



# School Dance Coordinators Pilot Programme

# Interim Report



Jeanette Siddall  
January 2010

# Contents

		page
	<b>Summary</b>	4
<b>1</b>	<b>Background</b>	7
	1.1 Youth Dance England	7
	1.2 Context	8
	1.3 An Emerging National Framework for Youth Dance	11
	1.4 School Dance Coordinator Programme	13
	1.5 Evaluation	13
<b>2</b>	<b>Dance in Schools</b>	15
	2.1 Youth Sport Trust Audit of Dance in English Schools	16
	2.2 School Dance Coordinator Audit of Dance in Schools	18
	2.3 National Trends Evident in Both Audits	20
	2.4 Comparison of Key Findings of the YST and SDC Audits	21
	2.5 Key Issues for Dance in Schools	22
<b>3</b>	<b>Establishing the School Dance Coordinator Programme</b>	24
	3.1 Timeline of Key Events	24
	3.2 First Steps	25
	3.3 Recruiting School Dance Coordinators	26
	3.4 Induction, Training and Networking	27
	3.5 Peer Learning and Resource Development	28
	3.6 Issues	28
<b>4</b>	<b>The Models</b>	30
	4.1 Management Models	30
	4.2 Comparison of Different Management Models	33
	4.3 Models of Delivery	35

<b>5</b>	<b>Evidence Based Priorities</b>	<b>37</b>
	5.1 Collective Priorities	37
	5.2 Local Priorities	38
<b>6</b>	<b>Outcomes</b>	<b>43</b>
	6.1 Indicators of YDE Success	43
	6.2 SDC Achievement	44
	6.2 Value for Money	48
	6.4 Change	49
<b>6</b>	<b>The Task Ahead</b>	<b>50</b>
	6.1 Measures of Success	52
	6.2 Beyond the Pilot	52
<b>7</b>	<b>Conclusions</b>	<b>55</b>
	Appendix 1: List of those consulted	57
	Appendix 2: List of meetings attended	59

## Summary

### Background

The School Dance Coordinator (SDC) pilot programme is a strand of Youth Dance England's (YDE) national youth dance development programme. It runs for two years to April 2011 and comprises eight SDC posts hosted by different kinds of organisation in different regions of England. Posts are part-funded by YDE, and the budget of £400,000 for 2009/11 also covers the costs of training and evaluation. The aim of the programme is to raise standards in teaching and learning and to enhance dance opportunities for young people in schools at Key Stage 3 (ages 11 – 14). The first SDCs took up their posts in April 2009 and the final three were in post from September 2009. This Interim Report marks the completion of the set-up phase of the programme.

### Dance in schools

Almost all schools (90%) provide dance in the curriculum at Key Stage 3 (KS3), in consequence dance is an entitlement for some young people. However access and the quality of provision are unequal. While there are examples of schools enabling young people to experience the richness of dance, to widen their aspirations and achieve in and through dance, this is not available to all. The Youth Sport Trust has audited dance in English Schools and combining these findings with the audit of schools in their areas undertaken by the SDCs points to a number of national trends in dance provision in secondary schools.

There is a lack of coherence within the curriculum and across phases. There is limited expertise in the workforce with few (10%) of teachers having a dance degree and qualified teacher status. The spaces used for dance teaching are inadequate with less than half (40%) having sprung floors and a quarter (25%) being rated as poor.

The dance offer is often partial with only around half of schools (53%) offering dance to all year 7 students, and around a third (35%) providing dance for all students throughout KS3. Around two thirds of schools (62%) offer opportunities for their students to perform and far fewer (40%) offer opportunities to watch dance. The dance workforce is almost entirely of a white ethnic background (97%). There is a massive gender bias with few male teachers of dance (11%) and almost half of schools (48%) providing dance for girls only.

## **SDC programme delivery**

The SDC programme has been widely welcomed. Applications to host posts were received from 106 schools, School Sport Partnerships and Local Authorities across the country.

Initially, SDCs have focused on establishing their posts, building contacts, relationships and networks, undertaking audits of their schools, identifying evidence-based priorities and developing action plans.

Collective priorities have been agreed:

- Develop provision and quality of dance teaching and learning at Key Stage 3
- Improve the gender balance of teachers and students engaging with dance
- Build the confidence and skills of the workforce, in particular through delivery of a non-specialist training programme
- Increase opportunities for young people to perform and watch performances
- Increase attainment in dance

Each SDC has articulated local priorities that respond to the particular needs and opportunities in their areas and that will address the collective priorities.

In addition, SDCs have delivered:

- 164 CPD sessions, involving 169 schools and 244 teacher contacts, of which 173 (71%) have been with non-specialist teachers
- 93 (57%) of the sessions have involved young people; a total of 854 young people have participated
- In addition, 26 non-specialist training modules have been delivered and 79 non specialist teachers have signed-up for a year long training programme

Feedback from teachers has been overwhelmingly positive and demonstrates the value that teachers place on being inspired, and gaining confidence, understanding, skills and practical ideas, for example:

*I was really excited and inspired with the work the boys achieved .... I am looking forward to seeing dance take off big time at St Edmunds.*

Teacher, East Kent

*I have thoroughly enjoyed this course and have gained many valuable skills including using compose, perform and appreciate as a model of delivering dance.*

Teacher, Durham

*I feel a lot better about moving in the space and my confidence is growing.*

Teacher, Leytonstone

*Great ideas, and a better understanding of how the children feel during a dance lesson.*

Teacher, Worcestershire

*Lots of ideas to take back and hopefully pass on to other interested parties at school.*

Teacher, South Gloucestershire

## **Conclusions**

YDE has been exemplary in planning, introducing and implementing a pilot programme for which there is evident demand. It is working well for hosts, senior managers, teachers and SDCs, and making a positive difference to opportunities for young people.

While the investment in the SDC programme is small in comparison to similar initiatives, for example in music and sport, it is delivering well, galvanising local aspiration and enhancing the lives of teachers and young people. The programme is demonstrating good value and promises to achieve much for relatively little money.

YDE needs to start planning now for how learning from the pilot can inform the future. The impact to date indicates that the programme should continue, and that it is likely that none of the SDCs will have fulfilled their potential within the timescale available to the pilot programme.

Plans should be made to sustain the existing posts and to roll-out the programme. The ideal position would be to have a full-time SDC in each local authority, although this could be phased. Current SDCs could provide advice and mentoring for new ones and, where appropriate, take a regional lead role as the programme expands. Extending the SDC role beyond Key Stage 3 would address the lack of coherence through the curriculum and across phases, and offer the potential to build SDC teams of specialists in different age ranges to ensure that every young person has an entitlement to high quality dance experience throughout their school career. The national role of YDE has proved valuable and should be retained.

# **1 Background**

The School Dance Coordinator (SDC) pilot programme is one strand of Youth Dance England's (YDE) national youth dance development programme established by the Government response to the Tony Hall Review published in March 2008.

Investment in the national programme is through departments and agencies of Arts Council England, the Department for Children Schools and Families and the Department for Culture Media and Sport. It runs from April 2008 to March 2011 and is being evaluated by Alun Bond of Artservice.

The SDC pilot programme is the key response to the extension of YDE's remit to include dance in schools, with a particular focus on raising standards in teaching and learning at Key Stage 3 (ages 11 -14). It is being evaluated independently in order to support the development of the programme and identify the factors conducive to effective implementation. This Interim Report marks the completion of the set-up phase of the programme. A final report will be produced on conclusion of the pilot programme in March 2011.

## **1.1 Youth Dance England**

Youth Dance England was founded in 2004 with core funding provided by the Department for Children, Families and Schools' Music and Dance Scheme in partnership with Arts Council England. This was the first new national dance organisation set up by policy-makers with a specific brief to be inclusive, diverse and to promote progression for young people.

From the beginning, Youth Dance England worked in partnership. It adopted a strategic approach, directly delivering only those initiatives that had national significance, aiming to raise ambition regionally and to maintain the flexibility to respond to local difference. Its initial brief was focused on dance outside schools, so a particularly key partnership developed with the National Dance Teachers Association. Other partnerships, in addition to the Music and Dance Scheme and Arts Council England, included the Department for Culture Media and Sport, the Department for Children Schools and Families, the Youth Sports Trust and Channel 4. A range of dance agencies and arts organisations became partners in hosting regional youth dance coordinators, project funded by Arts Council England, and laying the foundation for the current national network of regional Youth Dance

Strategy Managers (YDSMs).

This early experience of managing multiple and complex partnerships, balancing a range of agendas, holding the national overview and strategic vision, and of 'hitting the ground running' was critical to Youth Dance England's ability to take on the new, expanded brief in March 2008. One of the main thrusts of this brief was to view dance provision from the young person's perspective and to develop a joined up approach capable of providing coherent opportunities for engagement, progression and achievement.

## 1.2 Context

Tony Hall's introduction to his Dance Review summarises the range of opportunities and challenges presented by dance:

*"Dance has been the Cinderella of art forms for far too long. Its time has come. Millions watch Strictly Come Dancing – millions watched Darcey Bussell's farewell at the Royal Opera House. Dance is a fundamental way in which people up and down the nation express themselves creatively. It also encourages people's self-esteem and self-awareness. But dancing can also reduce obesity, keep young people off the streets and develop team-working skills and discipline. And it is something we are good at in Britain."*

Tony Hall, Executive Director, Royal Opera House<sup>1</sup>

Professional dance organisations have long engaged in dance with young people, delivering workshops and projects through Creative Partnerships, creating work with youth dance groups and educational resources for national examinations at GCSE and A level. Over the last few years there has been growing concern that dance opportunities for young people lack coherence and are unequal in terms of universal access for all children and young people, progression and quality.

In 2004, the Music and Dance Scheme (MDS) introduced Centres for Advanced Training (CATs) for young people with exceptional potential<sup>2</sup>. Some schools have adopted programmes to identify and nurture dance talent, recognising both the need for talent in the future workforce and the motivation derived from excelling in one

---

<sup>1</sup> The Dance Review; Department for Culture, Media and Sport; 2008

<sup>2</sup> For further information see [www.dcsf.gov.uk/mds](http://www.dcsf.gov.uk/mds)

area in raising aspiration and achievement more broadly. The dance sector has instigated measures to increase the expertise in the dance education workforce, for example the Royal Academy of Dance introduced a Masters degree in dance teaching, M Teach (Dance) which had its first cohort of students in 2009. The Physical Education, School Sports and Young People (PESSYP) initiative is also keen to embrace dance, in particular to increase levels of physical activity among girls and those less motivated by competitive sport.

Growing political interest in dance is demonstrated by, for example, the Government response to the Tony Hall Dance Review and the appointment of Wayne McGregor as the nation's Youth Dance Champion and of Arlene Philips as national Dance Champion. There is also growing recognition of the contribution that dance can make to enhancing children and young people's creative and cultural experiences, increasing participation in cultural events and to wider agendas including halting childhood obesity, social inclusion, the 2012 Olympics and Paralympics Games.

However, dance has not yet achieved full and compelling understanding at a political level demonstrated, for example, by the statement made by Michael Gove MP referring to A Level dance as a 'soft' subject that harms candidates' chances of admission to some Universities<sup>3</sup>. While the assertion was quickly rebutted by Oxford and Cambridge<sup>4</sup>, the fact that a Member of Parliament considered it acceptable to make such a statement indicates a significant gap in understanding.

The investment in Youth Dance England (YDE) is far lower than comparable initiatives in music or sport as shown in the following table that shows the relative investment per school-aged child<sup>5</sup>, and YDE funding as a percentage of comparable initiatives.

The table shows that YDE receives funding equivalent to 58 pence per school aged child, compared to the £79.47 per child invested in sport and £38.21 per child invested in music<sup>6</sup>.

---

<sup>3</sup> Evening Standard, 17 August 2009

<sup>4</sup> Arts Professional, 7 September 2009

<sup>5</sup> Based on total of 9.5 million school-aged children and young people

<sup>6</sup> Sources Music Manifesto press release and Youth Sport Trust / Sport England Information Bulletin number 1

Agency	Funding 2008/11	Investment per child	YDE funding as %
Youth Dance England	5,500,000	.58	
PESSYP	755,000,000	£79.47	0.73%
Music Manifesto (Includes funding for Standards Fund, Equipment, Sing up, CPD, In Harmony)	332,000,000	£34.95	1.66%
Youth Music <sup>7</sup>	31,000,000	£3.26	17.74%
Total Music	363,000,000	£38.21	1.52%

The £5.5 million invested in YDE for 2008/11 is for the delivery of the whole of its national brief including the national network of Youth Dance Strategy Managers (YDSMs) in every region, sub-regional hubs, national programmes for young people, national conferences and resources for practitioners, and the School Dance Coordinators pilot programme.

Despite the lower level of investment, expectations are as high as for comparable initiatives. A number of host organisations are participating in several initiatives and expressed concern about the comparable funding at local level. Given that both music and sport have developed infrastructures, more is being expected for less from YDE. In addition, funding for YDE is derived from a complex package involving a range of arts, education and sports agencies. YDE has, therefore, a greater challenge in managing expectations and in meeting a diversity of agendas at both local and national levels.

The wider, political context presents a number of unique challenges for Youth Dance England in developing the School Dance Coordinator pilot programme, specifically:

- Managing high expectations at local and national levels
- Addressing the gap in public and political understanding of what dance *is* as well as what it can *do*
- Operating on a far lower level of investment than comparable initiatives in music and sport

---

<sup>7</sup> Arts Council England funding of £10 million a year and DCMS funding of £1 million for Music Mentors



### 1.3 An emerging national framework for youth dance

The following diagram indicates the range of initial experiences and progression opportunities available for young people. Schools play an important role, as they reach the majority of young people and can provide national qualifications leading to higher education opportunities. Other opportunities can complement and enhance curriculum activity and lead to raising achievement and widening aspiration. All initial experiences can lead to opportunities to perform, participate in a CAT, Stride or Young Creatives programme, and on to a higher education qualification.

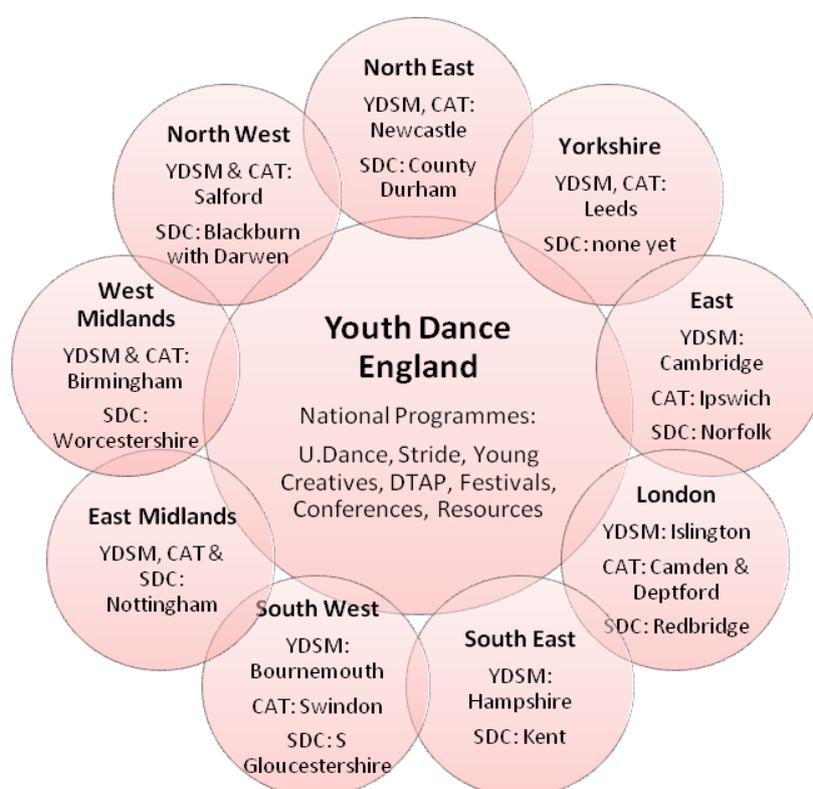
<b><i>Initial experience</i></b>	<b>School</b>	<b>Youth dance group (school / community)</b>	<b>Dance organisation / company</b>	<b>Private classes</b>
<b><i>Progression opportunities</i></b>	Gifted & Talented Programmes	Classes, creative and performance projects	Classes, creative and performance projects	Graded examinations
	GCSE; AS; A2 examinations Accredited courses			
	Performing in local, regional, national events			
	Specialist residential schools			
	Centres for Advanced Training			
	YDE Stride and Young Creatives programmes			
<b><i>Further and Higher Education</i></b>	Degrees in dance Professional dance training / degree			
<b><i>Careers</i></b>	Dancing, teaching, management, creating, policy-making etc			

The Centres for Advanced Training (CATs) offer means-tested grants up to full cost and are extending their reach through outreach programmes, for example in Folkestone. The Tony Hall Dance Review proposed a closer relationship between the CATs and Youth Dance England and the CATs established since then, in the North West, West Midlands and East Midlands have been located alongside the Youth Dance Strategy Managers. The MDS Expert Group provides a forum for strategic debate and development, and a range of initiatives are promoting networking, the exchange of experience and expertise across the range of dance opportunities for young people.

Youth Dance England offers progression through enhancement programmes for

young choreographers and entrepreneurs, national profile and networking through festivals and conferences, and training and accreditation for leaders and practitioners through its work with the Dance Training and Accreditation Partnership (DTAP). All of these complement, support and build on regional strategy and local delivery.

In terms of geographical reach, Youth Dance England and its national programmes can be seen as the central resource working in partnership with the nine English Regions, the YDE Youth Dance Strategy Managers (YDSMs), the CATs and School Dance Coordinators (SDCs), as shown in the following diagram:



Funding was only sufficient to support 8 SDC pilot programmes, and Yorkshire is the region currently lacking an SDC. In most regions, the different elements are geographically dispersed. The East Midlands is unique in having all the elements located in one city, in Nottingham. The YDSM and CAT are both hosted by Dance 4, the National Dance Agency, that is also working in partnership with the theatres in the City and the local education authority which is hosting the SDC. This offers the opportunity to investigate the extent to which a concentration of resources may offer the benefits of critical mass.

## 1.4 School Dance Coordinator Programme

The programme is a pilot, action-learning initiative running over two years, from April 2009 to the end of March 2011. Originally the aim was to raise standards in dance teaching and learning in schools at Key Stages 3 and 4. In the early stages of the first SDC appointments it became clear that this was too wide a target and it was decided to focus on Key Stage 3. The rationale for this decision was that without development at Key Stage 3 there would be little chance of success at Key Stage 4. The main objectives remain to develop the school dance workforce and to enhance dance opportunities for young people.

SDC posts are part-funded by Youth Dance England and are in different kinds of locations and communities including rural, urban, culturally diverse and deprived areas. Host organisations include schools, School Sports Partnerships and local authorities, as outlined in the following chart:

Region	Host organisation	School Dance Coordinator	Start date 2009	Days each week
East	Caister High School Arts College	Emma Preston	April	2.5
E. Midlands	Nottingham City Council	Nicola Griffiths	August	5
London	Leytonstone and Norlington, School Sports Partnership	Roz Lynch	April	2.5
North West	Blackburn with Darwen, School Sports Partnership and the Music and Arts Service	Caroline Callaghan	April	5
North East	Durham County Council	Alison Dixon	April	4
South East	Brockhill Performing Arts College	Chris Francis	September	2.5
South West	South Gloucestershire Council	Lindsay Hall	April	2.5
W. Midlands	Worcestershire Arts Education	Rachael Alexander	September	2.5

## 1.5 Evaluation

The purpose of the evaluation is to:

- Identify the impact on dance teaching and learning of a dance specialist working with schools, teachers and other dance resources in an area
- Identify the factors conducive to success to inform potential roll-out of the programme
- Contribute to the effective delivery of the pilot programme and identify learning for the future

The key areas of dance provision in schools to be evaluated are:

- Equality – in terms of access for all young people
- Opportunity – in terms of completeness of the dance offer, ie opportunity to develop movement skills, create, perform and see performances and opportunity for progression
- Quality – in terms of workforce expertise and the spaces in which dance is taught
- Achievement – in terms of access to qualifications and improved results

An independent evaluator was appointed in November 2008, prior to final decisions about the selection of host organisations. The evaluation plan was developed in collaboration with Youth Dance England and designed to collect quantitative and qualitative data through:

- Attendance at a sample of prospective host organisation site visits
- Attendance at induction and a number of School Dance Coordinator network meetings, including 1:1 meetings
- Initial audit of dance provision in schools at Key Stage 3 and 4 completed by each School Dance Coordinator
- Regular reports of activity and outcomes
- Site visits to each School Dance Coordinator towards the start and towards the end of the pilot period

Reference is also made to key documents including the Youth Sport Trust Audit of Dance Provision in English Schools, the National Curriculum in Physical Education published by the QCA and the Sir Jim Rose Review of the Primary Curriculum.

Thanks are due to the SDCs for their generosity and honesty in providing the data and intelligence on which this report is based.

## 2 Dance in Schools

Dance plays a key part in contemporary culture. It can be moving image, architectural in its design and use of space, physical discipline and musical expression; it can be lyrical, narrative, dramatic and poetic; it makes connections within and across art forms, cultures, ages and other boundaries; it develops team working, reflective and creative thinking skills; it provides a means of expressing identity and of understanding other identities.

In secondary schools, dance can be located within Physical Education or in Expressive or Performing Arts. There is a disjuncture between primary education, where dance is a compulsory element of the National Curriculum, and secondary education, where schools can decide whether or not to offer the subject. There has been a shortage of dance teachers identified by the National Dance Teachers Association over a number of years, and training places are being reduced. The policy structures that currently exist do little to contribute to the aspiration for dance education to be an entitlement for all young people.

The National Curriculum published in response to the Education Reform Act 1988 established that dance involves the three processes of composing, performing and appreciating. In practice, the dance offer made by many secondary schools remains partial and bears little relationship to dance in the world beyond schools. It is frequently only available to girls and can be limited to repeating cheerleading or other routines with no opportunity to create dances that are meaningful, to perform or to see dance works by professional choreographers and companies. It would be unthinkable to study music or art and never experience the works of great artists.

The Tony Hall Dance Review identified that dance is lost in the National Curriculum, that its location within Physical Education and Sport and being frequently taught by non-specialists means that the creativity and artistic value of dance is often missed. Single sex teaching is the norm at secondary level and can encourage a gender specific approach to curriculum content: boys do football while girls do dance. It should not matter where dance is located in the school structure; it is more important that the offer to young people is of good quality, coherent and complete.

Sir Jim Rose's review of primary education, published in July 2009 and due for implementation from September 2011, identifies six areas of understanding and

locates dance in 'Understanding the arts' while also including it in 'Understanding physical development, health and wellbeing'. In outlining the breadth of learning it describes children learning about how the arts '*are created and enjoyed today, how they have changed over time and the contribution they make to our lives and culture.*' It describes dance education as follows:

*'In dance, children should create, perform and appreciate dances. They should develop physical skills and the ability to use space imaginatively and work with others to perform confidently and with expression. They should learn about and experience dance styles from different times, places and cultural contexts and see and participate in live performances.'*

Evidence from both the Youth Sport Trust Audit of Dance Provision and the audit of schools undertaken by the SDCs demonstrates that this definition of dance education would be aspirational for a significant proportion of secondary schools.

## **2.1 Youth Sport Trust Audit of Dance in English Schools**

The Youth Sport Trust (YST) commissioned the Sir John Beckwith Centre for Sport to undertake an Audit of Dance Provision in English Schools 2006/07 that was published in March 2008. This was the first comprehensive audit of its kind and achieved responses from 639 secondary, middle, primary and special schools.

The 295 secondary schools that responded represent around 9% of all secondary schools in England. It might be expected that a survey conducted on behalf of the Youth Sport Trust and distributed through the 449 School Sport Partnerships would attract a good response from PE departments with a dance component, so some of the findings may reflect this perspective. For example, the majority of responding schools identify dance as the responsibility of the PE department but it could be that the schools that did not participate in the survey deliver dance through arts departments.

A number of the statistics from the audit are cause for concern about the quality and equality of dance in schools, for example:

- Only 8% of teachers have a dance specialism; 60% of staff are PE generalists none of whom have a dance degree
- Only 62% of schools offer opportunities to present dance performances in school and only 39% offer opportunities to see a dance performance

- At Key Stage 3, curriculum time for dance accounts for between 1.4% and 1.8% of all teaching time for boys, compared to 1.5% and 2.3% of all teaching time for girls. PE takes up around 8.6% of all teaching time.
- In 11% of all secondary school girls participate in Out of School Hours dance provision, compared to 2% of all boys.
- Boys are particularly disadvantaged: 11 of the 14 boys' schools that responded offer no curriculum or out of school hours dance provision. While total entries for GCSE Dance increased by 28% between 2005 and 2007, and the number of boys rose by 55%, girls still made up 94% of all those taking GCSE Dance in 2007

In conclusion, the YST audit identifies the following policy development needs to provide a more consistent dance offer in schools in England:

- Continued work to ensure further opportunities for boys
- Extension and enhancement of external links in supporting dance provision in schools and encouraging external organisations to use their facilities
- Enhance facilities so that sprung floors are more accessible
- Extending, broadening and widening access to Out of School Hours provision, particularly providing boys with continuing opportunities to engage after transition from primary to secondary school
- Enhance and extend the qualifications base of those providing dance education and to identify ways in which more professional dance teachers could be available in curriculum provision
- Increase the proportion of boys entering and completing A Level Performing Arts courses

Addressing the current gender imbalance, the skills and confidence of teachers and improving the spaces in which dance is taught are all critical to dance being an entitlement for all young people, and are priorities for the SDC pilot programme.

There is a sufficient degree of consistency between the findings of the YST audit and the schools audits carried out by the School Dance Coordinators (SDCs) to identify some key national trends in the equality and quality of the dance experience offered to young people. The findings of the SDC audits are provided in the next section and are followed by a comparison of findings from both audits.

## 2.2 SDC Audit of Schools

One of the first tasks undertaken by each SDC was an audit of dance in the secondary schools in their area. This provided a detailed picture of dance in their schools and a snapshot of the state of dance across the pilot programme areas.

A total of 104 schools, responsible for almost 96,000 students, were audited. Schools that were already providing some dance were prioritised as, within the time-scale available for the pilot programme, it would be impossible to embed dance into a school with no experience or expertise in dance teaching. Despite this aspiration, the audit included 10% of schools providing no curriculum dance.

The key findings across all the SDC areas are summarised below. A table showing key findings by area is provided in section 5.

### Access

The following table shows that while dance is not a statutory requirement, over half of the schools audited provide dance in the curriculum to all year 7 students. Around a third of schools are able to sustain dance provision throughout Key Stage 3. Within the 90% of schools offering dance in the Key Stage 3 curriculum, almost half (48%) do so to girls only.

Total number of schools	Total number of students	% of schools offering any curriculum dance	% of all schools offering dance to all year 7 students	% of all schools offering dance throughout Key Stage 3	% of schools offering curriculum dance to girls only
104	95,955	90%	53%	35%	48%

### Dance teaching workforce

The total number of teachers identified as teaching dance seems high, and some schools list a larger number of teachers teaching dance than would appear necessary for the relatively little amount of dance offered. It would appear that many teachers teach dance only rarely. A workforce consisting of large numbers teaching dance infrequently would contribute to a lack of confidence and skill in the subject. While the majority have Qualified Teacher Status (QTS), in line with the findings of the Youth Sport Trust Audit only a small proportion of the workforce has a dance degree and only 10% of the workforce has a dance degree and QTS.

The majority of those teaching dance are female and white, indeed only Leytonstone has any teachers of dance from any other ethnic group. This is far from being representative of the UK population, and while some of the pilot areas are predominantly white others are highly mixed, suggesting that the dance teaching workforce does not reflect the ethnic diversity of the pilot areas either.

Total number of teachers	% of teachers with QTS	% of teachers with dance degree	% of teachers with dance degree + QTS	% of female teachers	% of teachers belonging to a white ethnic group
230	72%	13%	10%	88%	97%

### Dance spaces

A total of 154 spaces are used for teaching dance. A quarter of these spaces were rated as of poor quality, over twice as many as were rated excellent. The Youth Sport Trust Audit found that schools rated 66% of the on-site spaces used for dance as good or very good. This is surprising considering that both audits found that less than half of spaces used for dance have sprung floors.

Total number of spaces	% with sprung floor	Excellent	Good	Adequate	Poor
154	40%	11%	30%	34%	25%

### Opportunity

The following table shows that 79% of schools offer dance as a club activity. In some cases this complements curriculum dance, in others it is the only dance on offer and may be delivered by a visiting external teacher or school students.

Almost two-thirds of schools offer opportunities for students to perform. In a few cases this is participating in a local dance festival even though dance is not included in the school curriculum or in regular clubs. Less than half of schools offer opportunities to watch dance, although some schools put considerable effort and organisation into taking students to theatres locally and further afield. Only 21% of schools offer Gifted and Talented programmes.

A range of qualifications that may include dance, such as BTEC and GCSE Physical Education or Performing Arts are offered by schools. Only GCSE Dance is a nationally moderated dance specific qualification; it is offered by 29% of schools.

This is broadly in line with the proportion of schools that offer dance throughout Key Stage 3 as without this foundation, students would be unable to take the qualification successfully. Anecdotally, a number of schools are considering moving to BTEC qualifications as it is considered easier to achieve higher grades through this route.

% of schools offering opportunities to perform	% of schools offering opportunities to watch performances	% of schools offering GCSE Dance	% of schools offering Gifted & Talented programmes	% of schools offering Dance Clubs	average number of Dance Clubs offered
62%	41%	29%	21%	79%	2.1

### 2.3 National trends evident in both audits

The following table compares key data from the YST and SDC audits. The differences in questions asked and methodology adopted for collecting data may account for some variation in figures, but there is sufficient consistency between key findings of both audits on which to base relatively confident assumptions about national trends in dance teaching and learning:

- Most secondary schools (90%) provide dance in the curriculum despite it not being an explicit requirement of the National Curriculum.
- Dance is an entitlement for some young people.
- The dance offer is often partial with around two thirds (62%) of schools offering opportunities to perform and less than half (40%) offering opportunities to watch performances.
- The resources needed for high quality dance experience are lacking. There are few dance specialists in the workforce and less than half (40%) of spaces used for dance have sprung floors.

## 2.4 Comparison of key findings of the YST and SDC audits

	YST Audit	SDC Audit
Total number of schools included in the audit	321	104
Total number of students attending audited schools	320,836	95,955
<b>Access</b>		
Dance provided in the curriculum	91%	90%
Dance provided for all year 7 students		53%
Dance provided for all pupils at KS3		35%
Dance provided for girls only at KS3		48%
<b>Dance teaching workforce</b>		
Female teachers		88%
Teachers of white cultural background		97%
Teachers with QTS	58%	72%
Teachers with dance degree		13%
Teachers with dance degree and QTS		10%
Teachers with dance / performing arts degree	10%	
Teachers who are PE generalists	60%	
PE generalists with dance degree	0%	
<b>Dance Spaces</b>		
On-site spaces with sprung floors	37%	40%
Spaces rated as very good or good	66%	41%
Spaces rated as poor		25%
<b>Opportunity</b>		
Opportunities to present performances		62%
Opportunities to present performances in school	62%	
Opportunities to see dance performances	39%	41%
Schools offering Dance GCSE		29%
Schools offering Gifted and Talented programmes	34%	21%
Schools offering Dance Clubs / Out of School Hours	86%	79%

## **2.5 Key issues for dance in schools**

The fact that both the YST and SDC audits found around 90% of secondary schools offer dance in curriculum time and that around half of secondary schools offer dance to all year 7 pupils indicates that schools value the contribution that dance makes to the life of the school and their students. Dance is, therefore, an entitlement for some young people. However, it is not an entitlement for all, opportunity is often partial, lacking coherence and rarely progressive, and the quality of experience is not universally high.

### **Equality**

There are examples of schools offering high quality dance experience for all students together with opportunities for progression and significant achievement, but this far from being an equal entitlement for all young people. The SDC audit found that while 53% of schools offer dance to all pupils at the start of their secondary school career, in year 7, only around a third (35%) of schools are able to sustain this throughout Key Stage 3. Without this foundation, students are prohibited from taking dance at GCSE.

### **Gender bias**

Boys are particularly disadvantaged. The YST audit found that 11 of 14 boys' schools offered no dance either within the school curriculum or out of school hours and girls made up 94% of all those taking GCSE Dance in 2007. The SDC audit found that almost half (48%) of schools provided dance to girls only at Key Stage 3, and that the majority (88%) of those responsible for teaching dance in secondary schools are female.

The single-gender bias affects the experience and understanding of dance by girls, denies boys the opportunity to engage with a unique artistic discipline and gain a range of skills and understanding in non-verbal communication. In the long-term it will impact on the wider understanding of dance in society, in public policy and in Britain's international reputation for the quality and diversity of its dance.

### **Workforce**

In addition to the dance workforce being predominantly white and female, both audits found little evidence of specialism. The YST audit found that 60% of teachers were generalist PE teachers none of whom had a dance degree, while the SDC audit found a slightly higher proportion of teachers with a dance degree, at 13% compared

to the YST audit which found only 10%.

### **Content**

The Tony Hall Dance Review identified that dance in schools is “*seen more as a sport than as a creative artform*”.<sup>8</sup> This assertion would seem to be supported by the low proportion of schools offering opportunities to perform (62%) and, more significantly, to watch dance works (around 40%). It is likely that there is a direct correlation between the location of dance in PE, the low proportion of teachers having a dance specialism and the lack of a comprehensive and coherent dance offer for young people. While the majority of secondary schools provide dance in the curriculum, this rarely reflects the breadth and depth of the whole subject.

### **Space**

A quarter of spaces used for dance are rated as poor. This is a concern in terms of health and safety issues and in terms of the quality of dance experience available to students. Not all spaces deemed poor are old or multi-purpose; new and purpose-built dance studios can also fail. This is hard to explain or understand as the Specialist Schools and Academies Trust and the National Dance Teachers Association both provide guidance on the provision of space for dance.

### **Quality and achievement**

The findings of both audits are evidence for concerns about the quality of dance in schools. The worrying proportion of spaces being deemed poor, few opportunities to perform and watch performances, lack of dance expertise in the workforce, and the gender bias evident in both teachers and students all impact adversely on the quality of young people’s experience.

In this context, it is testament to the enthusiasm, inspiration and initiative of the teachers who provide access to GCSE Dance in 29% of schools and in which attainment levels are above the national average<sup>9</sup>.

---

<sup>8</sup> Tony Hall Dance Review, p24

<sup>9</sup> YST Audit of Dance in English Schools 2006/07, p55

### **3 Establishing the School Dance Coordinator Programme**

#### **3.1 Timeline of key events**

March 2008	Tony Hall Review and Government Response published The initial budget only allowed for the delivery of four School Dance Coordinator pilots, subsequent re-workings and negotiations expanded this number to eight.
November 2008	Julia Williams takes up the post of Head of Learning Invitation to schools and organisations to apply to host a School Dance Coordinator issued 29 November.
December 2008	Deadline for applications, 12 December. 106 applications were received.
February 2009	Additional information requested from shortlist of 21 applications, site visits made to each potential host. Final decisions made at the end of February.
March 2009	Hosts advertise and/or appoint School Dance Coordinators.
April 2009	First 5 School Dance Coordinators start. SDCs attend National Youth Dance Conference, 2 to 3 April Residential induction course, 20 to 23 April, London.
May 2009	Network meeting, 20 May, Birmingham
June 2009	Network meeting, 17 to 18 June, YDE offices, London
July 2009	Residential network meeting and non-specialist training module 1, 28 to 30 July, Chester University Initial audits and 1 <sup>st</sup> reports completed by first five School Dance Coordinators
August 2009	Sixth School Dance Coordinator starts
September 2009	Final two School Dance Coordinators start Site visits to SDCs and hosts U.Dance Training, 15 September Joint meeting of SDCs, host organisations, YDSMs and regional partners and consultation on the National Strategy for youth dance, 16 September
October 2009	Network meeting, 13 October, Durham

December 2009	Strategic Leads meeting and presentation about the work of SDCs, 2 December, London All school audits complete and SDC reports submitted
January 2010	Joint meeting with YDSMs, 13 January, London Interim Report
February 2010	Network meeting and non-specialist training, 9 February, Ipswich
March 2010	Network meeting, 30 March, Bristol
June 2010	Network meeting, 8 June, Kent

The schedule of meetings was designed to enable the SDCs to connect with other parts of the YDE infrastructure, share experience and learn from each other, and develop resources to be shared across the SDC team. The frequency of meetings was planned to be monthly in the early stages and for SDCs to take increasing responsibility for deciding the need and focus of meetings. The location of meetings was planned to share travel time and costs, and to enable the SDCs to gain understanding of the diversity of their individual contexts.

Other opportunities to participate in national activities were offered on an optional basis and included attendance at the Youth Sport Trust conference, the National Dance Teachers Association conference, the YDE Young Creatives and Royal Ballet School project, and presenting to national meetings of strategic officers.

### **3.2 First steps**

Youth Dance England needed to build its organisational capacity in order to deliver this new initiative, its first formal engagement with schools. Initially this was envisaged as a Head of Learning working four days a week with a brief that included the SDC programme within a wider range of responsibilities. Subsequently this was reviewed and the post became 2 days a week entirely focused on the programme.

Information for potential hosts was disseminated in November 2008. It included an introduction to Youth Dance England, the main aim of the initiative and characteristics of a suitable host, together with the profile of the post holder, management model and application process. It also detailed the funding: a total of £45,000 over the 2 years to cover salary, on-costs, office and activity expenses provided by Youth Dance England. This allowed potential hosts to self-select and have an understanding of the respective roles of YDE, the SDCs and hosts in the

delivery of new national initiative.

It was recognised that inviting applications for host schools and organisations in November was not ideal but the timing was determined by the need for School Dance Coordinators to be in post by April in order to complete an induction and training period prior to starting development work in September. This would allow for only one full academic year within the pilot programme which was funded only to the end of March 2011.

The fact that 106 applications were received is testament to the latent demand for an initiative of this kind. It compares well with, for example, the 144 applications received by the Find Your Talent initiative that had the benefit of a high national profile and covered a range of art forms.

The strongest 21 applications were invited to provide additional information and site visits were arranged to each. Site visits were all made by at least two Youth Dance England representatives and included meetings with potential School Dance Coordinator managers and senior managers to discuss expectations. In the event, the snow disrupted plans for the first visits which had to be rearranged, but all were completed and decisions made by the end of February 2009.

The final selection was based on applications that most strongly met the criteria and seemed best placed to support the School Dance Coordinator. The next level of selection aimed to provide geographical spread and a range of types of organisation, demographic and approach. The 8 pilot host organisations appointed are based in 8 of the 9 English regions, with only Yorkshire not being included. Four are based in local authorities, two in schools and two in SSPs; they are located in urban, rural and coastal areas with diverse demographics.

### **3.3 Recruiting School Dance Coordinators**

Hosts were responsible for recruiting and employing School Dance Coordinators, with support from Youth Dance England that included the provision of advertising text and support, and a representative attending interviews, usually the Head of Learning and on some occasions the Director. A common job description and person specification was also provided. Some hosts were able to identify a suitable candidate while others advertised. All candidates were interviewed and observed teaching.

The profile of the post holder included in the information for potential hosts described School Dance Coordinators as specialist dance teachers with a proven track record of delivering high quality dance and raising standards in dance teaching in schools, with experience of delivering and assessing curriculum initiatives and dance qualifications and the motivation to make partnerships with other schools and youth dance providers and to implement local, regional and national initiatives. Proposed qualifications consisted of:

- BA(Hons) in Dance or equivalent (eg Performing Arts of Physical Education with dance specialism)
- QTS (PGCE) Dance
- Desirable 5 years experience of delivering dance in schools

This level of experience and background was designed to be the minimum requirement in order to meet the objectives of the initiative within the relatively short time-scale. However, it proved difficult to find people who fully met the criteria, leaving 3 of the 8 posts vacant by April 2009, although all posts were filled by September. There were a range of reasons for the difficulty in recruiting, including posts being fixed term, some areas offering relatively limited opportunities for career progression at the end of the fixed term and delay in advertising by some hosts. Above all it became evident that the pool of suitably qualified people is very small.

The staggered start for the SDC programme is significant as it shortens the overall time available for demonstrating impact. A degree of duplication of induction and briefing was also necessary.

### **3.4 Induction, Training and Networking**

The plan to provide a 3 day residential induction meeting, 20/22 April, followed by monthly networking meetings for the first six months to include training and a residential meeting in July, was shared with host organisations at the point of their being appointed. The plan was implemented with the first five SDCs.

Induction included an introduction to Youth Dance England, the national brief and other programmes being run by YDE. There were practical sessions, discussions, attending a performance and an introduction to the evaluation purpose and methodology.

Network meetings have provided opportunities for the sharing of progress made and lessons learnt. This was considered valuable by the SDCs, and it enabled a sense of progress that was particularly helpful in the early stages. These meetings also include debate about key issues for dance in schools that facilitate a coherent approach across the SDC team. Some issues have been formally scheduled and others have arisen spontaneously, for example the place of dance in schools, assessment, what makes a good dance department, engaging boys, working with other dance providers.

Training has featured largely in network meetings. It has included training in the U.Dance modules, and a three module approach to developing understanding, skills and confidence among non-specialist teachers was developed by YDE especially for the SDC programme.

### **3.5 Peer Learning and Resource Development**

The value of peer learning became evident early in the programme. The SDC team embraces a wide range of expertise and strengths. While all have extensive teaching experience, this has been gained in different roles and contexts so they have much to share. The sense of being a team, being able to seek advice from each other and work together as a whole group and in smaller groupings, and the support of YDE were all repeatedly described as valuable during site visits and at network meetings. YDE, and Julia Williams in particular, has been adept at facilitating individual expertise for the wider benefit of the group and building a strong sense of team.

### **3.6 Issues**

SDCs are compiling reports at the end of each term. To date five of them have been in post for two terms and three for just one term. Understandably, many of the issues identified have been related to establishing a new role in their area and:

- Insufficient time to meet growing demand and the need to manage high expectations
- Lack of dance specialists, low level of dance being taught in schools, and some pupils having fixed ideas about the kind of dance in which they will engage
- Competing claims on time and attention for schools and teachers
- Negative attitude of some senior managers to the importance of dance resulting

in teachers being unable to attend CPD initiatives due to lack of cover or senior managers being unwilling to let them out of school

- Lack of good spaces for dance, and high demand for spaces that are good for dance
- Lack of budget for facility hire and refreshments, and to engage professional dance artists / companies
- Lack of dance artists / practitioners to deliver
- Faith inhibiting participation, in particular among Muslim girls

## 4 The Models

### 4.1 Management models

Establishing a range of models in different parts of the country was determined in order to test different ways of working in various geographic and demographic contexts, with different types of host organisations, management models and SDC backgrounds. The purpose was to identify the characteristics conducive to success, ensure that the SDC role is widely applicable and transferable, and to inform the design of subsequent roll-out of the programme. A summary of the distinctive factors related to the local area, host organisation, structure and background of the SDC is provided below:

#### **Blackburn with Darwin**

**Local area** – unitary authority in the North West, urban and the 17th most deprived of 354 local authorities with nearly a quarter of primary school children living in the 5% of most deprived areas nationally. Major community of Asian heritage, mainly of the Islamic faith and evenly split between Indian and Pakistani heritage.

**Host** – School Sport Partnership, located within the School Improvement section of Children’s Services, with the Music and Arts Service and St Bedes High School, situated in the local authority.

**Structure** – Line managed by Partnership Development Manager

**School Dance Coordinator** – background in ballroom and Latin American dance styles, experience of provision of out of school dance development in Blackpool and with knowledge of the area. In post from April 2009 and full time.

#### **Durham**

**Local area** – a mix of rural, reasonably affluent towns and pockets of high deprivation as in East Durham.

**Host** – Local Authority, one of the largest in the country, with 6 School Sport Partnerships each with a dance coach at least part-time although not all have a dance degree and they mainly work out of school hours and in the primary sector. The County has a high proportion of performance related specialist colleges. It is a beacon authority for school improvement with one of the largest support services in the country.

**Structure** – Line managed by Inspector of Physical Education

**School Dance Coordinator** – previously Head of Dance at Greenfield School Community & Arts College with dual performing and visual arts status and employed

part-time to support the professional development of dance throughout the County. Background includes professional dance training and work experience. In post 4 days a week from April 2009.

### **East Kent**

**Local area** – school catchment area includes Hythe, Folkestone and surrounding villages. The population is predominantly mono-ethnic with a growing number of Nepalese inhabitants. The area is relatively isolated and rural with little arts provision, Brockhill College being the main provider of contemporary dance classes, workshops and performances in the area.

**Host** – Brockhill Park Performing Arts College, a National School of Creativity, working in a Creative Partnerships Area and with the Find Your Talent initiative.

**Structure** – line managed by Vice Principal and previously Head of Dance

**School Dance Coordinator** – previously Principal Teacher of Dance in the school with experience of working to support dance in feeder and local secondary schools in the area and a member of Instep Dance Company. In post from September 2009 and half-time.

### **Leytonstone**

**Local area** – situated in Waltham Forest, an outer London borough with high levels of socio-economic disadvantage and a 44% BME population with 17% of young people having English as an additional language. There are issues surrounding youth disengagement and sporadic youth on youth violent crime that are being tackled through sport and physical activity. The lowest level of dance in secondary schools of all the pilot areas.

**Host** – Leytonstone & Norlington School Sport Partnership, based in Leytonstone Business & Enterprise Specialist School, which has no curriculum dance.

**Structure** – Line managed by Partnership Development Manager

**School Dance Coordinator** – background in professional dance performance and choreography, in particular in jazz and street dance, and teaching through to Higher Education level. In post from April 2009 and half-time.

### **Norfolk**

**Local area** – the village of Caister-on-Sea, Great Yarmouth and rural area through to Norwich, with socio-economic issues related to rural and coastal seasonal employment.

**Host** – Caister High School Performing Arts College

**Structure** – Line managed by Assistant Head Teacher / Director of Arts

**School Dance Coordinator** – previously Head of Dance with experience of leading INSET workshops and gifted and talented provision with other schools in the area. Background includes professional training and performing. In post from April 2009 and half- time.

### **Nottingham City**

**Local area** – listed as 13<sup>th</sup> most deprived area in England with high levels of unemployment and acute issues around anti-social behaviour and violence. Good range of arts venues including three theatres regularly presenting dance on all scales and that work with Dance 4, the National Dance Agency, which hosts the YDE Youth Dance Strategy Manager and the Centre for Advanced Training

**Host** – Nottingham City Council, Children’s Services, College Street Centre

**Structure** – Line Managed by Head of Curriculum Service

**School Dance Coordinator** – new to the area, with an MA in Choreography and experience of performing and teaching in and beyond schools, supporting GCSE and working with professional companies. In post from August 2009 and full time.

### **Worcestershire**

**Local area** – mainly rural area with small towns and the manufacturing towns of Redditch and Worcester. The population includes small groups from ethnic minority groups. Schools are organised in to middle schools and high schools taking different age ranges.

**Host** – Worcestershire Arts Education based in The Elgar Centre, Worcester

**Structure** – Line managed by Advisory Teacher Performing Arts

**School Dance Coordinator** – experience of working in the region including as Dance Artist in Residence at Malvern Theatres and as performer and rehearsal director for Bare Bones Dance Company as well as teaching and supporting GCSE and A level dance. In post from September 2009 and half-time.

### **South Gloucestershire**

**Local area** – mixed rural and urban locations with areas of high socio-economic disadvantage and that skirts the larger towns of Bristol and Bath. There are no theatres within South Gloucestershire.

**Host** – South Gloucestershire Council

**Structure** – Line managed by Teaching and Learning Advisor (PE & School Sports Strategy)

**School Dance Coordinator** – previously subject leader for dance, coordinator for Expressive Arts, and School Sports Coordinator, teaching GCSE and A level dance,

and involved in county dance initiatives. In post since April 2009 and half- time.

## **4.2 Comparison of different management models**

The difference in the time that has been available to each post obviously impacts on how much can have been achieved to date. A number of other factors have emerged as having a significant influence on impact, efficiency and effectiveness. Key factors are discussed below in terms of area, host and SDC. It is the combination of factors that has greatest impact on the potential for effectiveness within the time-scale available to the pilot SDC programme.

### **Local area**

Each area has different challenges in terms of geography and demography, but these differences simply inform the development of strategies and ways of working for each SDC. It would appear that SDCs can work anywhere.

Of more significance in terms of the scale of the task facing the SDC is the existence of potential partners. Professional dance artists, agencies and theatres are able to act as delivery partners to provide inspirational performance and participation experiences, collaborate on talent identification and opportunities for progression. The value of having a concentration of the full range of dance expertise and resources in one area will be demonstrated by the experience of Nottingham.

Where there are few schools offering dance or few offering high quality dance, the lack of role models, senior management advocacy and practical examples of the value of dance in schools increases the scale of the SDC task. It takes more time and persuasion to engage school managers and teachers, and the scale of change required in their practice is greater. Effecting change in such circumstances is a longer, slower process.

### **Type of host organisation**

**Schools** - Two of the posts are hosted by schools with strong dance provision and in both cases the SDC was previously a teacher within the school with experience of working with other schools in the area. Both have benefit of local knowledge, credibility and reputation. In one case the SDC is explicit about the value of retaining a teaching role, relationships with students and pension rights, considering the SDC role as providing the best of both worlds. There are potential complications in terms of ownership of the project by the wider area and loyalties necessarily being split

between the school, the wider area and the national role of the pilot programme. The strategic support of a local authority cannot be integrated fully into posts hosted by schools.

**School Sport Partnerships** – Two of the posts are hosted by a School Sport Partnership (SSP) and one in a local authority line-managed by a School Sport Partnership Development Manager (PDM). These posts have the benefit of existing links with networks of schools and a strategic structure within which to work.

SSPs have been established with specific targets and a highly accountable framework in which there is significant pressure to deliver. Dance is only a part of a much broader offer, making a dance-led initiative challenging for SSPs to embrace as it does not entirely fit with their prime purpose. SSPs are less likely than local authorities to have the links with arts organisations such as theatres, dance companies and agencies, and potential collaborators such as musicians, that SDCs need.

There can be conflicts in priorities, for example with SSPs only being in a position to support performances that are competitions. YDE created in collaboration with Youth Sports Trust, the National Dance Teachers Association and the Specialist Schools and Academies Trust a dance performance framework (U.Dance) in 2008 as an alternative to the National Competition Framework because it was seen to be difficult to apply to dance. The artistic and aesthetic values of dance are easily lost in the context of targets for participation in sport, and sport and dance are diametrically opposed in terms of gender bias. From a dance perspective it is evident that boys are disadvantaged; addressing this together with the lack of male teachers teaching dance is a collective priority for the SDCs. By contrast, sport tends to see dance as helpful in engaging girls, who are harder to reach through competitive sports. For example, the Physical Education, School Sports and Young People (PESSYP) Dance Links initiative, which is delivered by YDE in partnership with the National Dance Teachers Association, is only concerned with participation by girls. There are fundamental differences between the arts and sports worlds in their aims, aspirations, structures, support systems, languages and cultures. Despite the best efforts of everyone to be supportive, SDCs tend to be isolated and frustrated by these differences.

**Local Authority** – five of the posts are hosted by local authorities and these include both full time and the 4 day posts. It is within local authorities that less favourable

comparisons with the higher level of investment in music and sport can be most sharply felt and there can be conflicts between priorities for dance and wider local authority priorities. There can also be difficulties in appreciating the value of SDCs sharing expertise and working together when this requires travel outside the authority, and in understanding the need to profile the role of Youth Dance England and the national nature of initiative. Local authorities do have the benefit of an existing strategic framework, status and credibility with school senior managers and teachers and the ability to open doors. They are most likely to have knowledge of local arts, education, community and sports organisations and resources, a range of existing partnerships and can be the most supportive and effective hosts.

### **Support of host organisation**

All SDC posts are subject to matrix management requiring balance between local and national agendas and profile. Line managers, and their senior managers, can be effective advocates and champions of the post. They can provide practical, managerial and emotional support to SDCs undertaking a new role in circumstances that can be relatively isolated. This kind of support can make a significant impact; it accelerates progress and promotes the efficiency of establishing the role and implementing activity. The better the coherence between the YDE national brief and local expectations, the easier it is for the SDC to deliver strategically and effectively.

### **School Dance Coordinator**

Five of the SDCs had previous knowledge and experience of their area and the benefit of needing less time to find their way about. On the other hand, this knowledge may be partial and related to a previous role, while someone new to the area may bring a more objective and strategic approach. The support of the host organisation and line manager can be crucial in enabling the SDC to build on strengths and overcome challenges. Experience in professional dance work contributes to the credibility of the SDC, and experience of teaching dance with young people, teachers and at examination level are all essential to the effective delivery of the SDC role.

## **4.3 Models of Delivery**

Each SDC is developing a model of delivery that responds to the opportunities and challenges that exist in their specific area. All are developing networks of teachers to provide peer support and learning, and all are delivering training modules designed to build confidence and skills in dance teaching for non-specialist teachers.

The SDC sits at the centre of a complex network, making strategic sense of an array of opportunity and resources in order to develop the scope and quality of dance provision for young people. Opportunity and resources include:

- YDE national schemes including U.Dance, Young Creatives, Stride, national festivals, conferences and the supportive network of SDCs
- Dance artists, agencies, networks and organisations offering regular classes, inspirational and intensive projects, performances and performance opportunities, and opportunities for progression
- Advanced Skills Teachers and in specialist schools, Lead Dance Practitioners
- School Sport Partnerships and Partnership Managers
- Local authority Childrens' and Cultural Services initiatives and events
- National agencies providing funding, strategies, initiatives and events across dance, arts, sports and other agendas

In the main, SDCs are developing models of delivery that are characterised by partnerships, networking and disseminating expertise and opportunity. Durham is perhaps the most advanced in terms of developing a strategic approach to delivery, in part due to being County-based, being embedded in and with good support from the local authority, and the SDC having good knowledge of the area and having been in post since April. The Durham model involves identifying lead schools to support other schools in their area and the creation of youth dance groups in every School Sport Partnership. Elements of this model are beginning to emerge in other areas.

## **5 Evidence based priorities**

The YST and SDC school audits have provided a statistical evidence base for the establishment of priorities. The key issues for dance identified in section 2 are being addressed through collective priorities while the specific characteristics of each area are being addressed through local priorities which have been informed by the audits and direct experience of working with schools, teachers and young people in the area.

This approach has the potential to both respond to local need and to make an impact on national trends.

### **5.1 Collective Priorities**

- Focus on Key Stage 3 – as the time-scale is limited the priority is to strengthen teaching and learning at Key Stage 3 in order to build the necessary foundation for Key Stage 4.
- Gender balance – to seek opportunities to improve the gender balance among teachers and students, for example through targeting male teachers and introducing initiatives to engage boys
- Workforce – to build the confidence and skills of teachers, in particular through the non-specialist training programme
- Performance – to seek to increase the number of schools offering opportunities for students to perform and to see performances of dance.
- Attainment – to seek to increase the percentage of A/C grades achieved by schools offering GCSE Dance, acknowledging that it would only be possible to affect schools that already offer GCSE Dance, and the students entering examinations in 2010.

These are challenging collective priorities, and making an impact on any of them would represent a significant achievement for the pilot SDC programme.

## 5.2 Local Priorities

A broad comparison of the audit findings by SDC area is given below. Each area's findings are followed by key local priorities for the pilot programme.

### Blackburn with Darwen

A higher than average number of schools offering dance to all pupils at year 7 (67%), but almost the lowest proportion doing so throughout KS3 (25%) and the lowest proportion of teachers with a dance degree (5%). Spaces are below average with a low proportion of sprung floors (23%) and the lowest proportion of spaces rated as excellent or good (11%). A slightly below average number of schools offer opportunities to perform, but the highest proportion offering opportunities to watch dance (67%) and higher than average proportion offering Gifted and Talented (G&T) programmes (33%).

#### Key priorities:

- Improving access for all students throughout Key Stage 3
- Advocating for improving the quality of dance spaces through *Building Schools for the Future* consultations
- Increase the number of opportunities schools provide for their students to perform

### Durham

The largest area and largest number of schools audited. Broadly in line with the average in terms of access to dance, with slightly fewer schools offering dance to all year 7 pupils (44%) and throughout KS3 (30%). Durham has a more skilled workforce, with among the highest proportion of teachers having QTS (85%) and dance degrees (18%) than average, although the workforce is entirely white and female. Spaces are below average, with fewer than average sprung floors (30%), none rated as excellent and over half rated as poor (52%). Higher than average proportion of schools offer opportunities to perform (68%), see performances (52%), participate in clubs and G&T programmes, but slightly lower than average proportion offer GCSE Dance (24%).

#### Key priorities:

- Develop high quality teaching and learning, increasing the number of young people offered dance at Key Stage 3
- Develop the dance offer and increase the number of performance opportunities through a youth dance group in each SSP, a County boys dance group and a Gifted and Talented programme from September 2010
- Expand partnerships and build links with dance companies, artists and theatres

to enrich the opportunities for young people, working with the local authority arts and culture department and aiming to provide a professional residency targeted at boys and male teachers

## **East Kent**

Much higher than average level of access to dance for all students (86% of year 7 students, 71% throughout Key Stage 3) and no schools offering dance to girls only, although this is based on the lowest number of schools audited. The workforce is entirely white and female, with a lower proportion of teachers having QTS (58%) and a higher proportion with a dance degree (58%). Spaces are considerably above average, with twice as many having sprung floors (80%) and a higher than average proportion being rated as excellent (20%). Higher than average proportion of schools offer opportunities to perform (86%), watch performances (57%) and offer GCSE Dance (57%), but a smaller than average proportion offer G&T programmes (14%).

### **Key priorities:**

- Develop dance for boys, training teachers and enthusing boys
- Develop the workforce with a focus on non-specialist teachers
- Identify talent and support it through G&T programmes

## **Leytonstone**

The lowest proportion of schools offering any curriculum dance (58%), but the lowest proportion offering dance to girls only at KS3 (17%). The area has the most diverse workforce in terms of gender and cultural background, with the average proportion of teachers having QTS (71%) and dance degrees (13%). Few spaces rated as excellent (7%), and more rated as poor (33%) although all have sprung floors. Slightly above average proportion of schools offer opportunities to perform (67%), but the lowest proportion offer opportunities to watch performances (8%), participate in clubs and take GCSE Dance (8%).

### **Key priorities:**

- Raising participation in dance by young people, including in out of school hours and clubs
- Providing performance opportunities and increasing the quality of work performed
- Creating a youth dance company to inspire young people, raise aspiration and promote participation

## **Norfolk**

All schools offer curriculum dance, with almost the highest proportion offering dance to all year 7 students (82%) and to all students throughout KS3 (64%). The workforce is entirely white and female, with average proportions having QTS and dance degrees. Spaces are generally poor, with the lowest proportion having sprung floors (20%) and few rated as excellent (5%). The proportion of schools offering opportunities to perform are average (64%), but a much higher than average proportion offer opportunities to watch dance (64%), take GCSE dance (64%) and the only area with an equal balance between the proportion of schools offering opportunities both to perform and watch performances.

### **Key priorities:**

- Develop opportunity and provision throughout Key Stage 3, with a focus on progression from year 7 to year 9
- Increase the number of opportunities for young people to perform in schools
- Raise the profile and increase provision for boys to engage with dance in schools

## **Nottingham**

The area is broadly average in terms of access to dance with a lower than average proportion of schools offering dance to all year 7 students (45%). The workforce is entirely white and female, and has a slightly lower than average proportion of teachers with QTS (67%) and the lowest proportion having dance degrees (5%). The highest proportion of dance spaces are rated as excellent (37%), and among the lowest proportion are rated as poor (16%), although a smaller proportion of spaces have sprung floors (26%). A lower than average proportion of schools offer opportunities for their students to perform (55%) or watch performances (27%). A broadly average proportion of schools offer clubs and GCSE Dance, although the City provides a fast track programme that involves students from across a number of schools so it may be that schools are offering access to GCSE Dance rather than delivering it directly. A much higher than average proportion of schools offer G&T programmes.

### **Key priorities:**

- Increase access to dance for boys at Key Stage 3 and developing male role models
- Promoting U.Dance to increase opportunities for young people to perform; build links between clusters of schools to plan and present performance events and promote progression through performance opportunities
- Encourage schools to deliver dance to all year 7 students and support progression to year 8

## **South Gloucestershire**

A slightly above average proportion of schools offer dance to all year 7 students (58%), but the lowest proportion offering dance to all students throughout KS3 (25%) with the highest proportion of schools offering dance to girls only (75%) despite an above average proportion of male teachers (21%). Slightly more teachers have QTS, (76%) but far fewer have dance degrees (9%). The majority of spaces are rated as adequate and a slightly below average proportion have sprung floors (33%). Opportunities to perform (42%), see performances (25%), and participate in clubs are all lower than average, and opportunities to take GCSE Dance (8%) are the lowest.

### **Key priorities:**

- Supporting teachers in curriculum development, pedagogy and resources through support and network events
- Increasing opportunities for boys to engage with dance, exploring the feasibility of providing role models for male teachers and a boys performance group
- Increasing the number of performance opportunities, developing the existing Engage festival in include more schools work and promoting U.Dance

## **Worcestershire**

Broadly average proportion of schools offer dance to all pupils throughout KS3 (33%), but a lower than average proportion offer dance to all year 7 students (25%). The highest proportion of teachers having QTS (83%), but a slightly lower than average proportion having dance degrees (11%). Spaces are better than average, with a higher than average proportion having sprung floors (48%), being rated as excellent (17%) or good and the lowest proportion being rated as poor (9%). A higher proportion of schools offer students opportunities to perform (67%), and take GCSE Dance (42%), but a lower than average proportion offer opportunities to see performances (33%), participate in clubs or in G&T programmes (8%).

### **Key priorities:**

- Improving results at GCSE through providing support sessions and responding to Worcestershire results being significantly below the national average
- Improving progression routes in target schools across the County
- Supporting schools keen to develop the structure and position of dance in their curriculum in order to enhance their dance offer to young people

## SDC Audit: Key data by SDC area

	Schools			Access				Dance Workforce						
	No.	total pupils	Any Arts mark	Any Curriculum dance	All Pupils Yr 7	All Pupils, All KS 3	KS 3 girls only	No. of teachers	With QTS	With dance degree	Dance degree + QTS	Female	Male	White
BLACKBURN	12	9,581	25%	92%	67%	25%	50%	37	51%	5%	3%	92%	8%	100%
DURHAM	27	21,900	22%	92%	44%	30%	56%	39	85%	18%	15%	95%		100%
EAST KENT	7	6,551	29%	100%	86%	71%	0%	12	58%	58%	58%	100%		100%
LEYTONSTONE	12	9,747	8%	58%	42%	17%	17%	24	71%	13%	13%	63%	33%	67%
NORFOLK	11	11,527	27%	100%	82%	64%	36%	17	71%	12%	6%	100%		100%
NOTTINGHAM	11	11,624	45%	91%	45%	36%	45%	21	67%	5%	0%	100%		100%
SOUTH GLOUCS	12	13,831	17%	100%	58%	25%	75%	34	76%	9%	6%	79%	21%	100%
WORCS	12	11,194	33%	92%	25%	33%	25%	46	83%	11%	4%	85%	15%	100%
<b>TOTALS</b>	104	95,955		92	55	36	44	230	166	30	22	202	25	222
<b>Percentage of total</b>			26%	90%	53%	35%	48%		72%	13%	10%	88%	11%	97%

	Spaces						Opportunity					
	Total No.	Sprung floors	excel	good	adeq	poor	Schools offering opps to perform	Schools offering opps to watch performs	Schools offering GCSE Dance	Schools offering G&T progs	Schools offering clubs	Total no. of clubs
BLACKBURN	22	23%	5%	9%	59%	27%	58%	67%	25%	33%	92%	35
DURHAM	27	30%	0%	33%	15%	52%	68%	52%	24%	24%	92%	36
EAST KENT	10	80%	20%	30%	30%	20%	86%	57%	57%	14%	86%	25
LEYTONSTONE	15	100%	7%	40%	20%	33%	67%	8%	8%	17%	50%	8
NORFOLK	20	20%	5%	35%	35%	25%	64%	64%	64%	27%	91%	24
NOTTINGHAM	19	26%	37%	32%	16%	16%	55%	27%	27%	45%	82%	13
SOUTH GLOUCS	18	33%	6%	28%	56%	11%	42%	25%	8%	0%	67%	14
WORCS	23	48%	17%	35%	39%	9%	67%	33%	42%	8%	75%	20
<b>TOTALS</b>	154	62	18	47	54	35	64	43	30	22	82	175
<b>Percentage of total</b>		40%	12%	31%	35%	23%	62%	41%	29%	21%	79%	

## 6 Outcomes

### 6.1 Indicators of YDE success

During visits to the host organisations, several senior managers were impressed with the speed at which YDE had “*made things happen*”. Most were pleased to be part of the project and more than one was “*delighted with the way things are going*”.

YDE seems to have been exemplary in planning, introducing and implementing a pilot programme for which there was real demand, is working well for the hosts, senior managers, teachers and SDCs and effectively delivered throughout its initial phrase, notably:

- 106 applications to host an SDC received in a relatively short time-scale, demonstrating commitment to dance development and demand for the kind of support on offer
- YDE selecting 8 successful hosts through an open process that included visits to the 21 strongest proposals
- YDE appointing successful hosts of different kinds of organisations, geographic and demographic locations and in different regions
- SDCs with strong dance backgrounds and teaching experience appointed to each post
- YDE providing effective induction, training and support for SDCs, including identifying priorities and facilitating the development of resources, and creating a supportive peer group
- YDE supporting promotion through provision of resources for launches, business cards and web-based information, and advocating for the role of SDCs through its national networks
- Comprehensive audits of 104 schools informing the development of strategic approaches and action plans

## 6.2 SDC Achievements

### Inception and set-up activities

Newsletters have been sent out, presentations made, interviews given to the press and media and all SDCs have held a launch event to raise profile and introduce the programme to schools and others. Some have been relatively informal, others have included performances by young people. The following quotations from participants in the Durham launch indicate the value of such events.

*Thanks for the invite, it was really informative and the kids came away buzzing.*

Teacher

*Everyone had a great evening and we all agreed it was a wonderful way of sharing ideas.*

Teacher

*It was mint!*

Pupil

In addition to completing the school audits and compiling action plans, SDCs began developing contacts and relationships, including with YDSMs, CATs, School Sport Partnership Development Managers, Advanced Skills Teachers and Lead Dance Practitioners in order to build a programme that would be coherent. In some cases, there were instances of local resistance to the idea of the new post, but this was usually overcome when it became clear that the ambition was to work in partnership to complement and build on existing provision. The development of knowledge about existing provision and building of trust and credibility locally was an important element in the earliest stages. In some instances, this was made easier by SDCs being invited to participate in strategic fora, such as a YDSM Advisory Group or U.Dance panel.

Links with professional dance organisations are developing. In some cases this is with companies and dance artists, in others with dance agencies such as Dance South Gloucestershire, Norfolk Dance and Dance4. These relationships can contribute to the coherence of the dance offer for young people in the area in and beyond schools.

## Workforce development

A total of 164 CPD sessions have been provided, involving 169 schools and 244 teacher contacts, 173 (71%) of which have been with non specialist teachers. A significant proportion of work has been 1:1 with individual teachers in their schools, team-teaching and mentoring. The majority of participating staff have been of white ethnic background, and the gender balance has been in line with the findings of the school audits with around 12% of participants being male teachers.

Most sessions have been in creative dance and pedagogy, with choreography and specific styles also being frequently provided. Most sessions have been focused on Key Stage 3 (37%), others have included Key Stage 4 (27%) and examination work (12%). Sessions on specific topics have also been provided, for example on talent identification in partnership with the region's CAT. Opportunities for teachers to dance, and to perform, have also been provided.

In addition, 26 non-specialist training modules have been provided. The following quotations indicate the value teachers place on gaining confidence:

*I feel a lot better about moving in the space and my confidence is growing*  
Teacher, Leytonstone

*My confidence is increasing and I am more relaxed which reflects on the children's experience.*

Teacher, South Gloucestershire

*Have gained so much confidence and ideas. Comfortable with themes and styles and researching them and having a go*

Teacher, Worcestershire

*I was really excited and inspired with the work the boys achieved .... I am looking forward to seeing dance take off big time at St Edmunds.*

Teacher, East Kent

In many cases, teachers are inspired by professional dance works in creative work, by taking part in dance work themselves and by seeing their students achieve:

*Really enjoyed this, especially using professional works and different dance styles ...*

*Pirates of the Caribbean was a great session building up to a great performance. I also loved the Penguin Café and Swansong work.*

Teachers, Durham

*All the students were able to follow and deliver and achieve! ... We will be moving on with all your lovely ideas.*

*The students thoroughly enjoyed this lesson. All tackled the contact work and were beginning to live their phrase of movement.*

Teachers, East Kent

Further comments indicate the value of gaining understanding, skills and practical ideas:

*Great ideas and a better understanding of how the children feel during a dance lesson.*

Teacher, Worcestershire

*Got no basic knowledge of dance so already got lots of ideas to work with – thank you!*

Teacher, East Kent

*This will give me so many more ideas to create work and it has made me realise that if I give the students the right information creatively I can achieve my goals*

Teacher, Leytonstone

*I have learnt lots of ideas of what dance could be taught, also how to break down a dance*

Teacher, Worcestershire

The sessions also delivered opportunities to reflect on practice and have fun:

*Different teaching styles and strategies were very useful and have helped me to reflect upon my lessons.*

Teacher, East Kent

*I have thoroughly enjoyed this course and have gained many valuable skills including using compose, perform and appreciate as a model of delivering dance.*

Teacher, Durham

*Excellent workshop, gave me tons of ideas and ended up having a lot of fun*

Male teacher, Worcestershire

The impact of sessions is extending to other teachers and future plans:

*I have already taught one of the female staff the lindy hop steps and she used it today in her year 8 lesson! I have taken a lot from that Sunday and fed back to my head of department plans for next year*

Teacher, Worcestershire

*Lots of ideas to take back and hopefully pass on to other interested parties at school. Can't wait for the next course.*

Teacher, South Gloucestershire

Dance Networks have been set up to support dance teachers, and some of the SDCs have been surprised by the enthusiasm teachers have shown for such groups. Other kinds of support include setting up drop-in sessions for teachers. Resources for teachers have been developed, including the purchase of ICT resources.

Some SDCs have also presented at national events, including the National Dance Teachers Conference and a Strategic Leads meeting hosted by YDE.

### **Opportunities for young people**

93 (57%) of the CPD sessions directly involved young people. 854 young people have participated.

Other opportunities for young people have included enabling them to participate in YDE national initiatives, the setting up of out of school hours, youth dance groups and dance showcase events. A number of inspirational activities have been provided, including an Indian dance workshop in East Kent, workshops with the Mark

Morris Dance Group in Newcastle and a Billy Elliot education visit:

*Would just like to thank you for giving x the wonderful opportunity of being part of such a fantastic day. He is exhausted, but so excited about the whole Billy Elliot experience, I know it will stay with him for a very long time*

Parent, Durham

Following this visit, plans are being developed for the young people to become ambassadors for dance and forming core of a County boys dance group.

Networking and brokering relationships are enhancing opportunities for young people too, for example through extending an existing Boys Dance Alliance to involve young people from a wider range of schools in Worcestershire.

### **Planning and programming future initiatives**

Planning for future activity has also been undertaken. Future plans include enhanced training for teachers, including a contemporary dance class, and events for teachers and students to work together. Work with professional artists, projects focused on choreography and the establishment of youth dance groups open to the wider community are also being planned. The value of performances in promoting the sharing of ideas, peer-learning and demonstrating the achievement of young people is being recognised, as is the potential of the U.Dance framework to engender civic pride.

### **6.3 Value for Money**

The total budget for direct costs for the SDC pilot programme is £400,000 over the two years. This includes evaluation and training / networking events in addition to direct support for SDC posts which accounts for £360,000 of the budget.

Programme leadership and administrative support are included in YDE's core budget.

Given that the focus of the programme to date has been on set-up and establishment, and that three of the SDCs have only been in post for one term, the level of achievement represents good value for the level of investment.

## 6.4 Change

Even at this early stage, change is evident. SDCs have noted that their role is now more established and that they are starting to see more joined-up thinking, with a stronger sense of networking and dance teachers feeling less isolated. The quality of teaching, for example in GCSE work, is already being enhanced.

The non-specialist training has been particularly effective. In some instances it has been noted that this training is already reducing the gap in expertise between specialist and non-specialist teachers. Some teachers have been inspired to champion dance in and beyond their own schools. As a result, some schools are planning to extend their dance offer, with some schools moving dance from PE to Expressive Arts to facilitate mixed gender teaching. A number of initiatives are engaging boys in dance, male teachers are participating in non-specialist training and some schools are looking at their dance provision for boys.

It is important also to note the advocacy and influencing ground-work being done to create the environment in which change can be accelerated. There is initial evidence that teachers are being inspired and becoming champions for the provision of high quality dance for all young people. During visits, several senior managers were clear and articulate about it being possible and desirable for dance to be an entitlement for all young people, making reference, for example, to the improvement in behaviour and attendance seen when dance was introduced for all students. One identified the importance of "*opening heart and minds to make sure that young people benefit*", and this seems to be an outcome of the work of the SDCs.

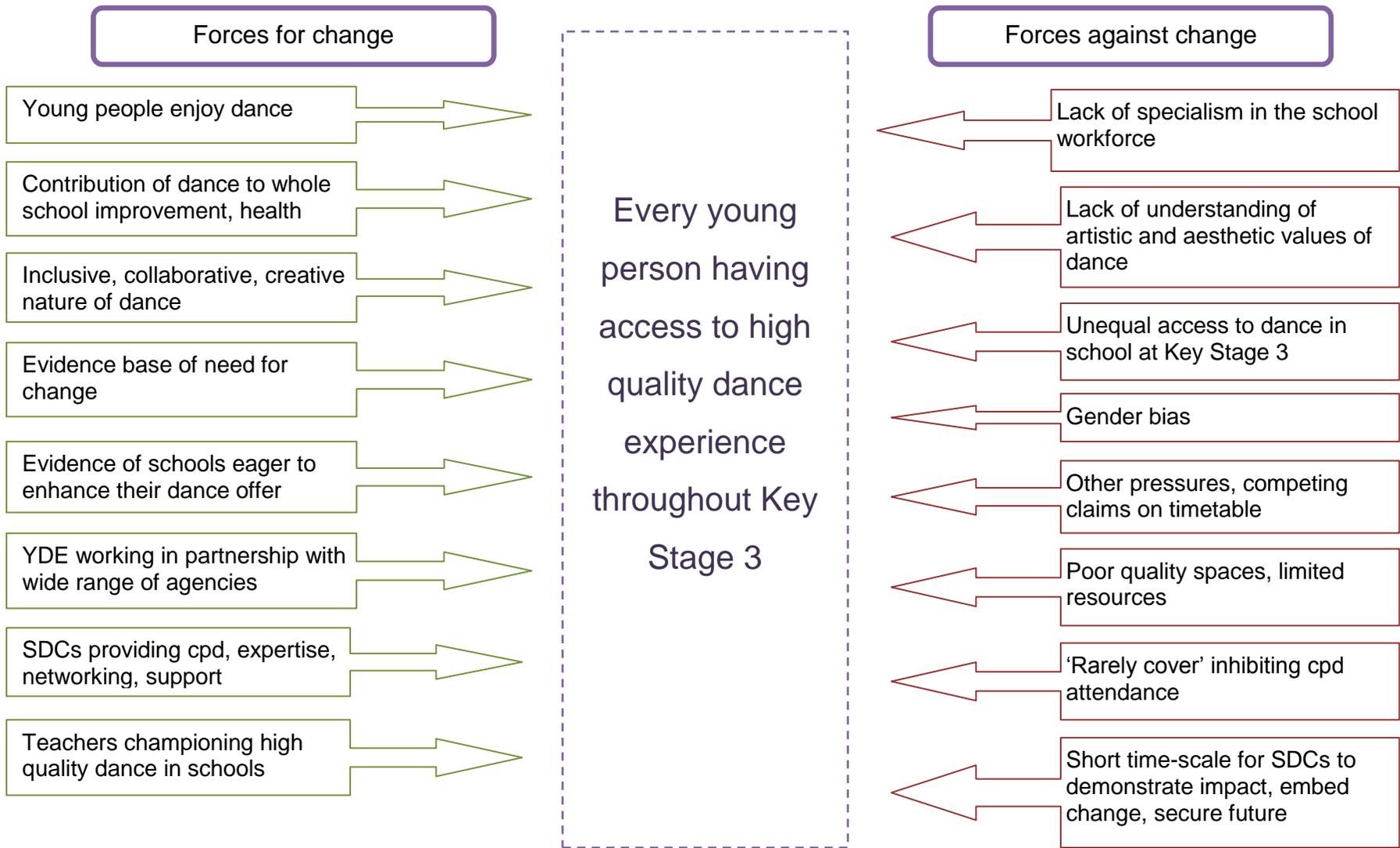
## 6 The Task Ahead

The initial, set-up phase is complete and firm foundations have been laid on which to build. However, the time-scale available for bringing about and embedding change is short. Effectively there is one full academic year and two terms. This may be a reasonable time-frame in which to build the confidence and skills of the workforce and enhance opportunities for young people, to promote joined-up thinking and raise aspiration, but ensuring change is sustainable requires it being adopted by others. It is likely to take longer for schools to implement significant, for example in offering dance to all young people throughout KS3 or offering GCSE Dance. It will certainly take far longer to address the poor quality of dance spaces.

One of the senior managers noted that developments will not have long-term sustainability if the programme is cut short at the end of the pilot, and was particularly concerned about the waste of effort and investment that this would represent, concluding that: “*every teacher should have access to an SDC on a permanent basis*”.

The case for every young person having access to high quality dance experience throughout Key Stage 3 is building. Compelling evidence about the benefits and needs are supporting the case, and the SDC pilot programme is poised to demonstrate impact. YDE is actively advocating the cause of dance in schools and the work that of the SDCs at national and government levels.

The scale of the task ahead is summarised in the following force-field analysis.



## 6.1 Measures of success

Key measures of success for the pilot programme are based on the key issues and priorities identified in section 2 and summarised as:

### **Equality:**

Higher proportion of schools offering dance to all students in year 7 and throughout KS3

### **Gender bias:**

Higher proportion of male teachers teaching dance  
Introduction of initiatives to engage boys in dance

### **Workforce:**

Numbers of teachers participating in non-specialist training and other cpd activity

### **Content:**

Higher proportion opportunities for young people to perform and to watch performances

Together with advocacy for improved spaces, these measures will enhance the quality of dance experience for young people and move towards making high quality dance experience an entitlement for all young people throughout KS3.

## 6.2 Beyond the pilot

It seems highly probable that not everything will have been achieved by the end of the pilot programme, although much will have been learned. It is the imperfect nature of such initiatives, that thinking about the future needs to start in advance of the completion of the pilot. YDE needs to start planning now to sustain the existing posts and to roll-out the programme.

At this stage, it seems likely that there will be need for the continuation of the current posts. None will have achieved their full potential, and some areas have particular challenges that are likely to impede progress. It is also unlikely that within the available time-frame that there will be sufficient time to both prove their value and for resources to be found locally for their continuation.

In principle, posts should be funded for a minimum of two years with a reducing level of funding provided for a subsequent two years before there is an expectation of responsibility for funding being devolved to the local area. Time is clearly a critical issue, supporting the case for full-time posts in the future.

Local authorities appear to be the most effective host organisations and are the more likely to be in a position to support SDCs beyond the funded period. Most already have strong links with their School Sport Partnerships (SSPs), facilitating collaboration between SSPs and SDCs. It may be appropriate for a school to host an SDC in the future, but should do so in collaboration with the local authority.

The ideal position would be to have a full-time SDC in each local authority, although this could be phased from April 2011 to 2015. Current SDCs could be useful mentors and advisers for new SDCs. Their experience is too valuable and hard-won to be lost, and could help to accelerate developments for new SDCs. It may be that roll-out begins with areas adjacent to where SDCs are currently based and that, where appropriate, current SDCs take on a lead role for development across their region. This would have the advantage of building on experience and of minimising the administrative task for YDE as the programme expands.

The pilot programme has focussed on Key Stage 3. Consideration needs to be given to progression between phases which would, in effect, expand the role of the SDC. This would also offer the opportunity to incorporate teams of specialists into the roll-out of the programme. The Youth Dance Strategy Managers model of regional strategy and co-ordination supported by sub-regional delivery hubs is a useful example. It could be translated to the school context through a regional SDC supported by a team of local authority SDCs with expertise in, for example, primary / secondary schools, examinations, choreography, performance and a range of dance genres / styles.

There is value too in retaining a process that enables potential hosts to opt-in through open invitation and selection. The evidence supporting the effectiveness of the set-up phase of the pilot programme indicates that this process has enabled posts to be established in situations that are broadly conducive to their effectiveness. It may be that the learning from the pilot programme could be made more widely available to future potential hosts, for example through the provision of a tool-kit or resource pack at a later stage.

The national role of YDE has proved valuable and should be retained. It provides a level of coordination that facilitates equality and consistency with the flexibility to respond to local difference; it promotes peer-learning and sharing of expertise that enhances and accelerates change; and it enables progression to wider opportunities for young people. YDE is also able to work across and connect wider agendas and developments, such as the Dance Training and Accreditation Partnership, contributing to a more effective, cohesive and coherent offer.

## 7 Conclusions

The evidence from the set-up phase of the SDC pilot programme suggests that the initiative is an appropriate and timely response to need and that YDE has been exemplary in implementing it effectively.

The pilot programme is developing evidence-based policies and priorities. There is sufficient consistency in the findings of the YST and SDC audits of schools to confidently identify the key issues for dance at Key Stage 3, and early indications are that these are being addressed effectively by the SDC programme. The non-specialist training programme is worthy of particular mention as it directly addresses workforce issues and is being met with enthusiasm by teachers who, in turn, are becoming ambassadors for dance. This kind of indirect ripple effect could result in change far beyond the direct impact of 8 individuals.

Planning for the future beyond the pilot programme needs to start now. There are some key considerations to be taken into account in planning for the future:

- The available timescale is very short for demonstrating impact and responding to lessons learnt.
- It seems unlikely that the existing posts will have attained their potential in the timescale available and should be maintained in order to realise the full benefits of the investment of energy and funding.
- The level of funding available is low in comparison to expenditure on similar initiatives in music and sport, making the SDC initiative appear to be exceptionally good value for money. However, the relatively low level of investment limits the extent and reach of delivery and slows progress in embedding sustainable change.
- Financial considerations will mean that there is a balance to be struck between establishing fewer part-time posts or a larger number of part-time posts. Full-time posts can have a greater impact in a shorter period of time, while embedding change may benefit from a less intensive, longer-term approach.
- The evidence-based approach to developing policy and priorities should be

retained and will require a national overview, such as that provided by YDE.

- Roll-out should be phased in ways that are manageable for YDE without having to significantly increase its capacity. Ideally, the goal should be to have an SDC in each local authority and to extend the support to every Key Stage, in order that every teacher can have access to an SDC on a permanent basis and that every young person has an entitlement to high quality dance experience throughout their school career.

### List of those consulted

#### Youth Dance England

Linda Jasper, Director Youth Dance England

Julia Williams, SDC Programme Manager

Alun Bond, Independent Evaluator

#### Blackburn – 4 September 2009:

Caroline Callaghan, SDC

Mebz Bobat, Head of Service Extending and Enhancing Learning

Heather Sharrock, Physical Education and School Sport Manager

Joan Parkhouse, Senior Curriculum Support Teacher for Creative Arts

#### Durham – 9 September 2009:

Ali Dixon, SDC

David Priestley, Head Teacher Greenfield School Community and Arts College

Tricia Wingfield, Dance Teacher, Greenfield School

Geoff Sheldon, Inspector for Physical Education, Durham Local Authority

Judi Johnson, Dance Teacher, Hermitage School

Claire Prinn, Dance Teacher, Durham Gilesgate Sports Centre

#### East Kent - 6 October 2009:

Chris Francis, SDC

Jackie Mortimer, Vice Principal

#### Norfolk – 10 September 2009:

Emma Preston, SDC

George Denby, Head Teacher Caister High School

Val Miller, Director of Arts, Caister High School

Kate Warner, Dance Teacher, Caister High School

#### Nottingham – 28 September 2009:

Nicki Griffiths, SDC

Alistair Conquer, Head of Curriculum Service

**Leytonstone – 7 September 2009:**

Roz Lynch, SDC

Luke Burton, Head Teacher Leytonstone Business and Enterprise Specialist School

Natalie, Physical Education and School Sport Manager

**South Gloucestershire – 24 September 2009:**

Lindsay Hall, SDC

Jeanette Quinn, Teaching and Learning Advisor (PE & Sports)

Lisa Lort, Dance Development Officer

Laura Catley-Wichard, Dance Teacher

**Worcestershire – 29 September 2009:**

Rachael Alexander, SDC

Penny Perrett, Advisory Teacher Performing Arts

Stephen Belinfante, EIA: Arts

## Appendix 2

### List of meetings attended

- Potential host interviews at Caister, Brockhill and Leytonstone
- YDE National Youth Dance Conference, London, April 2 to 3
- SDC induction, London, April 20 to 22
- SDC Network meeting, Birmingham, May 20
- SDC Network meeting, London, June 18
- Joint SDC, hosts, YDSM and regional partners meeting and national strategy consultation, London, September 16
- SDC Network meeting, Durham, 13 October
- Strategic Leads meeting, London 2 December
- Joint SDC, hosts, YDSM and regional partners meeting and national strategy consultation, London, January 13, 2010