

**DANCE TRAINING AND ACCREDITATION
PROJECT:**

RESEARCH PHASE

REPORT

January 2008

Susanne Burns

We have made every effort to ensure the accuracy of the information contained within this report. We invited factual corrections relating to the research as presented in the final draft in January 2008 and incorporated changes prior to releasing this final report in April 2008.

“A nondescript teacher gives a child the chance to hear applause for the first time at the local church hall. A good teacher gives a child the ability to hear music with its whole body and to give it visible form.”

**Pam Brown(1993)
Dance Quotations, Exley**

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Abstract

This report is based on the research phase of the Dance Training and Accreditation Project (DTAP) that took place over a six month period between April and September 2007. The project arose from increasing concerns regarding the increasing number of dance artists/professionals teaching dance to young people without appropriate or nationally recognised teaching qualifications.

Part 1 of the report outlines the background, brief and methodology

Part 2 seeks to set the context for the research within the dance sector and the marketplace and outlines the overall regulatory framework for qualifications and accreditation.

Part 3 outlines the research findings.

Part 4 seeks to draw conclusions from this research.

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1. INTRODUCTION

1.1. The Dance Training and Accreditation Project (DTAP) is being driven by a powerful partnership of dance agencies committed to ensuring quality dance teaching is available for all:

- Council for Dance Education and Training
- Dance UK
- Foundation for Community Dance
- Laban
- National Dance Teachers Association
- Youth Dance England

The partnership is potent comprising the key agencies concerned with the delivery of dance to young people. The partners shared an increasing concern about the lack of recognised qualifications at an appropriate level that equip dance professionals / dance artists for the nature and range of work that they are undertaking with young people.

This shared agenda and the concerns of these agencies reflect a fundamental and deeply held belief that **the quality of dance provision for young people rests on the quality of the dance teachers and practitioners delivering this provision.**

1.2. Dance is a very attractive and fashionable activity for young people. They engage with dance for different reasons: to socialise and have fun, to celebrate their culture and heritage, to be recognised as part of a community, to get fit, to learn and become more skilled in dance and to train for a dance career. Their participation in dance takes place in a vast range of ways through private dance sector dance schools, youth services and local authority managed provision, dance agencies and centres, community dance provision. The dance styles and genres that may be enjoyed by young people are equally diverse, including ballet, tap, ballroom, hip hop and urban forms, contemporary, South Asian and African dance forms. However, what is indisputable is that however they engage and in whatever genre or style, **young people deserve the highest possible standards of dance teaching.**

1.3. The current situation relating to training and accreditation to teach dance is complex. There are some 4000 plus¹ dance qualifications in this country, some of which do include teaching, but which are usually very specific to certain dance styles or learning contexts. For the purposes of this project we have a narrow focus. The remit and scope of the research carried out as part of the DTAP focussed on the **training and accreditation needs of dance professionals without formal teaching qualifications who work with young people in and/ or outside of school.**

1.4. Opportunities for young people to engage with dance have increased considerably over recent years across the private and public sectors and correspondingly this has generated greater opportunities for dance artists to work both within and outside of schools. Dance work with young people takes place within a complex set of contexts. As contemporary dance has become more established in the UK with the development of degree courses, opportunities to train in dance forms other than ballet have grown. This development alongside the increasing in opportunities to train in ballroom and other established forms has increased the number of dance

¹ Source NDTA.

artists / practitioners working across a portfolio of dance activities that often includes teaching. With the growth of such forms as street dance there are also increasing numbers of self-taught dancers teaching young people. Within peer led youth dance groups, young people are also leading activity with their peers.

- 1.5. This means that there is increasing demand from those employing dance artists/practitioners to know that the people they employ are competent teachers and that the young people will be safe and well taught. In early 2007 Meg Hillier MP raised the issue in Parliament and the dance profession grouped together to prepare a briefing paper for her. This is contained within Appendix Four. The lack of a nationally recognised regulatory body that oversees dance teaching qualifications² relating to those who teach dance to young people in different settings and contexts is a major issue for the dance sector and this is a consideration within this report.³
- 1.6. The stated aims of the DTAP are:
- To lead a research project that would identify the appropriate accreditation structure that would provide a national benchmark for dance teachers to work with young people across diverse dance styles and cultural traditions.
 - To work with government departments, agencies and initiatives; Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, The Training and Development Agency for Schools (TDA), Creative Partnerships, PE and School Sport Club Links, Youth Sports Trust.
 - To work with other agencies to develop a flexible qualification that would sit within the national qualifications framework.
 - To develop training models that would complement existing specialist dance qualifications, be affordable, accessible to current and future dance practitioners and provide the necessary rigorous and practical skills required.
 - To implement, as appropriate, pilot training programmes at Laban, with other training providers and in other geographical locations.
 - To disseminate findings nationally of the accreditation and training programme
- 1.7. The informal dance sector is represented by a wide range of bodies and agencies and as such is not cohesive or speaking with one voice. By its nature, it is informal and largely unregulated. The partnership that underpins the DTAP therefore has the potential to have significant impact on the provision of youth dance nationally.
- 1.8. A basic premise of the DTAP work has been that, without a nationally recognised and accredited model and the training that would be required as part of this accreditation, it is possible that the sector will be unable to meet the increasing demand for youth dance activities at the level of entitlement and quality that young people deserve.

² Except for Qualified Teacher Status (QTS) which is regulated by the TDA.

³ It is important to note that there are two agencies that approve national standards for teachers, TDA and SVUK and in addition the CDET accredits dance teaching qualifications but there is a limited system of mutual recognition or policy of transfer, which can only contribute to labour market shortages.

2. BACKGROUND, BRIEF AND METHODOLOGY

2.1 Project

The DTAP is a major strategic initiative aiming to bring together the key national organisations in the youth and education dance sector, to overcome a significant barrier to increased access and participation in dance for young people.

“For a number of years, a major issue for the increase of dance participation across the youth dance and education sector has been the lack of well-trained and accredited dance teachers. This has long been recognised, and was identified at the Department for Culture Media and Sports (DCMS) Dance Health Seminar held at Laban in December 2004, as key to the success of future development.

A shortage of appropriately trained dance teachers is holding back the development of youth dance...

Kiki Gale, Director, East London Dance

However, up to now, no one dance agency or government department has initiated the necessary project to establish a national, co-ordinated training and accreditation programme, to sit within the National Qualifications Framework for dance professionals working with young people both in and outside of schools.”⁴

2.2. In early 2007, with the support of Nike, Arts and Business and Youth Dance England, Laban initiated this national project to investigate and develop appropriate training and accreditation models for dance teachers to work with young people across diverse dance styles and cultural traditions within informal educational settings.

2.3. The project was mapped in three phases:

Stage 1: Agreement between key agencies of rationale and project outline

This initial phase was completed in December 2006. It drew together the following national organisations to form an Advisory Group who agreed the project aims and delivery model:

- Council for Dance Education and Training
- Dance UK
- Foundation for Community Dance
- Laban
- National Dance Teachers Association
- Youth Dance England

⁴ DTAP Outline – Appendix 3

Stage 2: Research and consultation

The research phase of the project began in early 2007 and aimed to map current provision and identify gaps.

It sought to:

Audit existing accreditation, training and professional development schemes nationally that are aiming to provide youth dance practitioners with a qualification

Consult with key partners, youth dance agencies and providers including individual practitioners across the sector to identify gaps and analyse effectiveness of the current system

Investigate and identify existing accreditation models either from dance or other fields such as sport or other art forms, which could provide an appropriate training and accreditation model

Produce a database that reflects what is currently available and at what level on the National Qualifications Framework

Prepare a report and recommendations that can be disseminated nationally and form the basis for the final stage of the project.

Stage 3: Development of accreditation framework and training models

This phase will start in 2008.

The report will provide the information needed to work with dance, arts, community and education agencies (including HEIs), to develop appropriate training and accreditation models. An essential part of this phase of the project will be working with government agencies such as Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, The Training and Development Agency for Schools (TDA) and the Qualifications and Curriculum Authority to ensure that any proposals are fit for purpose and financially viable.

- 2.4. This report seeks to outline the findings of the research phase of DTAP, Stage 2, which began in April 2007.

2.5. A UK perspective

It was decided at the onset of the research that the audit and research should include provision in England, Scotland, Wales and Northern Ireland. With the exception of YDE, the partners' work covers the four countries. Whilst there are significant differences between practices across the countries, the workforce is mobile and, given the lack of vocational dance training in Wales, Scotland and Northern Ireland, it is common for students to train in England prior to returning back to their home country for employment. It was therefore felt likely that there would be similar needs for training and accreditation. A UK wide solution would ensure portability and transferability for both employers and practitioners.

2.6. Brief and Methodology

The consultant was appointed to research, write and present a report that would identify existing accreditation, training and professional development schemes nationally that are concerned to provide youth dance practitioners with training and/or a teaching qualification. In addition, there was a requirement to present recommendations for future action including appropriate accreditation models that could provide a national benchmark for dance teachers who work with young people across diverse dance styles and cultural traditions

The detail of the research brief was as follows:

Audit existing accreditation, training and professional development schemes nationally that are aiming to provide youth dance practitioners with training and/or a qualification

Consult with key partners, youth dance agencies and providers including individual practitioners across the sector to identify gaps and analyse failures of the current system

Investigate and identify existing accreditation models either from dance or other fields such as sport or other art forms, that could provide appropriate training and accreditation models

Produce a database that reflects what is currently available and at what level on the National Qualifications Framework

Prepare a report and recommendations that can be disseminated nationally and form the basis for the next stage of the project.

Contribute as necessary to reports to funders and their evaluation processes

Present at seminars and conferences as appropriate, during the course of the consultancy

Attend DTAP Advisory Group meetings as required

- 2.7. The research was carried out between April and September 2007 and was led by Susanne Burns and supported by Claire Cowles, Research Assistant. The research was managed by Veronica Jobbins, Head of Professional and Community Development at Laban, and steered by an Advisory Group comprising representatives of Council for Dance Education and Training, Dance UK, Foundation for Community Dance, Laban, National Dance Teachers Association and Youth Dance England.
- 2.8. The Methodology was designed to create two principal outputs to the project, a report and a database. The approach combined qualitative and quantitative data gathering.

2.9. Audit

From April to September 2007 we carried out an audit of existing accreditation, training provision, awarding bodies and professional development models and schemes. This was begun with desk research, followed by extensive data gathering using email and telephone in order to build our knowledge of existing provision. A benefit of the process was that the researcher was able to talk to providers and this also elicited views on needs and gaps in provision. We were able to follow this up in the consultation stage of the work.

We used the initial survey carried out by FCD on CPD provision as a starting point so as not to bombard practitioners and providers with further questionnaires and then designed a basic Filemaker Pro database to collate all information.

Whilst the brief required us to audit accredited provision, it became apparent early in the process that much of the training provision available for practitioners was not accredited. We therefore included these courses in order to obtain a better overall picture. Added to this we included some models from outside of dance.

The audit has therefore resulted in a **database** of current provision containing 144 records. Of these 50 records are the result of primary contact.

A second part of the audit, carried out simultaneously, consisted of identifying the key markets for practitioners to work with young people. We felt that we needed to understand more about the growth in the market and the implications of this growth for the profession in order to better understand the context. This information is contained in Chapter 4.

2.10. Consultation

From May to September 2007, alongside the audit, we carried out consultation with key agencies and individuals in the form of face to face interviews or telephone conversations. In total 48 meetings/ conversations took place and a full list of those consulted is contained in Appendix 5.

A one day advocacy event was held at Laban on June 7th 2007 to consult and inform sector representatives, including major government departments about the project, and feed in to the research phase. Invitations were mailed to 150 people and 45 people attended the seminar. The proceedings and delegate list are contained in Appendix 6.

A second level of consultation comprised four regional focus groups convened to discuss gaps in provision and identify potential barriers to training in order to enable us to assess the market needs more accurately. In total 125 people were invited to attend and 26 people attended.

The work meant that many people heard about the research and sought to contribute. The Regional Coordinators working for YDE on the Next Steps/ Dance Links project circulated information to their e bulletins and this resulted in a further 10 email submissions from individuals wishing to contribute to the research.

The report therefore reflects the views of over 129 people consulted through the above mechanisms.

The consultations focussed on three key questions and a series of sub questions:

What are the gaps in current training and accreditation provision for practitioners teaching dance to young people?

- What are the key competencies being sought by employers and how do practitioners demonstrate that they have them?
- What are the training needs?
- What is missing?
- What are the gaps for practitioners?
- What are the gaps from the perspective of employers?

What are the barriers to the provision of such training and accreditation?

- How can we make sure training is accessible to practitioners? Physical/geographical and cost issues? What do they need? What would enable practitioners to participate?
- What are the barriers to a nationally recognised system?
- Why isn't there already a system in place?

How do we tackle the problem of filling these gaps?

- How can we operate such provision in practice?
- Who could own it?
- How could we ensure buy in from employers, practitioners and providers?
- Who could accredit such a system?
- Who could oversee the process?
- What do we need to do to make it happen?
- Who needs to be involved?
- How could we move forward?

This work assisted in defining the need and provided us with a **body of evidence to support the need**. It also enabled us to identify the barriers we needed to overcome in reaching solutions to the problems. This is reported in Chapter 10.

- 2.11. Drawing on all this evidence, it was possible to identify gaps and needs and move towards the development of a series of conclusions that may lead to solutions for the sector.
- 2.12. A draft report was produced and presented to the Advisory Group in November 2007. This has been refined and will now form the basis of a presentation to stakeholders at a dissemination event in February 2008.

3. THE DANCE WORLD OF WORK

- 3.1. In order to contextualise this research it is important to preface the report with a brief outline of the nature of the dance world of work. This section draws on research carried out by the consultant and commissioned by Palatine⁵, the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy, in 2006.
- 3.2. The dance world shares many characteristics with other sectors of the creative industries:
- The sector is highly fluid characterised by rapid change.
 - It comprises a small number of large enterprises and a large number of small enterprises and predominantly comprises self employed individuals.⁶
 - Permanent employment is declining and self employment and flexible employment is increasing, with multiple job holding and portfolio careers becoming a norm.⁷
 - The sector exists in a state of uncertainty and complexity and therefore constant evolution and adaptation is required of its workforce, who need to be multi skilled with transferable skills, capable of managing portfolio working as well as able to carry out more than one role.

This means that individuals who wish to pursue careers in these labour markets must be entrepreneurial and innovative. They have to create new styles of work, explore new ways of working that give them access to future employment opportunities or resources, diversify by finding new employment areas. This has been called 'career resilience'⁸

- 3.3. The report published by Palatine *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*⁹ sought to quantify the nature of the dance world of work. The research found that there was no robust up to date data on the numbers of people working within the profession. The most recent study to estimate dancer's employment, Jackson et al (1994), estimated that, in 1993, the numbers employed in dance performance at any one time was about 1,000 – 1,500 with a total workforce including teachers of dance of about 20,000 – 25,000.
- 3.4. The research therefore used a range of diverse sources in order to extrapolate more up to date data and reported that:

"Dance UK currently suggests on its web site that the sector employs a total of 30,000 people¹⁰. However, the numbers actually engaged as dancers appear to be relatively similar to those noted by Jackson et al. In the 52 small/ medium scale companies listed by the British Council Directory there are approximately 700 dancers. According to the recent Equity membership survey, 2,500 members described themselves as dancers. The major companies: Royal Ballet, English National Ballet, Birmingham Royal Ballet, Northern Ballet Theatre, Scottish Ballet

⁵ PALATINE is the UK Subject Centre for Dance, Drama and Music, part of the Subject Network of the Higher Education Academy.

⁶ Davies and Lindley (2003) found that 39% of those employed in cultural occupations as a main job are self employed. This compares with 12% of those in non cultural employment.

⁷ Heeley and Pickard (2002)

⁸ Waterman, Waterman and Collard (1994)

⁹ Burns S, *Mapping Dance: Entrepreneurship and Professional Practice in Dance Higher Education*, Palatine 2007

¹⁰ <http://www.danceuk.org/metadot/index.pl?id=22529&isa=Category&op=show>

and Rambert will employ approximately 300 dancers at any one time. 600 are estimated to be employed in commercial theatre productions.¹¹

3.5. The research summarised this in the following table:

		SOURCE
TOTAL EMPLOYED IN DANCE SECTOR	30,000	Dance UK
TOTAL PERFORMERS	2,500	Equity Members Survey
TOTAL TEACHERS	22,500	75% of total/ Of which FCD estimate 4,500 are engaged in community dance
TOTAL 'SUPPORTING' DANCE – Management, choreology, notation, therapy, history/archive etc	5,000	Assume that remainder are engaged in this sector

Table One: Employment in Dance Related Work

3.6. It is evident that, despite the primacy often designated to the performer and choreographer, they make up a very small proportion of the dance labour market. The market demand appears to be for dance practitioners who can teach, facilitate dance work in community contexts and manage and produce the work:

"When most people think of careers in dance, two possibilities immediately spring to mind: dancing professionally and teaching. These are undoubtedly the mainstays of the dance world and yet, dance related work extends beyond them, encompassing a range of interests and skills. The largest group employed in the dance world (estimated at around 75%) is teachers of dance.¹² There are also a myriad of people supporting dance including those managing, presenting and organising it, those offering dance therapy, journalists and critics.¹³"

3.7. The research found that HE had a key role to play in addressing the needs of this market place. The research showed that there has been a 43% increase in overall student numbers/ 51% in full time undergraduates since 2002/03 and this signifies an unprecedented expansion in HE dance provision.

	ALL	FT UGs	FT PGs	PT UGs	PT PGs	MALE	FEMALE
O2/O3	1850	1540	80	110	115	325	1520
O3/O4	2115	1790	85	115	125	290	1825
O4/O5	2640	2335	90	95	115	340	2300
% increase	43	51	10	-14	0		

Table Two: Student Numbers¹⁴

¹¹ Burns 2007 p11

¹² One of the major successes of the dance sector has been the massive expansion of the community dance movement over the last 30 years. The sector has grown enormously and continues to expand and diversify. In turn, this has stimulated a considerable amount of activity in creating employment structures and opportunities. The Foundation for Community Dance has 1472 members: 1189 individuals and 283 organisations that represent some 4,500 professionals working within community dance.

¹³ Burns 2007 p 12

¹⁴ Source: <http://www.hesa.ac.uk/holisdocs/pubinfo/student/subject>

When these numbers are compared with the size and scale of the sector it is apparent that the number of graduates from the 2004/05 cohort almost matched the total number of dancers in performance work at any one given time.

"This suggests that HE must address the demand side of the equation in curricula if these graduates are to be employable."¹⁵

- 3.8. Burns found that there was a view within the profession that the HE sector is not sending graduates out into the world of work equipped for employment within it.

'The profession is picking up the gaps in initial training. The HE sector must rise to the challenge and take a lead on the needs of portfolio dancers for a broader skills base.'

'There is a long gap between graduation and employability.'

'HEIs are not responding to the needs of the sector and are not producing people we want to employ so we have to grow our own'¹⁶

The research found that knowledge of the sector and career opportunities within it need to be reflected in the content of HE provision in order to ensure employability for graduates and ensure that workforce supply meets the demands of the market place. The research found that the sector was developing its own Continuing Professional Development opportunities for graduates in order to plug the current gaps. Examples include the Dance Leaders awards accredited through the Open College Network and Youth Dance England and NDTA's training programme, *Making Links*, targeted at dance practitioners wishing to work in schools.

- 3.9. It seems that the UK dance sector is at a very significant point in its history. Indeed it is often argued that dance as a profession has come of age.

"Dance in Britain is a success story. Ten years of Government investment in the dance sector has resulted in dance being more popular than ever before. Arts Council figures show dance is the fastest growing art form, both in terms of audiences and participants.

This is the result of several factors:

- *A series of new purpose built dance spaces such as Sadler's Wells, Dance City in Newcastle and the Stirling Prize winning Laban. Better facilities have strengthened British professional dancers and companies, attracted top international companies to perform in Britain and lead to rapidly expanding dance audiences, many of whom are inspired to participate in dance.*
- *Investment in the dance sector has led to dance companies, theatres, the national and regional dance agencies, and new organisations such as Youth Dance England expanding education work with local and often disenfranchised communities.*
- *The huge popularity of television programmes such as Strictly Come Dancing, which is regularly watched by over*

¹⁵ Burns 2007 p 16

¹⁶ Quoted in Burns 2007

ten million people has lead to an explosion in ballroom dancing attendance.

- *In youth culture street dance has become central to the lifestyle and identity of many young people, particularly young men. This is reflected in wide use of street dance by advertising and the music industry and thousands of young people are forming their own dance groups and classes.*
- *There is a dance form for every age and ability to enjoy. Dance in Britain reflects our rich and diverse society and covers a huge range of aesthetics and techniques, from break-dancing to Bharata Natyam, ballet to flamenco, ceroc to salsa, contemporary to African.*¹⁷

- 3.10. The DTAP project is potentially taking place at a significant time in the development of the UK dance infrastructure. It is therefore critical that the project carries both the dance profession and the HE sector upon whom the development of our future workforce largely depends. Thus, whilst emergent training and accreditation models must be developed to address the needs of existing dance professionals working with young people they must also take into account existing and planned undergraduate dance provision that will continue to feed new professionals into the world of work. In addition there is a need to consider the needs of the dance professionals who do not enter the profession from HE but are self and peer taught. **The workforce is diverse and emergent training and accreditation models must address this diversity.**

¹⁷ Briefing Paper for Meg Hillier MP – See Appendix 4

4. THE MARKET PLACE

“In recent years there has been an increased understanding and support for dance to be recognised as an accessible and creative activity both in schools and in the community. Many current initiatives and opportunities now exist for young people to experience dance through:

- **the expansion of youth dance through the work of Youth Dance England**
- **the Government’s health agenda**
- **the growing number of specialist sports and arts schools**
- **initiatives such as Creative Partnerships, Artsmark and Extended Schools**
- **the imperative to meet government targets for high quality PE and community sport**
- **the increasing number of schools and colleges offering GCE and GCSE Dance, AS/A Level, BTEC, GNVQ and the new Diploma courses that need specialist dance teacher input”¹⁸**

4.1. As stated earlier, young people engage with dance in a number of different ways. Much of this activity happens within the formal schools sector but there is a vast and diverse range of activity within the informal sector. Recent years have seen an unprecedented growth in dance activity in both formal and informal settings and this has created demand for a workforce capable of delivering the provision. Dance professionals are engaging in a wide range of portfolio work that has changed over recent years as these new opportunities have emerged. It is worth examining some of these in more detail.

4.2. Youth Dance Sector

The youth dance sector is growing rapidly. YDE is approaching the end of a two year development project, Next Steps, funded through the DCMS and ACE which has enabled us to obtain a better picture of the scale and reach of youth dance practice across England.

The sector was measured at the onset of the project in January 2006 and then figures were revisited at the end of Year One. This demonstrated that the sector is significantly larger than known at the onset of the project. The network of Regional Coordinators in the nine regions highlighted and identified provision that, prior to the onset of Next Steps, was not previously networked or connected.

Interim findings at the end of year one showed a sector comprising 727 youth dance groups working outside of formal educational contexts. Some may be based in schools and supported by them but they are open to young people from outside of the school community.

From our knowledge of the average size of groups and classes taking place we can say that in excess of 256,284 young people are dancing regularly within this expanding network and this doesn’t include those that dance regularly within the private dance sector.

¹⁸ DTAP Outline – Appendix 3

These groups are supported by 1,616 organisations and agencies including schools and colleges, dance centres, arts organizations, local authorities and venues. They are led by 844 dance practitioners who work with young people as leaders, teachers and choreographers.

This research is believed to be an underestimation of the scale of the work and final findings will be published in March 2008.

- 4.3. In this burgeoning dance sector, provision is largely unregulated. There is considerable evidence to demonstrate that the demand for well trained dance practitioners able to enthuse young people out of school, to work with those at risk of offending, or those with physical or learning difficulties is growing. Those engaging dance practitioners seek recommendations from agencies or experienced dance professionals who are having to make recommendations on the basis of their own knowledge of individual professionals in the absence of any other benchmarks. In other words the sector is currently regulating itself.

I often get asked to recommend practitioners to out of school providers but am reluctant to do so as there is no real quality assurance and I don't feel that I can only recommend the ones that I have seen teach. There is a need for a benchmark that would allow me to signpost employers to qualified and experienced practitioners.

YDE Regional Coordinator in Focus Group

- 4.4. Research by the nine YDE Regional Coordinators (RCs) in 2006 highlighted the following CPD needs:

- Linking school based activity to community activity and the professional world
- Creative Refreshment and skills sharing– choreography/ styles
- Boys dance
- Dance leadership
- Creative training
- Training for working with targeted groups
- Health issues
- Presentation and Production skills
- PGCE teaching qualification
- Knowledge of national curriculum
- Child protection and other practical issues
- Enhanced dialogues between teachers and artists

The sector therefore appears to recognise the need for CPD in relation to skills in teaching and learning and facilitation.

As part of the YDE Next Steps project, the Regional Coordinators are preparing regional development plans for their region. Not surprisingly, workforce development is at the heart of these plans. YDE recognizes that there is immense scope to achieve strategic interventions through Next Steps and Dance Links with the development of a series of national pilots developed in partnership with other agencies, dance providers, Regional Coordinators and HE institutions and this work began in 2007.

YDE's investment in the DTAP project reflects the organisation's prioritisation of this area of development.

4.5. Government Health Agenda and PE, School Sport and Club Links (PESSCL)

The national strategy for PE, School Sport and Club Links (PESSCL) was launched in 2002 with a commitment of £978m from Government between 2003/04 and 2007/08 to deliver it.

The overall aim of PESSCL is to enhance the take-up of sporting opportunities by 5-16 year olds. There are nine interlinked work strands within the strategy including the development of Specialist Sports Colleges and School Sport Partnerships (SSPs), groups of schools working together to develop PE and sport opportunities for all young people.

A typical partnership consists of:

- A Partnership Development Manager (PDM);
- Up to eight School Sport Co-coordinators (SSCOs);
- 45 Primary and Special School Link Teachers (PLTs).

A PDM is a full-time role usually based within a Sports College. They manage the SSP and develop strategic links with key partners in sport and the wider community.

An SSCo is based in a secondary school and concentrates on improving school sport opportunities, including out of hours school learning, intra and inter-school competition and club links, across a family of schools.

PLTs are based in primary and special schools and aim to improve the quantity and quality of PE and sport in their own schools.¹⁹

4.6. In December 2004, the then Prime Minister announced a new ambition to offer all children at least five hours of sport every week – at least two hours curriculum PE and an additional two to three hours beyond the school day. This ambition was restated by the new Prime Minister, Gordon Brown, in July 2007. The Youth Sport Trust plays a central role in supporting the Department for Children, Schools and Families (DCSF) and the Department for Culture, Media and Sport (DCMS) in the delivery of the PESSCL strategy.²⁰

4.7. These developments have created pressure for specialist input to support both the curriculum and out of school provision. Dance is extremely popular within the PESSCL programmes – second only in popularity to football.

In recognition of this, Dance Links was developed as a dance specific project within the Club Links strand of the PESSCL strategy. Its aim is to help improve links between School Sport Partnerships (SSPs) and dance providers. The Department for Culture, Media and Sport (DCMS) Sports and Arts Division has developed the plan, working with Arts Council of England (ACE) and Youth Dance England (YDE).

Dance Links aims over a two year period to significantly increase the number of young people participating in Dance beyond school, and to enhance the choice and

¹⁹ Source: <http://www.teachernet.gov.uk/teachingandlearning/subjects/pe/>

²⁰ It is important to note that after the completion of the research, in February 2008 an additional 5 hours a week of cultural entitlement was announced by government and this only adds to the growth in the potential market for the dance practitioners skills.

quality of their experience in order to increase the likelihood of their maintaining life-long participation in dance. The project aims to increase the number of schools linking with outside of school providers from 32% to 40% from 2006-2008.

- 4.8. PESSCL survey data produced by Youth Sport Trust in 2006²¹ showed that 96.3% of the schools across the School Sports Partnerships (SSPs) currently provide dance during the academic year. There is little differentiation in provision across the government regions, with the exception of London.

	Government region									Total
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside	
Dance not provided (% of schools)	2.4	3.2	6.0	3.6	3.8	3.7	3.4	3.5	3.4	3.7
Dance provided (% of schools)	97.6	96.8	94.0	96.4	96.2	96.3	96.6	96.5	96.6	96.3

Table Three: PESSCL Data 2006: Dance Provision

40% of schools within the SSPs currently have links to clubs offering dance. Club links are more varied across the regions with the lowest number being in the East Midlands and the highest in the North East.

	Government region									Total
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside	
No Dance club links (% of schools)	70.7	58.7	58.1	45.4	54.6	64.8	62.8	62.3	58.1	59.9
Dance club links (% of schools)	29.3	41.3	41.9	54.6	45.4	35.2	37.2	37.7	41.9	40.1

Table Four: PESSCL Data 2006: Dance Club Links

The majority of the partnership development plans contain dance as a key plank and this means that there is a massive market for appropriately qualified and experienced practitioners to support the programmes.

However, there is considerable anecdotal evidence to show that the lack of benchmarks and accredited provision inhibits the ongoing development of this work and means that employers are contracting the same practitioners on a regular basis as a means of ensuring that standards are maintained. This is clearly an issue in a growth area where we can predict further growth and demand in coming years.

²¹ PESSCL Survey 2006: Data provided by Youth Sports Trust

I desperately need to find good dancers to support my primary schools and yet it is hard to know what qualifications they have so I end up using the same few people over and over again.

PDM in Focus Group

4.9. Specialist Schools and Academies

By 2008, Government aim that all English secondary schools will be Specialist Schools or Academies. This creates an increasingly specialist system where schools focus on a curriculum area to raise attainment. Schools self select the specialism within which they will work based on a detailed audit of the school and community and then submit a four year plan to the DFES for assessment and validation.

To date there are 2693 schools designated as specialist:

Arts	439
Business and Enterprise	233
City Technology College	2
Combined	93
Engineering	54
Humanities	92
Languages	222
Maths and Computing	249
Music	22
Science	296
Special Educational Needs	41
Technology	585
	2693

Table Five: Specialist Schools²²

Schools opting to specialise in the arts can decide to be a performing, visual or media arts college by selecting from a menu of subjects.

PERFORMING ARTS	VISUAL ARTS	MEDIA ARTS
Music	Art and Design	Media Studies
Dance	Graphic Design, Textiles, 3D design	ICT
Drama	Print Making	English
Expressive Arts		Art and Design
Performing Arts		Film, Photography
Associated Sound and Lighting Technology		

Table Six: Arts Options for Specialist Schools²³

4.10. In addition, there are 402 specialist Sports Colleges and dance is a key strand of provision within the PE curriculum.

²² W. Richard Jones: The Changing Face of Education in England and the Possibilities for Dance, Animated, Summer 2007

²³ As above

- 4.11. Many of these specialist schools are seeking to appoint dance specialist teachers and this is proving hard to do as there are relatively few dance specialists with QTS. This means that the non-specialist PE teacher often engages a dance professional. In many cases this is to work alongside the teacher but, in some cases, it appears from the research that they work alone.

I do a lot of work in a Specialist Sports College locally where I teach the class alone. As an experienced practitioner with 12 years of experience, I feel confident about this but worry that with less experienced practitioners, they are very vulnerable and the young people may not be getting the best deal.

Dance Practitioner in Focus Group

- 4.12. This expansion and increasing specialisation appears to have led to a major growth in the popularity of dance in the curriculum that can be evidenced in the numbers of students taking public examinations.

GCSE	Total	Increase	Total Increase	A level	Total	Increase	Total Increase
2001	7003			2001	844		
2002	8266	18%		2002	975	15.5%	
2003	10260	24.1%		2003	1202	23.2%	
2004	13574	32.3%		2004	1338	11.3%	
2005	15730	15.9%		2005	1513	13.1%	
2006	17135	8.9%	144.7%	2006	1725	14%	104%

Table Seven: Exam Entries²⁴

In 2006, 313 Arts Colleges entered 5,757 students and 207 Sports Colleges entered 3,275 students. 555 other schools entered 6,835 students.

- 4.13. This growth in popularity for dance has created a huge 'market' for the skills of the dance artist/ practitioner. There are two principal reasons for this:
- The lack of dance specialists with QTS available to carry out the work
 - The positioning of dance within PE departments where teachers are not dance specialists

4.14. Planning, Preparation and Assessment (PPA) Time

A further significant government strategic intervention appears to have further affected the growing market for the dance professional's skills.

In 2005, Government introduced changes that would allow teachers to spend 10% of their working week on planning, preparation and assessment. The aim was to enable them to plan lessons better and be more focused on the needs of every child. In primary schools, where teachers usually stay with their class throughout the day, PPA time has created great opportunities for curriculum enrichment through the use of outside specialists such as sports coaches, music tutors and dance specialists. However, this has brought problems in its wake.

²⁴ W.Richard Jones, Summer 2007

The changes were a major shift in working practice and were introduced despite resistance from many quarters including the teaching unions who warned that the financial burden would be too much for some schools, and that without proper funding, the agreement would be unsustainable. The National Union of Teachers feared schools would use non-qualified staff to take classes.

Only those professionals who have achieved QTS are technically allowed to teach in state schools as a permanent member of staff. However, other professionals may be invited to teach classes or workshops as a guest, providing a teacher is present. Dance Professionals are therefore being engaged to teach classes and, although this technically requires the supervision of a qualified teacher, it is often not possible to do this within school budgets. The differential cost in engaging a coach and a supply teacher appears to affect decision making. During the course of the research, we heard many anecdotal examples of Dance Professionals teaching double classes so a class teacher can be present or of teaching classes with no support.

Whilst it is possible to assess the qualification levels of sports coaches, it is not so simple in dance where there is no clear recognisable accreditation system. So, how does the head teacher know that the dance professional is appropriately qualified and experienced?

We will not supply artists to work in schools to cover PPA time unless there is also a teacher in the room with them.

This often means we turn down valuable work for our freelance artists.

Dance agency representative in interview

I simply cannot meet the need for specialist dance input created through PPA time. I would love to enrich the pupil's curriculum with specialist input but can't find suitably qualified specialist dance practitioners. There are good artists that would meet my needs but they don't have the requisite qualifications for me to allow them to teach a class alone and I can't afford to have them as well as a class teacher allocated.

Primary Headteacher in email

4.15. Creative Partnerships

Creative Partnerships is the Government's flagship creativity programme for schools and young people, managed by Arts Council England and funded by the DfES and DCMS. It aims to develop:

- the creativity of young people, raising their aspirations and achievements
- the skills of teachers and their ability to work with creative practitioners
- schools' approaches to culture, creativity and partnership working; and
- the skills, capacity and sustainability of the creative industries

In its original manifestation, Creative Partnerships focused on the most deprived communities in England.

"The programme achieves its aims by nurturing the creativity of learners and educators, and developing creative approaches to teaching all aspects of the curriculum. Creative Partnerships enables head teachers to realise their personal vision for a school, freeing them up to innovate and succeed. It

encourages an approach designed around the needs of the individual school with learning tailored to the needs and aspirations of each child. Creative Partnerships enables schools to work with creative practitioners to develop a broad, balanced and relevant curriculum. It does so by supporting a range of creative practitioners to work in partnership with schools in long term sustained relationships.²⁵

Creative Partnerships currently operates in 36 areas in England and is working intensively with around 1,100 schools. It has delivered projects to young people or continuing professional development (CPD) to teachers in a further 1,500 schools and disseminated best practice to a further 7,000, so that over one third of schools in England have had some contact with the programme. Creative Partnerships has worked with 550,000 young people and 50,000 teachers, provided training to over 32,000 teachers and creative practitioners, and has employed over 4,500 creative practitioners and cultural organisations.

- 4.16. An independent study by the Burns Owens Partnership, noted that Creative Partnerships is having a significant impact on the development of individual creative practitioners:

*'Creative Partnerships has nurtured a pool of practitioners and creative agents that are highly skilled, with a strong understanding of the education market. Creative Partnerships has provided these practitioners and agents with unique CPD opportunities that will not only support engagement with the education market, but are highly transferable across public and commercial sectors'*²⁶

- 4.17. There is no doubt that the programme has created enhanced opportunities for artists to work with young people in both formal and informal school settings. But, this has created the need for training to meet the needs of practitioners for skills development. For example, Creative Partnerships Merseyside developed an accredited programme for Advanced Skills Creatives in partnership with LJMU that is felt to be a model worth rolling out nationally by the Creative Partnerships team.
- 4.18. Currently, Creative Partnerships are examining CPD needs at a national level prior to the changes that will take place with the programme in April 2008. It is likely that the programme will expand as it becomes independent of ACE and that more schools will engage with the activity. This in turn will create a need for more qualified professionals.

4.19. The Market: Supply and Demand

These initiatives collectively demonstrate **a growing market for dance professional input both within the formal curriculum and informal out of school programmes.**

While some maintained schools may have a dance teacher with qualified teacher status (QTS), many do not. Because of the above initiatives, schools want, and often *need*, to use dance practitioners, who are not trained school teachers, to enrich and extend the school curriculum through artist in residence projects, running dance clubs and covering PPA time. But, along with community and youth agencies, schools appear to be struggling to find appropriately experienced dance practitioners with the necessary skills and qualifications to teach.

²⁵ <http://www.creative-partnerships.com/aboutcp/>

²⁶ Burns Owen Partnership, p29 para 6.1

- 4.20 In some regions, the appointment of 'Community Dance Coaches' provides a means of employing and retaining the services of a Dance Professional. For example, in Bradford, North Lincolnshire and Dorset we came across posts that had been created in partnership with sport agencies. However, during the course of the research, we found resistance to the term 'coach' from many dance professionals who see the process of coaching as being very different to what they do as dance artists. Coaching is viewed as a process of skills development through drills whereas dance requires greater creativity. Furthermore, the rates of pay offered to 'coaches', reflect a largely amateur profession and are substantially less than the usual hourly rates earned by a dance professional.
- 4.21. It is also unfortunate that this unprecedented growth in dance provision is occurring at a time when formal training for specialist dance teachers is being cut. The places for Initial Teacher Training (ITT) in dance grew in 2004/05 and 2005/06 but have since been cut.²⁷

ITT PLACES				
	Dance		PE	
03/04	37		1469	
04/05	70		1412	
05/06	82		1377	
06/07	72		1243	
07/08	61	+24	1114	-355

Table Eight : ITT Places

There are currently four main providers of PGCE programmes that allow dance specialists to gain QTS:

	2007/08 Allocations
Royal Academy of Dance	21
University of Exeter	10
De Montfort University/ University of Bedfordshire	10
University of Brighton	14

Table Nine: PGCE Providers

In addition, there are providers of PGCE programmes in performing arts(eg Liverpool Hope University) or PE with Dance (eg Liverpool John Moores University). The Open University distance learning PGCE includes music but not dance.

However, overall, there is a view that there are not enough specialist dance teachers being trained to QTS level.

- 4.22. This skills shortage combines with the growth in provision outlined above to create greater reliance on visiting dance professionals, who, as we have seen, are often dance graduates, working as freelance practitioners but possessing no formal teaching qualifications. There is **a mismatch between supply and demand**. Whilst the remit of the DTAP research was to examine the needs of the informal sector, it appears that the boundaries between the formal and informal sectors are becoming increasingly blurred. The same dance professionals are engaged to work in both formal curriculum and in out of school programmes.

²⁷ Source: TDA web site

- 4.23. As we have seen in Chapter 3, there is an extremely large pool of potential dance professionals who need this employment. Dance graduates with a degree or equivalent, professional dancers or those with a less formal dance background such as street dance practitioners. The question is **do they currently have the appropriate skills and if so, how does the employer know that they have them?**
- 4.24. There is a need for strategic intervention that will enable this large pool of dance artists and practitioners to gain the skills and confidence to engage in this work and for employers to obtain clarity on the necessary skills and qualifications to deliver dance effectively, safely and in line with current child protection requirements and with transparency about quality assurance and benchmarking.

There is an irony here in that those who are qualified to teach dance in schools are qualified as teachers but often lack the specialist dance knowledge of choreography and technique and those that have those skills are not qualified to teach it! We need to find a creative way to close this gap and meet the need for high quality dance experiences for young people in formal and informal settings.

Dance Consultant in interview

5. THE REGULATORY FRAMEWORK, ACCREDITATION AND THE NATIONAL QUALIFICATIONS FRAMEWORK

5.1. Regulatory Framework for Teaching and Learning

Whilst in the informal sector there is currently no regulatory framework governing those who teach, in the formal sector the regulation is complex.

In the formal schools sector, applicants for teaching posts in all maintained (state) and direct grant schools must hold Qualified Teacher Status (QTS). This means completing a programme of initial teacher training (ITT). This is normally a Bachelor of Education degree, but can be a Bachelor of the Arts (BA) or Bachelor of Science (BSc) degree with QTS or a post graduate course, normally a Post Graduate Certificate of Education (PGCE).

5.2. QTS standards are split into three main categories:

- **Professional values and practice**
Outline the attitudes and commitment expected of anyone qualifying to be a teacher - eg treating pupils and students consistently; communicating sensitively and effectively with parents and carers.
- **Knowledge and understanding**
Require newly qualified teachers to be confident and authoritative in the subjects they teach, and to have a clear understanding of how all pupils should progress and what teachers should expect them to achieve.
- **Teaching**
Relate to the skills involved in actually delivering lessons - eg planning, monitoring, assessment and class management. They are underpinned by the values and knowledge covered in the first two sections.

There are many different routes to obtaining QTS:

Programme Type	Course type	Abbreviation
Undergraduate	<u>Bachelor of education</u>	BEd
	<u>Bachelor of arts/science with qualified teacher status</u>	BA/BSc with QTS
	<u>Postgraduate Certificate of Education</u>	PGCE
Postgraduate	<u>Teach First</u>	Teach First
	<u>School centred initial teacher training</u>	SCITT
	<u>Graduate Teacher Programme</u>	GTP
Employment based	<u>Registered Teacher Programme</u>	RTP
	<u>Qualified teacher status only</u>	QTS
Overseas trained teachers	<u>Overseas trained teacher programme</u>	OTTP

Table Ten : Routes to QTS²⁸

5.3 The Training and Development Agency for Schools (TDA) is an executive non-departmental public body of the Department for Children, Schools and Families

²⁸ <http://www.tda.gov.uk>

(DCSF). It also has a close working relationship with the Department for Innovation, Universities and Skills (DIUS).²⁹ The principal aim of the TDA is to secure an effective school workforce that improves children's life chances.

- 5.4. Lifelong Learning UK (LLUK) is the sector skills council responsible for the professional development of all those working in community learning and development, further education, higher education, libraries, archives and information services and work based learning. This covers the teacher workforce in further education, adult and community learning/ personal and community development and learning, offender learning and work based learning.
- 5.5. In the Further Education and adult education sector, recent reforms have taken place to regulate teaching. The 2006 White Paper '*Further Education: Raising Skills, Improving Life Chances*' set out the Government's commitment to have a well qualified and professional workforce across colleges and Learning Skills Council (LSC) funded providers. Major reforms came into force on 1st September 2007 including:
- New Initial Teacher Training (ITT) pathways and qualifications leading to Associate Teacher, Learning and Skills (ATLS) status and Qualified Teacher, Learning and Skills (QTLS) status (including specialist routes for Skills for Life)
 - A requirement for all teachers, tutors, trainers and lecturers to fulfil at least 30 hours of continuing professional development each year, with reduced amounts for part-time teachers
 - A requirement for all teachers, trainers, tutors and lecturers to be registered with the Institute for Learning (IfL), their professional body
 - A new leadership qualification (Principals' Qualifying Programme) for all new college principals.³⁰
- 5.6. Working closely with Standards Verification UK, a wholly owned subsidiary of LLUK, which verifies initial teacher training, and the Institute for Learning (IfL) which awards qualified teacher learning and skills status (QTLS), LLUK has developed a new framework for qualifications to teach in the sector.

To become an FE teacher in England and Wales you need:

- a relevant academic, trade or professional qualification, or experience in the subject you want to teach
- teaching qualifications which are recognised by Lifelong Learning UK (LLUK).

- 5.7. Three new qualifications were made available from September 2007.

The first is the **Level 3 or 4 Award in Preparing to Teach** in the Lifelong Learning Sector. This is a short introductory course which you will need to do before you can qualify as an associate or full teacher.

The **Level 3 or 4 Certificate in Teaching** in the Lifelong Learning Sector will qualify you as an associate teacher.³¹ As an associate teacher your work will focus on at least one of the following methods:

²⁹ These two new departments were formed from the Department for Education and Skills (DFES) on 28 June 2007.

³⁰ <http://www.lifelonglearninguk.org/>

³¹ "associate teaching role" means a teaching role that carries significantly less than the full range of teaching responsibilities ordinarily carried out in a full teaching role (whether on a full-time, part-time, fractional, fixed term, temporary or agency basis) and does not require the teacher to demonstrate an extensive range of knowledge, understanding and application of curriculum development, curriculum innovation or curriculum delivery strategies;

- using packs or pre-prepared materials, with little involvement in designing curriculum and materials
- teaching on a one-to-one basis
- teaching one particular level, subject or type of learner, rather than a full range
- teaching short courses

The **Level 5 Diploma in Teaching** in the Lifelong Learning Sector is the minimum qualification you will need as a full teacher³². It will also lead to QTLS status (Qualified Teacher, Learning and Skills). As a full teacher your work will involve:

- using teaching materials you have designed and evaluated
- teaching a range of levels, subjects and learner types
- teaching programmes of varying lengths.

The Level 5 Diploma is roughly equivalent to the present PGCE/Cert Ed in Further Education. Many universities and colleges will carry on using these titles for the new qualifications, although they will reference these qualifications against the Level 5 Diploma.

During the course of the research, we found only one specialist dance provider for these qualifications, Kensington and Chelsea College. However, this may have been due to the relatively recent introduction of the new qualifications and it is possible that there may already be more providers.

- 5.8. In addition to these changes, *Further Education: Raising Skills, Improving Life Chances* (DfES 2006) set out proposals to improve professional development for the Further Education (FE) sector, including the intention to introduce new regulatory requirements on CPD in September 2007.

The regulations will require:

- All fulltime FE college teachers to undertake at least 30 hours of Continuing Professional Development (CPD) per academic year, with reduced amounts for part time teachers, calculated on a pro-rata basis with a minimum underpinning amount of 6 hours
- All FE college teachers to maintain a portfolio of their CPD activities
- All FE college teachers to be professionally registered.

*Equipping Our Teachers for the Future*³³ stated that each teacher will need to renew their licence on a regular basis by completing an annual tariff of appropriate CPD. From September 2007 all teachers will be required to demonstrate evidence of post-qualification professional development in order to remain in good standing. This will be supported by the Institute for Learning's national model and guidance. For those teachers still completing Initial Teacher Training programmes, their teacher training will count towards the CPD requirement.

- 5.9. At Higher Education level, regulation is currently less formal. Generic Postgraduate qualifications, with titles such as Postgraduate Certificate in Learning and Teaching (Higher Education) are available. These are sometimes compulsory for new staff on

³² "full teaching role" means a teaching role that carries the full range of teaching responsibilities (whether on a full-time, part-time, fractional, fixed term, temporary or agency basis) and requires the teacher to demonstrate an extensive range of knowledge, understanding and application of curriculum development, curriculum innovation or curriculum delivery strategies;

³³ <http://www.dfes.gov.uk/furthereducation/uploads/documents/equippingourteachersforthefuture-115-161.pdf>

permanent contracts and can be obtained alongside lecturing work. The courses are accredited by the Higher Education Academy, and lead to Registered Practitioner status on successful completion. Individual recognition is available through the Higher Education Academy alongside the Professional Standards Framework.

- 5.10. In its totality, this regulatory framework is complex and for the dance professional wishing to engage full time in formal education, it provides a wide range of routes to qualifications. However, as we have seen, for many dance professionals, teaching is only part of their working portfolio and to qualify to teach may not be the most appropriate option. What is clear is that **any solution to the accreditation needs of these practitioners must be developed to be equivalent to the above professional qualifications if it is to have any credibility.**

5.11. National Qualifications Framework (NQF)

The National Qualifications Framework (NQF) lists all the qualifications that are accredited, or recognised, by the three regulatory authorities for England, Wales and Northern Ireland concerned with examinations and curriculum matters.³⁴

The three regulatory authorities, designated by Parliament to establish national standards for qualifications and ensure consistent compliance with them, are:

- The Qualifications and Curriculum Authority (QCA) for England.³⁵
- The Qualifications, Curriculum and Assessment Authority for Wales – Awdurdod Cymwsterau, Cwricwlwm Ac Asesu Cymru (ACCAC).
- Council for the Curriculum, Examinations and Assessment (CCEA) for Northern Ireland.

The QCA, ACCAC and CCEA recognise a range of awarding bodies to deliver a wide spread of qualifications. Once a qualification is accredited or recognised by QCA, ACCAC or CCEA, it is included in the National Qualifications Framework.

- 5.12. These qualifications are linked to a mix of academic, vocational and performance or competence related courses. They range across A levels, advanced extension awards (AEAs), basic skills, entry level qualifications, general certificates of education (GCSEs), general national vocational qualifications (GNVQs), key skills, modern apprenticeships, national vocational qualifications (NVQs) and vocational qualifications (VQs), graded music and dance exam qualifications offered by such awarding bodies for dance as RAD, ISTD, BBO, BTDA, ABRSM and Trinity Guildhall and the private sector teaching qualifications.

5.13. NQF levels

The Framework sets out the different levels at which these qualifications are recognised and a map is contained in Appendix 7. There are nine levels of qualification from entry level, recognising basic knowledge and skills, up to level 8, which recognises leading experts and practitioners in a particular field of study at higher education level.

Qualifications at the same level are broadly comparable in terms of general level of outcome, but may not have the same purpose, content or outcomes. There are also

³⁴ http://www.qca.org.uk/qca_5967.aspx

³⁵ On 26th September 2007, the Secretary for State for Children, Schools and Families announced plans for reforming the regulation of qualifications and tests in England by setting up an independent regulator separate from the QCA.

broad descriptions of learning outcomes at each level (called 'level descriptors'), which represent a common standard met by all the qualifications at that level.

There are also 'level indicators', which describe in general the learning and achievement that happens at each level and show how the skills and knowledge relate to job roles.

Again, it seems obvious that **any solution to the accreditation needs of dance practitioners must be developed to align with the NQF if it is to have any credibility.**

5.14. Framework for Higher Education Qualifications (FHEQ)

The Framework for Higher Education Qualifications (FHEQ) is run by the Quality Assurance Agency (QAA), the body responsible for safeguarding the standards of higher education qualifications. The framework (FHEQ) identifies achievements represented by higher education qualifications and is designed to ensure a consistent use of qualification titles and thus to give public confidence in academic standards. The framework has five levels, three at undergraduate level and two at postgraduate level. The FHEQ lists degrees, diplomas, certificates and other academic awards (other than honorary degrees and higher doctorates) granted by a university or college through its degree awarding powers.

The NQF links with, and make comparisons possible between FHEQ but whilst qualifications within the NQF framework may be delivered at an equivalent level to one of the higher education levels, the award may or may not be equivalent to a degree, masters or doctorate.

5.15. Awarding bodies & accreditation

In considering this overall framework, there are some key definitions that need to inform potential solutions to the DTAP agenda.

- An **awarding body** is an organisation or consortium recognised by the regulatory bodies (QCA, ACCAC and CCEA) for the purpose of awarding accredited qualifications.
- **Accreditation** is the process by which the regulatory bodies confirm that a qualification, proposed by an awarding body, conforms to their relevant accreditation criteria.

5.16. Qualifications Credit Framework (QCF)

In November 2005, ministers agreed the establishment of a Programme Board to oversee vocational qualifications reform by bringing together key strands of work across the UK.

Framework development forms a key strand within the Vocational Qualification Reform Programme. The overall aim of this strand is to develop a jointly regulated credit and qualifications framework for England, Wales and Northern Ireland.

Over the next two years there is agreement across the three regulators in England, Wales and Northern Ireland to test and trial the mechanisms and processes needed to revise the current National Qualifications Framework and provide advice and recommendations to ministers with a view to establishing and enabling a regulated credit and qualifications framework.

The proposed QCF will be a unit-based qualification framework underpinned by a system of credit accumulation and transfer. Designed to recognise a wider range of learner achievements than the National Qualifications Framework (NQF), it will be:

- more responsive to employer and learner needs
- demand- and market-led
- simple, flexible and with currency for learners
- underpinned by a credit system that recognises achievement of units and qualifications.

- 5.17. Overall, this regulatory framework ensures that a wide variety of high quality and relevant qualifications are available to learners through a range of awarding bodies, and that these qualifications are reliable and robust indicators of an individual's level of attainment in the sector or subject concerned. **It is clear that within the DTAP project any model that may be developed must link to this regulatory framework if it is to have any national credibility.**

6. AUDIT AND DATABASE

- 6.1. The audit was carried out between May and September 2007. Initial desk research and access to the FCD on line CPD survey allowed us to create a long list of potential contacts and training programmes that we subsequently investigated. A database was created using the Filemaker Pro package as this provided a versatile and flexible programme compatible with the other programmes. Our intention from the onset was to create a database that would have a longer life than the DTAP project.
- 6.2. The research took approximately 160 hours of desk research including web investigation, email enquiries and telephone conversations. The quality and amount of information contained in each record varies:
 - 50 are drawn from a primary source with full details included
 - 69 from secondary sources (online or printed)
 - 23 are retained on the database as records either because we are awaiting information on a course or the provider is expected to run a course in the future.
- 6.3. The principal aim of the database is to list **existing accreditation, training and professional development programmes across the UK that offer training to dance professionals who wish to teach**. This means that we have included programmes that lead to the award of a qualification but have also listed less formal programmes such as mentoring and apprenticeship schemes. We have recorded a small number of courses that are not dance specific but which may meet the needs of dance practitioners such as the Sports Leaders UK awards or the Arts Awards.
- 6.4. The database records courses and other training provision, so where there may be many providers who run one course the database will only record the course once. For instance, ISTD's 'Foundation in Dance Instruction' is recorded once, yet there are over 100 approved ISTD Centres across the UK.
- 6.5. The database fields include the following categories:

Accreditation: using this field we are able to search to show the percentage of courses that are accredited and thus identify those that are not accredited.

NQF level: this allows us to identify how many courses are available at each level

QTS: allows us to identify how many courses result in a participant being qualified to teach in a formal setting

Teaching Skills: this allows us to identify whether a course covers teaching skills in its content

Safe Practice: this indicates if health and safety, child protection, risk assessment etc. is included in course content.

Region: this identifies where provision is across the UK regions.

Course Format: this gives an indication of the delivery methods employed within the course and allows us to identify full time and part time provision.

Target Audience: this allows us to identify who the courses have been created for.

6.6. The Records:

The database contains **144** records of provision.

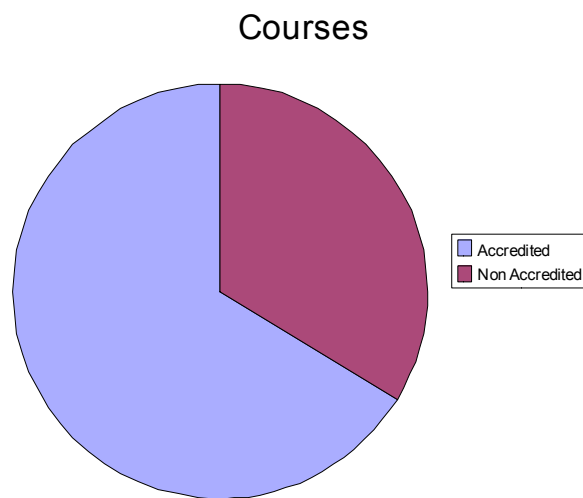
121 records are of courses. **26** of which are courses offered across different centres.

Of the remaining 23 records, 15 are providers who currently do not have a relevant course but have had one in the past or expect to in the future. 8 records are of providers that we are awaiting information from and as a consequence haven't enough information to include a course.

6.7. Accreditation

84 of the 121 courses were accredited.

43 of these were accredited by HEIs. **41** by other awarding bodies



Further analysis of the data shows that 16 of the 41 courses accredited by other awarding bodies are done so by the main Dance Awarding Bodies.

This reveals a very small number of other awarding bodies that are engaging in the accreditation of dance awards. Of these, Trinity London and the Open College Network offer the most awards.

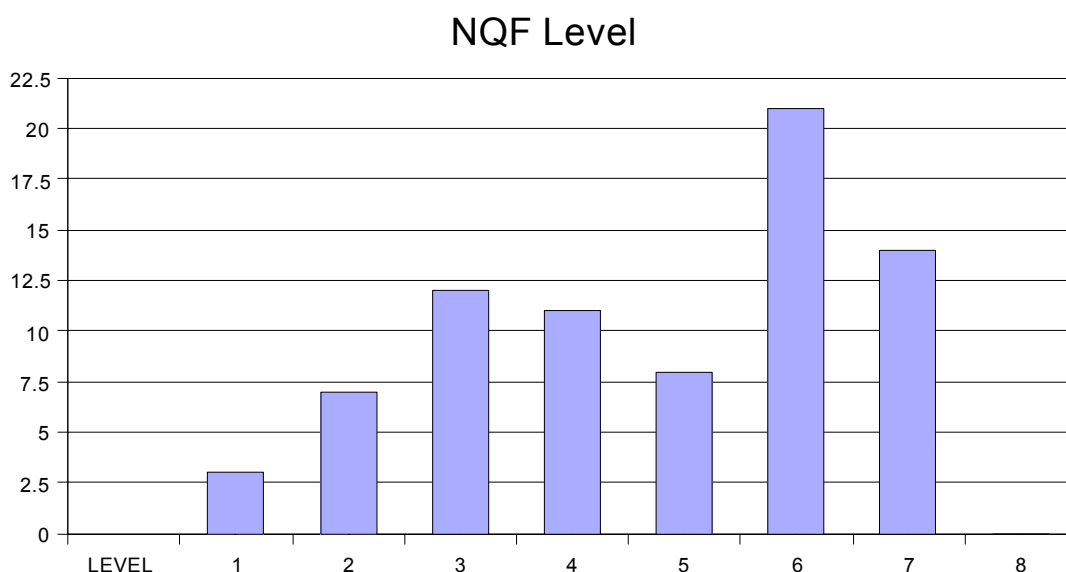
Awarding Body	Number
BBO	3
RAD	6 ³⁶
ISTD	4
BDTA	3
Trinity London	6
Open College Network	6
YMCA	1
City and Guilds	4
Sports Leaders UK	4
ABC	2
Open University	2
	41

Table Eleven: Awarding Bodies

³⁶ The RAD also offer 3 programmes validated by the University of Surrey and is a UK accredited provider of ITT able to confer QTS.

6.8. NQF Level

The numbers of accredited courses at each NQF level are reflected in the graph below:



The fact that the majority of these appear to be at graduate and postgraduate level is reflective of the number of courses awarded by HEIs and the Dance Awarding Bodies. The other awards sit at a lower level on the NQF. For example, the Trinity London Arts Awards (3) are at level 1,2 and 3.

6.9. QTS Provision

Seven courses led to Qualified Teaching Status for graduates and all of these courses were run by HEIs.

In addition we found three QTLS awards including one delivered by the BBO, the Level 5 Certificate in Teaching in Further Education Stage 3 (Dance). This is accredited by QCA and validated by Trinity and is recognised by SVUK as a route to QTLS in the maintained sector. (This qualification has become the Diploma in Teaching in the Lifelong Learning Sector (Dance) in 2008). In this way it differs from ISTD or BDTA the other awarding bodies recognised by QCA for teaching qualifications outside higher education.

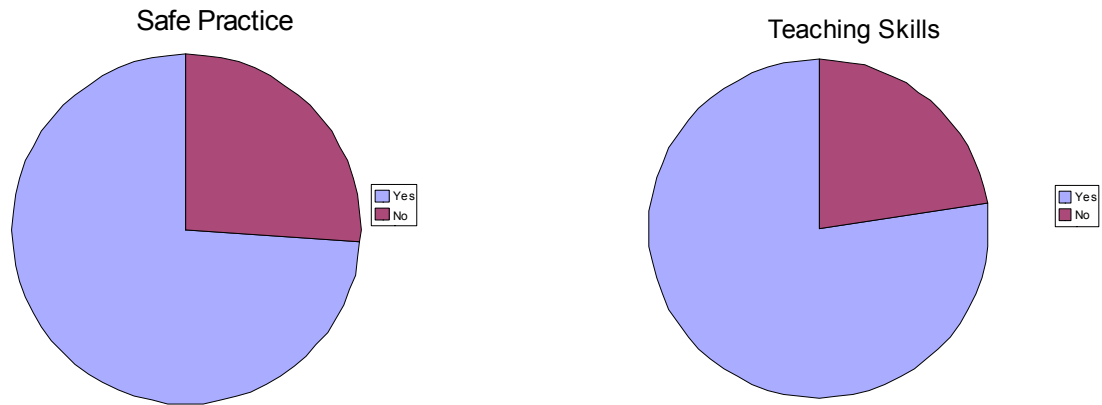
6.10. Course Content

Out of the 121 courses recorded we tried to identify detail on the content and focus of the training.

Whilst it was not possible to breakdown content of all courses within the remit of the research, we did ask respondents specifically about **Safe Practice** and **Teaching Skills**.

74% of the courses recorded include safe practice

78% include teaching skills in their content



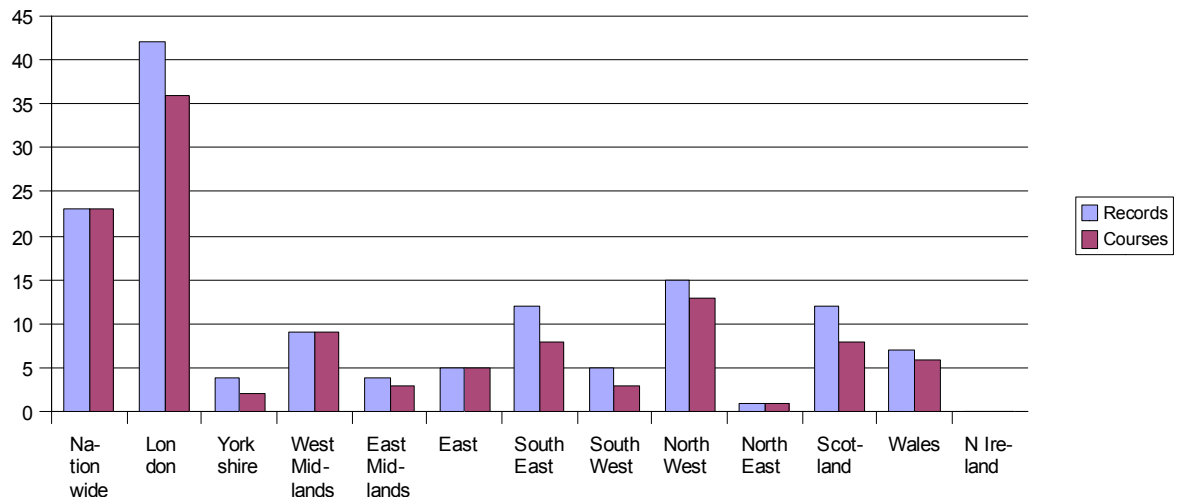
It is important to note that within the research remit, we were not able to determine the quality and level of the teaching, only whether the provider claimed to include it.

6.11. Geographical Spread

In order to be able to identify whether there are clear differences in training provision across UK regions, each record shows the region in which the course is available, these regions are the same nine regions for Youth Dance England, plus Scotland, Wales and Northern Ireland. Where a course is taught across the UK, it is noted as 'Nationwide'.

There are 23 'national' courses including the Arts Awards, Sports Leaders Awards and Open University courses.

The graph shows both the number of records from each region, and from those records how many are courses.



As would be expected, the largest percentage of courses (35%) are offered in London whereas we identified only one course in the North East .

If we relate this back to Chapter 4 where the market for the work is analysed it is of great concern that regions where there are high numbers of schools with dance links appear to not be offering training to support this demand. For example, in the North East, 54.4% of schools have dance links and yet we only found one course training dance practitioners to teach.

The following table compares provision against links.

	Government region								
	East Midlands	East of England	London	North East	North West	South East	South West	West Midlands	Yorkshire and Humberside
No of courses	3	5	36	1	12	7	3	8	2
Dance club links (% of schools)	29.3	41.3	41.9	54.6	45.4	35.2	37.2	37.7	41.9

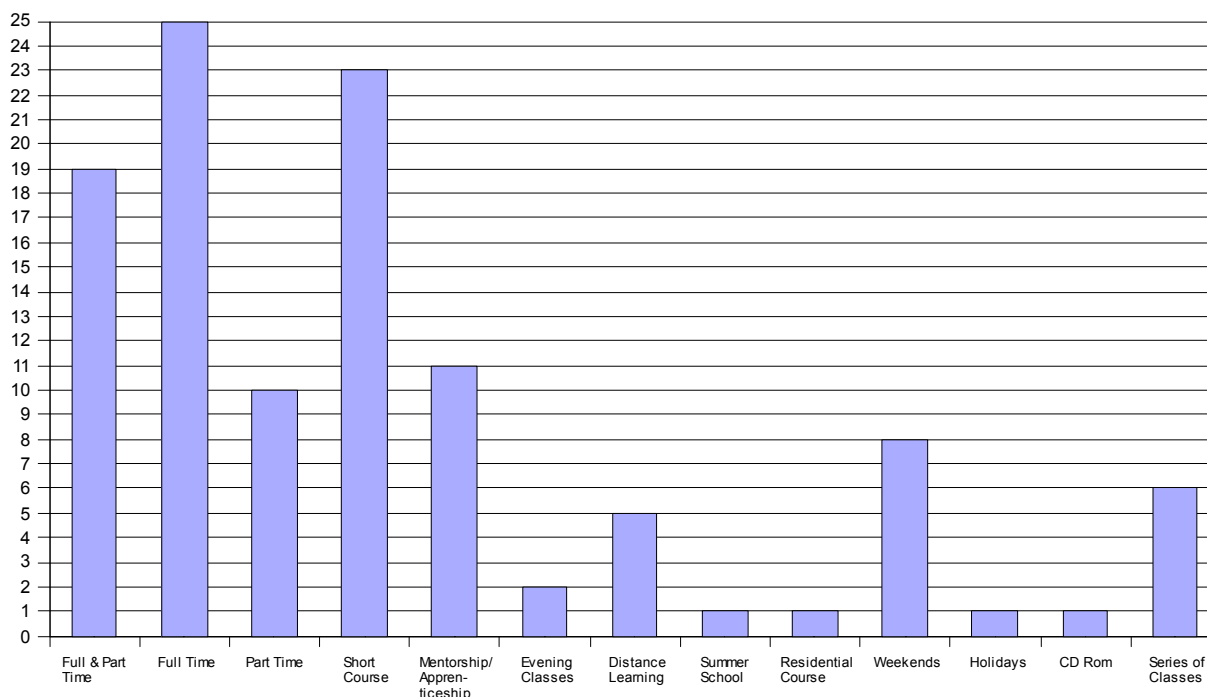
Table Twelve: Dance Links and Regional Course Provision

This highlights a major gap in provision and one that is potentially creating a geographical lottery for practitioners.

6.12. Course Format

We sought to identify the range of delivery methods used in the courses recorded. Many courses use more than one delivery method.

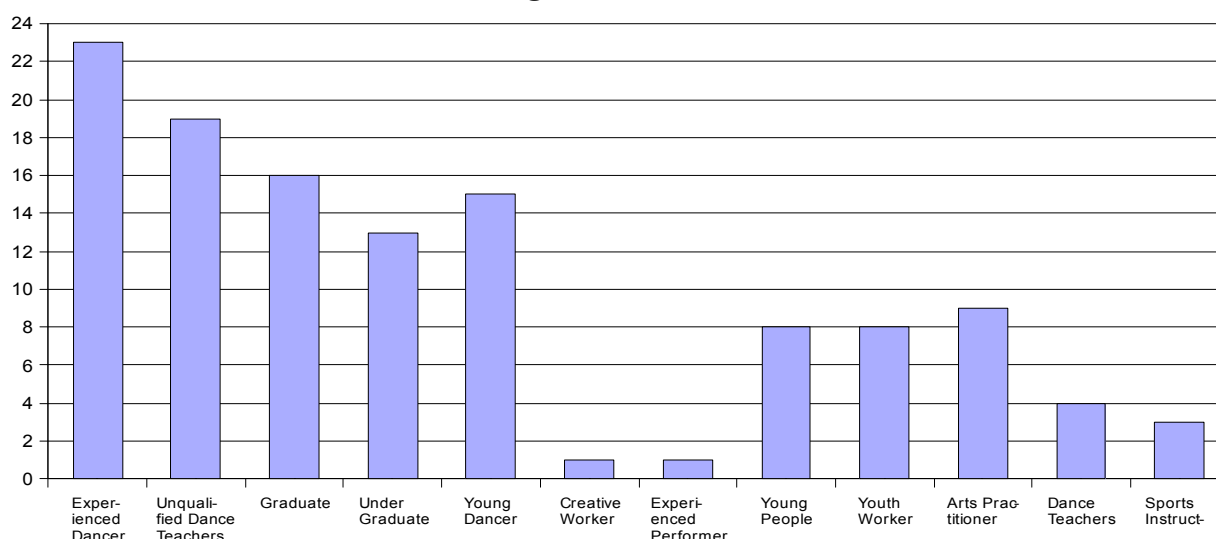
- Most courses are offered in a full time mode
- But there are a significant number of courses that are taught both as full time and part time. The majority of these courses are run by HEIs or the dance organisations such as BBO or RAD.
- A high number of courses are taught as short courses, the majority of which are not accredited.
- Apprenticeships and weekend courses are also common, again with few being accredited. Apprenticeships and weekend courses that are accredited are almost entirely the non dance specific courses, such as the Arts Awards or City and Guilds qualifications to teach exercise.



6.13. Target Audience

We sought to identify the target market for the programmes currently being provided and this was largely self defining. It highlighted that the majority of provision was being offered and targeted at experienced graduates. 19 programmes were targeted at unqualified dance teachers. Of these, 7 were unaccredited. The others were accredited by HEIs (6), OCN (3) and Dance Awarding Bodies (3).

Target Audience



6.14. As stated above, the method we used to gather data meant that respondents often engaged in dialogue on the project in the course of the conversations. There was a huge interest in the project. Every organisation, university, dance company, dance agency or Local Authority contacted has given freely of time and information. Several themes emerged throughout these conversations:

- A general observation is that there is a **confusing range of provision** that does not signpost Dance Practitioners to training and accreditation opportunities and does not assist employers in understanding the experience and skills of practitioner
- A recurring theme was the perceived need for **regional fora**. However, this was always qualified by issues surrounding **leadership**. For example, in West Lothian we were told that there is a forum that includes representatives of many of the key organisations in Scotland but as yet, this has not resulted in pilot schemes or strategies for training provision as no one organisation has taken a lead.
- In other art forms the same issues appear to be being faced and initiatives such as Music Leader are seeking to address the issues through the development of a **Code of Practice** and a qualification development plan. We found examples within dance where local agencies are developing codes of practice to regulate their freelancers. SAMPAD stated that they struggle to find lead artists for projects who are able to plan, develop, lead and manage a whole project so they are creating a code of practice that will give freelancers an overview of what is expected of them.

6.15. We can conclude several key things from the audit:

- It is clear that existing training provision for work in the informal dance sector is generally **not accredited**. The common reason provided by agencies and organisations for not acquiring accreditation for their courses is the cost, lack of resources and amount of paper work required to undertake the process. For example, Swindon Dance's programme, Stepping Up, is probably a level 2/3 course that as yet hasn't been accredited because they are cautious about the work it will need.
- The Dance Awarding Bodies accredit their own teachers. These qualifications are recognised by the QCA and are included in the National Framework.
- There is evidence of training being developed to meet the needs of specific dance styles. For example, the Hilal Dance Licence is not accredited but is recognised within its own field.
- Regionally specific providers develop their training in **relation to the particular needs of their geographical area**. This may mean that programmes will not always cover all areas of dance teaching. For example, Rubicon in South Wales puts a strong emphasis on discipline in their apprenticeships as young people in the local areas need strong discipline in order to get the most out of a class.
- Training courses that are run by regional agencies often develop **networks** for dancers that help them to go on to find work. The Flying Start programme run by Birmingham City Council is a good example of this.
- We found many evolving initiatives that suggest that agencies are seeking to find **local solutions** to problems. For example, Surrey County Council are setting up a Community Dance Academy and Bigfoot Theatre Company are seeking to develop a qualification for their practitioners.
- We found that there are few **awarding bodies** external to HEIs and the Dance Awarding Bodies that offer accredited awards.
- **Undergraduate dance degrees** appear to have widely differential levels of curriculum content covering teaching, community facilitation and learning. This reflects the findings of the Palatine research.
- We found a wide range of **work based learning (WBL)** initiatives including mentoring and apprenticeships. Unfortunately this provision appears to provide limited placements each year and does not result in any certification or formal proof of what has been learnt. For example, Gloucestershire Dance have a placement this year who has had to drop out of college to do the year but will then have to pick up formal education again to get a qualification.
- Some **distance learning resources** are available. However, providers stated that without being married to on-site training it is difficult to gauge what has been learnt and what standard a participant is reaching. An example is YDance who use CD Roms as part of their Inset training.

7. CURRENT PROVISION FOR DANCE PRACTITIONERS IN TRAINING TO TEACH DANCE

“There are many ways to become a dance teacher. Some people go on to teach after having had a successful career as a performer; while others see teaching dance as their primary vocation and therefore wish to train quite specifically as a teacher from the outset.

Teachers working in the private sector are usually self-employed, based at leisure centres, or own small local dance schools. Private dance teachers usually hold qualifications from one or more Dance Awarding Bodies. These offer a range of examinations for children and young people as well as teacher training programmes which lead to teaching qualifications. Only teachers registered with the relevant awarding body may enter children and students for examinations. ”

CDET website

7.1. From the audit, we are able to conclude that:

- In the private sector, there are formal dance teaching qualifications in existence through the Dance Awarding Bodies and Dance Teaching Societies such as the Imperial Society of Teachers of Dancing (ISTD), British Ballet Organisation (BBO), British Teachers Dance Association (BTDA) and the Royal Academy of Dance (RAD).
- Teachers within dance forms such as Contemporary, South Asian Dance and Street Dance are largely unregulated as no formal specialist dance accreditation exists.³⁷
- In the formal education sector, there are ITT courses available to train specialist dance teachers but little provision to train dance practitioners to meet the growing needs of the sector for specialist input.

7.2. It is important to look more closely at this provision and we probed this through our interviews, focus groups and primary data gathering

7.3. Dance Awarding Bodies/ Dance Teaching Societies³⁸

Dance Awarding Bodies and Dance Teaching Societies are primarily examining institutions offering graded and vocational graded qualifications in dance to young people. Societies offer those students who have successfully taken examinations the possibility of taking a teaching qualification. Dance teachers holding a teaching qualification from an awarding body or teaching society may enter students for the examinations of that body.

³⁷ However, it should be noted that ISTD offers QCA accredited training in a number of genres.

³⁸ The information contained in 7.3 and in Table Thirteen has been provided by CDET

Each Dance Awarding Body has its own procedure for qualifying its teachers. Teachers of these Societies registered by CDET are required to uphold its Code of Practice to retain registration or, in the case of the RAD, the 'Code of Conduct and Professional Practice for Teachers registered with the Royal Academy of Dance'.

CDET Accreditation. 1	Society Registration	Society Awards	NQF	HEQF	University Validation	Initial Teacher Training Accreditation
			8	Masters		
NA	RAD RT ²		7		PGCE: Dance Teaching	Qualified Teacher Status ⁴ (QTS)
NA	RAD RT	Licentiate of the RAD ³	6	Degree	BA in Ballet Education BA in Dance Education	
NA	RAD RT		5	Diploma of Higher Education	DHE: Dance Education	
Yes	BBO RTS or Affiliate Teacher	Diploma in Teaching in the Lifelong Learning Sector ⁵	5			
Yes	BBO RTS or Student Teacher	Diploma in Dance Teaching	4	Certificate of Higher Education		
Yes	BTDA RT	Diploma in Dance Teaching	4			
Yes	BTDA RT	Certificate in Dance Teaching	4			
Yes	ISTD RTS ⁶	Certificate in Dance Education	4			
	RAD RT	Certificate in Ballet Teaching Studies	4		CHE: Dance Education	
Yes		BTDA Dance Teaching Assistant	3			
Yes	BBO Student Teacher	Certificate in an Introduction to Dance Teaching	3			
Yes	BTDA	Certificate for Dance Teaching Assistant	3			
Yes	ISTD RTS	Foundation in Dance Instruction	3			

**Table Thirteen:
Private Sector Dance Teaching Qualifications and Awards on or aligned with the
National Qualifications Framework**

Footnotes

- 1 CDET accreditation is of qualifications delivered by teachers registered with the four Registered Awarding Bodies
- 2 RAD Registered Teacher Status is written into its Royal Charter CDET accreditation is therefore not applicable
- 3 All RAD Professional Awards are aligned with level descriptors for the HEQF
- 4 The RAD is an Initial Teacher Training Accredited Provider and as such confers Qualified Teacher Status to graduates who meet the QTS Standards.
- 5 Awaiting validation by Trinity College London and endorsement by Standards Verification UK (SVUK). Anticipated to carry Qualified Teacher Learning and Skills (QTLS) as from September 2008.
- 6 ISTD qualifications not aligned with the NQF are as follows - Student Teacher, Associate (RTS), Associate Diploma (RTS), Licentiate (RTS) and Fellowship (RTS). These qualifications are recognised by the ISTD for its teachers worldwide.

7.4. Council for Dance Education and Training

CDET approves the teachers registration schemes of three of the four (see table above) Dance Awarding Bodies contained in the table above. The management, administrative procedures and examination syllabuses of these societies have been inspected and approved by the Council. In each of these cases, the teaching syllabuses of the registered awarding bodies are also accredited by the Qualifications and Curriculum Authority (QCA):

Teachers registered with at least one of the four awarding bodies are listed in CDET's **UK Directory of Registered Dance Teachers.**

The Council also has ten Corporate Members, dance teaching societies that meet the Council's initial criteria for membership but which have not, as yet, moved to full registration:

- Association of American Dancing (AAD)
- British Association of Teachers of Dancing (BATD)
- International Dance Teachers' Association (IDTA)
- National Association of Teachers of Dancing (NATD)
- Professional Teachers of Dancing (PTD)
- Russian Ballet Society (RBS)
- Scottish Dance Teachers Alliance (SDTA)
- Spanish Dance Society (SDS)
- The United Kingdom Alliance of Professional Teachers of Dancing and Kindred Arts (UKA)
- United Teachers of Dance (UTD)

CDET maintains a database of dance teachers who are members of at least one of the Council's Corporate Member Societies.

Together these directories make up the most comprehensive listing of registered dance teachers in the country. Although the directories do not currently cover all dance genres offered by all awarding bodies they provide a primary reference for students, parents, carers, primary and secondary schools looking for locally based, qualified dance teachers.

There is no equivalent to this system in the informal sector.

7.5. QTS / Graduate Training Programme

As stated earlier, applicants for teaching posts in all maintained (state) and direct grant schools must hold Qualified Teacher Status (QTS), which is awarded by the Department for Children, Schools and Families. This is normally a Bachelor of Education degree, but can be a Bachelor of the Arts (BA) or Bachelor of Science (BSc) degree with QTS or a post graduate course, normally a Post Graduate Certificate of Education with QTS (PGCE).

The research identified that there are currently three institutions offering an undergraduate degree in dance education: Bath Spa University College, the Royal Academy of Dance and University College Chichester.

At postgraduate level it is possible to study for a PGCE in primary teaching. An undergraduate degree is usually the minimum pre-requisite for a PGCE in primary teaching.

Training to teach at secondary level requires a degree in the chosen teaching subject. There are four institutions currently offering PGCE programmes in secondary dance teaching, University of Brighton, Royal Academy of Dance, University of Exeter and De Montfort University.

- 7.6. During the research we found that there is an alternative approach to QTS that is of interest. The University of Gloucester offer a QTS only programme that is portfolio and evidence based and allows those with significant experience in teaching to qualify without needing to undertake any additional training.

However, it is not available in dance but only in subject shortage areas including:

- Primary education
- Mathematics
- Modern languages
- Religious education
- Science
- Art and design
- Geography
- History
- Physical education.

QTS Only: University of Gloucestershire³⁹

"If you already have a degree and substantial experience of working in a UK school as an instructor or unqualified teacher, or as a teacher in an independent school or further education institution, you may be able to qualify without undergoing any further teacher training.

The QTS only option, or 'assessment only' as it's known, offers you the chance to demonstrate that you meet standards required to achieve by compiling and submitting a portfolio of evidence of your abilities as a classroom teacher. Also featuring a day-long assessment visit to your school, the assessment only process can take up to a year to complete, starting and finishing at any time. The University of Gloucestershire administers this process for England, the scheme is not available in Wales. It is available to teachers of a range of subjects and age groups."

³⁹ <http://www.tda.gov.uk/Recruit/thetrainingprocess/typesofcourse/qts.aspx>

This programme may provide a useful model for the development of an award for dance professionals.

- 7.7. The graduate training programme (GTP) is also an interesting model and one that appears to be proving useful to employers and dance graduates wishing to train to teach.⁴⁰

'The graduate teacher programme (GTP) is a programme of on-the-job training allowing graduates to qualify as a teacher while they work. It is targeted at mature people who want to change to a teaching career but need to continue earning while they train.'

In order to take part in a GTP, the applicant can respond to an advertisement, apply direct to a GTP provider who will find a school, or the applicant will need to find a job in a school to support them through the programme. The student will be employed as an unqualified teacher and paid an unqualified or qualified teacher's salary (anywhere from £14,040 depending on responsibilities, experience and location). The TDA may pay the school up to £13,500 to help meet your employment costs as well as a training grant of up to £6,270 depending on the teaching subject and length of programme. There is also a self-funded option available, by which the school will meet the costs of the GTP.

Once on the programme training will be tailored to individual needs and lead to qualified teacher status (QTS). GTP can take from from three months to one school year full time, depending on previous teaching experience.'

- 7.8. In addition, alternative approaches to QTS are currently being explored by AfPE, Sports Leaders, Fitness Industries Association and Sports Coach UK. AfPE are seeking to develop a system of regional hubs to facilitate this process and this has buy in from the National Governing Bodies in sport and interested HE partners. As dance is viewed as being part of the remit of AfPE there is real potential for the dance sector in maximising the opportunities for collaboration with this initiative in relation to the QTS route.

7.9. Higher Education

The CV of the graduate might look good with support and mentoring but we don't have the capacity within our organisation to do it and this means we are potentially losing a whole new generation of potentially talented teachers.

Dance Company Education Officer in Interview

In HE dance programmes, the Palatine research found a differential level of curriculum content covering teaching and learning strategies. Despite the fact that the dance world of work, as outlined in Chapter 3, requires a major supply of teachers and community dance practitioners there are few programmes that focus on developing the skills and competencies associated with this work.

I came out with dance knowledge but no teaching knowledge.
Dance Practitioner in Focus Group

⁴⁰<http://www.tda.gov.uk/Recruit/thetrainingprocess/typesofcourse/employmentbased/gtp.aspx?keywords=graduate+training+programme>

Graduates come out with no communication skills, no teaching skills and then hit the market place and sink or swim. We are not training graduates for the reality of work in the profession and the portfolio nature of their likely career.

Director of Dance Agency

- 7.10. There are several postgraduate programmes provided within the HE sector that aim to plug this gap but places are limited and dance professionals may not want to commit to further intensive training after completing their first degree, if teaching work is only a part of their portfolio.

Laban offer a one year full time **Postgraduate Certificate: Dance in Community**. This is also available part time.

Students study compulsory core modules:

"...crucial to the training of community dance artists, are based around issues in community dance practice:

*Contemporary technique
Choreography
Choreological Studies
Community Practice
Dance Teaching and Education*

You will also undertake an independent investigation in an aspect of community dance.

Electives, which you will study together with students from the Dance Studies Programme, offer you the opportunity to explore specialist areas of interest and to develop your knowledge and understanding of what dance can offer.⁴¹

Qualifications and registration offered by the Royal Academy of Dance

The Royal Academy of Dance is a "competent authority" under Directive 2005/36/EC. It confers teacher registration at Registered and Licensed Teacher status as a Royal Chartered Body under Article 3 (2) of the Directive. CDET accreditation therefore is unnecessary.

RAD is an Accredited Provider of Initial Teacher Training able to confer Qualified Teacher Status to graduates who meet the QTS Standards and Requirements. It offers a range of university-validated teacher education and training degrees, diplomas and certificates, and professional awards under its Royal Charter. These qualifications are on or aligned with the Higher Education Qualifications Framework and are subject to higher education quality assurance procedures.

PGCE: Dance Teaching with Qualified Teacher Status (PGCE, QTS)

BA in Dance Education with eligibility for RAD/RTS; RAD/LTS;

BA in Ballet Education with eligibility for RAD/RTS; RAD/LTS;

Diploma of Higher Education: Dance Education with eligibility for RAD/RTS;

Certificate of Higher Education: Dance Education with eligibility for RAD/RTS;

Certificate of Ballet Teaching Studies with eligibility for RAD/RTS

In addition the Royal Academy of Dance is an Awarding Body for Examinations. Its graded and vocational graded examinations have been accredited by QCA. As an Awarding Body in this capacity the RAD is accredited by CDET.

⁴¹ <http://www.laban.org/php/news.php?id=32>

7.11. Dance Agencies Provision

As a result of this perception that graduates require further training to teach, it appears that regional dance agencies are developing programmes that meet the specific needs of the dance professionals in their region. As demonstrated through the audit, this provision is characterised by short courses that are often work based, flexible and geographically accessible.

Examples include:

- Swindon Dance
- East London Dance
- Hampshire Dance
- Cheshire Dance
- Dance Xchange

We have highlighted some of these below and it is noticeable that accreditation is not common across these programmes. From the research, we found that agencies have found accreditation mechanisms onerous and highly bureaucratic and have thus developed programmes independently.

SWINDON DANCE

Stepping Up - Dance Leadership Training

Designed for young people aged 16-25 years, recent dance graduates, freelance artists and community dance leaders wanting to develop their teaching skills, confidence and knowledge of leading dance with young people in a range of settings and styles.

Formal training includes dance leadership training over a 4-day period.

The course runs in September each year and covers community dance (philosophy into practice), safe and effective teaching (practical tips and advice), working creatively with young people and emergency first aid.

Informal training includes work placements arranged with schools + colleges, one-to-one advice sessions, mentoring + observation

The course is not accredited.

EAST LONDON DANCE

Community Dance Practitioner

Community Dance Practitioner is presented as a partnership between NewVic and East London Dance and is delivered at Stratford Circus, East London's centre for the performing arts. As a result of this partnership participants are able to access the services and provision available at both NewVic and Stratford Circus.

The programme is aimed at people working within a community context such as schools, youth clubs, community centres, centres for people with disabilities, homes for the elderly, family service units, well women's clinics, etc. The programme should also appeal to teachers as enablers', coaches, tutors, demonstrators, artists, practitioners and professionals who wish to acquire confidence in working in a dance context.

The Community Dance Practitioner is designed to offer opportunities to gain practical skills-based training in delivering dance in the community, creatively engage with dance, understand dance in relation to community contexts, health, and learning, recognize the importance of good practice in dance leading

The programme is delivered in ten-week blocks each term, over a total of three terms. 30 weeks and is accredited by the Open College Network at Level 3.

**HAMPSHIRE DANCE
Community Dance Leaders Course**

HD's highly successful Community Dance Leaders course was initially developed and run as a pilot through the Joint Investment Fund for the Arts in the SHIPS region. East London Dance were consulted in the devising of the course content. The course has been delivered again in 2007 with the support of Creative Partnerships - Southampton and Isle of Wight.

The course aims to give an all round understanding of dance in the community and the skills that are required to deliver in this setting. It is full of both relevant and useful information embedded within both practical and theoretical sessions. The course includes units on how to prepare and manage a community project, inspiring creative learning and how to incorporate safe practice, integrated learning, equal opportunities and child protection policies into your work. The whole course will provide a great opportunity to network and learn from other dance leaders, to share good practice and identify what is happening across Hampshire and the South East.

It is targeted at third year dance degree students and recent graduates who have experience in dance but less experience in delivering sessions in the community. This course will also be relevant to those wishing to increase their theoretical knowledge within this field or for those making a transition within the dance world from dancer to community dance practitioner.

It is a 5 day course and is not currently accredited.

- 7.12. We also found several examples of Local Authorities that had developed programmes to meet the needs of freelance practitioners working in their areas. The Birmingham Flying Start programme and the Dudley Traineeships that also include attendance on an Open College accredited community dance course were mentioned a lot during the research as highly effective models.

**Dudley Performing Arts
Community Dance Practitioners Course**

The course equips leaders and teachers with essential knowledge and skills to lead dance in the community.

Areas covered anatomy, warm up and cool down, teaching different age groups, planning around themes and looking into styles and technique.

Participants work both in community settings and schools. There is a lot of practical work involved in the course supported by a series of classes.

Accredited by Open College Network at Level 3

**Birmingham City Council
Flying Start**

The course covers everything needed to know about workshop delivery and professional development as a freelancer.... lesson plans, budgeting, health and safety, child protection, disability awareness, working with people with challenging behaviour, different teaching and learning styles, differentiation, funding sources, monitoring and evaluation, documentation, professionalism, vision and mission statements, personal development plans, SWOTs, marketing and promotion, networking, what to charge, contracts etc. Each artist also does 15 days work placements with an arts organisation working with a mentor artist on workshop delivery in schools and in the community.

The course is free for participants living in Birmingham or Solihull. It runs on a part-time basis and generally lasts about 5 months.

There are three units to complete in Planning and Preparing Arts Based Learning Programmes, Delivering Arts Based Learning Programmes and Developing Professional Practice in the Arts and Cultural Industries.

Not accredited and no longer continuing due to funding.

- 7.13. We also found during the research that many dance agencies operate common processes for the selection of artists to teach as part of their programmes.
- They observe the artists teach and make decisions on the basis of this
 - They offer feedback and support to those with potential and seek to provide CPD opportunities for those that need it.

In some cases, there is a growing formalisation of what they are looking for when observing teaching and this is a clear indication that within the sector there is a firm grasp of what constitutes a good teacher.

This has been taken to a more structured level by Irie! Dance Theatre who have developed a system of internal training and development for freelance artists that work with the company that actually differentiates between three different levels of experience and skill and remunerates artists accordingly. Artists shadow an existing tutor and are assessed working with a group and offered feedback and further support to develop skills. The levels are

- Level 1: Shadow
- Level 2: Can teach alone
- Level 3: Advanced Practitioner

IRIE! has a long standing partnership with City and Islington College and would like to secure accreditation for this work.

- 7.14. We also found many examples of apprenticeship programmes and mentoring schemes that appear to be developing local workforce solutions in a particular geographical area.

Rubicon

Apprenticeship Scheme

Rubicon take 2-3 people onto the scheme each year. Since 1995 they have trained 25 apprentices. The age range is very different on this course. It is typically community workers, social workers, youth workers, who have an interest in dance that attend. Their dance experience is from little to degree level.

There is a heavy focus on class management. They will be given opportunity to shadow professionals from doctors to head teachers to learn from their experience. They are also taught dance. They have 25 teaching sessions a week. During the year they will lead on 280 sessions and shadow 650 sessions.

There is no formal assessment although each participant has 2 hours of one on one time with the course leader. Sometimes students will take longer than one year and if necessary they will go for longer, until they reach a high standard.

The programme is not accredited.

- 7.15. There are also indications that the sector is seeking to develop the skills of its trainers. For example, Cheshire Dance Workshop has run an annual professional development programme for teaching dance, entitled **bloom**, for 6 years.

Cheshire Dance is committed to training and retaining creative teaching talent in the UK dance sector. A culture of learning is now so embedded in the organisation's wider teaching programme that all opportunities for learning and sharing are exploited to the full. In this time the company has trained more than 500 dance artists and other professionals working in a community contexts including teachers, youth, care, health and voluntary workers. A key strand of **bloom** to date, based on a strong call from practitioners within the sector, has been on the creative and artistic development of teaching practice. Opportunities for learning range from apprenticeships and fellowships, from accredited to non-accredited pathways (Cheshire Dance is an Approved OCN Training Centre), from loosely focused outcomes surrounding creativity in teaching to outcomes tightly focused on our duty of care to groups, from on-the-job to off-the-job training, from information and news distribution to individual one-on-one surgeries, from immediate problem-solving to long term career progression. Recently Cheshire Dance led a **creative leadership research project**, inviting 5 of the most experienced community dance practitioners in the country to come together to explore and identify what makes a creative leader in dance in the 21st Century. This research will continue to influence both the content of the **bloom** programme itself as well as Cheshire Dance's entire teaching programme.

The programme includes a huge range of delivery models including train the trainers; 'fresh' a 6 day residential non-accredited retreat in rural Cheshire focusing artistic, creative and personal reflection; an accredited (OCN) dance leaders in the community course; confidence' a school sport partnership project involving all primary & special school teachers across a district in non-accredited INSET training and whole school teaching observation; apprenticeships; and duty of care training days.

7.16. What is therefore apparent is that, in contrast to the private sector where there is clear regulation of provision, in the informal sector dance agencies are developing training in response to identified needs at a local level. This provision is valued by practitioners and appears to meet local needs but it is not usually accredited and therefore largely unregulated. The reasons cited for not having obtained accreditation are twofold:

- Agencies have found it difficult to find awarding bodies
- There is a perception that accreditation is overly bureaucratic and resource intensive and therefore not viable for overstretched organisations.

However, of the organisations cited above, **all indicated a wish to have accreditation for their programmes.**

8. MODELS FROM OTHER SECTORS

- 8.1 A key area of the research was to explore models from other sectors in order to ascertain whether there were models from which we could learn. We identified a wide range of provision that allowed us to develop some comparative information and perhaps more importantly, to highlight potential areas for future collaboration.
- 8.2 One thing that was apparent from this work was that, within different sectors, training and accreditation were closely linked to regulation. For example, within sport the National Governing Bodies play a key role in regulating coaching provision and in the Training and Development sector the Chartered Institute acts as an industry regulator. Regulation provides a transparent system of recognition and quality assurance that supports employers, recipients of the service as well as practitioners.
- 8.3. As we have seen in Chapter 7, the private dance sector is already regulating itself through the dance awarding bodies and through CDET. The sector as a whole has taken significant steps towards regulations in recent years and it continues to do so:

"Over the last decade, the dance sector, in both the private and the public sector, has organised itself to take significant steps forward to self-regulate the quality and safety of its teaching practice."⁴²

However, as we have seen dance teaching in the informal sector remains largely unregulated. If we are to move forward there is an argument that **the informal sector should seek to develop greater regulation of practitioners teaching young people.**

- 8.4. Drawing on information from other sectors we identified examples of many different types of regulation that we felt may be of interest to the DTAP research and these can be summarised in the table below.

Different types of regulation emerged from the research:

Self Regulation:

By the Individual and by the Training Provider

External Regulation:

By the Awarding body or Professional Body

The dance examples were outlined in Chapter 7 and we will examine some of the other examples in this section of the report.

⁴² Briefing Paper for Meg Hillier MP: Dance UK – 2007: See Appendix x

	Type of Regulation	Dance Examples	Other Examples
Code of Practice	Individual - Self regulating	<ul style="list-style-type: none"> o CDET 	<ul style="list-style-type: none"> o Music Leader o REPS-
Quality Marks	Professional Body - External regulation	<ul style="list-style-type: none"> o CDET 	<ul style="list-style-type: none"> o SVUK o AfPE PDB kite marking processes for providers
Registration	Professional Body - External regulation	<ul style="list-style-type: none"> o CDET o Professional Organisations – BBO, RAD, ISTD, BTDA, Cecchetti Society 	<ul style="list-style-type: none"> o REPS o Lifelong Learning UK – Professional Recognition o Licentiates (Trinity College)
QTS/ QLTS	Awarding Body - External regulation	<ul style="list-style-type: none"> • PGCE Secondary Dance (University of Exeter, De Montfort, Brighton and RAD) 	<ul style="list-style-type: none"> • QTS • QLTS
Accredited Awards	Awarding Body - External regulation	<ul style="list-style-type: none"> o Level 3 Community Dance Practitioner Award – Open College Network o Dance Leadership 	<ul style="list-style-type: none"> o Arts Awards (Trinity College) o Advanced Skills Creatives (LJMU/ Creative Partnerships Merseyside)
Non Accredited Awards	Provider – self regulating	<ul style="list-style-type: none"> o Rubicon Apprenticeships o Swindon Dance – Stepping Up programme o Making Links – NDTA/ YDE 	<ul style="list-style-type: none"> o Birmingham City Council – Fresh Start programme

Table Fourteen: Types of Regulation

8.5. UK Coaching Framework

With the advent of the 2012 Olympics, we are at an important time for UK sport.

“Coaching will play a key role in the period ahead, providing exciting and rewarding pathways for many young people and adults in sport, as well as the extra edge that will help our athletes get to the top of the world. **Sports coach UK** is committed to working with governing bodies and all other agencies to ensure that the necessary coaching infrastructure is in place to make this happen at all levels of our system.”⁴³

The UK Coaching Framework is the mechanism through which this infrastructure is to be developed. It aims to:

- clearly map out the key goals, structures, resources and outcomes for the UK Coaching Framework over three main phases: 2006-2008 (three years from now), 2009-2012 (seven years from now) and 2013-2016 (11 years from now)
- identify and agree the specific role to be played by **sports coach UK** as the government-designated support/technical agency for coaching
- identify and agree the optimal working arrangements between **sports coach UK** and key partners in government and governing bodies
- identify and agree the processes and procedures required in order for **sports coach UK** to provide relevant, cutting-edge services, products and systems that support the coaching process at all levels.

⁴³ <http://www.sportcoachuk.org/The+UK+Coaching+Framework/History+of+the+UK+Coaching+Framework.htm>

30 National Governing Bodies (NGBs) are involved in the development of the framework that is premised on determining equivalencies across all available awards. Currently the NGBs all have their own coaching qualifications. Mapping awards against a structure that ranges from Level 1 – 5, with a level 3 award meaning that the coach is able to operate independently will create a transparent framework across the sector.

When I take on a level 2 netball coach, I know what I am getting. I know they can work alone and will be experienced and skilled enough to deliver. Why can't dance have the equivalent?

SSCO in Email submission

This transparency is what employers consulted during the research stated that they required.

In a similar way, the comprehensive nature of the framework is something that many people cited as a good model. The key components of CPD, a qualifications framework that operates across the different sports NGBs and awards and a programme of coach development seem to offer important models for the DTAP work. The UK Coaching Framework was initiated by government and is attracting significant government investment as a result.

8.6. Register of Exercise Professionals (REPs)

The **Register of Exercise Professionals (REPs)**⁴⁴ is a system of self-regulation for all instructors, coaches, trainers and teachers involved in the exercise and fitness industry. It was set up to help safeguard and to promote the health and interests of people who are using the services of exercise and fitness instructors, teachers and trainers. Registration is available for all fitness professionals who work as, or who are involved in gym instruction, group exercise classes, circuits, keep fit, personal training, yoga, aqua, advanced instruction techniques, or working with special populations and exercise referral and physical activity programmes.

The REPs Mission Statement is:

"To ensure that all exercise professionals are suitably knowledgeable and qualified to help safeguard and to promote the health and interests of the people who use their services."

The REPs Mission Statement is achieved by:

- Raising the standards, qualifications and skills of exercise professionals throughout the UK
- Embracing all disciplines including gym instruction, group exercise, circuits, keep fit, personal training, yoga, pilates, aqua, advanced instruction techniques, working with special population groups, exercise referral patients and people involved in physical activity programmes
- Establishing that registration is a pre-requisite for working in these areas

⁴⁴ <http://www.exerciseregister.org/>

- Monitoring the performance of all exercise professionals to ensure that all members of the Register of Exercise Professionals have the skills, knowledge, experience and competencies to fulfil their role including a commitment to personal achievement through continued professional development
- Members of the Register of Exercise Professionals working to a strict Code of Ethical Practice
- Ensuring that all members of the Register are adequately insured

The Register works to represent and serve the professional interests and status of its members. The REPs create a framework within which individual instructors can achieve the highest standards of professionalism, linked to best practice in the exercise and fitness industry. Registration is achieved and maintained through the gaining of qualifications and training which are nationally recognised and which are linked to the National Occupational Standards for exercise and fitness. The Register uses a process of self-regulation that recognises industry-based qualifications, practical competency, and requires exercise professionals to work within a Code of Ethical Practice. Members of the Register are given a card and registration certificate to prove their qualification and membership.

The criteria and structure of the Register has been designed within the context of the National Qualifications Framework and the UK National Occupational Standards. Registration allows transferability throughout the UK, across Europe and around the world.

It came about as a way to independently demonstrate that fitness professionals are competent and qualified to do their job. Registration signifies that an exercise and fitness professional has met certain standards of good practice. The REPs therefore perform the same function for exercise instructors as professional registers do for other health professional groups. This quality assurance framework published by the Department of Health (NQAF) recommends registration as a pre-requisite for exercise professionals working in referral programmes:

“The Register is a central feature of the professionalism of the industry that is essential to giving customers, users, the public and partners in the medical professions, the necessary level of confidence in the quality of services provided by fitness professionals. ”

The REPs therefore encourage a properly qualified base of exercise professionals who:

- have gained recognised and approved qualifications.
- can demonstrate competence in their working environment.
- are committed to Continuing Professional Development (CPD).
- have appropriate public liability insurance for the level at which they are working.
- demonstrate commitment to the industry Code of Ethical Practice.

This is a similar model to many other professional bodies. **It builds on experience and practical competencies and combines regulation with a transparent quality control system for employers.**

There are therefore some key lessons to be drawn for dance from the REPs and the model is one that the sector may wish to explore further:

- The REPs was developed collaboratively across an extremely diverse sector. Like dance there were many pre existing professional bodies and awarding bodies within the exercise sector, but the REPs was formed as a collaborative venture.
- It links closely to the NQF and takes existing qualifications and awards as a basis for establishing equivalencies.
- It enshrines professional standards in its membership systems and ensures that members adhere to a code of practice, commit to ongoing CPD, have appropriate insurance and perhaps most importantly are properly qualified for the work.

8.7. Music Leader

Sound Sense and Music Leader recently launched The Code of Practice for Music Practitioners⁴⁵

As in dance, the need for the Code of Practice reflected the fact that more and more contractors of music practitioners want evidence that **those they are interested in hiring (regardless of experience) are equipped with the wider knowledge and skills to deliver a professional service.**

“This Code helps to provide that evidence. Some non-music employers – such as youth offending teams or nurseries – may not know what to expect from the music practitioners they hire. This Code helps them to understand. ”

The Code of Practice for music leaders has been created by and for the profession, through two main representative bodies although, the intention is that its reach will be far wider. It sets out the six key professional practice principles that all music practitioners should abide by in order to deliver safe, responsible and quality work to those who hire their services. It’s therefore relevant to all kinds of people, but in particular, community musicians (those who help people of all ages make music in their communities) and MusicLeaders (anyone involved in leading music activities with young people).”

The stated purpose of the code is that it allows practitioners to assure a contractor that they are committed to enabling high quality musical experiences, because this Code shows them the way the practitioner operates. Like dancers, much of the work which music practitioners undertake depends on partnerships and the Code recognises this. In order to fulfill many of its statements the practitioner will need the cooperation of those they work with and for. The Code therefore works in a two directional way, with rights and responsibilities on both sides of the partnership. It can also be used as a basis for CPD assisting the practitioner to identify needs and gaps in their skills base.

The Code works very simply. Practitioners log on to the web site, look through the six practice principles and read through all the details. If the practitioner knows they’ve got a point covered, they can click its tick box. Once they’re happy with the Code, they agree to it, and work with it. It is therefore self regulating. The responsibility for abiding by the code rests with the practitioner. The distinction between quality assurance and commitment to quality is drawn:

“This isn’t an assurance of your quality – it’s an assurance of your

⁴⁵ <http://www.musicleader.net/content.asp?CategoryID=1227>

commitment to quality. Neither MusicLeader, nor Sound Sense, nor anyone else can be held responsible for your ability to abide by the Code of Practice. If you don't live up to the code, it'll simply reflect badly on you; if you do live up to it, it'll not only reflect well on you, but you'll also help music leaders in general to get better recognition for the quality of their work."

MusicLeader is also developing a new quality standard for music leaders. This is a way of assuring purchasers or employers that those who carry the standard have fulfilled the basic criteria for operating in a professional manner and delivering good quality music activities for young people.

8.8. Childrens Workforce Development Council

The Children's Workforce Development Council is working with its partners in the Children's Workforce Network to develop an Integrated Qualifications Framework (IQF).⁴⁶ ACE and Creative Cultural Skills are partners to this network and it is likely that over the coming years the IQF will impact on the cultural sector.

The aim is to establish more comparative qualifications and to enable practitioners to move more freely between roles within the sector. Whilst, this is currently closely linked to the Early Years and Social Care reform that is currently underway, the implications for the wider children's workforce are potentially massive.

In this context it is important that any accreditation developed for the dance sector should take the evolving IQF into account and examine the relevance or otherwise of the some of the core units and competencies currently being developed.

8.9. Lifelong Learning UK: Professional Recognition

In the context of the changes in the regulation of teaching in the FE sector outlined in Chapter 5, LLUK has piloted a process called Professional Recognition. This enables competent and experienced teachers in, or joining the sector, for whom an initial teacher training qualification would be inappropriate to be recognised as a qualified member of the workforce.

The General Professional Recognition (Learning and Skills) scheme is being set up in acknowledgement of the fact that many practitioners may be in a position to demonstrate that their skills, experience and subject specialist knowledge are at a level with those practitioners who hold qualifications meeting the new requirements

A Professional Recognition – Learning and Skills (PRLS) scheme was run specifically for experienced but unqualified teachers of ESOL, Literacy and Numeracy in England and closed earlier this year. Successful applicants have been placed on a Recognition register. A replacement scheme is being developed as part of a new General Professional Recognition (Learning and Skills) scheme for England. It is being developed in line with the new requirements for SfL subject specialists and will be available from September 2007.

The new scheme will be open to:

- new entrants to the learning and skills sector (and from 2009, new to post unlicensed candidates) as one route to gaining licensed status
- those part way to achieving the qualification for their role when the changes to the regulations occurred

⁴⁶ For more information: <http://www.cwdcouncil.org.uk/projects/integratedqualificationsframework.htm>

- existing members of the workforce as a means for voluntarily seeking licensed status.

Characteristics of successful applicants to the earlier PRLS scheme included:

- appropriate subject knowledge, understanding and skills/occupational expertise
- demonstration of competence in the teaching of their area of learning
- sufficiency and currency of practice
- experience in a relevant context

Being placed on the Recognition register means that practitioners are eligible to go on to apply for the status of either Qualified Teacher Learning and Skills (QTLS) or Associate Teacher Learning and Skills (ATLS). These are the new licenses to practise and will be conferred by the Institute for Learning.

In this context, it is important to note that LLUK state that **recognition through this scheme is not the equivalent of a qualification:**

“It is a term that is understood by the DIUS and employers as indicating that a teacher has the same level of subject specialist knowledge and teaching skills as a colleague with qualifications, and as such they have the same rights to qualified status. Recognition will **not** signal an automatic right to QTLS.”

8.10. Association for Physical Education (AfPE)

The **Association for Physical Education (afPE)** is committed to being the UK representative organisation for people and agencies delivering or supporting the delivery of physical education in schools and in the wider community. This includes dance.

The purpose of AfPE is to promote and maintain high standards and safe practice in all aspects and at all levels of physical education, influencing developments in physical education at national and local levels.

“We provide quality assured services and resources, and valuable professional support for members and the teaching profession through a range of high quality CPD opportunities, regular updates, advice, insurance cover and dedicated helplines for health & safety and legal advice.”

AfPE has a **Professional Development Board for Physical Education (PDB)** The Professional Development Board (PDB) for Physical Education was established in 2000. Its goal was to ensure quality in the Continuing Professional Development (CPD) of all practitioners in Physical Education and School Sport (PESS). This was both for the benefit of young people and to raise standards in PESS.

The PDB contributes to the National Continuing Professional Development strategy for PESS through the development of high-quality learning, teaching and coaching. Through formal quality assurance the PDB will:

- Ensure that any development activities offered are of a consistently high standard;
- Ensure that those offering and leading development activities are acknowledged by the Board as appropriate providers;

- Promote the provision of a wide range and variety of appropriate CPD opportunities.

The PDB processes applications from providers for quality marking. The process is one of self-review, which is rigorous, but flexible and is designed to meet unique circumstances. The process is ongoing. The initial submission aims to establish that the provider offers high quality CPD and following this there is an annual review that will provide evidence that quality is not only being maintained but is continuously improving.

AfPE also runs PE ITTE, Physical Education Initial Teacher Training and Education, a web resources for those requiring advice and training opportunities in relation to ITT.

In addition, AfPE has worked in partnership with NDTA to develop training provision for PE Specialist teachers in dance.

8.11. Chartered Institute of Personnel and Development (CIPD)

There are many examples of professional bodies outside of the arts sector that provide regulation and development for its members. The Chartered Institute of Personnel and Development (CIPD)⁴⁷ is the professional body for those involved in the management and development of people. It has 127,000 individual members. Once again, it provides an interesting model for the dance sector.

CIPD **qualifications** are nationally recognised and are a requirement for many personnel and development roles. They have been designed to help individuals develop the skills and knowledge needed to advance professional careers. Most CIPD qualifications lead to a recognised grade of membership.

Membership is widely acknowledged to enhance career development and job prospects. It's recognised as a benchmark and is widely accepted by employers as a requirement of practice. It also allows members to use a CIPD designation after their name and this ensures transparent and easily recognisable kitemarking of the practice.

The CIPD's **Professional Standards** cover both generalist and specialist functions of people management and development. They define what a professional should be able to do, or should be able to understand, explain and critically evaluate if he or she is to operate at a support level, at a practitioner level, or at the level of an advanced practitioner. The 10 core **competencies** are embedded within these standards.

- Personal drive and effectiveness
- People management and leadership
- Business understanding
- Professional and ethical behaviour
- Added value result achievement
- Continuing learning
- Analytical, creative and intuitive thinking
- Customer Focus
- Strategic Thinking
- Communication, persuasion and interpersonal skills

CIPD also has a **code of professional conduct**:

⁴⁷ <http://www.cipd.co.uk>

“Every CIPD member irrespective of grade of membership should be concerned with the maintenance of good practice within the profession. All members must commit themselves to adhere to this code of professional conduct which sets out the standards of professional behaviour.”

This integrated model of regulation, membership and accreditation seems to provide a useful model for dance.

8.12. Arts Awards

The Arts Award⁴⁸ supports young people to develop as artists and arts leaders and leads to national qualifications at levels 1, 2 and 3. The Arts Award is a national qualification which recognises how young people aged 11-25 develop as artists and arts leaders

The award is a personal learning programme that develops and assesses both arts-related skills (arts knowledge and understanding) and transferable skills (creativity, communication, planning and review, teamwork and leadership)

The award is a QCA qualification and sits on the National Qualifications Framework at levels 1, 2 and 3. Trinity London is the Awarding Body for the Arts Awards.

The award is assessed through a portfolio of evidence created by the young person, evidence can be presented in ANY format

Advisers are key to the success of the award, as they act as catalysts, mentors and internal assessors for young people. Most advisers are already working with young people – as artists, arts teachers, youth arts facilitators or youth workers. Being an Arts Award adviser offers a useful framework for arts activities and projects with young people, as well as providing motivation and recognition for young people’s achievements. Training courses are run throughout the country. One-day public training courses to run either the Bronze/Silver or Gold award are offered. If you are a Bronze/Silver adviser you can do a Gold top-up (half-day) training course. The courses cost £100 and £70 respectively. To promote good practice evidence of enhanced CRB status and experience/ qualifications is asked for before adviser status is issued. The training covers how to deliver and assess the award and involves presentation, case studies, assessment tasks and discussion. Each trainee must successfully complete the training course before becoming an official adviser. Organisations with a trained adviser can register as an Arts Award centre (at no cost) and start running the award with young people.

The adviser is the primary assessor of young people’s work and their assessments are moderated by an external moderator who visits the centre.

The model is an interesting one for dance in that it appears to offer a potential model for a work based means of assessing skills and competencies. The operating model is also simple and reliant on a network of organisations and individuals at a local level. National accreditation offers credibility.

⁴⁸ <http://www.artsaward.org.uk>

8.13. Arts Mark

Although not immediately relevant to the DTAP concerns, it is worth mentioning Artsmark, a national award scheme managed by ACE that recognises schools with a high level of provision in the arts. The award scheme is open to all schools in England - primary, secondary, special schools and pupil referral units, both maintained and independent. By gaining an Artsmark, a school shows its commitment to the wider development of young people and teachers and to raising the profile of the arts in the school and local community. Artsmark awards are valid for three years.

Artsmark provides a benchmark for arts provision that encourages schools to consider the opportunities they offer in art, dance, drama and music. The application form for Artsmark also acts as an auditing tool, through which schools may gain an overall picture of their arts education provision.

The concern here is that both **the Arts Awards and the Arts Mark initiatives began as ACE initiatives. They cover two key players in the learning equation, the young person and the school. However, no award for practitioners has been developed to complete the triangulation.** There has been some discussion of a skills passport for practitioners but progress on this is ongoing.

- 8.14.** This demonstrates that there are **a wide range of models and developments across a range of sectors that may provide potential partnerships for moving the DTAP work forward. There is a clear need to maximise limited resources and ensure that the dance sector does not attempt to reinvent the wheel.**

9. THE GAPS IN CURRENT PROVISION

- 9.1. The audit and the linked consultation allowed us to explore the gaps in provision. We were asking the following questions throughout:

What are the gaps in current training and accreditation provision for practitioners teaching dance to young people?

- What are the key competencies being sought by employers and how do practitioners demonstrate that they have them?
- What are the training needs?
- What is missing?
- What are the gaps for practitioners?
- What are the gaps from the perspective of employers?

- 9.2. The research identified gaps in both provision and in content:

Gaps in Provision:

- There is limited accredited training provision for dance professionals working with young people in the informal sector.
- There is no mechanism for practitioners to demonstrate that they have the experience and skills being sought by employers even if the individual practitioner believes that they have them.
- This creates a gap for employers in relation to quality assurance
- The research highlighted an inconsistent spread of provision across the UK and a mismatch of provision to market needs within regions.
- There are also some important gaps in relation to specific sub groups. For example, there are a significant number of young people who are developing skills as leaders within peer/ community settings but there is currently no formal accredited award for them other than the Arts Award or the Sports Leader UK award in Leading Dance. There are also some important issues that are specific to street dance as many practitioners are emerging in this field without any formal accreditation of their dance skills.

Gaps in content:

- Where training provision exists, it is often not deemed by employers to be providing training in the skills required to teach in the informal sector.
- Some existing training provision is therefore not deemed to be 'fit for purpose' by professionals. During the course of the research, it was often stated that opportunities that were offered were not appropriate to practitioners. For example, there seemed to be considerable resistance to training that related to 'coaching dance'. Practitioners seem to want opportunities that are relevant to their work, led by providers that understand this work and tailored to the specific needs of dance as a creative art form.
- The research highlighted the gaps in HE dance course content and provision. Courses are highly differentiated and whilst some may incorporate modules on teaching and facilitation, many do not. There was evidence that graduates do not feel well equipped to work within the informal sector upon graduation and that employers do not believe them to be so.
- The research allowed the identification of a preliminary list of skills and knowledge required to teach within the informal sector.

- 9.3. Dance professionals have different levels of engagement with teaching. In some cases dance practitioners do not engage with teaching at all and at the other extreme there are those who simply wish to teach.

For those that wish to teach there are opportunities to gain QTS/ QLTS and engage in full time teaching within a formal setting such as the Graduate Training Programme.

The major gaps appear to lie with the differing level of synthesis of the dance practitioner wishing to pursue a portfolio career – what could be called the 'hybrid' professional. It is here that the DTAP project must seek to find solutions.

Within this spectrum, the age range of dance practitioners vary dramatically, along with their qualifications base. This creates even greater complexity as any solution must meet the needs of highly experienced practitioners who need to prove they are able to deliver the work and at the other end of the spectrum young practitioners that need to develop skills in supported environments.

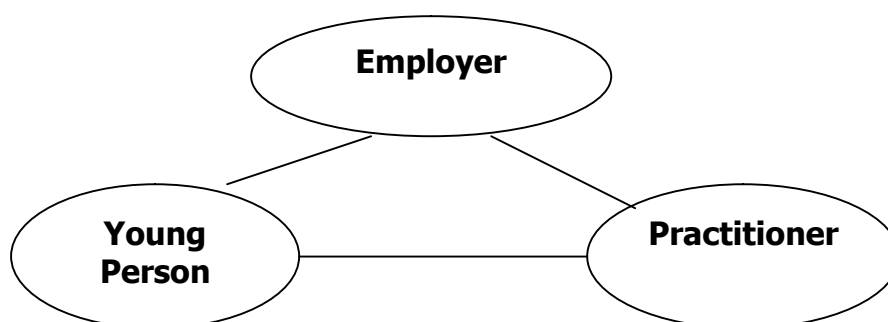
What was apparent from the research was that **there is a need to determine different pathways towards recognising potential and capacity. For experienced and skilled dance professionals we need to find a means of creating recognition for their skills. For the less experienced there is a need for training and development.**

Furthermore, there was considerable evidence in the research of different needs in different areas of the sector. In the field of urban dance for example, there are many young people emerging as teachers. It is unlikely that many of these will go on to HE for formal study. Similarly, in the youth dance sector there is considerable evidence of a growth in peer led provision with young people choosing to set up their own youth groups and developing as leaders and teachers within this context. Peer educator programmes are growing through Youth Services provision and youth leadership appears to be a growing area of development.

We are therefore not simply talking about dance graduates and cannot assume a level of educational attainment, an academic bias or a particular age range.

- 9.4. There are three key perspectives to take into account when considering what is needed:

- Employer
- Young Person
- Practitioner



A proposed model must take the needs of all three perspectives into account.

9.5. Employer

There are many different categories of employer in the informal sector:

- Youth Dance
- Criminal Justice System
- Healthcare settings
- Disability settings
- Community settings
- Dance Agencies
- Dance Companies
- Local Authority arts development teams
- Schools

Their need will vary in the detail. However, there appear to be many common threads. Employers need the following from a training and accreditation model for dance:

- A transparent and easily understood qualifications and accreditation framework
- To be secure in the knowledge that they are engaging 'fit for purpose' interventions - specialist skills input which is appropriate to context
- To be secure that they are engaging dance practitioners capable of assessing this in themselves
- A workforce that is qualified and experienced to deliver enhanced and extended curricula
- A workforce that is qualified and experienced to deliver high quality learning
- Quality Assurance
- A database/ register to search for suitably qualified and experienced practitioners

9.6. Practitioner

From the research we identified a similarly wide range of needs from practitioners. As noted above, often these needs differed according to age and experience.

In general we found that older more experienced practitioners seemed to be seeking validation and further progression, feedback and greater respect and acknowledgment of what they already know. Whereas, younger practitioners were more likely to need confidence and skills building, opportunities to gain more experience and thus become better at what they do.

It was therefore evident from the research that it will be important to differentiate between **experience and competencies**. Practitioners will vary greatly in their levels of experience. Experience must form the basis of assessment and evidence gathering must incorporate curriculum vitae, portfolio of work undertaken and references as well as the observation of practical teaching sessions.

This means that a range of awards would need to be developed at a number of different levels in order to create progression. There are models to be drawn from elsewhere in defining this, particularly those applied to coaching.

The most commonly recurring needs were as follows:

- 'Developing my own practice to be the best it can be'
- Reflection and self appraisal of practice
- Recognition of skills and experience: "Status is often only given to performance within the dance world as this is perceived as the pinnacle. I would like to see something that truly recognised and valued the other skills we have."
- Validation and respect
- Access to training at many different levels dependent on existing level of experience and skills
- Replenishment: "As the landscapes within which we work are changing so rapidly, I need replenishment and refreshment. I need to be kept abreast of new developments in key areas of policy, regulation etc"
- Formalisation and regulation
- Feedback
- A process that is not too onerous as teaching is often only a part of what they do.
- Portability and progression that ensures learning continues throughout career

It was also interesting to note that quality control is a key issue for practitioners as well as employers. Many expressed a wish to see something put in place that would ensure that 'bad practice' was weeded out within the sector as this was perceived as being damaging to the whole ecology.

I would love someone to come and see me teach, assess me and provide me with feedback.

I would love to do this. After all these years to be able to say I have this qualification and I can prove I can teach would be fantastic!

Dance Practitioners in Focus Groups

9.7. Young Person

Young people have more straightforward needs regardless of the context within which the dance experience is occurring. They need to, and have a right to have:

- The highest possible standards of dance teaching
- Safe dance experiences that ensure they are free from risk of injury
- Motivation and inspiration
- Role models

Young people should be given the very best and we need to start encouraging the people who are providing dance for them to ensure that they get it.

Dance Practitioner in Focus Group

9.8. In addition, parents need to be assured that their child is in the best possible hands and it is interesting to note that DCMS working closely with key organisations like the NSPCC, helped establish the Child Protection in Sport Unit (CPSU)⁴⁹ in 2001 to improve child protection in sport.

⁴⁹ <http://www.thecpsu.org.uk>

The unit has already worked to:

- Put in place child protection policies in all funded sports in England
- Ensure that qualified coaches working with children in all sports National Governing Bodies have Criminal Records Bureau (CRB) checks
- Helped to institute CRB checks for all officials and coaches working with children
- Guide all organisations, in the private and public sectors, who provide activities for children

The CPSU helps sports and other organisations to:

- Recognise their responsibility to protect children and young people left in their care
- Develop strategies and standards to protect children and young people
- Identify and respond to adults who are a threat to children and young people
- Develop child protection knowledge and skills among all staff and volunteers

This means that everyone, especially parents, can check that any sports club they come into contact with is safeguarding the welfare and well-being of children and young people. The CPSU website provides a list of questions that parents can ask to ensure that the club is fit for children. In conjunction with DCSF, DCMS has also produced a guidance leaflet for parents and carers which provides advice to help them ask the right questions about important child protection measures that sports providers should have in place, *Helping keep your child safe in sport*. It is arguable that there is a need for the equivalent in dance

- 9.9. The research began to explore the actual nature of the skills required. Generic skills in teaching and learning lie at the core of the needs.

Broadly speaking, this needs to address:

- Planning
- Motivating
- Managing
- Delivering
- Evaluating

The research highlighted that, from the professionals' perspective, competency in specific dance techniques and styles must lie outwith any accreditation as aesthetic specificity would render it irrelevant to many practitioners and could potentially be too prescriptive. It was suggested that technical competence could be a matter for self reflection and the award could address this as part of the evidence.

The research suggested that if any awards are to be effective they would need to assess these skills on the basis of experience and evidence. This would allow for dance practitioners with considerable experience and skill to be assessed without the need for further training. But, at the other end of the spectrum it would provide a younger less experienced practitioner with a guide to what needs to be learnt and therefore what training would be required.

In addition to the demonstration of skills and competencies, a recurring theme during the research was that an award would also have to include the need for the candidate to demonstrate a required number of teaching practice hours and that assessment would have to be based on both a portfolio of evidence as well as practical teaching observation.

On the basis of the research carried out it is possible to define an emerging list of themes that encompass many of the skills and competencies that would need to be covered.

PLANNING AND DELIVERY of LEARNING

- Running a base line – assess starting points of groups
- Research
- Progression – developing and sustaining the work over a period of time
- Planning and preparation
- Assessment
- Learning styles
- Teaching styles and approaches
- Evaluation and Monitoring
- Knowledge of the national curriculum

MANAGING LEARNING

- Classroom Management
- Negotiation
- Communication Skills
- Motivation
- Presentation skills
- Working with different groups and adapting leadership approaches
- Flexibility
- Managing conflict
- Controlling Groups

LEGAL/ COMPLIANCE

- DDA
- Equal Opportunities
- CRB
- Child Protection
- Insurance
- Health and Safety

SAFE PRACTICE

- Risk assessment
- Studio Environment
- First Aid
- Injury Protection and Management
- Applied anatomy
- Growth
- Principles of recovery, overwork and fatigue
- Nutrition and hydration

PROFESSIONAL CONDUCT

- Self Management
- Management of Projects
- Reliability
- Self reflection
- Partnership working
- Objective setting
- Self Evaluation

APPLIED DANCE SKILLS

- Understanding own capacity as an artist

- Assessment of levels of own technical competence in relevant dance techniques and styles
- Pitching skills to appropriate contexts
- Creative development
- Selecting appropriate material
- Choreography
- Drawing out and Shaping material from participants
- Rehearsal skills
- Adjustment of content to context

This list may provide **a starting point for further development of competencies and possible awards content. It represents a 'basket' of skills and competencies that are recognised by those consulted as essential to good teaching.**

- 9.10. There is a need to further develop this. Creative Cultural Skills are currently working to develop National Occupational Standards (NOS) for the sector as a whole. However, Levels 2 and 3 are the initial focus because of Leitch, the Creative Apprenticeships and the massive proliferation of qualifications within our sectors at these levels. CCS recognize that there is some tension here, given the importance of Higher Level Skills but at present this is not their priority. This is of some concern as, without clarity on the higher level skills required of the practitioners who will be called upon to deliver initiatives at levels 2 and 3, we are in danger of **failing to develop the workforce we require**. It is therefore critical that the dance sector works with CCS over the implementation phase of the DTAP project and that NOS for the sector are developed at the higher level as a matter of some urgency.
- 9.11. A further recurring issue during the research was the issue of assessment for awards. Assessment would need to be carried out on an individual basis and would need to be affordable. The Arts Award model provides a template for a possible approach.

A driving licence is granted after an examination by an experienced examiner. This model was one that was welcomed by those consulted. During the course of the research it became apparent that there was a significant number of advanced teachers in the field, experienced professionals who would be excellent role models and training them as assessors would seem to be a logical first step. This could be done in a way that ensures regional spread and creates regional hubs of good practice around which training provision and work experience could be clustered.

A group of formally trained assessors around the country who are actively working in the informal sector also affords the opportunity of them leading projects where a 'student' could be assessed and accredited. In other words projects would become methods of delivery for informal training.

Such an approach would create a kind of pyramidal structure for provision, would have the benefit of developing capacity within the sector and would create role models. It would also have the benefit of engaging employers in the process and this will be critical.

10. THE BARRIERS

10.1 During the course of the research we probed the barriers that have prevented something being developed to date and those that would now need to be overcome in order to develop a more effective approach to training and accreditation. We asked the question:

What are the barriers to the provision of such training and accreditation?

- How can we make sure training is accessible to practitioners? Physical/geographical and cost issues? What do they need? What would enable practitioners to participate?
- What are the barriers to a nationally recognised system?
- Why isn't there already a system in place?

10.2. It would appear that the fact that we have no overarching systems in place is due to at least four key factors. These factors act as barriers to the development of a national system and would need to be addressed if we are to proceed to develop one.

- Leadership within the sector
- Diversity of Sector
- Resources
- Perception of responsibility for CPD and the need for it

10.3. Leadership within the sector

Unlike the sports sector dance has no single governing body. There are agencies at a national level as well as a regional level. In this context, it is possible that no one agency sees it as their role to lead such a development as the DTAP. The formation of the Advisory Group for the DTAP project was therefore a significant step towards achieving more cohesive leadership within the sector for such a strategic intervention and there is evidence of considerable support for this from across the sector.

The sector as a whole would need to take ownership, to want it and buy in to it. From the evidence of the research, this seems possible. The sector is ready for this development in a way it would not have been some years ago. There is a recognised need for a solution and there was no evidence of negativity or reluctance from those consulted. Instead, we found a commitment to work collectively to make something work. If the action taken as a result of this research is open and transparent and continues to engage with the dance sector through consultation and involvement, it is possible to achieve the collective and cohesive approach that will be required to effect the change needed.

Each agency has its own patch and particular remit and this often creates confusion for the external world with whom we interact. In this context, who could lead on this? Who would be able to carry the sector in its entirety?

Director in Focus Group

10.4. Diversity of Sector

Dance is a broad church. As an art form it exists in many contexts, within different cultures and in many different technical forms. In some ways, this very diversity is both a strength and a weakness.

This diversity will need to be accommodated in any solution to the problems we face. It is important that the inclusivity that the dance world has sought is maintained, that accreditation recognises the very diversity that makes the dance sector in the UK so rich and varied. Whilst the working context of ballet teachers may be different to that of dance practitioners in the urban dance field and that of South Asian dance practitioners, the common ground is **the need for professional recognition, regulation of the profession and skills development.**

We have spent so long encouraging diversity within the sector that we have created this sense of everyone being able to do it. We must now rein this in and ensure quality in what is being offered to young people.
Dance Practitioner in Focus Group

10.5. Resources

The resources of the dance sector are limited. As an art form, dance is relatively 'young' within our arts funding systems. It is often the poor relation to music and theatre. Witness the fact that Youth Music has an annual income of £10m whereas YDE currently receives £100k. Within this context, the development of a major strategic initiative that would create a cohesive training and accreditation system seems to be a distant dream.

At a regional level, agencies and providers are stretched fully to deliver ambitious programmes of work on small and often diminishing budgets. During the course of the research, many participants expressed concern at where resources would be found to support a programme of work that would achieve what the profession so desperately needs.

It is recognised that the sector has not achieved its potential, in comparison with the other performing arts, due to a lack of investment. For example, young people have access to music tuition through publicly funded music services and other music agencies – there is no equivalent provision for young people in dance. With more funds, further work on providing a cohesive and comprehensive training and accreditation system could be achieved to bring together the youth dance, with the private, leisure and education dance sectors."

Linda Jasper, Director, Youth Dance England

The development of a cohesive framework would be an expensive process.

The UK Coaching Framework was developed by sports coach UK with a significant budget. Extensive consultation, formulation of an Action Plan, further consultation and subsequent endorsement of the plan led to the creation of an action plan that will now be implemented in three phases;

- Building the Foundations: 2006- 2008 – 3 years
- Delivering the Goals: 2006 – 2012 – 7 years
- Transforming the System: 2010 – 2016 – 11 years.

The **successful development of a framework for dance will require significant additional resources to be allocated to an action plan and implementation programme and this will have to be supported by the key Government departments to whom dance delivery is a key component of existing targets as well as from ACE and the sector skills council and Learning Skills Councils.** Government must take responsibility for the dance sector and give it the same importance as sport if this initiative is to take root.

10.6. Perception of responsibility for CPD and the need for it

It was apparent from the research that there is a diverse range of perception of the need for CPD within the sector.

There are many reflective practitioners who are clear that the **responsibility** rests with them to ensure they are up to date and current. However, it was often noted that when the demand for the work keeps coming, they don't seek the CPD opportunities.

But there is also a sense in which this is their **right** as well as their responsibility. As freelancers many practitioners do not benefit from employer training budgets and schemes. Employers of freelancers, with several admirable exceptions don't take responsibility for their CPD needs.

It's about changing culture. Employers need to start supporting training in order to broaden the pool of practitioners we work with and at the same time, practitioners need to embrace their own responsibility to ensure they are fit for purpose when teaching.

Dance Adviser in Focus Group

10.7. As most dance practitioners are portfolio workers operating a freelance career often with a range of diverse and different employers, there are significant barriers to training and development that would need to be surmounted if they are to be able to participate.

- **Cost**
The cost of training is a major barrier for practitioners. This was evidenced through the consultation but borne out in other research into CPD needs of practitioners.
Furthermore the training budgets of employers are small and often they do not support the training and CPD needs of their freelance workforce.
However, in focus groups practitioners regularly stated that if training led to more work it would be worth it and if, without it, they lost work, they would have to do it. This creates a 'carrot and stick' dilemma.
- **Time**
As freelance practitioners, time is of the essence and finding the time to devote to CPD and training means loss of income. Several practitioners cited examples of CPD they had committed to and then dropped out at the last minute when work was offered to them for the same dates. Income generation will inevitably take priority over training in the freelance economy.
- **Access/ geography**
The issues of access and geographical location of training and CPD often combine with the above factors and mitigate against practitioners taking up opportunities. The audit has revealed an uneven range of provision across

the UK and this means that often practitioners will need to travel to obtain the right training. This incurs further cost and time and therefore acts as a further barrier.

These factors seem to point to the need for training and accreditation solutions to be **flexible**, able to be done in the practitioners' own time and using portfolio and evidence based methods. The idea of credit transfer systems or points systems that would allow for existing training programmes to be aligned within a framework fits with this model and would encourage greater standardisation within regional and local provision. The idea of regional hubs was mooted in the focus groups using key regional agencies and providers as an anchor point.

11. CONCLUSIONS

- 11.1. **Young people engage with dance in a number of different ways.** Much of this activity happens within the formal schools sector but there is a vast and diverse range of activity within the informal sector. Recent years have seen an unprecedented growth in dance activity in both formal and informal settings and this has created demand for a workforce capable of delivering the provision.

Dance professionals are engaging in a wider range of portfolio work that has changed over recent years as these new opportunities have emerged.

The remit of the DTAP research was to examine the needs of the informal sector but it is apparent that the boundaries between the formal and informal sectors are becoming increasingly blurred. The same dance professionals are engaged to work in both formal curriculum, in out of school programmes and in other community settings.

It is clear from the research that there is a need for **a national benchmark for dance professionals who work with young people across diverse dance styles and cultural traditions.**

- 11.2. The **growth in popularity for dance has created a huge 'market' for the dance professional's skills** for three main reasons.

- There is a lack of QTS qualified dance specialists available to carry out the work in schools. While some maintained schools may have a dance teacher with qualified teacher status (QTS), many do not. Schools want, and often *need*, to use dance practitioners, who are not trained school teachers, to enrich and extend the school curriculum through artist in residence projects, running dance clubs and covering PPA time.
- The positioning of dance within PE departments where teachers are not dance specialists means expertise must be bought in. Dance Practitioners are being sought to complement the skills of the permanent teachers and whilst they often work in partnership with the teacher in delivery it is also evident that they often work alone.
- The growth in informal provision has led to a need for more dance professionals to support youth dance work, dance links work and cross sectoral work in many different contexts such as the criminal justice system and the health sector.

There is a **mismatch between supply and demand.**

The growth in provision has created a greater reliance on visiting dance professionals, who are often dance graduates, working as freelance practitioners but who possess no formal teaching qualifications and are therefore **unable to provide employers with clear evidence of their competency.**

As we have seen, there is an extremely large pool of potential dance professionals including dance graduates with a degree or equivalent, professional dancers or those with a less formal dance background such as street dance practitioners who need this employment. The question is whether they currently have the appropriate skills and if they do how does the employer know that they have them?

- 11.3. This market requires specific **skills** that appear to be in **short supply within the dance sector due to a lack of accredited training provision**. This problem is compounded by the fact that where skills exist, dance professionals are unable to prove they have them due to a **lack of recognised accreditation or other means of evidencing competence**.
- 11.4. There is a need for **a major strategic intervention** that will enable the large pool of dance artists and practitioners to gain the skills and confidence to engage in this work and for employers to obtain clarity on the necessary skills and qualifications to deliver dance effectively, safely and in line with current child protection requirements and with transparency about quality assurance and benchmarking.
- 11.5. From the research, it is possible to conclude that in the longer term, we need a **cohesive framework** that will:
- Enhance the quality of dance teaching for young people at all stages of their development and points of engagement with dance
 - Provide qualified dance practitioners to meet demand
 - Regulate the profession
 - Build capacity within the sector
 - And therefore lead to sustained participation in dance
- 11.6. This must meet **the needs of the three key parties, young people, the employers and the practitioners**. Drawing on the research, it is possible to establish criteria for this framework that will ensure it meets these needs.
- It must be:
- Peer led
 - Inclusive
 - Not aesthetically based/ grounded in any one dance technique
 - Developed to recognise experience and assessed on the basis of this
 - Affordable
 - Owned by profession
 - Relevant
 - Manageable and not overly bureaucratic
 - Flexible
 - Personalised
 - Fit for Purpose
- 11.7. A key area of the research was to explore **models from other sectors** in order to ascertain whether there were models from which we could learn. We identified a wide range of provision that allowed us to develop some comparative information and highlight potential areas for future collaboration. This demonstrates a wide range of models and developments across a range of sectors that may provide potential partnerships for moving the DTAP work forward. **There is a clear need to maximise limited resources and ensure that the dance sector does not attempt to reinvent the wheel.**
- 11.8. In particular we can conclude that there is mileage in working collaboratively with other arts sectors to develop solutions. There is significant evidence to show that there are common concerns in the dance sector and the music sector. This is likely to be replicated across the arts and Creative Partnerships are currently concerned with the establishment of a CPD framework. Conversations with Youth Music highlighted that there is significant potential for linkage and that **an integrated framework across the art forms may be one way forward**. This should not be ruled out but must be explored further over the coming months with ACE and with Youth Music and other agencies.

11.9. We found that within different sectors, training and accreditation were closely linked to **regulation**. For example, within sport the National Governing Bodies play a key role in regulating coaching provision and the Register of Exercise Professionals provides an interesting model of collaborative regulation across a diverse sector. In the Training and Development sector the Chartered Institute acts as an industry regulator. This highlighted issues for consideration as part of the DTAP agenda. In the formal sector dance teaching is regulated through QTS and in the informal sector the CDET registers teachers from its four Dance Awarding Bodies. There is no equivalent to this system in the rest of the informal sector.

11.10. There is a clearly recognised need to begin the process of '**regulating**' the work of dance professionals in the informal sector and this could start with the development of a **code of practice** and linked checklist of statutory requirements such as Public Liability Insurance and CRB checks.

This regulation must be peer led, neutral, not associated with any one dance form or sector and must be independent and autonomous of the existing agencies. The Register of Exercise Professionals provides a useful model. Led by a sector panel representing the diversity of the sector, a regulating body would be able to lead on the provision of the other key elements of a framework for training and accreditation. This would balance self regulation (code) with external regulation (quality marks and registration) to ensure ownership and self reflection as well as enabling the individual practitioner to take responsibility for their own practice and CPD.

The regulating body could offer individual practitioners information and resources on training and accreditation, could manage the relationships with awarding bodies and develop a database of provision as well as a register that would allow employers to access information on registered professionals within their area and with the requisite skills and experience to meet their needs. Such a body could generate income from registration.

11.11. The DTAP interventions must therefore link to the overall **regulatory framework** governing training and accreditation at a national level. This includes the NQF, the QCF, the FHEQ and QTS. The regulatory framework ensures that a wide variety of high quality and relevant qualifications are available to learners, and that these qualifications are reliable and robust indicators of an individual's level of attainment in the sector or subject concerned. It is clear that within the DTAP project any model must link to this regulatory framework. In particular, it seems clear that there is a need for any solution to the accreditation needs of dance practitioners to be deemed to be equivalent to QTS if the award is to have any credibility within the education sector.

11.12. There is a need for the development of **awards and linked accreditation developed in partnership with an awarding body that will credit prior learning and experience.**

This must be flexible and portable and capable of meeting the needs of practitioners at different levels of development and experience. The award must be aligned to ensure equivalency to QTS/ QLTS standards. The content of the award began to emerge from the research and it is clear that within the sector there is a growing formalisation of what dance employers are looking for when appointing teachers and this is a clear indication that within the sector there is a firm grasp of what constitutes a good teacher. Pilot work with groups of practitioners would enable us to put flesh on the content already outlined in Chapter 10.

It will require assessors able to assess individual practitioners against competencies. It would be premised on work place learning and assessment and would therefore require the cooperation of partners.

11.13. Regional hubs, consortia, informal networks and regional ambassadors would be key to the successful implementation of such a system.

11.14. Alongside this, we need to develop a system of **regulating existing training provision** against the award and against a set of clear standards and benchmarks that creates a system of quality marking for the provider.

This could be simpler and less bureaucratic than current accreditation processes and would allow regional agencies to quality mark training against elements of the awards thus ensuring that provision could continue to be developed to meet local needs but would do so against a clear set of criteria.

Quality marks would allow providers to develop qualifications, CPD programmes and resources and have them scrutinised and accredited by peers. This would provide quality assurance for trainees and would create a framework to support the further development of training provision. It would show that providers are providing quality schemes and provide assurance of quality giving credibility.

11.15. The development of this framework is not something that can happen overnight.

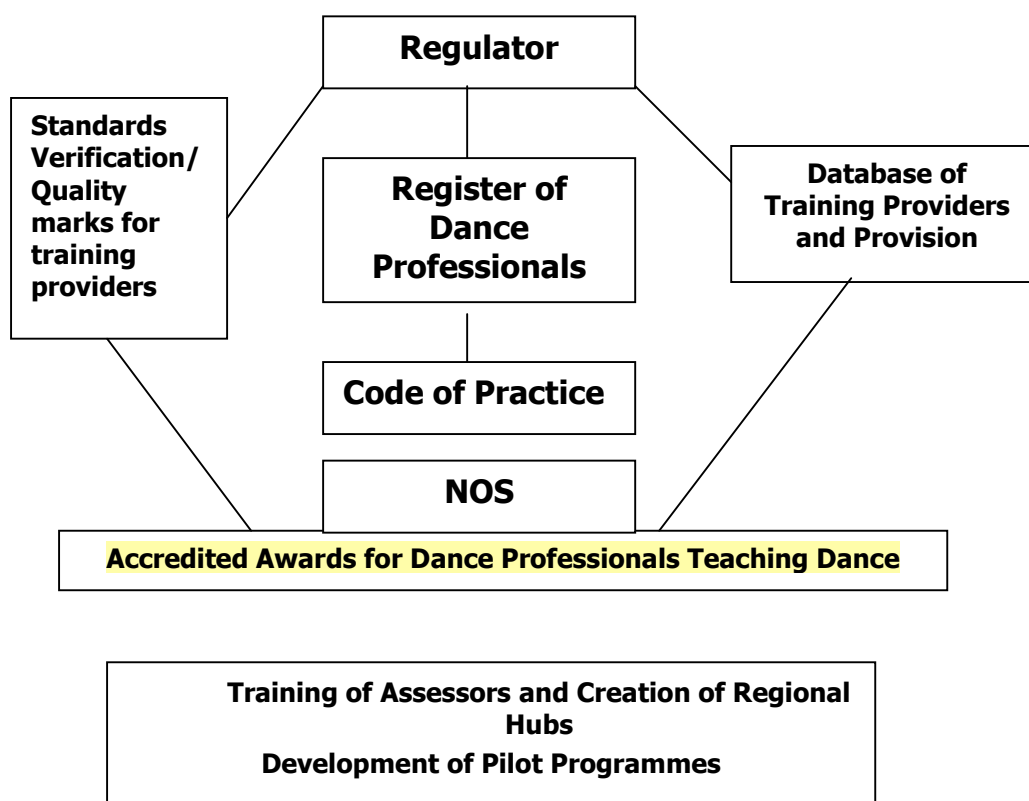
- It will require careful phasing and further consultation.
- Pilot programmes and research will need to underpin development and create a pathway to attain the outcomes over a reasonable time frame.
- It will require buy in from the sector, from government departments, from employers and from training providers.
- It will require significant funding.

11.16. The **successful development of a framework for dance will require significant additional resources to be allocated to an action plan and implementation programme and this will have to be supported by the key Government departments to whom dance delivery is a key component of existing targets as well as from ACE and the sector skills council and Learning Skills Councils.** Government must take responsibility for the dance sector and give it the same importance as sport if this initiative is to take root.

11.17. The role of **Creative Cultural Skills** in the development of this framework is potentially significant and yet it appears to be of low priority to them given their focus on level 2 and 3 awards. This is a matter for government and ACE as well as for the sector. If the Sector Skills Council is to reflect the needs of the sector, strong messages must be communicated to them about the need to focus on higher level skills and the needs of the sector's workforce for such training and accreditation.

11.18. The role of dance agencies in the development of the model requires further discussion as there is a need to explore the relationship of such a process to the membership of agencies such as FCD, NDTA and CDET. Joint approaches to registration and membership may strengthen the framework and communicate strong messages to the sector about its seriousness

11.19. The overall vision then is of **a framework that would be built from the bottom up, would build capacity within the sector, would ensure we meet the needs of the market and would denote a profession that is coming of age:**



11.20. The DTAP project is taking place at a **significant time in the development of the UK dance infrastructure**. It is therefore critical that the DTAP project carries the profession as a whole and acts as a catalyst for unity and collaboration. It is also critical that the work engages fully with the HE sector upon whom the development of our future workforce largely depends. Emergent training and accreditation models must be developed to address the needs of the existing dance professionals working with young people but must also take into account existing and planned undergraduate dance provision that will continue to feed new professionals into the world of work. There is a need to ensure that our knowledge of the sector and career opportunities within it is reflected in the content of HE provision in order to ensure employability for graduates but also to ensure that our future workforce is fit for purpose. **The solution does not lie with one agency but with the sector as a whole.**

APPENDICES

- 1. Definitions and Acronyms**
- 2. Project Partners**
- 3. Project Outline**
- 4. Briefing Paper for Meg Hillier MP**
- 5. List of those consulted in the production of this report**
- 6. Proceedings of Launch Seminar: June 7th 2007**
- 7. Table of NQF/FHEQ levels**

APPENDIX ONE: Definitions and Acronyms

Definitions

Accreditation

The term 'accreditation' has various meanings depending on the sector using the term. In some non-vocational education and training sectors, accreditation often refers to the credentials held by a trainer or organisation. In the vocational education and training sector, accreditation is the process used to formally recognise national courses and qualifications. In this report we use the term *accreditation* in this way.

Awarding Body

An awarding body is an organisation or consortium recognised by the regulatory bodies (QCA, ACCAC and CCEA) for the purpose of awarding accredited qualifications.

Dance Professional

A trained dancer who might also work in schools and/ or community teaching young people as part of a portfolio of work.

Specialist Dance Teacher

A QTS qualified teacher with specialist dance knowledge.

Formal/ Informal Sector

In economic terms the informal economy is unregulated economic activity that is neither taxed nor monitored by a government and is not included in that government's GDP. Within the dance sector we use the term to distinguish between the activity that is regulated by the formal educational funding bodies, HEFCE, FEFCE and by the QCA and that which takes place outside of these regulations.

Regional Dance Agencies

Dance agencies working at a regional or sub regional level to support dance development

Regulation

Regulation involves principles, rules, or laws that are designed to control or govern conduct. 'Regulation is also used more broadly to cover any publicly imposed rules governing a firm or industry, especially safety and environmental rules. In the context of this report we are using the term to cover rules that are imposed within the dance sector that govern the teaching of dance to young people.

Teacher

Teacher throughout this document refers to QTS qualified teachers, tutors, trainers, lecturers or anyone else whose full or part time role involves **primarily** planning, directing, facilitating and evaluating learning.

Training

The acquisition of knowledge and skill in a systematic way that equips someone to do something. In the context of this report we are referring to the knowledge and skill required to teach dance to young people.

Acronyms

AB – Awarding body
ACE – Arts Council England
AI – Awarding institution (any institution that can award a qualification, including National Awarding Bodies and Higher Education Institutions)
ACL – Adult and community learning
AP(E)L – Accreditation of prior (experiential) learning
ATLS – Associate Teacher Learning and Skills
CAT – Credit accumulation and transfer
CCS – Creative Cultural Skills
CDET – Council for Dance Education and Training
Cert Ed - Certificate in Education
CPD – Continuing professional development
DCFS – Department for Children, Families and Schools – formerly DfES
DCMS – Department of Media, Culture and Sport
DIUS – Department for Innovation Universities and Skills - formerly DfES
FCD – Foundation for Community Dance
FE – Further education
GLH – Guided learning hours
HE – Higher education
HEI – Higher education institution
ILP – Individual learning plan
ITT – Initial Teacher Training
IfL – Institute for Learning
LLUK – Lifelong Learning UK
NDTA – National Dance Teachers Association
NLH - Notional learning hours
NOS – National Occupational Standards
NQF – National Qualifications Framework
PCDL – Personal and community development and learning (an alternative term for ACL)
PGCE – Post Graduate Certificate of Education or Professional Graduate Certificate of Education
QAA – Quality Assurance Agency (for Higher Education)
QCA – Qualifications and Curriculum Authority
QCF – Qualification and Credit Framework
QTLS – Qualified Teacher, Learning and Skills (- the term which describes the status of those who are licensed to practise as a teacher in the sector)
SVUK – Standards Verification UK
WBL – Work based learning
YDE – Youth Dance England

APPENDIX TWO: The Partners

The DTAP project is being driven by a powerful partnership of dance agencies committed to ensuring quality dance teaching is available for all.

Foundation for Community Dance

The Foundation for Community Dance (FCD) is a UK-wide charity, established in 1986, to support the development of community dance.

'We want to make dance matter, so we work for the development of dance for all. We believe that dance can transform the lives of individuals, groups and communities and that everyone has the right to experience dance regardless of where they live, their age, gender, race, disability, economic circumstance or culture. Central to our concerns are access to, participation in and progression through quality dance experiences as a creative activity, and through arts activities in community development and regeneration, health, social inclusion, education and learning.

Through **leadership and advocacy**, we raise the profile of, and campaign for, community dance to reveal its impact and support the development of more opportunities for people to dance; we provide **information, advice and guidance** for dance artists, organisations, students and communities about community dance and the issues they face; we support dance leaders to get better at what they do through **professional development and networks**; and undertake the **strategic development** of community dance for new audiences and under represented communities.'

Youth Dance England

Youth Dance England (YDE) is the national organisation charged with initiating, supporting and promoting opportunities for young people to participate in dance across a variety of genres and in different settings. Created by the Arts Council working with the DfES Music and Dance Scheme in order to address the many issues that restrict opportunities for young people to take part in high quality dance activity; YDE has been operational since February 2004. It receives its core funding from the DfES Music & Dance (M&D) scheme and is a company limited by guarantee with charitable status. YDE works with nine dance organisations based in each of the English regions to form a national infrastructure for youth dance coordination and development.

Council for Dance Education and Training

The Council for Dance Education and Training is the national standards body of the professional dance industry. It accredits programmes of training in vocational dance schools and holds the Register of Dance Awarding Bodies – the directory of teaching societies whose syllabuses have been inspected and approved by the Council. It is the body of advocacy of the dance education and training communities and offers a free and comprehensive information service, *Answers for Dancers*, on all aspects of vocational dance provision to students, parents, teachers dance artists and employers.

Founded in 1979, The Council is a membership organisation governed by the Dance and Education Training Board (DETB). The Board delegates specialist responsibility to

one of six designated sub-committees – the Accreditation Board, the Schools Committee, the Conference of Professional Dance Schools, the Awarding Bodies Committee, the Corporate Members Committee and the Student Consultative Committee. Each committee meets four times a year to address issues relevant to its constituency and in turn reports back to the DETB. The wide ranging programme of Council continuing professional development initiatives is developed in consultation with its membership and is designed to meet its identified needs.

National Dance Teachers Association

The National Dance Teachers Association (NDTA) is a membership organisation led by a team of teachers and dance education professionals.

'We work to ensure that all young people in the UK have access to high quality dance education in schools. We support dance teachers at all key stages of the national curriculum as well as GCSE, AS/A Level, GNVQ and in initial teacher training.'

Dance UK

Dance UK is the national voice for Dance, providing information, support and advice to dance professionals, politicians and the public. By working with and on behalf of the dance sector, Dance UK aims to promote sustainable, longer dance careers and to improve the conditions in which dance is created, performed and experienced.

On behalf of its members and the dance sector, Dance UK lobbies politicians and funders; champions healthier dancers and a healthier dance economy; advocates for the increased profile of dance in all its diverse and dynamic forms; develops and facilitates networks for the profession; nurtures and encourages career development; provides information and guidance for the public and professionals.

In 2006 Dance UK produced the Dance Manifesto in partnership with the NCA, which was presented to Government by Darcey Bussell, Arlene Phillips, Jonzi D and Alistair Spalding, Chief Executive of Sadler's Wells. Dance UK is working in partnership with the sector to promote the Manifesto's ambitions for dance to be supported and developed as an art form, an integral part of every young person's education, available for everyone to watch and participate in and to be a sustainable and healthy profession.

Laban

Laban is one of the world's leading dance training institutions. Known for its extensive HE level dance training provision and research, Laban also runs extensive community, education and professional development programmes.

'At Laban we believe that contemporary dance has a vital part to play in everyone's lives. Our unique mix of energy and creativity advances the dance art form and fuels the dance world, connecting people to the exhilarating possibilities that dance offers.'

In an awe-inspiring landmark building at the heart of South East London's thriving arts community, Laban brings together students, choreographers, designers, writers, researchers, artists, theatre practitioners and musicians from around the world to ensure that your experience at Laban will always be a rich and rewarding one.'

APPENDIX THREE: Project Brief

LABAN

Dance Training and Accreditation Project Project Outline (February 2007)

Context

The Laban Training and Accreditation Project (TAP) is a major strategic initiative aiming to bring together the key national organisations in the youth and education dance sector, to overcome a significant barrier to increased access and participation in dance for young people.

For a number of years, a major issue for the increase of dance participation across the youth dance and education sector has been the lack of well-trained and accredited dance teachers. This has long been recognised, and was identified at the Department for Culture Media and Sports (DCMS) Dance Health Seminar held at Laban in December 2004, as key to the success of future development.

A shortage of appropriately trained dance teachers is holding back the development of youth dance...

Kiki Gale
Director, East London Dance

However, up to now, no one dance agency or government department has initiated the necessary project to establish a national, co-ordinated training and accreditation programme, to sit within the National Qualifications Framework for dance professionals working with young people both in and outside of schools.

The Need

In recent years there has been an increased understanding and support for dance to be recognised as an accessible and creative activity both in schools and in the community. Many current initiatives and opportunities now exist for young people to experience dance through:

- the expansion of youth dance through the work of Youth Dance England
- the Government's health agenda
- the growing number of specialist sports and arts schools
- initiatives such as Creative Partnerships, Artsmark and Sportsmark
- the imperative to meet government targets for high quality PE and community sport
- the increasing number of schools and colleges offering GCSE Dance, AS/A Level, BTEC and GNVQ courses that need specialist dance teacher input

While some maintained schools may have a dance teacher with qualified teacher status (QTS), many do not. Schools also want to use dance artists, who are not trained school teachers, to enrich and extend the school curriculum through artist in residence projects, running dance clubs etc. In the youth sector it is vital that well trained dance practitioners are available and can be identified to enthuse young people out of school, to work with those at risk of offending, or those with physical or learning difficulties.

Some formal dance teaching qualifications exist through the Dance Awarding Bodies and Dance Teaching Societies such as the Imperial Society of Teachers of Dancing (ISTD), British Ballet Organisation (BBO) and the Royal Academy of Dancing. They offer graded and vocational graded qualifications in dance styles such as ballet, ballroom and musical-theatre. However teachers within dance forms such as Contemporary, African Peoples Dance and Street Dance are largely unregulated as no formal specialist dance accreditation exists.

Many schools, community and youth agencies struggle to find appropriate dance teachers with the necessary skills and qualifications. Potential employers are also confused at the seemingly large number of dance qualifications, which still do not clearly benchmark which individual teachers have the necessary skills and qualifications to deliver dance effectively, safely and in line with current child protection requirements.

Set against this picture of skills shortage there a large number of potential dance practitioners such as dance graduates with a degree or equivalent, professional dancers or those with a less formal dance background such as street dance practitioners who would be interested to develop their teaching skills and expertise and thus find employment. However, the appropriate training that would both equip them with the skills they need to be effective youth dance teachers and provide them with a recognised qualification is not available.

The Project

With the support of Nike, Arts and Business and Youth Dance England, Laban has initiated a national project to address this issue.

The Training and Accreditation Project (TAP) will aim to

- Bring together the key national agencies and individuals; Foundation for Community Dance, National Dance Council for Dance Education and Trainin Teachers Association, Youth Dance England, Dance UK and g.
- Lead on a research project to identify the appropriate accreditation structure that would provide a national benchmark for dance teachers to work with young people across diverse dance styles and cultural traditions
- Work with government departments, agencies and initiatives; Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, Teacher Training Agency, Creative Partnerships, PE and School Sport Club Links, Youth Sports Trust.
- Work with other agencies to develop a flexible qualification that would sit within the national qualifications framework.
- Develop training models that would complement existing specialist dance qualifications, be affordable, accessible to current and future dance practitioners and provide the necessary rigorous and practical skills required.
- Implement as appropriate pilot training programmes at Laban, with other training providers and in other geographical locations.
- Disseminate findings nationally of the accreditation and training programme

The project is in three phases.

Stage 1: Agreement between key agencies of rationale and project outline (2006)

This initial phase has been completed, which drew together the following national organisations in the sector to form an Advisory Group who agreed the project aims and delivery model:

- Foundation for Community Dance
- National Dance Teachers Association

- Youth Dance England
- Dance UK
- Council for Dance Education and Training

Stage 2: Research and consultation (2007)

The research phase of the project will map current provision and identify gaps.

They will

- Audit existing accreditation, training and professional development schemes nationally that are aiming to provide youth dance practitioners with a qualification
- Consult with key partners, youth dance agencies and providers including individual practitioners across the sector to identify gaps and analyse failures of the current system
- Investigate and identify existing accreditation models either from dance or other fields such as sport or other art forms, that could provide an appropriate training and accreditation model
- Produce a database of what is currently available and at what level on the National Qualifications Framework, including credit values etc
- Prepare a report and recommendations that can be disseminated nationally and form the basis for the final stage of the project.

It is proposed that Laban will host a one day advocacy event in May 2007 to consult and inform sector representatives, including the major government departments about the project, and feed in to the research phase..

Stage 3: Development of accreditation framework and training modules (2008)

The report will provide the information needed to work with dance, arts, community and education agencies (including HEI's) to develop appropriate training and accreditation models. An essential part of this phase of the project will be working with government agencies such as Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, Teacher Training Agency and the Qualifications and Curriculum Authority to ensure that any proposals are fit for purpose and financially viable.

Impact

While this project is not delivering a large scale programme of youth dance activities, it has the potential to have significant impact on the provision of youth dance nationally. The quality of youth dance provision rests on the quality of the dance teachers and practitioners working in the sector. Young people deserve the highest possible standards of dance teaching. Without a nationally recognised qualification and the training that would be required as part of the accreditation, the sector we will be unable to meet the increasing demand for youth dance activities, not least as part of such national initiatives such as the Olympics and Paralympics cultural programmes.

Veronica Jobbins
Head of Professional and Community Development
Laban Education and Community Programme

APPENDIX FOUR: Briefing Paper for Meg Hillier MP

THIS PAPER WAS PREPARED BY DANCE UK IN CONSULTATION WITH A SMALL GROUP OF DANCE AGENCIES AND ORGANISATIONS AT SHORT NOTICE IN ORDER TO PROVIDE A BRIEFING FOR MEG HILLIER MP WHEN RAISING HER 10 MINUTE BILL IN PARLIAMENT.

IT PROVIDES A USEFUL BACKGROUND TO THE ISSUES THAT HAVE LED TO THE TRAINING AND ACCREDITATION PROJECT (TAP). THIS DOCUMENT IS AVAILABLE TO DOWNLOAD FROM WWW.DANCEUK.ORG.

Briefing Paper for Meg Hillier MP Dance Teachers Qualifications in 2007

Drafted in consultation with:

Sean Williams, Director, Council of Dance Education and Training (CDET)

Caroline Miller, Director, Dance UK

Kiki Gale, Director, East London Dance

Ken Bartlett, Director of the Foundation for Community Dance

Fire Stead, Director, I Love Salsa

Jon Singleton, Chief Executive, Imperial Society of Teachers of Dance (ISTD)

Veronica Jobbins, Director, National Dance Teachers Association (NDTA)

Linda Jasper, Director, Youth Dance England

Introduction:

Dance in Britain is a success story. Ten years of Government investment in the dance sector has resulted in dance being more popular than ever before. Arts Council figures show dance is the fastest growing art form, both in terms of audiences and participants. This is the result of several factors:

- A series of new purpose built dance spaces such as Sadler's Wells, Dance City in Newcastle and the Stirling Prize winning Laban. Better facilities have strengthened British professional dancers and companies, attracted top international companies to perform in Britain and lead to rapidly expanding dance audiences, many of whom are inspired to participate in dance.
- Investment in the dance sector has led to dance companies, theatres, the national and regional dance agencies, and new organisations such as Youth Dance England expanding education work with local and often disenfranchised communities.
- The huge popularity of television programmes such as *Strictly Come Dancing*, which is regularly watched by over ten million people has led to an explosion in ballroom dancing attendance.
- In youth culture street dance has become central to the lifestyle and identity of many young people, particularly young men. This is reflected in wide use of street dance by advertising and the music industry and thousands of young people are forming their own dance groups and classes.
- There is a dance form for every age and ability to enjoy. Dance in Britain reflects our rich and diverse society and covers a huge range of aesthetics and techniques, from break-dancing to Bharata Natyam, ballet to flamenco, ceroc to salsa, contemporary to African.

Facts:

- 4.8 million people participate in community dance each year. Source: *Mapping Community Dance 2000*, Foundation for Community Dance
- Participation at Dance Base, Scotland's national centre for dance, has more than quadrupled from 19,210 people in 2000-1 to 86,002 people in 2004-5
- 40 percent of girls have dropped out of all sports activity by the time they reach 18. However, a survey of over 50,000 year 9 pupils in over 700 schools in the North West of England showed that dance was the top activity for girls outside school. Source: Central Council of Physical Recreation and Target Group Index 2002/2003 and 2003/2004
- A recent PE and School Sport Club Links (PESSCL) survey showed dance was second only to football as the most popular activity.
- The number of students taking GCSE rose 125 percent between 2001 and 2005.
- The Hip Hop festival, *Breakin' Convention 06* attracted a 55 percent new audience to Sadler's Wells.

Huge demand for dance classes places focus on quality of teaching:

Dance gets more people of all ages active, particularly those unwilling to take part in competitive sports. For young people, especially girls, it can help to meet the Government target set out in the White paper "Choosing Health" to increase levels of physical activity with young people and to halt the rise in obesity in under 11s by 2010.

A report which will be published shortly by Hampshire Dance and Laban provides the first ever statistical evidence to show that dance has a positive effect on both physical fitness and psychological health and fitness of children aged 11-14 years.

It is clear that encouraging and investing in dance for young people has enormous benefits for individuals. It also secures the future of dance itself by uncovering the talented professionals of tomorrow.

However, with such a high demand for dance activity and a rapidly growing market we must ensure that all our young people have a positive and safe experience of dance within both statutory education and outside school.

A market with many different teaching methods for different dance styles:

There are thousands of people dancing each week in very different settings ranging from private dance schools, leisure and sports centres, church halls, clubs and bars, and people access dance through many different routes.

The rich variety of dance forms each have their own systems of training which means that one single dance qualification would be difficult to achieve. For example, ballet and ballroom have a long tradition in Britain and have a set of teaching bodies and examination boards who regulate teaching and examinations, whilst street dance, which is a young genre, is taught from peer to peer, in people's bedrooms, in youth clubs and dance agencies, with young people sometimes attending lessons with experts who pioneered the art form.

While some maintained schools may have a dance teacher with qualified teacher status (QTS), many do not. Schools also want to use dance artists, who are not trained school teachers, to enrich and extend the school curriculum through artist in residence projects, running dance clubs etc. In the youth sector it is vital that well trained dance practitioners

are available and can be identified to enthuse young people out of school, to work with those at risk of offending, or those with physical or learning difficulties.

As explained, some formal dance teaching qualifications exist through the Dance Awarding Bodies and Dance Teaching Societies such as the Imperial Society of Teachers of Dancing (ISTD), British Ballet Organisation (BBO) and the Royal Academy of Dance. They offer graded and vocational graded qualifications in dance styles such as ballet, ballroom and musical-theatre. However teachers within dance forms such as Contemporary, African Peoples Dance and Street Dance are largely unregulated as no formal specialist dance accreditation exists.

Many schools, community and youth agencies struggle to find appropriate dance teachers with the necessary skills and qualifications. Potential employers are also confused at the seemingly large number of dance qualifications, which still do not clearly benchmark which individual teachers have the necessary skills and qualifications to deliver dance effectively, safely and in line with current child protection requirements.

Set against this picture of skills shortage there a large number of potential dance practitioners such as dance graduates with a degree or equivalent, professional dancers or those with a less formal dance background such as street dance practitioners who would be interested to develop their teaching skills and expertise and thus find employment. However, the appropriate training that would both equip them with the skills they need to be effective youth dance teachers and provide them with a recognised qualification is not available.

Over the last decade, the dance sector, in both the private and the public sector, has organised itself to take significant steps forward to self-regulate the quality and safety of its teaching practice.

Progress so far made by the Dance sector:

1. Recognised School (RS) status:

In September 2006 The Council for Dance Education and Training (CDET) announced its new mark of recognition for all dance and musical theatre schools working with students under the age of sixteen - *Recognised School (RS)* status. The Council for Dance Education and Training is the national standards body of the professional dance and musical theatre industries and numbers some of the world's most successful and prestigious vocational schools and dance awarding bodies among its accredited members, many of whom represent private, self-employed dance teachers.

The Council's information service *Answers for Dancers* receives hundreds of enquiries a year from students and parents requesting information on the thousands of pre-and non-vocational schools operating throughout the country. Until now there had been no means of confirming that these schools meet even the most basic standards of professional practice and students have had no indication of the quality of service they can expect. The CDET mark has been introduced to provide that assurance.

The *RS* mark is renewable annually and is self-validating – applicant schools will be required to confirm to the Council in writing that they adhere to the nine *Requirements* of the mark and issue a copy of those *Requirements* to each and every student enrolling on a course at the school. Should a *Recognised School* be then demonstrated to have failed in its undertaking, continuation of its award will be reviewed at the time of the next scheduled renewal. Dated *Recognised School* certificates, which must be prominently displayed at each

venue in which a school operates, will be issued annually. Schools applying for the award will be issued with *Guidelines* to help put the *Requirements* in place.

Schools awarded *RS* will be required to:

- have in place and adhere to appropriate health and safety (including safe dance practice), equal opportunities, customer service and staff development policies
- ensure valid, enhanced Criminal Records Bureau disclosure is in place for all members of staff (teachers, administrators and ancillary staff) working at the school
- employ or engage all teachers working at the school on appropriate contracts
- ensure all teachers working at the school hold a Council, QCA or other government recognised dance teaching qualification; or are actively studying towards such a dance teaching qualification; or can demonstrate equivalent professional teaching or training experience to the satisfaction of the Council
- adhere to the Council's *Code of Professional Conduct for Teachers of Dance* or an equivalent code recognised by the Council
- operate an annual staff appraisal system
- prominently display at all times or provide to all students a copy of *Recognised School Requirements*, full routine and emergency contact details; timetables; details of venues, examinations, public performances and/or displays in which students are expected to take part
- hold appropriate and adequate insurance
- keep formal accounts which should be independently inspected or audited where required by law.

Recognised School Mark

Sean Williams, director of CDET said: "A school holding the Recognised School (*RS*) mark will clearly offer much more assurance as to the quality of its service than one without it and we shall be actively encouraging students, parents and carers to ask at the time of enrolment if a school holds the mark and if not, why not. *RS* is the first stage in the development of a national standard upon which students can rely and to which all pre-vocational dance and musical theatre schools aspire. *RS* will cost *Recognised Schools* just £100.00 per year, it is clearly very important that no school is excluded on financial grounds."

The names and contact details of *Recognised Schools* will be published on the CDET website.

2. LABAN, Training and Accreditation Project

The Laban Training and Accreditation Project (TAP) is a major strategic initiative aiming to bring together the key national organisations in the youth and education dance sector. This project is ambitious and long-term and addresses the fact that the major issue for the increase of dance participation across the youth dance and education sector is the lack of well-trained and accredited dance teachers. This has long been recognised, and was identified at the Department for Culture Media and Sports (DCMS) Dance Health Seminar held at Laban in December 2004, as key to the success of future development.

Up to now, no one dance agency or government department has initiated the necessary project to establish a national, co-ordinated training and accreditation programme, to sit

within the National Qualifications Framework for dance professionals working with young people both in and outside of schools.

With the support of Nike, Arts and Business and Youth Dance England, Laban has initiated a national project to address this issue.

The Training and Accreditation Project (TAP) aims to:

- Bring together the key national agencies and individuals; Foundation for Community Dance, National Dance Teachers Association, Youth Dance England, Dance UK and Council for Dance Education and Training.
- Lead on a research project to identify the appropriate accreditation structure that would provide a national benchmark for dance teachers to work with young people across diverse dance styles and cultural traditions
- Work with government departments, agencies and initiatives; Department for Culture Media and Sport, Department for Education and Skills, Learning and Skills Council, Teacher Training Agency, Creative Partnerships, PE and School Sport Club Links, Youth Sports Trust.
- Work with other agencies to develop a flexible qualification that would sit within the national qualifications framework.
- Develop training models that would complement existing specialist dance qualifications, be affordable, accessible to current and future dance practitioners and provide the necessary rigorous and practical skills required.
- Implement as appropriate pilot training programmes at Laban, with other training providers and in other geographical locations.
- Disseminate findings nationally of the accreditation and training programme.

As a nationally renowned dance conservatoire with expertise in the training of dancers as well as teachers and community dance practitioners, Laban is well placed to lead in this exciting project that would have significant impact on both the quality and participation rates of dance in and out of schools.

The project is in three phases.

Stage 1: Agreement between key agencies of rationale and project outline (2006)

This initial phase has been completed, which drew together the following national organisations in the sector to form an Advisory Group who agreed the project aims and delivery model:

- Foundation for Community Dance
- National Dance Teachers Association
- Youth Dance England
- Dance UK
- Council for Dance Education and Training

Stage 2: Research and consultation (2007)

Laban is currently in negotiation to appoint a consultant, a recognised expert in the field, to undertake the research phase of the project which will map current provision and identify gaps.

They will:

- Audit existing accreditation, training and professional development schemes nationally that are attempting to provide youth dance practitioners with a qualification
- Consult with key partners, youth dance agencies and providers including individual practitioners across the sector to identify gaps and analyse failures of the current system
- Investigate and identify existing accreditation models either from dance or other fields such as sport or other art forms, that could provide an appropriate training and accreditation model
- Produce a database of what is currently available at what level on the National Qualifications Framework, including credit values etc
- Prepare a report and recommendations that can be disseminated nationally and form the basis for the final stage of the project.

It is proposed that Laban will host a one day advocacy event in May 2007 to consult and inform sector representatives, including the major government departments about the project, and feed in to the research phase.

Stage 3: Development of accreditation framework and training modules (2008)

The report will provide the information needed to work with dance, arts, community and education agencies (including HEI's) to develop appropriate training and accreditation models. An essential part of this phase of the project will be working with government agencies such as Department for Culture Media and Sports, Department for Education and Skills, Learning and Skills Council, Teacher Training Agency and the Qualifications and Curriculum Authority to ensure that any proposals are fit for purpose and financially viable.

Laban Training and Accreditation Project:

Veronica Jobbins, Head of Professional and Community Development, Laban Education and Community Programme, and Chair of the National Dance Teachers Association said: "The quality of youth dance provision rests on the quality of the dance teachers and practitioners working in the sector. Young people deserve the highest possible standards of dance teaching. Without a nationally recognised qualification and the training that would be required as part of the accreditation, the sector we will be unable to meet the increasing demand for youth dance activities, not least as part of such national initiatives such as the Olympics and Paralympics cultural programmes.

3. Youth Dance England

Youth Dance England (YDE) is the national organisation charged with initiating, supporting and promoting opportunities for young people to participate in dance across a variety of genres and in different settings. Created by the Arts Council working with the DfES Music and Dance Scheme in order to address the many issues that restrict opportunities for young people to take part in high quality dance activity; YDE has been operational since February 2004. It receives its core funding from the DfES Music & Dance (M&D) scheme and is a company limited by guarantee with charitable status. YDE works with nine dance organisations based in each of the English regions to form a national infrastructure for youth dance coordination and development.

YDE recognises the problem of the lack of a professional network or common accreditation for the youth dance work force which adversely affects the standards of youth dance. The wide variety of routes for practitioners to train for the profession –can be unhelpful for employers when trying to identify suitable dance teachers and leaders.

To address this YDE has worked with its national infrastructure to audit the Continuing Professional Development needs of the youth dance work force and also is working alongside Laban on researching the potential for a national framework for qualification in youth dance practice. YDE has also contributed to the Foundation for Community Dance’s framework for Continuing Professional Development to which an accreditation framework for youth dance practitioners would relate.

Youth Dance England

Linda Jasper, Director of YDE said: “Much progress has been made in a short period of time because the sector is very motivated to respond to the lead taken by YDE. It is recognised that the sector has not achieved its potential, in comparison with the other performing arts, due to a lack of investment. For example, young people have access to music tuition through publicly funded music services and other music agencies – there is no equivalent provision for young people in dance. **With more funds, further work on providing a cohesive and comprehensive training and accreditation system could be achieved to bring together the youth dance, with the private, leisure and education dance sectors.**”

Note: Youth Music receives around £10 million a year compared to Youth Dance England which receives around £100,000.

4. Foundation for Community Dance

The Foundation for Community Dance has launched **Making a Move: a strategy for the development a professional framework for community dance**, following 18 months’ of consultation with community dance artists, organizations and employers across the UK. *Making a Move* sets out the Foundation’s vision and strategy for developing a Professional Framework for community dance that will enhance the professional lives of those who practice, deliver, provide and support dance in community settings.

The Framework aims to address the current and future professional development needs of the people and organizations that work in community dance. **Through this, and the development of codes of professional conduct to underpin standards and quality**, the Framework will enable dance artists and companies, arts and non-arts employers to undertake their work more effectively, with greater satisfaction and recognition and with greater benefit to the communities they work with.

The Foundation for Community Dance is working closely with Arts Council England – who has awarded development funding for the initiative through the Artist, Time, Space, Money programme – and Creative & Cultural Skills, the sector skills council for the creative industries.

Making a Move: a strategy for the development a professional framework for community dance

Ken Bartlett, Creative Director of the Foundation for Community Dance said:

"This is a step-change for the professional status of the people and organizations working in community dance. It will give us clear, shared language for describing our work, its value and benefits, will provide benchmarks and quality standards, and will reveal routes for progression and professional development for all."

Tom Bewick, Chief Executive of Creative & Cultural Skills said: "We will work with the Foundation to create a suite of professional standards on which to base community dance practice. This is not a constricting process – it creates a sound foundation on which dance practice can be built rather than a cage in which practitioners are required to operate. By defining our own standards we give a clear message to employers in the education, health, community and justice sectors, where many of our practitioners find their primary employment, on what we do and how well we do it."

Conclusion:

World class quality, safe dance teaching is something the dance sector, the public and Government all want. The dance sector has independently taken significant steps to regulate teaching practice. The dance sector now calls on Government to help achieve industry wide core standards suitable for all dance forms by recognising established models of good practice and acknowledging good teachers already working in the education system.

The dance sector calls on Government to:

Make mandatory the requirement for every dance teacher to –

1. Have public liability insurance
2. Be Criminal Records Bureau (CRB) checked

Checking this minimum requirement is met by dance teachers should be the responsibility of local government as is theatre licensing, bar licensing, etc.

The dance sector calls on Government to:

1. Establish a DCMS and DfES panel to work with the dance sector to identify a variety of accreditation models and frameworks of best teaching practice to suit the rich and diverse dance forms enjoyed by the public.
2. Identify models which have already achieved high standards of safe, quality dance teaching and recognise them within the Government's education framework.
3. Acknowledge the major steps the dance industry has taken to regulate the quality of dance teaching and encourage parts of the industry that have yet to put systems of quality control in place to follow suit and to find accreditation models suitable to their dance form.
4. Support initiatives to train and accredit dance artists to work in schools alongside specialist dance teachers, in addition to ensuring that databases of appropriately qualified dance practitioners are set up regionally.

5. Disseminate information to the dance sector about legislation changes regarding 100 percent qualified staff by 2010 and how this might affect dance teachers.
6. Invest similar amounts in youth dance as has so successfully have been invested in youth music. Youth Music receives around £10 million a year compared to Youth Dance England which receives around £100,000.
7. Work with higher education institutions to improve dance teaching training by increasing the number of PGCE courses offering with dance as a specialism - there are currently only six institutions offering this course.
8. Ensure that PE teachers are fully trained in all six activity areas, including dance, and that there is an increase in continuing professional development opportunities for specialist dance teachers and PE teachers who wish to develop their skills.

END

APPENDIX FIVE: List of those consulted in the production of this report

MEETINGS/ PHONE INTERVIEWS

Rubbina Carruna	DCMS
Paul Clithero	DCMS
Chris Thomson	The Place
Margaret Talbot	AfPE
Joan White	RAD
Becky Swain	Creative Partnerships
Sean Williams	CDET
Linda Jasper	YDE
Caroline Woolridge	NDTA
Linda Rolfe	U of Exeter
Christina Coker	Youth Music
Ken Bartlett	Foundation for Community Dance
Sue Akroyd	Foundation for Community Dance
Veronica Jobbins	NDTA/ Laban
Alysoun Tompkins	Laban
Sally Issler	CDET
David Price	Paul Hamlyn - Musical Futures
Helen Laws	Dance UK
Ross Anderson	CCS
Anna Young	Youth Sports Trust
Richard Jones	Specialist Schools and Academies Trust
Margaret Peggie	Sports LeadershipUK
Maggie Morris	Trinity College London
Ginny Brown	Royal Ballet
Mirella Bartrip	Laban
Janet Archer	Arts Council
Andrew Hanson	CCPR
Jeannette Bain	ADAD
Alison Beckett	BBO
Jan Legge	Norfolk Dance
Judith Palmer	IRIE
Susie Cox/Luke Pell	Candoco
Kiki Gayle	East London Dance
Kate Castle	Dance South West
Nikki Crane	Consultant - Criminal Justice System
Carolyn Lappin	Y Dance
Pauline Crossley	National Youth Arts Wales
Ruth Till	Rubicon
Tracy Brown	Rubicon
Judi McCartney	B Supreme

EMAIL SUBMISSIONS

Jill Adamson
Adam Holloway
Weike Eringe
Karin Smurthwaite
Fiona Millward
Sue Oliver
Dionne Waters
Emma Flatley

National Association of Youth Theatres
Cheshire Dance
Northern Ballet Theatre
Gosforth Schools SSCO
Independent Dance
NDTA Regional Rep - Scotland
Surrey - Youth Arts Development
Dance Bristol

FOCUS GROUPS

Pearl Chesterman
Hayley Duffield
Rose Beeston
Sarah Jassal
Jan Overfield Shaw
Ben Bulleyment
Lisa Craddock
Penny Perrett
Jane Ralls
Edward Lynch
Mary Nash
Cathy Williams
Claire Myers
Sue Davies
Jim Brown
Kate Castle
Ian Abbot
Angela Conlon
Rebecca Seymour
Mandy Quill
Katy Noakes
Luke Pell
Susie Cox
Nikki Crane
Judith Palmer
Charanjeet Singh Oberoi

BRB
Solihull Arts Complex
Dance Fest
Dance Scape
Borderdance
Rawlett Community Sports College
Salamanda Tandem
Worcestershire Arts Education
Dance Xchange
York City Council
YDE Regional Coordinator, Yorkshire
RJC
Bradford LEA, PDM
Swindon Dance
Swindon Dance
Dance South West
YDE, Regional Coordinator, South West
Wiltshire Dancing
Independent Artist
PDM
Dance Bristol
Candoco
Candoco
Criminal Justice/ Dance Consultant
Irie Dance
Sapnay School of Dance

APPENDIX SIX: Proceedings of Launch Seminar: June 7th 2007

DANCE TRAINING AND ACCREDITATION PROJECT

JUNE 7th 2007

CONSULTATION SEMINAR SUMMARY OF PROCEEDINGS

Introduction:

The Dance Training and Accreditation Project is a partnership between the Council for Dance Education and Training, Dance UK, Foundation for Community Dance, Laban, National Dance Teachers Association and Youth Dance England. The project is being managed by Laban, steered by an Advisory Group and the research is being carried out by a Research Consultant, Susanne Burns. The project is funded by Arts and Business, Nike and Youth Dance England.

In recent years there has been an increased understanding and support for dance to be recognised as an accessible and creative activity both in schools and in the community. Many current initiatives and opportunities now exist for young people to experience dance. However, a major issue underlying this increase in dance participation across the youth dance and education sector has been the lack of well-trained and accredited dance teachers.

The DTAP is a major strategic initiative aiming to bring together the key national organisations in the youth and education dance sector, to overcome this significant barrier to increased access and participation in dance for young people.

The project is embarking on a major research phase and the launch seminar aimed to set the context for the research, informing delegates of the work and engaging key agencies and organisations in the consultative process. The launch included presentations about the project and an opportunity to feed into the consultation process.

In order to ensure that delegates were briefed on the issues underpinning this important project, delegates were provided with a copy of a briefing paper prepared for Meg Hillier MP when she recently raised a ten-minute bill in Parliament.

Delegates:

Invitations were mailed to 150 people and 45 people attended the seminar. The full list of those attending is contained in Appendix One.

Agenda:

The agenda for the event was as follows:

- | | |
|--------|---|
| 1pm | Arrival, Registration and Networking Lunch |
| 2pm | Presentations and Discussion |
| | Veronica Jobbins, Head of Professional and Community Development, Laban
'The Background to the Dance Training and Accreditation Project'
Linda Jasper, Director of Youth Dance England
'The Scale of the Sector and the Needs'
Susanne Burns, Research Consultant
Outline of the DTAP Research Programme |
| 2.45pm | Tea |
| 3pm | Breakout Groups |
| | In three groups delegates will debate three key questions: <ul style="list-style-type: none">• What are the gaps in current training provision for practitioners teaching dance to young people?• What are the barriers to the provision of such training?• How do we tackle the problem of filling these gaps? |
| 4.30pm | Plenary |

The Background to the Dance Training and Accreditation Project Veronica Jobbins, Head of Professional and Community Development, Laban

Veronica welcomed delegates to the seminar and to Laban and then outlined some of the background to the project.

The fundamental question underlining the research is:

Do we have the workforce to sustain the growth in dance activity for young people?

And, if we don't, how do we go about developing it?

She outlined the need for employers of dance practitioners in the informal sector to have some kind of quality benchmark for dance practitioners that was nationally recognized and transportable.

The Scale of the Sector and the Needs

Linda Jasper, Director of Youth Dance England

Outline of the DTAP Research Programme Susanne Burns, Research Consultant

Breakout Groups:

There were three breakout groups and each was chaired by a member of the Advisory Group. Notetakers were allocated to each group.

The groups were asked to discuss three key questions:

- What are the gaps in current training provision for practitioners teaching dance to young people?
- What are the barriers to the provision of such training?
- How do we tackle the problem of filling these gaps?

The following is a summary of the discussion in each group.

Group One:

Chair - Sue Akroyd, FCD

Rapporteur – Linda Jasper

GAPS:

- The group were unequivocal in their belief that there was a gap in accredited provision available for artists to be qualified to work with young people. In particular certain dance genres are not covered – e.g. street dance forms
- There is also a need for training for young people who learn dance within peer/community settings and we need to consider how we provide progression routes for young people to go to HE and FE.
- The group also identified a gap between HE and the work place as graduates are not well equipped to work within the informal sector.
- There is no way for employers to know who can work in certain contexts and to what level
- The group suggested that training should include:
 - Planning/evaluation
 - Developing/sustaining work over a long period of time with a group
 - Selection of appropriate material
 - Safe practice
 - Learning /teaching styles
 - Management – project management
 - Classroom management
 - Legal areas: CP,EOs
 - Teaching Practice

BARRIERS:

- Practitioners lack sustainable employment that would encourage training opportunities to be taken up
- Employers are not always able to afford well qualified practitioners

- Practitioners cannot afford training
- Available training is not always related to career development. It can be too ad hoc and cannot be used to progress
- Any qualification framework needs to be employer friendly if it is to be locally delivered. The administrative burden must be light, flexible etc.
- Peer education/community grown practitioners find it difficult to access training

SOLUTIONS:

- We need to accredit prior learning (AP(E)L) in order to address access issues
- We must provide work based training and provide alternatives to institutions as the latter are often off putting to a number of practitioners
- What lessons can be learnt from the demise of NVQs within the sector? Why were they not taken up by the dance profession??
- Engagement with HE is critical. This partnership could create access to AHRC and KTP funding.
- Whatever training is provided it needs to be dance specific
- Modular programmes offered at different levels will be essential.
- Need a nationally recognised qualification
- Lobbying will need to be done to provide and achieve acceptance of national accreditation from:
 - The dance sector
 - Broader cultural sector
 - Government

Group Two:
Chair – Helen Laws, Dance UK
Rapporteur – Veronica Jobbins

GAPS:

- Diversity in dance styles was seen as a major gap by the group.
- Ballet “education” people who can make ballet accessible to all as opposed to teaching the technique. They need workshop skills.
- RAD and ISTD highlighted that awarding bodies are trying to develop the skills of their members and RAD has BA Ballet Education
- Irie highlighted Street Dance as in this sector there are many people coming through without any formal accreditation

- The range of opportunities is the gap – so individuals have choice as to the way they want to learn / achieve the qualification

BARRIERS:

- Many people needing the qualification don't have undergraduate degrees and this is often a barrier to further training
- Any solution would need to be financially viable for practitioners but we discussed the "carrot and stick" and that employers would hopefully demand it and then assist people financially to do it.

SOLUTIONS:

- The group discussed the Arts Award and liked the three levels. The idea of a passport which covers basic level skills and then is "topped up" was mooted
- It was suggested that the research consider qualifications in areas like social work as it is not reliant on academic qualifications such as undergraduate degrees. This is helpful as many people will want the "qualification" who do not have formal academic qualifications.
- Most people agreed the following:
 - That an "it" was needed – probably like a "basket"
 - Needs to be flexible
 - Simplicity for sake of employers
 - Cater for those with prior experience to be valued and "counted" APEL
 - Needs to include seeing people teach (but this could be by "accredited" assessors – again like the Arts award)
 - Have a sense of "equivalence" with other qualifications ie what is equal to degree level personal practice, a module at Uni may be accepted as similar to a Dance UK Fitness course etc
 - Likes the idea of some form of registration/register where practitioners could only stay on it if they update knowledge on a regular basis. Ie how long can it last
 - Vital the model recognised needs of Street dance sector
 - When comes to diverse dance forms important any model does not distort the dance form

Core should include

- Child protection, Safe dance practice, health and safety,
- How children Learn/teaching methodology
- Teaching practice (include number of contact hours?)
- Personal skills re dance practice / subject knowledge

Options in addition

Related to specific context eg school, youth, youth justice

- The group discussed issues around how we can measure the "standard"
 - FCD are thinking about a panel of experts who look at practice
 - Which organisation could deliver it??
 - The group favoured a "membership" scheme like master builders with a quality mark rather than a qualification as such
 - Discussion about the difference between qualification and registration ensued.

- Need for "it" to be valued in order to encourage practitioners to do it – it has to have "recognition" across the sector
- Importance of dance companies in devising something appropriate and getting their support in using it for employees and supporting practitioners to take it.
- HEI's may be encouraged to get involved in order to give them a competitive edge
- How do we educate the non-dance employers to know to look for this as a standard?

Group Three:

Chair – Sean Williams, CDET

Rapporteur – Susanne Burns

Prior to beginning much discussion the group wished to air some issues around terminology and definitions. We need to differentiate between 'teacher', 'artist', 'leader', 'facilitator', 'practitioner' and 'coach'. Individuals call themselves different things and this is often as much to do with training, experiences and routes into doing the work as it is to do with nomenclature. It was suggested that it is important not to inhibit the range of possibilities but that we need to recognise and clarify the range so that employers will engage someone fit for purpose.

There was also some discussion about the difference between artists and teachers. Artists often are not very good teachers but can be very inspiring to young people. Would someone require David Beckham to have a coaching award? The partnership between a good teacher and an inspiring artist is exciting. The difference lies in continuity and when the practitioner is

GAPS:

- Knowledge of what is needed by practitioners is lacking.
- Knowledge of where to find training when a gap is identified – this often means that good practitioners don't get the chance to develop fully.
- Time is an issue for portfolio workers as they are often asked to deliver work at the last minute and need to do so to generate income. How can practitioners fit training and development into their portfolio? Training means lost income.
- Geographical availability of training differs greatly and is a lottery for practitioners.
- The group felt that in general, current CPD provision is unfocussed and lacks structure. The breadth of the dance practitioners portfolio requires breadth of CPD and support at ground level.

BARRIERS:

- Quality is an issue in two dimensions. We could develop accreditation for teaching skills but still would need to address the quality of dance skills as different initial training courses provide different experiences and therefore develop technical skill at different levels.
- Funding for training. Why won't employers pay for it? Do they care?
- Training is a right as well as a responsibility. Dance Practitioners must not compromise their professional integrity and have a duty of care to themselves as well as the young people with whom they work. This means we need to educate

practitioners. When practitioners run into difficulties they realize they need training but this is too late. The group suggested training/ CPD must become a requirement.

- The dance sector is large and diverse and there are many different viewpoints. Some sub sectors don't talk to others. Yet we are one profession. This is a huge barrier to development. Good communication and cross sector engagement will be critical to making this work. Collaboration rather than competition will be key to success. Greater plurality and a broadening of the paradigm will be needed.
- A barrier to date has been the lack of any accreditation structure. There are many good programmes that have fallen by the wayside because they have not been able to attain accreditation. SO, we keep reinventing the wheel. We need to learn from each other and build on good models already out there.

SOLUTIONS:

- Equivalencies were felt to be important across the private/ formal sector and the informal sector. The relation of any solution to the NQF and the HEQF was felt to be critical.
- Different levels of awards were also thought to be important. But we need to start somewhere and this was felt to be at postgraduate level in the first instance.
- Accrediting experience was felt to be critical
- Differentiating between training provision and professional status was also felt to be important by the group. Professional status and membership can be removed and requires regular review, maintenance of CPD. Have we the courage as a sector to go down this path?
- It was suggested that it is important to get the SSC on board with the research.
- Collaboration with HE was felt to be crucial.
- Transferability across dance styles was also felt to be critical
- A web resource was suggested that would provide a 'roadmap' for practitioners and employers. It could house a list of 'regulated' practitioners. It could expand the definitions and outline the kind of jobs and the qualifications and skills required to carry them out.
- The group agreed that any training programme must be flexible in its delivery methods perhaps using work based learning, on the job training, distance learning and mentoring. We must also acknowledge experience and potential.
- This all supports government agendas and therefore the group felt that there was a need to lobby for government support to move it forward.
- The group cautioned against a 'quick fix'. This is a long term project and getting regulation of the sector right is a critical issue.

Plenary:

The plenary was chaired by Ken Bartlett, FCD.

The notetakers reported back on the key points to emerge during the breakout discussions and then the discussion was opened to the floor.

Key points that were raised included:

- The need to lobby and attain national recognition of the issue and support at a governmental level
- The imperative to ensure that the way forward was collective and reflective of the diversity of the dance sector
- The need to ensure that the voice of young people was heard within the research as they were often the best judges of good teaching
- The need to ensure that any solutions that may emerge from the research were accessible to practitioners, work based, linked to the HE sector and incorporated different levels of skills and experience
- The crucial need to develop the capacity of dance employers to support work based training.

It was decided to continue to engage with the sector in the following ways:

- Dissemination of the proceedings of the seminar through web sites of the partners
- Ongoing updates on the development of the project through web sites of the partners
- Dissemination of the findings of the research in Autumn 2007 through a second seminar that would seek views on the recommendations

Ken Bartlett concluded the event by thanking Laban for hosting, thanking the speakers and chairs and finally thanking the delegates for attending and sharing their thoughts and experiences so openly. The generosity and positive approach to the challenges we face seems to indicate that the dance world in all its diversity is ready for such an initiative and we must continue to work collaboratively to generate even better opportunities for young people to participate in high quality dance activity.

Susanne Burns
June 13th 2007

Ken	Bartlett		Community Dance
Jo	Basham	Regional Youth Dance Coordinator	Hampshire Dance
Lucy	Fraser		Hampshire Dance
Ginny	Brown		Royal Opera House
Anna	Brown		Birmingham Royal Ballet
Pearl	Chesterman		Birmingham Royal Ballet
Sarah	Combes	Head of Educating & Training	Imperial Society of Teachers and Dancers
Susannah	Cox	Foundation Course Director	CandoCo Dance Company
Sarah	Cretch	WAEN Project Director	Waterloo Arts
Mukta	Das	Continuing Professional Development Project Manager for our DAiR To... (Dance Artists in Residence) project	RAD
Kate	DeRight	External Affairs Manager	DanceXchange
Jacqueline	Ferguson		RAD
Professor	Fraser		RAD
Paul	Glithero	Arts Policy Advisor	DCMS
Ailsa-Mary	Gold		Scottish Ballet
Sara	Houston		University of Surrey
Ruby	Ireland	Grants Officer	The Paul Hamlyn Foundation
Dr. Angela	Kane	Head of Division of Arts, Department of Dance Studies	University of Surrey
Caroline	Miller	Director	Dance UK
Martha	Ming Whitfield		Royal Opera House
Catherine	Moore	Deputy Director	Dance UK?
Maggie	Morris	Head of Acting and Dance Qualifications	Trinity College London
Melissa	Porter	Assistant Officer, Arts Strategy	Arts Council England, National Office
Lindsey	Pugh		The Creative Way
Sri	Sarker	Officer, Dance Unit	Arts Council England, London
Jane	Scott Barrett	Director	Ludus Dance.

Jeanette	Siddall		
Jon	Singleton	Chief Executive	Imperial Society of Teachers and Dancers
Chris	Thomson	Director of Learning and Access	The Place
Marie	Walker	Chief Executive	Open College Network
Martha	Whitfield	Ballet Education Manager	Royal Opera House
Patricia	Woodall		
Beverly	Glee		Irie Dance
Rosie	Leehann		Irie Dance
Mandy	Ayres		Nike
Helen Laws			Dance UK
Veronica	Jobbins		Laban
Sue	Akroyd		Foundation for Community Dance
Linda	Jasper		Youth Dance England
Carolyn	Woolridge		National Dance Teachers Association
Sean	Williams		Council for Dance Education and Training
Susanne	Burns		Research Consultant
Ruth Till			Rubicon
Mark Stringer			Trinity College London

APPENDIX SEVEN: Table of NQF/FHEQ levels

National Qualifications Framework (NQF)		Framework for Higher Education Qualifications (FHEQ)
Previous levels(Examples)	Current levels(Examples)	Levels (Examples)
Level 5 Level 5 NVQ in Construction Level 5 Diploma in Translation	Level 8 Specialist awards Level 7 Level 7 Diploma in Translation	D (doctoral) Doctorates M (masters) Masters degrees, postgraduate certificates and diplomas
LEVEL 4 Level 4 National Diploma in Professional Production Skills Level 4 BTEC Higher National Diploma in 3D Design Level 4 Certificate in Early Years Practice	Level 6 Level 6 National Diploma in Professional Production Skills Level 5 Level 5 BTEC Higher National Diploma in 3D Design Level 4 Level 4 Certificate in Early Years Practice	H (honours) Bachelor degrees, graduate certificates and diplomas I (intermediate) Diplomas of higher education and further education, foundation degrees and higher national diplomas C (certificate) Certificates of higher education
Level 3 Level 3 Certificate in Small Animal Care Level 3 NVQ in Aeronautical Engineering A levels		
Level 2 Level 2 Diploma for Beauty Specialists Level 2 NVQ in Agricultural Crop Production GCSEs Grades A*-C		
Level 1 Level 1 Certificate in Motor Vehicle Studies Level 1 NVQ in Bakery GCSEs Grades D-G		
Entry level Entry Level Certificate in Adult Literacy		