity for young people to get involved in dance activity and to make progress.

Strategically, the commitment to youth arts provision is being taken forward by the development of a National Youth Arts Strategy, led by Creative Scotland and commissioned by the Scottish Government. The strategy aims to establish Scotland as an international leader in youth arts and a publication date is due to be announced in the near future

Scotland was an international leaders and pioneer in youth dance with the creation of the Scottish Youth Dance Festival in 1987. It ran annually until 2000 and brought together young dance groups from across the UK for a week's residential festival to perform and work with leading dance professionals. Many currently working in dance in Scotland came through this festival. Unfortunately the residential festival model became financially unsustainable, particularly after local government restructuring in 1995 and Scottish Youth Dance broadened its focus to a wider development role for dance with children and young people. The organisation, now operating at YDance, has since gone from strength to strength, developing effective partnerships across education, health and youth provision.

Creative Scotland's investment in YDance is modest at £141,200 in 2012/13 and the organisation successfully draws in substantial resources from other funders, including health and physical activity. This compares with the investment of £5.5m over three years (2008 – 2011) in Youth Dance England to develop opportunities for children and young people to experience dance beyond schools. Arts Council of England has recently awarded a contract to Sadler's Wells

Theatre to establish a National Youth Dance Company for England with an annual budget of £400,000 (£200,000 from Arts Council of England and £200,000 from Department of Education), to provide a pathway for talented young people to develop the high level performance skills needed for a professional career in dance.

Many miss the opportunities that the youth festival gave as a focal point for youth dance activity, for its support of youth dance leaders, and the inspiration and encouragement that came through taking part. Local grassroots youth dance provision suffered significantly in the last decade and the number of youth dance companies across Scotland has only started to build again in recent years. YDance has been considering how it can encourage and support this tangible increase in local youth dance. So in the context of Get Scotland Dancing, YDance has begun a programme that brings together youth dance groups through training weekends and performance platforms, leading to a Commonwealth Festival of Youth Dance in 2014. The first stages of this in 2012 were in a UK context with four youth dance companies from Scotland, and YDance's own Project Y company performing at the Southbank Centre in London at UDance in July 2012.

There is now a momentum and energy that bodes well for an exciting future for youth dance to thrive with the support of the National Youth Arts Strategy.

### **Improving the health of the nation through dance**

Dance can help improve everyone's health and wellbeing, as advocated in a report by the FST's *Dance in Scotland* report.

*'People dance for many reasons. For fun, to learn new skills, to keep fit and to socialise. They are wise to do so – dance helps your heart to work more effectively and makes your muscles and bones stronger. It can also alleviate the symptoms of depression and anxiety. This is why it is promoted by major UK charities such as MIND, Diabetes UK and the British Heart Foundation.'*

(Dance in Scotland, p3)

Their report also refers to a 2010 study at the University of Strathclyde, in association with the Royal Scottish Country Dance Society, which found that Scottish Country dancing had '*extensive and measurable fitness benefits for older people*'. Dancers aged 60-85 who perform Strathspeys, jigs and reels, are more agile, have stronger legs and can walk more briskly than people of the same age who take part in other forms of exercise.

Inactivity and its well-documented consequences are an increasing concern for the NHS. There is abundant evidence of the health benefits of active lifestyles, reducing the incidence of chronic conditions such as cardiovascular disease, obesity and type 2 diabetes. The associated increases in physical fitness can

reduce the risk of illness and premature death in overweight and obese people, regardless of weight loss.

At a local level, there are numerous positive examples of dance organisations encouraging participation for physical activity and social wellbeing. YDance's Free to Dance programme was developed and supported by the Scottish Government's Health Department from 2008-12, targeting teenage girls where there is a significant drop of rate in physical activity. In 2010, Scottish Arts Council instigated an action research project into dance and aging with Dance Base, Dance House and West Lothian Council.

*'As a member of "Golden" at Dance Base, I have benefitted in a holistic way through the weekly classes that have been on offer there over the past two years. The stimulus given by this dance activity is, I believe, extremely important in keeping fit and healthy. I know my fitness level has increased.'*

(Survey respondent)

There is an opportunity for the national strategic promotion of dance as part of health and wellbeing programmes in partnership with the NHS. Linked to a public campaign for enjoying dance, there should be the ambition for dance development roles in each local authority to encourage participation and develop community dance projects.

#### **Case Study 8: YDance - Free 2 Dance**

*YDance (Scottish Youth Dance) partnered with the Scottish Government Health Department and NHS Health Scotland to provide opportunities for teenage girls to take part in dance. The project's aim was to give the teenagers opportunities to dance as an alternative to PE and other sports. From 2008 to 2012, YDance worked in Ayrshire, Glasgow and Orkney, providing tailored programmes of dance workshops, leadership training and mentoring for young women, and skills development for adults who work with young people. As an incentive to attend regularly, participants had opportunities to perform in their local areas, and to come together for annual showcase events.*

*The impetus came from the Government's Physical Activity Strategy and research showing that by the age of 18, 40% of girls had dropped out of all sport and physical recreation. Free 2 Dance targeted physically inactive teenage girls, particularly "hard to reach" girls including those excluded from school, girls engaged with social work, girls with special educational needs and teenage mothers, all of whom have few opportunities to be physically active.*

*In total almost 1,000 weekly groups were created with over 5,500 sessions delivered. A total of 2,995 participants registered with an average of 474 girls attending weekly. The programme also trained 94 adults from partner*

*organisations to support dance sessions, and 74 girls completed the Award in Dance Leadership.*

*'It makes you realise that you can achieve things you never thought possible like appearing in public and feeling good about yourself.'*

*(Participant case study)*

*'One girl has made significant changes to her lifestyle by stopping binge drinking. Dance has provided a platform that allows young girls to participate in an activity that promotes a healthier lifestyle, develop team working and peer support. An important aspect of the programme is that it specifically targets girls and it's free.'*

*(Partner case study)*

*The four year span of the programme allowed YDance to adapt delivery according to the needs of different areas and groups, meet a range of challenges, and build strong partnerships with agencies including Active Schools, Social Work, local health services and other organisations working with young people. Whilst not every dance group set up was successful, Free 2 Dance demonstrated that dance can have a hugely positive effect on developing healthier lifestyles amongst girls and young women in Scotland.*

*Carolyn Lappin, Executive Director*

## **Traditional dance**

As noted earlier, dance plays a strong role in Scotland's culture and heritage, and is intrinsically linked with folk and traditional music.

The developing Traditional Dance Forum, connected with TRACs, is a significant opportunity to strengthen traditional dance. Initial sector discussions have led to the call to establish a Traditional Dance Forum and have identified the following priorities:

- fostering local activity
- promoting local activity
- connecting networks through awareness raising and collaboration
- disseminating information
- advocacy
- encouraging education
- encouraging research of different kinds
- celebrating diversity and sharing traditions

A strength that should be encouraged is the collaborative approach that informs the development of the traditional dance forum and TRACS, supported and facilitated by the Scottish Storytelling Centre.

### **Case Study 9: Dannsa – The Connections Tour**

*Dannsa are dancers Caroline Reagh and Sandra Robertson, and piper and stepdancer Fin Moore. Blending together dance with music on fiddle, guitar, pipes, keyboard, and Gaelic song, we aim to give audiences an evening of wonderful rhythms and finely crafted traditional dance.*

*Earlier this year we toured throughout the north of Scotland from Laurencekirk to Leverburgh on the Isle of Harris. The audiences were very engaged as all the venues had a step-dance workshop before the evening concert, most of which were in the communities and a few in schools.*

*Inspired by the connections between dance, music, people and places, we have developed an ongoing obsession, friendship, love and respect of the step-dancing and music of Cape Breton, Nova Scotia. We joined forces with one of Cape Breton's finest step-dancers and musicians, Mac Morin (dancer and pianist with Beòlach and Natalie McMaster) and a stellar line up of dancers and musicians, the beautiful voice of Catriona Watt (Mod Gold Medallist), Frank McConnell (dancer, Plan B and co-founder of Dannsa), and guitarist Matheu Watson (the great young multi-instrumentalist and guitarist with Fred Morrison).*

*'It made me feel glad to be alive', Colin Sanderson, Portsoy.*

*'Fabulous show, so many strands of our rich heritage woven into an hour and a half.'*

*Dannsa's Connections Tour was supported by the Northern Scottish Touring Fund and Creative Scotland.*

*Sandra Robertson, Dannsa*

**The aspiration is to enhance the quality of life for people across Scotland through the opportunity to experience high quality dance as audiences and participants. To achieve this, options to be considered include:**

- **Support for community dance provision across Scotland through a network of dance development posts/ organisations in every local authority;**
- **Research to understand more about dance audiences' motivation and encouraging new audiences for dance;**
- **Maximise Get Scotland Dancing to raise public awareness of dance across government agendas, including health;**
- **Encourage and support the development of a traditional dance forum as part of TRACS.**

#### **4. Investments in the cultural economy and a sustainable infrastructure**

As previously referred to, research undertaken as part of this review examined the annual reports of dance organisations supported by Creative Scotland through foundation and flexible funding, from 2008/9 to 2010/11. These reports collate statistics on output, workforce and finances of each organisation. The full analysis of this is included in the Digest of Statistics at Appendix 5.

As we summarise the findings here, it is important to note that some of the changes in the following picture can be attributed to changes in the number of organisations supported: four new flexible funded organisations were supported in years two (2009/10) and three (2010/11), and two organisations were no longer supported after year one (2008/09), resulting in five flexibly funded dance organisations in 2008/09 and seven in 2009/10 and 2010/11.

##### **A reported 30% increase in other incomes streams**

Taken in total, these organisations reported overall increases in income from most sources including earned income, other public funding, donations and sponsorship (but excluding funds from Scottish Arts Council/ Creative Scotland). Together these produced a 30% total annual increase from £1.4million to more than £2.1million.

There was a significant increase in the other income streams levered by Scottish Arts Council/ Creative Scotland funding. From 46% of turnover in 2008/09 increasing to 53% of turnover in 2010/11.

Reflecting the increases in income, turnover in these organisations increased across all the monitored categories over the same period of time. In combination, these produced a 31% total increase from just over £2.9 million to almost £4.2 million.

The impact of this sustained investment is that these dance organisations have been able to lever increasing income from other sources to match Creative Scotland's investment, including:

- Earned income from ticket sales, performance/workshop fees and other trading.
- Public funding from a wide range of sources including education, social work and community initiatives, international fees and funds.
- Private donations and some sponsorship.

Although not captured in the annual returns, anecdotal evidence shows that these organisations benefit from a variety of support 'in-kind' and that the 'barter economy' is an important aspect of trading in the dance sector.

## **Creative Scotland investment**

Over the same period, total Scottish Arts Council/ Creative Scotland funds allocated to foundation organisations increased from £1,302million in 2008/9 to £1.407million in 2012/13. The increase represents the consolidation of a number of project funds into core foundation funding following a review of foundation organisations which informed funding levels from 2012/13. Creative Scotland investment in flexible funded organisations decreased from £555,000 to £547,200 over the same period. This is partly caused by the closure of New Moves International in 2011/12 and also reflects the new organisations supported from 2009/10 as noted above. A breakdown of these figures is included in the Digest of Statistics.

Scottish Ballet achieved marginal increases in Scottish Government funding over the same period

## **The opportunity to attract new investment**

Overall, the sector is successful in gaining investment from a range of sources, particularly making the most of the art form's ability to deliver across agendas such as health and physical activity; yet other income sources are left largely unused. Outwith Scottish Ballet and the major festivals, there is limited corporate sponsorship (including through corporate social responsibility) and philanthropic giving going into the dance sector in Scotland. Given dance's popularity, this is an untapped market. However, the predominance of small-scale, overstretched organisations limits the capacity and skill to take this forward. There is an opportunity to consider a collaborative approach to harness giving for dance on the necessary scale and impact to attract significant private investment to the sector.

## **Scotland's Creative Industries Partnership**

In 2010 as part of Scotland's Creative Industries Partnership (SCIP), Creative Scotland established a series of industry practitioner reference groups to provide intelligence and advice on the workings of the creative industries in Scotland, including identifying growth opportunities, barriers to growth and recommendations for driving growth forward. The partnership is chaired by the Scottish Government and along with Creative Scotland, includes Scottish Enterprise, Highlands and Islands Enterprise, Skills Development Scotland, COSLA, Scottish Funding Council and Scottish Development International with the aim of supporting the creative industries in Scotland.

The Performing Arts reference group was established in Spring 2010 and met three times to develop a report identifying growth opportunities and barriers, and proposing specific actions to develop and grow the sector. Whilst specifically

charged with addressing economic development opportunities and needs, the group recognised that this is intrinsically linked with a healthy and thriving creative infrastructure. The SCIP report on the Performing Arts therefore identified the following key themes for the sector's future health:

- The development of effective, flexible and resilient new business and talent through new producing models for producing and shared resources.
- The exploitation of product and talent in the performing arts.
- Increasing audiences and earned income potential.
- Strengthening international working and exploitation of Scotland's performing arts.
- Strengthening creative leadership and build the talent base in Scotland.
- Digital developments in creation and distribution.

The report also noted:

*'The performing arts sector has strong links and interdependencies with other areas within the creative industries. For example, the underdeveloped TV/film/video industry means there are limited additional employment opportunities for performers/ directors/ choreographers and writers in the performing arts. However, this also means that growth in other sectors, particularly film and broadcasting and music, will have positive impacts on growth within the performing arts.'*

Recommendations from the SCIP report into Performing Arts have informed an overall action plan for the partnership.

## **Comparing public investment infrastructures with England and Wales**

As noted earlier, Scotland's infrastructure for dance is small and so organisations often lack the capacity to truly fulfil their potential. It's worth comparing the infrastructure levels of public investment in the sector across the UK, bearing in mind that Scotland's population is 5.2m compared to 56m for England and 3m for Wales.

**England:** The Arts Council of England's 2011 portfolio review noted that they support 57 dance organisations, including 15 dance centres. Investment levels for 2012/13 organisations range from £87,699 for Cheshire Dance up to £840,500 for Dance East. The Contemporary Dance Trust in London, home of The Place, receives £1,783,648, including support for the Richard Alston Dance Company. Examples of investment in choreographer-led performing companies include Ballet Lorent (based in Newcastle, £250,000), Hofesh Schecter Company (based in the South East, £400,000), Motionhouse Dance Theatre (based in the West Midlands, £257,315) and Balbir Singh Dance Company (based in Yorkshire, £132,000).

**Wales:** The Arts Council of Wales supports seven dance organisations through its Revenue Funded Organisations (RFO) portfolio. The largest is contemporary dance company National Dance Company of Wales, which receives £875,000.

## **The physical infrastructure for dance**

As noted in chapter two, there are some excellent facilities for dance in Scotland thanks to substantial investment over the past 15 years. However, there continues to be a notable gap Glasgow, which lacks a dedicated dance centre for professionals and the wider community. City Moves' facilities in Aberdeen are also inadequate for their current and future ambitions.

Some dance facilities are not being fully used for public and/ or professional dance communities. For example, some college dance studios could be more accessible for the wider community but at present these are not made available or are simply too expensive. The Space, home of the Scottish School of Contemporary Dance at Dundee College and supported by national lottery funds, was cited as an example of limited access for the public and the professional community. Some privately owned dance studios may also have periods of time that could also be effectively used by the professional dance sector. There are also an increasing number of dance studios in state schools, which could be more effectively used outwith school hours. Sport Scotland's community sports hubs would be worth considering as a model.

It would be helpful to map the current spaces suitable for dance, analyse their current use and barriers to maximising use. There is potential for mutually beneficial partnerships to open up the use of the dance facilities in schools and colleges and also develop stronger links with professional dance companies and artists.

**The aim is to achieve a sustainable infrastructure for dance in Scotland. To achieve this a number of actions are suggested:**

- **Harness private sector support for dance through a new collaborative approach;**
- **Review the investment and capacity of the dance infrastructure to ensure that it can respond effectively to new opportunities;**
- **Undertake a mapping of current spaces suitable for dance, analysis of their use and any barriers to inform future partnerships;**
- **Work with partners to develop a centre for dance in Glasgow and improve facilities for City Moves in Aberdeen.**

## 5. Investing in places and their contribution to a creative Scotland

*'As a dance specialist in a remote island community, we really struggle with issues of cost and transport in accessing dance training, professional development and touring performances. There are many youth here who are eager to dance, but they have few role models or outlets for continued study.'*

*(Survey respondent)*

The workforce survey identified that collectively respondents had worked in each of Scotland's 32 local authorities over the past 12 months. Most had worked in Glasgow (66%) and Edinburgh (50%), with the least in Clackmannanshire (4%), Orkney (3%) and Shetland (3%). While this demonstrates that dance is being delivered across Scotland, there is concern about the availability of opportunities to see or participation in dance outwith the central belt.

The mapping of community dance provision in Appendix 2 identifies 20 local authority areas currently with a dance development officer, dance artist in residence or community dance project with the remit of encouraging more people to dance. As part of Get Scotland Dancing, partnerships have been brokered and supported in three areas where there was previously limited provision: new posts are being introduced in Perth and Kinross (as a partnership with Horsecross), Eilean Sair (as a partnership with An Lanntair and Ceolas) and in Inverclyde (as a partnership with Beacon Arts Centre).

Long-term sustainability remains a key barrier to increasing the effectiveness of dance development in local communities as much work is dependent on fixed-term funded posts. Ongoing impact is only possible through sustained development, which can be challenging, particularly in the current financial environment. As a result, 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. By contrast, East and West Lothian are strong examples of successful sustainability; their long-term commitment to dance through dance development posts in the local authority arts teams have enabled sustained impact.

Through national lottery funds, since 1996, the Scottish Arts Council / Creative Scotland has invested in dance facilities or multi-purpose facilities which can be used for dance in 19 of Scotland's 32 local authority areas.

## **Case study 9: plan B**

*Our creative performing arts company, plan B, is based in Easter Ross in the Highlands - a region to which the company has a long-standing commitment. As well as creating original work for performance, our mission is to develop dance in the Highlands and build strong relationships with schools, community groups, other artists and arts organisations.*

*Since receiving flexible funding from Creative Scotland (which enabled us to secure additional funding from Highland LEADER and the National Lottery), plan B has built strong foundations as a company of artistic integrity, employing more staff, delivering more projects and developing significant partnerships.*

*Led by choreographer and artistic director, Frank McConnell, and managed by Siobhan Cain, the company expanded in 2011 with the addition of administrator Allison Watson and two full time dance associates - Robbie Synge and Julia McGhee. Robbie and Julia have significantly increased our delivery to schools and communities and developed an audience for all dance that is presented in the area. Current community projects include a primary schools project in Ullapool, youth groups in Dingwall and Alness and an Under 5's group in Ullapool. The dance associates have also been able to develop their own artistic practice: Julia is nearing the completion of 'Trunk', an interactive performance project for small dancers which will tour in 2013; Robbie has made several dance films and has been commissioned as one of the choreographers for The Place Prize 2012.*

*We rent a studio space in Evanton - The Shed - for company class, professional workshops, creative development and rehearsals. There is no centralised administration base; all five staff members work from home, making our office corridor 77 miles long! This distance has proven to be a challenge but is also a constant reminder of the inspiring environment in which we all live and work.*

*Currently we are promoting our dance film Away From Here (which was made last year with collaborators Goat Media) at festivals throughout the world. In coming years we aim to harness our vision, passion and ambition and marry them to our commitment to developing a culture of dance in Ross and Cromarty and the Highlands. As always, and on principle, we intend to move, to move on and to enjoy it as we do so.*

*Frank McConnell, Artistic Director*

There are venues across Scotland that programme professional dance performances, some regularly, others only very occasional. In the past three years these include:

<b>Large scale:</b>	<b>Mid scale</b>	<b>Small scale</b>
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
		Rothies Hall, Glenrothes
		An Lanntair, Stornoway
		Aros, Portree
		Sabhal Mòr Ostaig, Skye
		Universal Hall, Findhorn
		Birnum Institute, Dunkeld
		Strathepeffer Pavillion
		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

Several temporary venues are also created during the Edinburgh Festival Fringe with dance featuring predominately at Dance Base and Zoo Southside.

As noted earlier in the report, only a handful of venues in Scotland are programming dance with sufficient regularity to successfully develop and build audiences for dance. However, the very fact that some venues do programme dance - even occasionally such as for Scottish Ballet's national tour or for

specific, more commercial product - is something to build on to ensure greater geographic access to dance.

Creative Scotland is increasing access to dance performance through the work of foundation and flexibly funded organisations and also through project funding. Currently, this is the Touring, Festivals & Arts Programming investment programme. This provides support to promote mixed arts programmes, predominantly in the performing arts (dance, music and theatre) and prioritises investment in areas with limited arts provision. Unfortunately it has not been possible within the scope of this review to discern how much was allocated specifically to dance.

### **Case Study 10: right2dance**

*right2dance is a small community dance organisation in Paisley which offers high quality dance at a local level within Renfrewshire. Previously known as Renfrewshire Dance Project, we have been at the forefront of community dance provision in the area for almost 40 years.*

*Supported by Renfrewshire Council, right2dance delivers an annual programme of dance for children, young people and adults. Unique in this part of Scotland, we cater for people of all ages and abilities through creative, inclusive, educational and fun opportunities. Throughout the year we stage community performances in local arts venues, helping to build new audiences for dance. right2dance is part of the area's cultural fabric with dancers featuring regularly at community events such as exhibitions, gala days and project launches. Our dancers have also represented Renfrewshire at national and international events.*

*Through our education and outreach strand we work closely with many local organisations and partners to provide dance programmes for schools and community groups. The focus here is on people who have little or no access to dance and the nature of the initiatives varies greatly ranging from one-off sessions for small groups to performance projects for over 200 children. We continuously look for new and innovative ways to encourage people to take part in dance.*

*'Brilliant project. Great to see young people being able to express themselves in such a positive way'*

*(Audience member, Cashback for Creativity Dance Project April 2012)*

*'I had an amazing time this week! The chance to work with a professional from a company like Zoo Nation was amazing'*

*(Participant, Cashback for Creativity Dance Project April 2012)*

*The longevity of right2dance offers individuals the chance to participate regularly in dance and creates strong pathways for dancer development. What's more, our recently established Youth Company offers young people the chance to further develop their technical, choreographic and performance skills. We try to offer a taste of the wider dance world through theatre visits and workshops with professional companies.*

*Aileen Palombo, Director, Right2Dance*

**The aspiration is to improve opportunities for people across Scotland to access dance as audiences and as participants. As stated previously, to achieve this, further consideration should be given to supporting community dance provision across Scotland with the aim of creating a network of dance development posts/ organisations in every local authority.**

## Cross cutting themes: International

*'A significant number of Scottish dance companies and dancers are undertaking tours or other international work...'*

*(Scotland: International Arts & Culture Activity, Geoffrey Brown)*

The growing number of dance artists and companies from Scotland working internationally was recognised in the report, *Scotland: International Arts & Culture Activity*, commissioned by Creative Scotland in 2010.

Over the last three years Scottish Dance Theatre and Scottish Ballet have undertaken major tours to China, Europe and the USA. Artists such as Claire Cunningham, David Hughes, Anna Krzystek and Janis Claxton are developing international profiles and collaborative projects, bringing international investment to their work. For a number of dance artists, working internationally is a critical part of their freelance portfolio and earning a living.

The introduction of Creative Scotland's new investment programmes in May 2011 includes a specific International Investment strand. Previous funding from the Scottish Arts Council had supported some specific international projects, international opportunities through professional development and the international onwards touring element of Made in Scotland (part of the Edinburgh Festivals Expo fund).

Despite the international working that is being achieved by Scotland's dance companies and choreographers, investment in this area remains modest: from £62,081 investment in 2008/09 to £54,428 in 2011/12. Scotland's dance companies and choreographers have shown the potential to be working internationally but there is a need to develop the capacity and resource to release them to achieve their full international potential.

Some work has already been undertaken to encourage and support international working in the sector. Examples include:

- A project ran from 2008 to 2010, facilitated by FST, to support international collaboration and creative exchange. Ten dance and theatre companies received the costs of membership and attending meetings for the IETM network (International Network for Contemporary Performance), building towards the IETM members' meeting in Glasgow in November 2010. Dance companies included Plan B, Stammer Productions/ Colette Saddler and the Dance House, Glasgow.
- Dance Links China. The Scottish Arts Council worked with the British Council to facilitate two delegations to Beijing and Shanghai in 2008 and 2010, the first for producers and managers and the second for choreographers. With financial support from the Scottish Government they also commissioned two choreographers, Alan Greig and Janis Claxton to present work as part of the Shanghai Expo in July 2010: the connections the artists formed in China led to future opportunities. For example, at the time of writing this report, Janis Claxton Dance is in Beijing working on a commission with LTDX, one of China's leading contemporary dance

companies for the Beijing Dance Festival and presented as part of the British Councils UK Now programme in China.

Through projects such as these and Made in Scotland at the Edinburgh Festival Fringe, Scottish dance artists and companies are becoming increasingly networked in Europe and internationally. The characteristic of strong partnership working, particularly with the British Council, is key to maximising opportunities for Scottish artists and companies within an international context.

The dance sector in Scotland is outward looking and the consultation reflected the ambition of artists to be connected globally and place themselves on the world stage.

*'I would love to see the Scottish dance community given a place of respect on the global stage and for Scotland to be a recognized vibrant, inspiring place dance makers came to work and create.'*

(Survey respondent)

Informed facilitation and brokering are two factors that would help many in the dance sector to make the most of opportunities.

As we note earlier, throughout our review concern was consistently expressed about the lack of incoming international performances for audiences in Scotland. Outwith the Edinburgh International Festival there is a dearth of international companies performing. There is concern, too, about the impact of the loss of the New Territories festival (produced by New Moves International Ltd) both in terms of the performance programme and the opportunities to work with leading international practitioners through its Winter School programme. It is clear that future opportunities should be developed to support tours of international work across Scotland, linked to artist development opportunities.

## Cross cutting themes: Education

*'I would like to see people such as myself with dance teaching qualifications being able to teach in local authority schools on a regular basis rather than just doing one-off projects for a limited length of time'*

*(Survey respondent)*

One of the strongest, most consistent and most passionate cries that we heard throughout the dance review is the need to improve the teaching of dance in school.

The Curriculum for Excellence provides an unparalleled opportunity for a transformation in the status and teaching of dance in schools - yet dance is the only subject area in the expressive arts where it's not possible to train as a teacher in Scotland. For dance to be embraced as an integral part of every young person's learning will require a commitment to developing the specialist teaching skills, together with long-term partnerships with the professional sector. Dance is written into the Curriculum for Excellence; it now needs to become embodied within the delivery in all schools, across Scotland.

*'[The challenge facing dance in Scotland is] the lack of infrastructure and support for dance in schools, which in turn sends all the best young talent outwith Scotland to study, which in turn means there is a lack of home grown talent to work in this country.'*

*(Survey respondent)*

Following the new curriculum's introduction in 2009/10, discussions took place between the Scottish Arts Council, Association of Directors of Education in Scotland (ADES), General Teaching Council Scotland (GTCS) and the Scottish Government. They looked at dance teaching in the context of:

- The enhanced profile of dance in Curriculum for Excellence.
- The significant demand for dance shown by the number of parents who pay for private dance tuition for their children - and the equality issues this presents.
- A high proportion of pupils taking Higher Dance that would probably not have taken any Highers if this was not offered.
- An increasing demand for dance, especially among S5/S6 returners and girls.

The Donaldson Review of Teacher Education was underway at this time and the GTCS was being reconstituted, so the response was to 'wait and see', particularly given local authorities' economic constraints and the high risk of trained dance teachers not being able to find full time teaching contracts. There was, however, strong consensus that dance exemplifies how delivery of the Curriculum for Excellence can lead to wider use of flexible routes to learning and partnerships with colleges and other organisations.

The GTCS has since been re-launched and the Donaldson Review has been completed. Whilst specific subject areas were not referenced in this, many of its recommendations suggest that now would be an appropriate time to reopen discussions. The recommendations which are of particular interest in this context are included at Appendix 4.

## **Creative Learning Action Plan**

The Scottish Government published a Creative Learning Action Plan in 2010 with responsibility for delivery shared between Creative Scotland and Education Scotland. Within the context of the plan, which is currently being reviewed and updated, Creative Scotland and the dance sector should advocate for:

- Specialist dance teachers including the introduction of a PDGE in dance.
- Greater dance input into the training of PE and primary teachers.
- Long-term partnerships between local authorities, schools and professional dance artists and companies.

### **Case study 10: West Lothian Council**

Emma Jones is dance development officer for West Lothian Council

*When I was first recruited there was no dance being delivered in the curriculum in West Lothian. Ten years later, there are now hundreds of pupils involved in the SQA accredited Intermediate level 2 dance units, National Progression Award (NPA) in dance, Performing Arts, Higher dance practice and Advanced Higher dance units. Over 25,983 people participated in our community and educational dance programme by attending performances, training or workshops in the last year.*

*The original pilot project started with just 8 girls in one school: Inveralmond Community High School. The programme has developed, with Bathgate Academy, Broxburn Academy, St Kentigerns RC Academy, Inveralmond Community High School and Whitburn Academy all implementing their own dance courses with my support.*

*The SQA Higher dance course, delivered by dance specialists, has been extremely successful. There has been a 100% success rate of pupils gaining an A – C grade in the last two years. In fact in this last year 83% of pupils achieved an A or B qualification, improving their self-esteem and confidence, helping them to feel empowered to develop their skills further and pursue a career in dance. Students have progressed in their careers and graduated with a dance degree from Telford College, Dundee College, Middlesex University and the three-year course from the Elmhurst School of Ballet. Three of the girls who studied with us*

*then achieved a degree in dance at Telford College are now working freelance for West Lothian Council and one of them has developed her own performance dance company that has received funding from the council and produced a small tour.*

*This cycle shows that there is a place for dance in the curriculum in Scotland, a demand from pupils to study the subject and progress further with their qualifications, and a provision for employment. All of these schools and pupils have the opportunity to link into the community dance programme. There are twelve youth dance companies around West Lothian: four specifically for boys and six for girls and two mixed companies. These youth dance companies have the opportunity to perform twice a year and last year the audience attendee numbers were over 1,000 people. We also make links to the professional performance programme and professional companies deliver workshops to the pupils in their schools as well as being transported to Howden Park Centre to see professional dance performances.*

*Here are some quotes from our students:*

*"The course is fantastic and should be made available to everyone at any school....it's an experience I will never forget".*

*"Learnt more about dance and showed me how much I enjoyed dance. Helped mix with other people and make friends."*

*"I also wanted to say a huge thank you to you Emma! You and all our higher tutors taught me everything I needed to know about dance to take it further and I could have never done anything like Project Y if it hadn't been for you! Thank you so much! It was the best experience of my life and I will forever remember all the things you have taught me about dance and life!"*

*West Lothian has seen two full time posts in two secondary schools advertised recently, with a remit to deliver curriculum dance. Unfortunately due to the restriction that candidates must be a member of the General Teaching Council this prevents any of my team of highly specialised dance tutors applying for these posts as there is not a PGDE in dance in Scotland. After spending 10 years developing curriculum dance in certain schools in West Lothian, using my specialist dance team it's disappointing to realise that the schools could be obtaining a full time staff member with only limited experience of dance.*

*I believe that more schools in Scotland should be working in partnership with Dance Development Officers to implement the curriculum dance programme, delivered by dance specialists in all schools in Scotland.*

*Emma Jones, Dance Development Officer, West Lothian Council*

**The sector strongly recognises that dance in education is at the heart of improving the ecology for dance in Scotland. There is the opportunity to develop a holistic approach to embedding dance within Curriculum for Excellence and raise the quality and impact of dance throughout the sector. To achieve this we want to see:**

- **Specialist dance teachers in schools - which requires the development of a PDGE in dance;**
- **Greater dance input into the training of PE and primary teachers;**
- **Long-term partnerships between local authorities, schools and professional dance artists and companies.**

## **Cross cutting themes: Equalities**

In the review we considered equalities in terms of the artists and workforce and the public who are engaging with dance as audiences and participants.

The examination of the annual returns from Creative Scotland's foundation and flexibly funded organisations as part of this review, noted that:

*'It is clear from the annual returns that the value of monitoring equal opportunities policies and actions is much better understood in 2010/11 than in 2009/10.'*

(Digest of Statistics, Erika King)

Given the small number of organisations involved it is difficult to draw many conclusions, but it does appear that these organisations are developing a better understanding of the importance of monitoring equalities data - the first step in embedding a commitment to equalities in their delivery. Given the legislative context and the responsibilities of public funding, it is essential that all funded organisations build this into their practice.

## **Disability**

There have been fantastic developments in the area of dance and disability in recent years.

*'The disabled professional dance artists we currently have in our midst are an inspiration.'*

(Survey respondent)

In 2007 the Scottish Arts Council commissioned Jo Verrant to undertake a report into Dance and Disability in Scotland. Recommendations from this report fell into five areas:

- Raising the profile
- Investing for long term development
- Increasing access to advice, guidance, support and training
- Building bridges, sharing practice
- Advocacy

In response, a number of strategic developments were taken forward, such as the Dance Agent for Change post at Scottish Dance Theatre. Overall, artists have driven the focus, and grants awarded to support disabled dance artists cut across Creative Scotland's objectives of Talent, Quality Production, Access and Participation as well as International.

This success of this has been demonstrated in the selection of disabled

dance artist for Made in Scotland and in the high profile of Scottish choreographers in Unlimited 2012. Unlimited was a Cultural Olympiad project which aimed to encourage disabled and deaf artists to create ambitious work that opens doors, changes minds and inspires new collaboration. It was a partnership between London 2012, Arts Council of England, Arts Council Wales, Arts Council of Northern Ireland, British Council and Creative Scotland. From the 29 commissions awarded to artists from across the UK and across art forms, four went to choreographers based in Scotland:

- Claire Cunningham, *Menage a Trois*
- Janice Parker, *Private Dancer*
- Caroline Bowditch, *Leaving Limbo Landing*
- Marc Brew, *Fusional Fragments*

Claire Cunningham and Marc Brew were also commissioned through Unlimited to create new work for Candoco, the UK's leading company integrating able bodied and disabled dancers.

As the culmination of Scottish Dance Theatre's Dance Agent for Change project, the *Pathway's to the Profession* symposium was held in January 2012 to explore the equality of opportunity for disabled people, particularly in accessing education and training in the performing arts. This was a significant landmark in highlighting the barriers and also the opportunities for a wider vision for dance.

While there are currently a number of disabled performers and choreographers making a significant impact, the concern is how the next generation of disabled dancers and dance makers can be nurtured. Creative Scotland has given some support through its Talent Hubs investment to Waterbaby (Claire Cunningham and Linda Payne) to develop a mentoring and development programme for young disabled performers.

Everyone involved in dance is responsible for nurturing the next generation of disabled dance artists and striving to embed inclusivity across dance provision.

### **Case Study 11: Dance Agent for Change**

*I was SDT's Dance Agent for Change (DAFC) for four years from 2008 – 2012, supported by Scottish Arts Council and then Creative Scotland. This post was an organic development of an integrated performance project initiated in 2006 by former Artistic Director, Janet Smith, in which four international disabled artists, including myself, worked with SDT to create and tour Angels of Incidence, choreographed by Adam Benjamin, a visionary pioneer of dance collaboration in a disabled/non-disabled context. Underlying the Dance Agent for Change project was an imperative towards re-integration of a divided world, in relation to disability, and the idea that SDT had the capacity to make a meaningful contribution towards change.*

*The first two years of the DAFC project were about making connections and building trust in order to highlight the issues and promote change. From 2010 the focus was on further advocacy, dissemination of information, training, and sharing practice in order to fully embed inclusion in all areas of SDT's work, whilst also having a local, regional and national/international remit.*

*The DAFC post challenged perceptions, broadened understanding, raised awareness, improved access, broke down discrimination and expanded and enhanced facilities and opportunities in relation to dance and disability. The role engaged disabled people, the dance sector and wider communities both within Scotland and further afield. As Dance Agent for Change, I acted as an activist through questioning, challenging, addressing attitudes and issues, and debating. I highlighted gaps, promoted success and established new networks.*

*'(Caroline's) role has been influential personally and professionally. It demonstrated that a disabled dance artist can be professionally acknowledged and professionally valued. The role has been invaluable for young people.....as a role model and advocate. There is no doubt that disabled people have their own voice; who better than to advocate for change than someone who knows how much that change in reality makes to an individual's life and in turn to the community'*

*(DAFC Collaborator)*

*We found that one of the most effective ways for the company to re-educate and start to challenge mainstream audiences' thinking around dance and disability was through performance. Early on in the project, I created a short duet with SDT's tallest dancer, Tom Pritchard, *The Long and the Short of It*, which then became part of SDT's main rep, touring widely in Scotland and beyond, including performances in China. This, along with an integrated work, *NQR (Not Quite Right)* brought disabled dancers into the main body of the company's work, raising aspirations of disabled audience members and creative learning participants.*

*'During the evening performance when I realised at about 20 minutes into the show that I'd stopped being AWARE of any disability on stage. The immersion in disability for the whole day finally clicked that light bulb moment on when everybody looked just like everybody else.....or rather we all looked equally different'*

*(Janet Dick, Dance Base)*

*The culmination of the DAFC project was a two day Symposium in Dundee in January 2012 – *Pathways to the Profession* - aimed at disabled artists (from aspiring to professional), those working with young disabled people, performing arts training providers/organisations, and arts industry employers. The Symposium presented a variety of best practice models that allowed delegates to really see the advances or opportunities available when thinking about bringing equality principles into their everyday practice. It has given a much needed 'kickstart to thinking' and provided some practical examples around 'how' to do it.*

*Caroline Bowditch*

## Cultural diversity

In the online survey 8% of respondents described their ethnic origin as non-white, while 64% indicated white Scottish. When compared with the general population figure of 2% being minority ethnic in Scotland, it suggests that the dance sector reflects a higher than average diversity within the workforce. Indeed, dance should reflect and celebrate the diversity within the nation; this is not about producing work for specific groups or communities but rather aiming to ensure that people from all backgrounds have the opportunity to participate in the arts, whether as a professional, audience member or recreationally.

Previously, the Scottish Arts Council developed a number of initiatives to increase access to careers in the arts for black and minority ethnic people, including traineeships and fellowships with mainstream arts organisations. Scottish Ballet, Dance Base, Dance House and Edinburgh International Festival all took part in these programmes.

The diversity and cultural influences of those working in dance is reflected in the range of dance styles taught and performed, ranging from belly dancing and hip-hop to South Asian dance as well as traditional Scottish dance. Many immigrant communities in Scotland continue to connect with their culturally relevant dance and music and this heritage influences social gatherings and community events.

Some organisations that specifically encourage minority ethnic dance artists from diverse cultures include:

- Edinburgh Mela increased its commitment to dance in 2012 through its World Dance Feste programme, including commissions and collaboration with BME dance artists.
- Dance Ihayami, led by choreographer Priya Shrikumar is rooted in South Asian dance, particularly Bharata Natyam. Alongside performances, the company leads a strong education and community programme providing opportunities for young people to participate in classes and workshops.
- Ankur Arts, a Glasgow-based production company that develops black and minority arts and has worked with dance practitioners within their projects.

The most recent Taking Part survey into engagement in the arts in Scotland in 2008 highlighted a number of barriers to participating in the arts, shown in slightly lower overall levels of attendance and participation amongst members of minority ethnic communities than amongst those with a white ethnic background (80% and 90% respectively). Members of minority ethnic communities were particularly less likely than other adult residents to have attended rock or pop music events and theatre; however they were more likely to have attended one or more culturally specific dance event - highlighting the important role that

dance plays in cultural identity.

## **Gaelic**

In the online survey 7.5% of respondents noted that they use Gaelic within their work in dance - a significant figure compared to the 1.2% of the Scottish population who are Gaelic speakers.

In 2012, Aros Centre in Portree undertook a consultancy report into developing dance inspired by, or delivered through, Gaelic. This research was supported by Bord na Gaidhlig and undertaken by Bryan Beattie (Creative Services Scotland Ltd). It took a holistic view of the social and cultural role of dance in Gaelic-speaking communities and noted that there are dance steps and styles unique to the Gaidhealtachd but also that Gaelic speakers are involved in a variety of different dance forms. Their report presents an ambitious strategy for developing dance/Gaelic across two aims:

- To create opportunities for people to be reached by dance through Gaelic.
- For the language and heritage of the Gaidhealtachd to inspire and inform contemporary dance practice in all genres.

The established Feis movement across Scotland already provides some opportunities for dance in a Gaelic context. A number of contributors to our review noted the opportunity for dance to be more central within the Feisean. Further consideration should be given to approaches to take forward the aims noted above, in collaboration with the existing Gaelic arts and dance infrastructure and in the context of other art form reviews.

## **Equalities and audiences for dance**

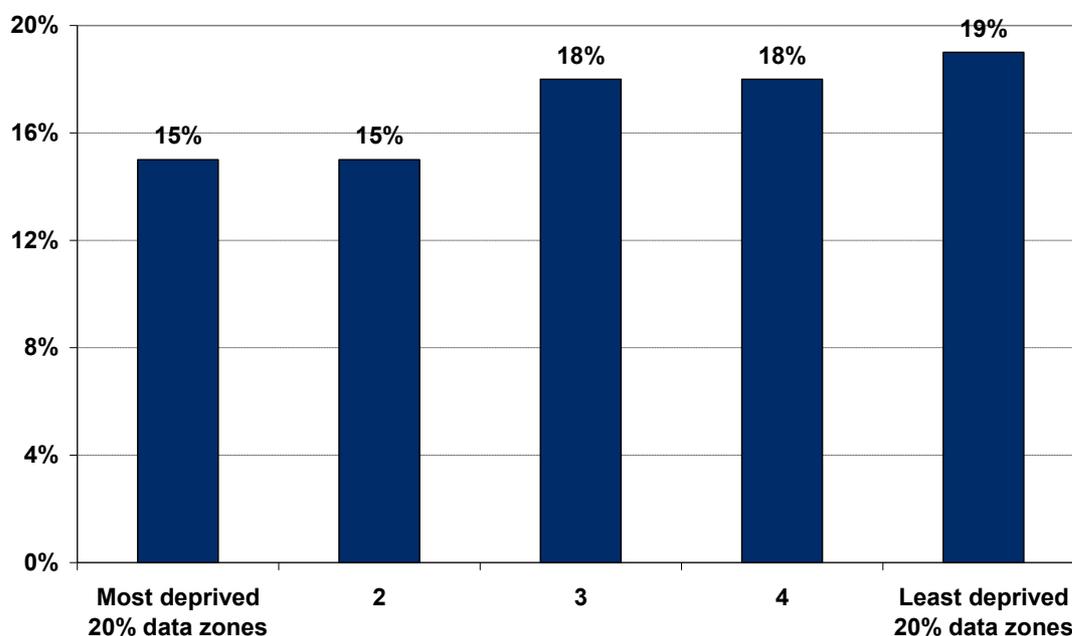
Cultural Sparks provided data for the review through their Source Project, analysing the socio economic makeup of audiences in Scotland. It shows that less than 10% of people from the least advantaged parts of the community (what they describe as shades of grey, state beneficiaries and low income families) do not attend the major theatres. Compared to the statistic for 'all art forms', dance/ballet has a similar percentage of 'shades of grey' and 'state beneficiaries'; however dance/ballet audiences have a slightly smaller percentage of people from 'low income families'. More needs to be done to ensure a wider demographic of the Scottish population become audiences for dance.

## Equalities and participating in dance

In terms of participation, it is interesting to note that dance shows a different pattern to other cultural activities, in relation to socio-economic status, namely income, education and neighbourhood. The following information is an analysis of dance from the Culture and Sport module of the Scottish Household Survey 2011 undertaken by the Scottish Government's culture team.

There were a some difference in dancing when looking at deprivation; those in the least deprived zones tended to dance more (19%) than those in the most deprived areas (15%) - although this gap is small compared to many other forms of cultural participation.

**Figure 8: Percentage of those who danced in the last 12 months by Scottish Index of Multiple Deprivation<sup>13</sup>**



The statistics for all respondents who danced in the last 12 months shows a bias towards females and youth.

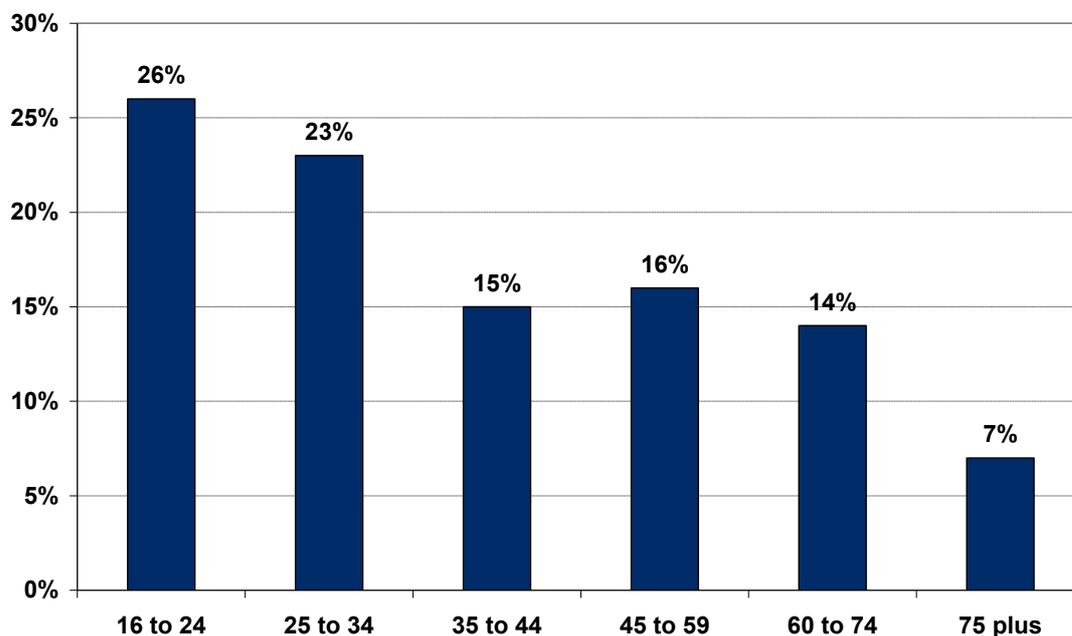
- In 2011, 21% of females participated in dance compared with 13% of men.

Levels of participation in dance generally decreased with increasing age of respondent.

- In 2011, 26% of 16 to 24 year olds participated in dance in the last 12 months. This compares with 14% for those aged between 60 and 74 and 7% of those aged 75 or greater.

<sup>13</sup> Scottish Household Survey 2011, Scottish Government analysis

**Figure 9: Percentage of those who danced in the last 12 months by age group:<sup>14</sup>**



Recognising the significantly lower dance participation rates for older people, the Scottish Arts Council embarked on an action research project into dance and aging. Two-year projects were supported at Dance Base in Edinburgh, Dance House in Glasgow and at Howden Park Centre in Livingston. Each project had its own focus and was determined by the team responsible for delivering in their area. Some training opportunities were also included. An evaluation has run alongside the projects, tracking the impact of regular dance for those participating through research and film material. The resulting report and film will be published later in 2012.

<sup>14</sup> Scottish Household Survey 2011, Scottish Government analysis

## Chapter 4: Key issues and ideas for the future

### Strengths, weaknesses and aspirations

Participants in the consultative workshops were encouraged to consider the strengths and weaknesses of the dance sector in Scotland and identify aspirations for the future. Roanne Dods's summary from across the workshops states:

*'Overall, I perceived a sector that collectively understands its strengths and its weaknesses in the context of a Scottish cultural ecology, and internationally, with one or two regional variations.'*

(Report on Dance Review Workshops)

The **strengths** identified are:

- The value and importance of dance as an artform
- A strong, intelligent Scottish dance community
- The diversity of practice and career opportunities
- Achievements in building the infrastructure and developing dance in Scotland
- A readiness for a change
- The sector's strong values and notable generosity

The **weaknesses** identified are:

- The need to develop the quality of dance education and training
- The strong need for a PGCE in Dance so that high quality dance teaching can be realised and embedded in the schools' curriculum: this was consistently requested throughout the consultation
- Concern was expressed about the consistent quality of work developed in Scotland
- A desire to develop an improved methodology to critique each others' work, and improved professional development opportunities and mentoring
- More access to and programming of international work
- The need to market, promote, talk about and celebrate dance in new and more effective ways

The **aspirations for the future** were:

- A hunger and shared aspiration for a huge vision for dance in Scotland in the next ten years
- A willingness and readiness to embrace and take part in change
- A shared sense that the dance world in Scotland is diverse and inclusive, with a greater willingness to collaborate towards a shared vision

- A shared understanding of the key issues that need to be addressed to develop the quality, diversity, participation and excitement that dance in Scotland could achieve within the next 10 years
- A shared sense that dance has something special and unique to offer Scotland, and what that 'special' thing is.

## **Opportunities and threats**

Our review also considered the opportunities and threats for the development of dance in Scotland.

### **Opportunities**

- The Scottish Government's commitment to Get Scotland Dancing provides the policy context to embed dance across government agendas including culture, health and physical activity, education and community development
- British Dance Edition hosted in Glasgow and Edinburgh in 2014 provides the focal point for the Scottish dance sector to raise its international profile
- Glasgow Commonwealth Games 2014; dance is well positioned to maximise the opportunities presented through the cultural programme for Glasgow 2014 building on Get Scotland Dancing and achievements of London 2012
- The Creativity and Learning Action Plan; created and shared by Creative Scotland, Education Scotland and the Scottish Government, this provides a strategic context to strengthen the delivery of dance in the Curriculum for Excellence
- The National Youth Arts Strategy
- Creative Scotland's changing investment context and increasing funds from the national lottery
- A confident and ambitious dance sector and the opportunity to work and move forwards in partnership with Creative Scotland

### **Threats**

- The fragility of the dance sector with a small number of organisations and consequent currently limited capacity to take forward significant developments
- Creative Scotland's changing investment context and decreasing grant in aid funds from the Scottish Government
- Significant funding cuts and changes in higher and further education.
- Competing subject demands on the curriculum in schools
- Decreasing budgets in local authorities and competing demands
- The danger of simply not seizing this moment

Over the next two to three years, there is a window of opportunity to significantly strengthen dance and take it to the next level. This is created by a synergy between the strong level of the sector's ambition, Get Scotland Dancing, and a number of key events; it is a moment to be grasped.

## Chapter 5: The future for dance in Scotland

Our review has identified some key issues for developing a vibrant dance sector in Scotland. Addressing these issues raised will require advocacy, strategic partnerships and influencing, as much as direct actions from Creative Scotland. Professionals working in dance have informed this review and, while taking action forward will require Creative Scotland's leadership, it's important that this responsibility is shared with the sector.

*'The engagement with, and the hunger from, these workshops for making, teaching and experiencing dance of world-class quality was impressive and there are a remarkable group of people in Scotland working in dance at the moment. It is important to ensure that this process stokes those flames and encourages the best of those people to continue to work towards these stated aspirations.'*

(Report on Dance Review Workshops)

The review has confirmed that dance in Scotland has come of age and the sector is reaching maturity with vigour, confidence and a spirit of ambition. It has been opportunity to take stock and look at how this can be built upon into the future. 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: all a huge resource for the development of dance and moving forward from this review.

### **The vision for the future of dance in Scotland:**

- Scotland's choreographers and dance artists are world class.
- Scotland's dance companies inspire audiences across Scotland, the UK and internationally.
- People across Scotland experience high quality dance as audiences and participants.
- Dance is taught consistently and to a high level as part of the Curriculum for Excellence.
- There is a sustainable and accessible infrastructure for dance across Scotland.

Three themes have been identified to inform future planning for dance.

#### **1. Developing talent**

Strengthening the dance training routes, pathways into the profession and nurturing choreographers and dance artists.

## **2. Inspiring audiences, participants and artists**

Access to high quality artistic opportunities to inspire audiences, participants and also artists in developing their own work.

## **3. Embedding dance in education**

Dance in education is at the heart of improving the ecology for dance in Scotland and this should be taken forward as a priority.

Scotland can significantly raise the bar for dance by addressing the current weaknesses and gaps within dance education and training. Using specialist dance teachers in schools will improve both the quality of initial dance experiences and the standard of students entering into vocation training. Holistic methods to developing young artists will equip them with the skills and approaches to develop their own careers and the range of opportunities for dance graduates.

To strengthen the future for dance, more detailed recommendations from this report are set out in the table below, which Creative Scotland, other partners and the sector could consider for inclusion in forming part of a strategy. For Creative Scotland, these recommendations are intended to inform future priorities for investment and provide the basis for strategic commissioning, which will be introduced in 2013.

### **Strategic commissioning**

Areas to address the gaps and strengthen the sector, which could be considered by Creative Scotland as part of strategic commissioning, comprise:

- New investment approaches to supporting artists and communities of artists rather than requiring artists to develop company structures.
- Investment in a producing resource that enables commissioned choreographers to access producing and technical support, and potentially work with a core ensemble of dancers.
- A venues-consortium model to develop dance touring, particularly in areas such as work for children and young people and rural touring.
- Approaches to encourage more incoming international work.
- Developing capacity in the sector to ensure that it is in a strong position to respond to new opportunities.

**Action Plan for Dance in Scotland:**

<b>Ambition</b>	<b>Creative Scotland Objective and Themes</b>	<b>Issues identified</b>	<b>Suggested Actions for Creative Scotland</b>	<b>Partners</b>
For Scotland's choreographer and dance artists to be world class	Invest in talent <ul style="list-style-type: none"> <li>▪ Equalities</li> <li>▪ Education</li> </ul>	Ambition to raise the quality in choreography and performance	Harness the collaborative dialogue between Creative Scotland and the wider dance sector that informed this review to take forward the delivery of the recommendations	Federation of Scottish Theatre (dance working group) and the sector
		Current structure requiring artists to develop their own company is unsustainable and limiting	Consider approaches to investing in artists and communities of artists as part of Strategic Commissioning	Federation of Scottish Theatre, (dance working group) and the sector
		Decreasing Creative Scotland investment in individuals	Review investment programme for individual artists including considering timescale, matched funding requirements and the advice provided.  Work with the dance	

			and project companies to Creative Scotland's investment programmes.	
		Limited critical dialogue about work	Support and encourage the dance centres and FST to take forward work in this area, building on the workshop with Liz Lerman in November 2012	Choreographic Futures partners and Federation of Scottish Theatre (dance working group)
		Limited producer and management support for choreographers	Build the resource of strong, skilled and experienced producers, confident and knowledgeable in working in dance	
		The international perspective and potential of dance artists from Scotland should be developed	Consider approaches to facilitating and brokering international opportunities and exchanges	British Council Scotland, Federation of Scottish Theatre, (dance working group) and the sector
		Concerns about the standard and environment for dance training in Scotland	Work with the Scottish Funding Council and colleges to review dance training and develop a model with appropriate intensity of training and professional links  With the Scottish Government's Education Department, consider	Scottish Funding Council and further and higher education sector  Scottish Government, education and training providers and the private

			<p>developing a national programme to raise standards in pre-vocational training</p> <p>With the Scottish Funding Council consider developing a post-graduate apprenticeship programme for dancers and community dance artists</p>	<p>reaching sector.</p> <p>Scottish Funding Council and further and higher education sector</p>
		Limited training and development opportunities for disabled dancers	Work with the Education Scotland, the Scottish Funding Council and training providers to ensure that dance training provision in Scotland is truly inclusive	Education Scotland, Scottish Funding Council and training providers
Scotland's dance companies inspiring audiences across Scotland, UK and internationally	<p>Investing in Quality Production</p> <ul style="list-style-type: none"> <li>▪ Equalities</li> <li>▪ International</li> </ul>	Ambition to raise the quality in choreography and performance	Consider investing in a producing resource that enables commissioned choreographers to access producing and technical support, and potentially work with a core ensemble of dancers.	Federation of Scottish Theatre(dance working group) and the sector

		Venues struggle to programme dance regularly	Consider investing in a venues consortium model for touring dance as part of Strategic Commissioning; particular areas to consider within this model include work for children & young people and rural touring	Federation of Scottish Theatre and venues
		The opportunities of screendance and digital technology to introduce dance to new audiences not being harnessed	Work with leading artists in this field to strengthen our approach to screendance and digital technology	
		Limited programming of international dance companies outwith the Edinburgh International Festival	Consider investment and support mechanisms to enable more incoming international work to tour in Scotland and the gap left by New Moves International Ltd	Federation of Scottish Theatre, (dance working group) and the sector  Glasgow Life
People across Scotland have the opportunity to experience dance as audiences and participants	Investing in Audiences, Access and Participation <ul style="list-style-type: none"> <li>▪ Equalities</li> <li>▪ Education</li> </ul>	Limited access to dance activity in certain geographic areas of Scotland, especially in rural communities	Aim to support community dance provision across Scotland through a network of dance development posts/ organisations in every local authority	Scottish Government and local authorities

		Although there are audiences for dance and increasing, it needs to be sustained and there are still barriers to attending dance	Consider commissioning an action research approach to understanding more about dance audience motivation and how to encourage new audiences for dance	Federation of Scottish Theatre (dance working group and dance touring companies)
		Opportunity for the popularity of dance in the media to be harnessed to strengthen the sector	Maximise Get Scotland Dancing to raise public awareness of dance, embed dance across government agendas and the strengthen the infrastructure	Scottish Government, Federation of Scottish Theatre, (dance working group) and the sector
		Limited strategic development of traditional dance	Encourage and support the development of the traditional dance forum as part of TRACS	TRACS
Achieve a sustainable infrastructure for dance	Investing in the cultural economy	Limited corporate and philanthropic investment in dance activities	Consider a collaborative approach to harness giving for dance, which would have the necessary scale and impact to attract significant private investment to the sector	Arts and Business and sector
		There is a small infrastructure for dance in Scotland with limited capacity for development	Review the investment and capacity of the infrastructure for dance to ensure that it is able to respond to new opportunities	
		Dance spaces are not always easily accessible	Undertake a mapping of current spaces suitable for	

		to the sector	dance, an analysis of their use and any barriers to inform future partnerships	
		Lack of suitable dance facilities in Glasgow and City Moves facilities in Aberdeen inadequate for current and future ambition	Work with WASPs, Dance House and Conflux to develop Phase 2 plans for the Briggait as a centre for dance and circus Work with City Moves and Aberdeen City Council to develop plans for improved dance facilities in the city	Glasgow Life  Aberdeen City Council
All young people have the opportunity to dance in school and for talent to be identified and nurtured	Education	Limited delivery of dance as set out in Curriculum for Excellence  Lack of dance specialists to ensure high quality dance teaching in schools	Round table to address inequalities in dance education; advocate for a pilot programme of dance PDGE and linked teacher placements	Education Scotland, Scottish Government, General Teaching Council Scotland
Dance as an valued part of Scotland's culture		Recognition and influence of dance as part of the cultural life of Scotland is limited	With the Scottish Government, consider appointing an advocate or champion for dance	Scottish Government

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## **Appendix 1: Dance sector review**

### **Background and management for the sector review: the brief.**

Creative Scotland is the Non Departmental Public Body that was created as a result of the merger between the Scottish Arts Council and Scottish Screen. It is widely recognised as a model of public sector reform and is housed in a dynamic new resource base for the Cultural Sector in Waverley Gate. The organisation has created a new Corporate Plan, "Investing in Scotland's Creative Future," which is a 10 year vision for the cultural sector and a 3 year strategic plan. The plan has attracted widespread support for its clarity and tone and its purpose to contribute to the economic, social and environmental well being of Scotland. Creative Scotland works for the benefit of Scotland and its people, with artists and creative practitioners at the heart of the thinking. Creative Scotland has relationships with a diverse and wide range of partners across the policy spectrum to deliver its objectives, projects and Investment Programmes. Investments are made in over 2000 artists and cultural organisations each year, alongside pioneering work in developing the sustainability of the cultural sector. For more information about Creative Scotland and the Corporate Plan go to: [www.creativescotland.com](http://www.creativescotland.com)

In the first year of operation Creative Scotland has undertaken a review of all of its Foundation Organisations, there are more than 50 of these. The organisation has also announced the final two years of its Flexibly Funded Organisations programme; there are more than 60 of these. More information about these organisations can be found on Creative Scotland's website. As the organisation develops plans going forward there will be investment through strategic commissioning and in advance of designing the detail and content of this process Creative Scotland will undertake a series of Sector Reviews, including Theatre, Visual Arts, Crafts, Dance and Music. These reviews will take place through the autumn and spring of 2011/12.

The Dance Sector Reviews will be guided by Venu Dhupa (Director of Creative Development) and Anita Clark (Portfolio Manager – Festivals, Dance and Touring) from within Creative Scotland, with support from other officers. External expertise will be recruited as required. Creative Scotland has established a Steering Group for the Dance Sector review which will be chaired by Sir Sandy Crombie (Chair of Creative Scotland). The role of the group is to work with the information that emerges from the work of the team and offer additional expertise, objectivity, views and different perspectives to the process.

### **Details of the sector review:**

The purpose of the review is to fulfil a commitment within the Corporate Plan

- To provide an overview of the cultural ecology for dance

- To inform future priorities for investment including within existing resources and up to 20% maximum growth
- To provide a basis for strategic commissioning of external entities to part-replace the “flexibly funded organisations” programme.

The Sector Review will take place in stages:

<p><b>Audit and mapping</b></p>	<ul style="list-style-type: none"> <li>• Description of sector</li> <li>• Summary of FOs, FXOs. National and Project Companies</li> <li>• Local authority support</li> <li>• A map of producers</li> <li>• A map of venues and sales outlets, touring (top up existing research)</li> <li>• Festivals and events</li> <li>• Summary of existing research / economic data</li> <li>• Existing networks and associations</li> <li>• International work (top up existing research)</li> <li>• Training provision Higher and Further Education</li> <li>• Capital Investment past and planned</li> <li>• Case Studies</li> </ul>
<p><b>Analysis</b></p>	<ul style="list-style-type: none"> <li>• Scale, impact and reach</li> <li>• Comparator analysis and benchmarking - UK/ Europe</li> <li>• Youth</li> <li>• Education</li> <li>• Audiences and Participation levels</li> <li>• Talent and Skills development</li> <li>• Touring Distribution</li> <li>• Match of production to venue base</li> <li>• Traditional Dance</li> <li>• Amateur Sector</li> <li>• Commercial Sector</li> <li>• Equality</li> <li>• Tourism</li> <li>• Gaelic and languages</li> <li>• Engagement with New technology</li> <li>• Urban / Rural balance and analysis of proportional impacts (where data collection is viable), maybe through Case Studies</li> <li>• Comment on where interaction with Further and Higher Education holds</li> </ul>

	potential
<b>Define Scotland's Distinctive Strengths</b> <b>(in parallel with above)</b>	<ul style="list-style-type: none"> <li>• Positive case studies</li> <li>• Areas of Strength (which areas can Scotland claim to 'world class')</li> <li>• Comment on Barriers to development</li> <li>• Some comment on role in the wider ecology</li> <li>• Comment on relationship with other parts of the UK – issues / benefits</li> </ul>
<b>Gap Analysis and recommendations</b>	<ul style="list-style-type: none"> <li>• Genres</li> <li>• Geography</li> <li>• Agency roles</li> </ul> <p>Recommendations</p> <ul style="list-style-type: none"> <li>• Within existing resources</li> <li>• If growth were available</li> </ul>

## **Appendix 2: 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 relocated 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 runs 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 City moves) 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 to as dance artist in residence for Ross & Cromarty District Council
- Dance Base established from Dance Artist in Residence in Edinburgh becoming 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

This is intended to map some of the key developments in dance in Scotland over the past 60 years. It is not extensive and may well include some inaccuracies. Please do help us by feeding back with additional information and any corrections to: [dancereview@creativescotland.com](mailto:dancereview@creativescotland.com)

### Appendix 3: 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 2 Dance Development posts – (job share)	Permanent  Partner hub in delivering Get Scotland Dancing
Aberdeenshire		Previous the council has employed a Dance Artists in Residence (late 1990s – early 2000s) and a Cultural Co-ordinator for Dance (2005-2008)	No current provision
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	
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).	No current provision
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)	Permanent (part-time)

		Previously target area for Y-Dance's Free to Dance programme (2008 - 2012)	
East Lothian	East Lothian Council	Dance Artist in residence based at Brunton Theatre	Permanent
East Renfrewshire	East Renfrewshire Council	Previously the council employed a fixed term Dance Development Officer (early 2000s)	No current provision
Edinburgh	Dance Base	National Centre for Dance including community dance remit and Youth Dance Worker and Outreach Co-ordinator posts.	Permanent Partner in delivery of Get Scotland Dancing
	Edinburgh Council	Dance Development Officer based in Broughton High School	Permanent
Eilean Siar (Western Isles)	An Lanntair and Ceolas	A partnership between An Lanntair, Ceolas and Eilean Siar supported by Creative Scotland, is engaging 2 part-time Dance Artists (Lewis and North Uist)	Fixed term funded 2012- 2014 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.  More recently, through AT FIFE Trust, Smallpetitklein has been engaged as company in residence (pARTners scheme).	Fixed term funded to 2012.
Glasgow	Dance House	Dance agency (flexibly funded and will be annually funded from 2013) including community dance remit and Education and Outreach 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.	
	YDance (national remit)	National dance development agency for children and young people.  Glasgow was previously area Free to Dance programme (2008 - 2012)	

Highlands	Eden Court Theatre	Leading the Dance Highlands Strategy 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 Rosshire (flexibly funded until September 2013) 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 is engaging a fixed term dance development officer.	Fixed term funded 2012- 2014 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.	
North Lanarkshire	North Lanarkshire Council	Dance Development Officer	Permanent
Orkney Islands		Previously area for Y-Dance's Free to Dance programme (2008 - 2012)	
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- 2014 as part of Get Scotland Dancing
Renfrewshire	Right2dance	Supported by Renfrewshire Council, Right 2 Dance is a local, charitable dance development organisation.	
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.	Permanent (part-time)
South Ayrshire	South Ayrshire Council	Previously area for Y-Dance's Free to Dance programme (2008 - 2012)	
South Lanarkshire	South Lanarkshire Leisure Trust	Dance Artist in residence	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

## **Appendix 4. Recommendations from the Donaldson Review of Teacher Education**

The Donaldson Review of Teacher Education was commissioned by the Scottish Government and published in December 2010. The review made 50 recommendations, covering the entirety of teacher education, which were designed to help to build the professional capacity of teachers and ultimately to improve the learning of the young people of Scotland. There are a number of the recommendations which are relevant to consider in the context of the delivery of dance within the Curriculum for Excellence.

- Recommendation 2:  
Education policy should support the creation of a reinvigorated approach to 21<sup>st</sup> century teacher professionalism. Teacher education should, as an integral part of that endeavour, address the need to build the capacity of teachers, irrespective of career stage, to have high levels of pedagogical expertise, including deep knowledge of what they are teaching; to be self-evaluative; to be able to work in partnership with other professionals; and to engage directly with well-researched innovation.
  
- Recommendation 7:  
Because workforce planning cannot be an exact science, steps should be taken to increase flexibility in the availability of teachers and manage fluctuations. To achieve this, students undertaking a teaching qualification should be given greater information about prospective employment in teaching, particularly at those points where alternative degree options might still be open to them. The marketability of transferable skills in education degrees beyond the education sector should be highlighted both to students and to employers. (See also recommendation 11 about the nature of teaching degrees).
  
- Recommendation 8  
In order to maintain a wider pool of potential teachers, individuals who have met either the Standard for full registration or Standard for initial teacher education but have sought employment elsewhere should be encouraged to retain a reduced level of GTCS membership which gives them access to employment information and continuing professional development. Where an individual seeks to return to teaching, local authorities should provide them with relevant training to support their return to the classroom.

- **Recommendation 11**  
In line with emerging developments across Scotland's universities, the traditional BEd degree should be phased out and replaced with degrees which combine in-depth academic study in areas beyond education with professional studies and development. These new degrees should involve staff and departments beyond those in schools of education.
  
- **Recommendation 14**  
The professional component in programmes of initial teacher education should address more directly areas where teachers experience greatest difficulty and where we know that Scottish education needs to improve. That will require a radical reappraisal of present courses and of the guidelines provided by GTCS.
  
- **Recommendation 43**  
National strategies need to be developed to prioritise and address areas within the curriculum where evidence, such as from national and international benchmarking or inspection, shows that there is a particular need to improve learning, teaching and attainment.