



# Ignite

## Evaluation report

Ignite programme 31 May to 4 June 2011, including the Seminar and World Café on 3 June

***'It was a brilliant project and now I have done one it has given me the confidence to look for and do more.'***

*Ignite participant*

***The programme was fantastically ambitious and participants' commitment outstanding.'***

*Ignite tutor*

***'A nugget of brilliance.'***

*Ignite mentor*

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## Executive summary

Ignite was a national development programme for nine disabled dance artists to develop their choreography and leadership (workshop facilitation) skills, within the context of developing a portfolio career. Run by Gloucestershire Dance from 31 May to 4 June 2011 at the National Star College, Cheltenham, the programme also featured a day event comprising a Seminar with speakers, a World Café and showing of the artists' work in progress, attended by 40 delegates including dance practitioners, producers, promoters and arts funders.

The main aim of the evaluation was to appraise the ways in which Ignite was able to address some of the key developments needed to take forward the inclusive dance sector. The challenges identified were: *Articulating the practice*; *Providing appropriate learning and development*; and *Supporting the development and promotion of work*. Key opportunities were: *Building self determination*; *Achieving connectivity*; and *Working collaboratively*. The programme was highly successful in addressing these developments, as below:

### ***Articulating the practice***

The Seminar and World Café, with its performance element, provided both impactful verbal articulations and direct manifestations of the work, as particularly noted by one delegate:

*'Some of the imagery will stay in my mind for a while of good outdoor dance performed in such a spectacular location.'*

### ***Providing appropriate learning and development***

Gloucestershire Dance created an inclusive, highly supportive yet challenging environment for relevant learning and development of a mixed experience group of disabled artists.

*'Meeting other artists in similar situations to me was a great learning experience, sharing experiences both negative and positive. This made me realise that I am not alone in having some of the worries and anxieties I have as a disabled artist and also gave me confidence that I can achieve the things I so want to.'*

The programme was not accredited but of high quality, as one participant noted:

*'Helping us be professional.'*

Personalised learning was enabled within a common programme. A participant commented:

*'The environment was perfect! The residential setting best suited me. It minimised the worries which usually hinder me which in turn allowed me to focus on my project.'*

The programme acted as significant CPD for non disabled dancers, many of whom were keen to pursue inclusive work, with one reporting:

*'I had really inspirational week. It was the first time I had worked in an inclusive dance setting and I found it very engaging and fulfilling to work with such a diverse range of people. In the future I endeavour to work further within the inclusive dance network. Thank you.'*

Other key organisations recognised the significance of Gloucestershire Dance's 'offer' through the Ignite programme, with, for example, a speaker commenting:

*'It is really positive to see so much effort and energy going into disabled choreographers.'*

### **Supporting the development and promotion of work**

The choreographic lab tutors supported the participants to produce high quality work (although still 'in progress') which was well received by delegates, with one saying:

*'I thought the majority of the work made was very engaging and quite mature.'*

The leadership sessions reinforced and developed new skills, knowledge and approaches participants could use in facilitation work, acting as visible role models in supporting potential and emerging disabled dance artists. For instance, one participant explained:

*'Through the leadership part of the Ignite programme I was able to experience and understand how to adapt movement for wheelchair users. I enjoyed learning about how to use different language than the usual dance terminology to make dance more accessible'*

The Seminar/World Café enabled meaningful contacts to be made between three participants and promoters which are likely to lead to work being promoted, with one delegate reporting:

*'I have come back and commissioned a dance for a cabaret evening this autumn.'*

The opportunity to choreograph on another dancer led to a new working partnership:

*'My dancer and I had the same understanding and we're going to get together again.'*

### **Building self determination**

The mentor in particular supported participants in believing in themselves and thinking through their professional development plans. A key learning point for one participant was:

*'Learning that I should expose myself more as an artist and not hide from the rest of the world.'*

The tutors and mentor supported the participants to gain in confidence in their skills and abilities, described by one participant as:

*'Learning how to push myself and stop talking myself out of things.'*

The leadership element enabled participants to appreciate some of the essentials needed to pursue a freelance portfolio career, with one example given as:

*'Being more proactive and selling myself.'*

### **Achieving connectivity**

The Seminar and World Café provided the opportunity for useful networking between a range of key people in the South West region and beyond, for example as reported by this delegate:

*'I left having made some good contacts, had interesting discussions...'*

Companies actively supported individuals to enable them to participate in the programme, one sign of how organisations from across the country are starting to work together in a more connected way, as noted by one of the Programme organisers:

*'Participation was a real success because we worked with the wider sector, and the support offered by other organisations enabled people to attend.'*

The use of dancers and a lab tutor from outside the field, plus the Seminar and World Café, helped to create a sense of *'permeability'* with the wider dance sector:

*'Inspiring to think about how we could engage with this world of dance ... Good to meet and share thoughts with other people struggling with finding ways to bring this exciting world into mainstream theatre.'*

Key players started to discuss how they could network better, keeping informed about each other's activities and connecting up training and development initiatives to maximise participation and profile, with attention paid to towards clear goals.

### ***Working collaboratively***

Key individuals and organisations discussed how to work together more closely to develop and implement a strategic vision for this work, which could underpin partnership working and collaborations on initiatives such as establishing a team of tutors. One delegate fed back these perceptions after the Seminar and World Café:

*'The number of possibilities, the importance of collaborative planning and working in today's climate. The dedication and determination of all involved to keep the profile and impact of dance high.'*

Key individuals and organisations discussed how they could broker relationships for disabled dance artists with other dance companies and venues, with one speaker already going into action:

*'I suggested to him that he should talk with Mintfest and Lakes Alive as he is based in [Z].'*

### **Recommendations**

The programme was highly successful, with everyone committed to reflection and planning for the future. To contribute to this process, the following are offered as recommendations:

- ensure clearly articulated programme aims and objectives are owned by all involved
- provide an equally immersive but less intensive programme experience with more time for mentoring and self reflection
- time and schedule the programme so participants can take a full role in events such as the Seminar and World Café, enabling their voice to be heard and their work to be seen and talked about to its best advantage
- maintain the rigorous pre-programme preparation and follow up, building appropriate paid time for this into the budget
- clarify carefully venue requirements and expectations
- plan in evaluation from the start of programme development

## 1 Ignite background and aims

Ignite was a national development programme for disabled dance artists run by Gloucestershire Dance, which built on the success of a pilot held in spring 2010.

The programme ran from 31 May to 4 June 2011 at the National Star College, Cheltenham and provided a development opportunity for disabled dance artists in choreography and leadership (workshop facilitation) skills, in recognition that practitioners need to take a portfolio approach (ie pursuing a range of different types of work) to developing a career. Ten artists were accepted onto the programme, although one was unable to attend because of ill health. Participants, whose experiences as dance artists and in arts education were very varied, had a wide range of disabilities (physical and learning) of different levels and had personal support, as needed.

For the choreographic lab element, participants chose to work with a specialist tutor in one of three choreographic fields (dance for camera with Lisa May Thomas; work for non traditional spaces with Rachel Freeman; and issue based work with Caroline Bowditch). They choreographed on one to three dancers, drawn from a team of 14 disabled and non disabled dancers: two of whom were from Gloucestershire Dance, with the others contributing their time on a voluntary basis.

The leadership skills element was run by Louise Portlock and Helen Crocker, with an emphasis on participants (often working in pairs) devising and delivering sessions to each other on specified topics (eg warm up and cool down; health and safety and risk assessment; group cohesion and successful group dynamics; CPD, professional development and reflective practice etc) and developing skills in giving and receiving feedback. This element was originally going to comprise pilot delivery of the Foundation for Community Dance *Passport to Practice* and be accredited. However, given the short training time available and challenges of assessment demands (especially in terms of the resources needed for post programme follow up), the decision was made not to pursue this, while maintaining the main content of the course. In addition, organisers had noted from participants' applications and initial conversations about the programme that there was a lack of understanding of the relevance of the leadership training, so this also fed into decision making about this element.

Mentor Louise Katerega held three 15 minute sessions with each of the participants over the programme, to review learning and support professional development (including professional development planning).

The programme incorporated a Seminar and World Café on 3 June, designed to explore and address potential challenges for commissioning and programming new work by dance artists with disabilities. There were eight speakers from a range of organisations including integrated dance companies, festivals and the National Rural Touring Forum. The event was attended by 40 delegates who were able to see the choreographers' work in progress as well as discuss key questions such as whether disabled dance artists need qualifications and how they can get their work promoted.

## 2 Evaluation aims and methodology

The main aim of the evaluation was to appraise the ways in which Ignite was able to address some of the key developments needed to take forward the inclusive dance sector. This included identifying key issues for disabled artists in realising their creative ambitions (including in leadership work) and for commissioners, programmers and producers in promoting and supporting the work of disabled artists.

The external evaluator was contracted in April 2011 for 5.75 days and has:

- held telephone interviews with Luke Pell (Candoco) and Sho Shibata (StopGAP Dance Company); received responses to emailed questions from Adam Benjamin (Rayne Fellow, University of Plymouth); and reviewed research by Louise Portlock on training and development pathways (as additional input to the contextual overview)
- attended the programme as a participant observer on 31 May (first day) and 3 to 4 June (Seminar and World Café and last day of the programme)
- talked informally with participants, carers, tutors, mentor, dancers, seminar speakers and delegates during the programme
- held a group evaluation session for participants on the last afternoon (with 6 of the 9 present ie 67%)
- received feedback from the other three participants (one via conversation on the last morning of the programme; one via a telephone interview; and one via responses to emailed questions)
- devised and analysed the results of completed questionnaires from seminar delegates (8 returns out of a possible 40, representing 20% response)
- devised and analysed the results of completed questionnaires from six dancers and talked informally with three other dancers, making an evaluation participation rate of 64%
- reviewed responses from six out of the eight seminar speakers (75%) elicited by Gloucestershire Dance
- held telephone interviews with the two programme organisers/leadership tutors, the three lab tutors and the mentor
- received de-brief information from the programme organisers and discussed with them a draft of this report

### 3 Context for the programme

This section provides a context for Ignite, covering current **challenges** and **opportunities** for the development and presentation of work by disabled dance artists, as gathered from discussions held with those directly involved in delivering the programme and some additional 'key players', whose time and wisdom is much appreciated. Given the scale and scope of the evaluation, this can only serve as a brief background to key issues, which have been the subject of ongoing research elsewhere (eg see [www.adambenjamin.co.uk](http://www.adambenjamin.co.uk)) and are also benefiting from particular attention at the moment (eg scoping work Trinity Laban Conservatoire for Music and Dance is undertaking with Dance4 on current dance provision and progression routes for young disabled dancers and research into talent identification and development of young disabled dancers).

In addition, it is important to note that much is still to be determined about the future arts 'landscape' within which the work will develop, following Arts Council England's decisions about National Portfolio Organisations (NPOs). While we know that some organisations specialising in, or with a focus on, disability and/or inclusive dance will no longer receive revenue funding from April 2012 (eg Blue Eyed Soul, Gloucestershire Dance), some will be cut significantly (eg Ludus) and some will newly receive such funding (eg TIN Arts), specific funding agreements for NPOs have yet to be drawn up. So it is not yet clear what any relevant NPOs will be expected to deliver in terms of dance and disability and/or inclusion work or what this means for what appears at the moment to be an overall 'loss' to this area of work. Projects running up to and in 2012 as part of the Cultural Olympiad (especially those funded under the Unlimited scheme) and their legacy will also have an impact on the future landscape, with potentially a positive impact in terms of work being recognised on its own merit as high quality.

#### **Challenges**

##### *Articulating the practice*

A range of terms is used (eg inclusive dance, integrated dance, inclusive dance sector, dance and disability sector) in connection with the work of disabled dance artists. Individuals may or may not want to identify themselves under any one particular umbrella. Some people would argue the point is not to take forward, for example, the 'inclusive dance sector' as a '*separate entity*' but to influence dance practice and its openness to difference. Candoco, for instance, makes work for the 'mainstream' and does not place itself under the 'disability arts' banner. Connections with other art forms, such as live art, can be particularly pertinent for some disabled dance artists because of the way they consider physicality and their way of being in the world, beyond dancing. The company is working with Trinity Laban Conservatoire for Music and Dance on recording its learning and practice over the last 20 years, to forward debate on the pedagogy of inclusive practice and generate conversations across the sector about what disability means to dance. StopGAP is also consolidating its practice and how the company talks about it: what 'integrated choreography is, what can be learnt from it, what disability is as a creative medium'.

Some would argue there is a different kind of aesthetic for dance by disabled people: work made by people with a different way of being in world may need a different way of looking at it. Others would argue that all work must be judged on the same merits.

One consultee noted how important it is to ensure there is appropriate and critical discernment about quality, with a need to challenge what can sometimes be an over positive and unrealistic assessment of work because of a desire to be supportive.

### *Providing appropriate learning and development*

The messages given out by teachers, those who nurture and support young dance artists, are very influential. There is a lack of appropriate dance training at a community grass roots level and in schools (mainstream and special) because of the lack of teachers trained in integrated dance and/or inclusive practice, although there are now some teacher training opportunities appearing (eg within the PGCE (Postgraduate Certificate of Education) course at the Royal Academy of Dance) and curriculum developments in community dance at the University of Winchester, University of Gloucestershire and De Montfort University. Many dance schools also need to change to offer inclusive opportunities. Within the mainstream school curriculum, traditional assessment modes (especially written assignments) can act as barriers to learning and development and without access to the appropriate skillsets at this level, it is difficult for people to access higher standard training later.

At the higher education level, many institutions, despite the Disability Discrimination Act and equal opportunities policies, are not flexible enough in their curriculum, teaching practices or assessment modes to embrace the diverse learning styles of disabled students. However, as one consultee noted, very few non disabled contemporary dance artists '*make their mark*' without the benefits of coming through a degree programme or other similar professional training, that equips them with the skills, knowledge and contacts needed to work in the industry, so it is '*wholly unrealistic*' to expect disabled dance artists to do otherwise. The new tuition fees regime, changes to widening participation support and an employment driven approach which can limit understandings of what being involved in dance might mean, are other key issues.

Outside of formal education, supporting disabled dance artists within integrated companies to develop skills as workshop leaders, as well as performers and choreographers, is an important factor, so they themselves can become trainers and teachers and act as significant role models.

For many disabled dance artists, access to training is currently likely to comprise one off project based opportunities, with no other provision in place. There is a defined need for developmental, 'bite sized chunks' spread over a longer term, work related and based on personalised learning.

### *Supporting the development and promotion of work*

Overall there can be a higher cost for disabled dance artists to develop and present work because of additional support and time needs, and in a context of diminishing funding for the arts, making the argument for more financial support for individuals is more difficult to make. This is confounded by the current review of DLA (Disability Living Allowance). In addition, disabled people may be older in years than non disabled peers with the same level of experience, and therefore ineligible for certain funding schemes supporting young people (although some have higher age limits for disabled people).

More people in the dance profession need an awareness of the difficult journey disabled people may have had to reach their level of achievement, and to change their perspectives, understanding disabled dance artists' unique way of working. Many believe there is a role for organisations and venues to nurture disabled artists. Greater contact may enhance understanding and appreciation – and therefore commissioning and promotion – of their work.

## **Opportunities**

### *Building self determination*

Disabled dance artists can find it hard to place or sell their work. While different successful individuals and companies demonstrate a range of promotional strategies, people need to find what is right for their own work. With no set pathway for progression, the route for people is more likely to be about being self generating, making your own plan, making your own way, understanding about self employment and applying for funding, hopefully with some individualised support. While it is a challenge for people to break out of what might be an experience of institutionalisation that can lead to an insular approach, they need to be *'both realistic and brave'*, putting themselves in *'risky places, both physically and creatively'*, rather than think *'it will come to me'* ie that somehow, without individual agency and effort, opportunities will just arrive.

### *Achieving connectivity*

There is a keen awareness among key players of the need for better dialogue, better awareness of each other's work and better signposting of opportunities – supported by some place or *'vestibule'* for shared information. There is also interest in brokering connections between disabled dance artists and dance companies or venues, where *'under their wing'*, artists could have access to rehearsals, see work for free and so on, to understand better the professional world to which they aspire.

### *Working collaboratively*

With greater transparency and openness emerging, people are keen to work more in partnership, both within the dance sector and in an interdisciplinary way across art forms. Companies are pursuing this without any particular encouragement from Arts Council England.

## 4 Experiences and learning

### a) Participants

#### *Overview*

Participants were all extremely positive about the programme: the venue, the teaching, the support and the opportunity to develop and show work. One said, *'It's been a transformation'* and another, *'I have so many things to take away.'* Two questions were raised. First, the long hours and intensiveness of the programme, with participants overall feeling the benefit of such immersion; second, whether combining choreographic and leadership learning was too much, with the majority feeling, despite mostly appreciating the leadership sessions, that they would have liked more time for the choreography work. This may in part reflect a lack of understanding and appreciation of the programme organisers' aim to support participants as portfolio workers, being able to develop work in both choreographic and leadership roles.

#### *Key learning points*

The following were identified by participants as key learning points:

#### **Choreographic developments**

*'Learning how to make a dance for camera.'*

*'Choreographing a site specific piece.'*

*'Choreography scores.'*

*'Using eight counts to make material.'*

*'Learning not to be afraid to try mixing it up.'*

*'Talking and presenting choreographic dance pieces to people and their positive feedback.'*

*'Capturing film: I quickly got to grips with understanding shots, angles continuation of action etc which I was able to apply with ease. I felt that my preparation and strong ideas of a piece allowed my newly gained knowledge of how to capture movement to be very effective. I seem to have a natural ability to do this and this project allowed me the opportunity to explore an area I had not considered.'*

*'Directing: once again I surprised myself at the way I was able to communicate my ideas to my dancers. Because I had clear ideas of what the piece should look and feel like I was able to direct my dancers with clear instructions. I also learnt different methods in order to create movement.'*

*'Addressing "bad practice" habits and learning ways to look at things differently.'*

*'Being able to work outside on a site specific piece for the first time, supported by someone who works in this way, understanding things to consider.'*

#### **Confidence and productivity**

*'Learning how to push myself and stop talking myself out of things.'*

*'Boosting my confidence using anchoring.'*

*'Learning that I should expose myself more as an artist and not hide from the rest of the world.'*

*'Being more proactive and selling myself.'*

*'Comments from performing artists and their lovely supportive networking.'*

*'Meeting other artists in similar situations to me was a great learning experience, sharing experiences both negative and positive. This made me realise that I am not alone in having some of the worries and anxieties I have as a disabled artist and also gave me confidence that I can achieve the things I so want to.'*

*'Helping us be professional.'*

*'It made me realise I could do it'*

### **Being inclusive**

*'Learning to work with new people.'*

*'Having the willingness to engage with and understand how other people learn and work.'*

*'How to acknowledge people of different mobilities when leading a workshop.'*

*'Learning how to lead inclusive workshops in many subjects.'*

*'Through the leadership part of the Ignite programme I was able to experience and understand how to adapt movement for wheelchair users. I enjoyed learning about how to use different language than the usual dance terminology to make dance more accessible'*

*'Not alone, with the same fears.'*

### **Feedback**

*'Learning how to give feedback that will help other people to develop even more.'*

*'Giving clear feedback to my peers and leaders.'*

*'Receiving honest feedback from my tutor.'*

### **Programme organisation and delivery**

The most appreciated aspects of the programme were:

### **Mentor/mentoring**

*'Having regular mentoring sessions.'*

*'Having personal sessions.'*

*'The mentoring was very beneficial.'*

*'Having a mentor (and tutor) active as (a) professional(s) and artist(s).'*

*'Great to have a mentor to check the piece created in dance.'*

*'The mentor was my guiding star.'*

### **Tutors and others**

*'Using demonstration with other people.'*

*'Advice from tutors.'*

*'Lab tutors giving assistance and their skills and knowledge.'*

*'Being taught by one of the best teachers in choreographing.'*

*'People in general at National Star College were fantastic. The staff from Gloucestershire Dance and the other professionals leading on the project were amazing. They really knew their stuff!! They challenged me without making me feel worthless or patronised. Their knowledge was received well and has already had a huge impact on me and my dance practice.'*

*'The leisure time with the other artists also meant my social skills were tested and improved.'*

### **Dancers**

*'The excellent quality of the dancers.'*

*'Having an able bodied dancer in my choreography.'*

*'Having a dancer with such an open mind, wanting to be part of the project and learn, giving me energy.'*

*'My dancer and I had the same understanding and we're going to get together again.'*

### **The place**

*'Getting the chance to work in spaces that I wouldn't usually dance in.'*

*'Being taught in a really nice setting away from everything.'*

*'A new experience.'*

*'The environment was perfect! The residential setting best suited me. It minimised the worries which usually hinder me which in turn allowed me to focus on my project.'*

*'The residential experience.'*

### **Intensiveness**

*'Being 100% hands on.'*

*'A lot to take in, in the leadership sessions.'*

*'The variety of the programme was very good. Although at first it looked at little daunting and seemed too much to handle, by the end of the week I realised that the challenge was achievable and the amount of knowledge I had to bring back to my fellow artists ... was huge.'*

### **Inclusivity and helpfulness**

*'Helping each other that made me understand OK instructive movement in dance.'*

*'It was very inclusive: so everyone could learn in their own way.'*

*'Feedback in peer group incorporated into timetable.'*

*'Being all so different and all in the same boat.'*

*'Meeting new people.'*

*'Having the pre-programme conversations with my tutor and the mentor made turning up not so scary.'*

From the tutors' and mentor's perspective, the following were specific achievements or turning points for individual participants over and above general skills development:

#### Participant A

- gained confidence in working more independently, without their supporter, as a key next step in their development
- went home with a career plan, which they had never had before
- was approached by a promoter

#### Participant B

- was identified by some seminar delegates as having *'a genuine choreographic voice'*
- worked *'beautifully'* with their dancers, despite these being the least trained

#### Participant C

- was in tears of happiness from choreographing her dancers and the triumph of receiving validation and being recognised as a professional

#### Participant D

- had a 'eureka' moment and realised they just wanted to make work, not pursue trying to balance a 'job' and making work
- began to work more intuitively and less cognitively
- was getting ready to write an article about what people need to know to support disabled dance artists

#### Participant E

- was supported to *'join the dots'* and see how their choreography could relate to their other freelance work
- developed greater self belief
- benefited from having individual attention, which was not received on their degree course

Participant F

- made useful contacts with promoters
- appreciated having the space to make work

Participant G

- had a 'eureka' moment working with professional dancers, overcoming their anxiety in criticising them, realising the dancers could handle this – and producing 'wow' work that impressed the promoters
- learnt '*not to stick with his first draft*'

Participant H

- was seen to achieve '*all round growth*' – socially and professionally – and raised their game and aspirations
- gained confidence in speaking in public, having learnt an 'anchoring' technique

Participant I

- benefited from learning specific knowledge and tools, which they '*took and ran with*' and '*totally shifted*' in what was a '*visible transformation*'
- appreciated space in which to work
- became more and more focused as the time went on
- produced quality work

Overall, tutors and the mentor noted a significant leap in confidence in all the participants (also commented on by carers and supporters) and were impressed by the level of commitment that they showed throughout the programme. There were two specific examples of this. First, the supporter for one of the learning disabled participants was anxious that they could '*drown*' in the programme, but in fact was able to give less and less support as the participant came out of their shyness and developed confidence. One other learning disabled participant was feeling very overwhelmed by the Saturday lunchtime, but managed feedback for their session helped them to 're-balance' and by the end of the day they were positively involved again.

Participants were keen to make suggestions for any future programme, summarised here:

*Timing and scheduling*

- more time
  - overall, with shorter hours in a day
  - to rest
  - to think things over, digest
  - to prepare for the next day
  - to research
  - to connect/network with each other and see each other's work
  - for mentoring sessions
- being able to attend the seminar, meet people and show promotional material
- avoiding timetable slips that affected dancers and catering staff

*Preparation, support and involvement*

- more guidance beforehand about what to bring
- possibly more preparation of a piece beforehand
- better IT access
- access to a printer
- more guidance about using the folders and learning logs
- more help from tutors to make new work

- name badges at the Seminar/World Café
- being able to introduce yourself at the World Café
- being able to get more feedback on work

Interestingly in the feedback given by participants, no one specifically mentioned the issue of qualifications or accreditation. However, there was a key understanding and appreciation of the high quality nature of the programme and that, as one of them described, it was *'helping us to be professional'*. Informal comments made seemed to suggest that, like many non disabled artists, participants were keen to access well run, high quality training and development from respected providers that supported them appropriately in their ambitions, but were not particularly interested in accreditation.

## **b) Tutors and mentor**

### *Overview*

The three choreographic lab tutors and mentor all felt very well briefed and supported in their roles, albeit there were some 'pinch points' in timings of emails/actions in the lead up to the programme. The tutors appreciated the fulsome information about participants they received before the programme and while for one, there was some uncertainty about talking with participants over the telephone before meeting them, this also worked well. There were some issues over information about the availability of resources (what and where these were) and technical support. The dance for camera work would have benefited from more suitable equipment. There were heavy demands on the two Gloucestershire Dance staff working as both programme organisers and tutors for the leadership sessions (with one *also* running the Seminar and World Café). They were very well supported by a highly effective team of colleagues who undertook a wide range of administrative, organisational and liaison tasks and who were also under heavy demands, particularly when undertaking a large number of roles. Arrangements with the venue were not always clear. Everyone was aware that the schedule was very full, with very long days, and that it would have been useful to have planned in reflection time, as more thinking and 'processing' would have been helpful. While participants had been well guided about taking rest as they needed, and indeed specific conversations had been held with those most vulnerable to the demands of the schedule, it was noted that not all managed their energy levels to their benefit. Nevertheless, engagement was extremely high. As one tutor put it, the programme was *'fantastically ambitious'* and the level of participation *'outstanding'*.

### *Mentor*

The mentor found the pre-programme work (talking with participants, providing briefings for tutors) and amount of paperwork (participant profiles, Individual Learning Plans etc) to complete greater than anticipated. However, everyone (tutors, the mentor and participants) experienced significant benefits from this exemplary depth of preparation and prior understanding of expectations, skills levels, needs and aspirations, along with significant post programme follow up. In the practical piloting of this approach, the organisers soon acknowledged the actual workload and increased the mentor's fee. The mentor thought having three sessions with participants worked well, although she would have liked to have had longer for each session. She also felt there was a missed opportunity to describe the programme, its participants and processes, in more detail at the beginning of the Seminar/World Café day to provide a better contextualisation for the performances. She thought this would have helped make the artists more central to the day, as would their fuller participation.

As noted in the participant section, the mentor's role was valued very highly. From debriefing conversations between the programme organisers and mentor, it seems that the mentor had not fully appreciated the planned balance of the programme or understood that the viewing of performances was a significant part of it, but not its *'raison d'être'*. Mentoring sessions were on the whole scheduled to take place during meal times and between sessions, although there was some cross over with sessions, and it may be useful to consider scheduling specific mentoring and self-reflection time (see comment below re 'downtime') in the future, to ensure everyone has full breaks and the mentor can take lunch as provided.

#### *Lab tutors*

Lab tutors commented that participants' socialising time and experience usefully contributed to choreography work. While one noted that learning from the leadership sessions also *'came into sessions'*, particularly in terms of developing skills in giving succinct feedback, which helped working with dancers, another (plus the mentor) queried whether the leadership element might have been better focused on leadership as a choreographer, not a workshop facilitator. This approach could have supported learning about managing dancers while also covering what you need to know and do as a freelance choreographer. However, this would not have addressed the issue of the need for a portfolio of different roles (eg choreographer, teacher, workshop facilitator). The comments may indicate that not everyone had understood the key premise of the programme in this respect.

One tutor commented it would have been useful to *'connect up more'* as tutors and learn what was happening with other participants. Another noted that not working on the last day (the case for two of the three Lab tutors) meant that they did not hear any feedback from Friday's event and a sense of closure and a 'goodbye' at the very end was not possible with participants.

#### *Programme organisers/leadership tutors*

Programme organisers were very aware they were attempting to cover a lot within the time available, given that originally, as noted, there were three separate development opportunities envisaged: a choreographic lab; leadership training; and a Seminar/World Café. After careful consideration about maximising participation and the use of resources and reducing participants' costs, the decision was made to bring these elements together, harnessing the synergies between them. Certain mismatches of expectations with the venue (eg in terms of technical support, facilities available and get out) and logistical challenges (eg the spread of venues and accommodation across the campus) created time consuming difficulties.

The organisers recognised that less content and more 'downtime' and space for self reflection could have been allocated in the programme, which would have made the completion of learning logs more realisable. As one of the lab tutors mentioned, there can often be a tension between wanting to provide as much *'stuff'* as possible within a training course and ensuring there are opportunities for embedding deeper learning.

They valued the support offered by other organisations: *'Participation was a real success because we worked with the wider sector, and the support offered by other organisations enabled people to attend.'*

In their role as leadership tutors, the organisers very successfully modelled the delivery of sessions with managed participant feedback. This enabled participants to take on allocated session topics to lead workshops with their peers, which provided key learning both in terms of content and also facilitation skills. While time was tight for preparation and delivery and it

might have been useful to teach some more specific feedback techniques, these sessions had a positive impact for participants, broadening their knowledge base and developing their own inclusive practices, given such a mixed group.

From conversations with tutors, the mentor, participants and carers and also observation, it was very clear how sensitive the organisers were to people's individual needs. They created 'an open environment' that succeeded in being both supportive and challenging, with professional expectations.

**c) Dancers**

Feedback forms were received from six of the 14 dancers, and the evaluator talked with another three dancers during the programme, making a total of 64% of the dancers participating in the evaluation. The following is a collation of the responses, evidencing great satisfaction with the briefing and support for their role as provided by Gloucestershire Dance, and appreciation of the professional development opportunity it offered:

	1 (lowest)	2	3	4	5 (highest)
<b>Briefing for your role</b> <i>(number of responses on scale)</i>				3	3

*'I, X's mum, received all the info which seemed quite comprehensive. However I don't know how well X was briefed but he says it was all explained to them.'*

*'It was made clear what our role would be throughout Ignite. It was made very aware that it was all about the choreographers and that we as dancers should try our best to do what they wanted from us.'*

	1 (lowest)	2	3	4	5 (highest)
<b>Organisation and support during the programme</b>				4	2

*'X says someone supported him so he knew where to go etc.'*

*'Everyone was very friendly and helpful during Ignite which made the whole process much more enjoyable. Even though the emphasis was on the choreographers not the dancers, I still felt like I was very much a part of the group/process etc.'*

Additional comments:

*'This was a very educational and refreshing experience for me. As a Movement Therapist rather than dancer I learnt a lot about my own body and movement ranges, and found it fascinating how using a wheelchair enabled me to move in ways I had never utilised, as well as restricting me in others. It was a privilege to be part of someone else's vision and way of seeing so different from my own and have the chance to perform. Having time over meals to engage with the other choreographers and dancers added to the abundant inspiration I gained from this week. It was a highly well organised and professional event. Thank you.'*

*'X says it was good. He liked the moves he had to do. He liked dancing with Y. Z explained things clearly so he knew what he had to do. X has been taking part in inclusive dance sessions for many years so to him it is quite normal. He says he enjoyed it – it was good fun. He'd like to come back again.'*

*'Enjoyed the experience, enjoyed the week. I really enjoyed working with new people I had not met before, I liked getting involved in the unusual dance space, I felt very confident in myself to work along other dancers and give ideas and contribute to the group that I was working with. The choreographer that I was working with had clear instructions of what dance moves he wanted in his choreography dance piece.'*

*'I found this experience invaluable and enjoyed the process of being able to support the choreographer through their creative process. Additionally I felt I got a lot from the week learning more about how I process information, and about what my strengths and weaknesses are as a dancer. There seemed to be a lovely atmosphere all week between all that were involved and a real sense of the learning process being applied to all that were there.'*

*'I had really inspirational week. It was the first time I had worked in an inclusive dance setting and I found it very engaging and fulfilling to work with such a diverse range of people. In the future I endeavour to work further within the inclusive dance network. Thank you.'*

*'I had a great experience, it was a great opportunity to work with people with disabilities and gain an insight into how they approach working with dance. It opened my mind up to the endless possibilities dance has and the choreographers really showed they had real talent for the area. It was a pleasure meeting everyone at Ignite and to feel comfortable and happy in that environment which sometimes can be challenging if it is something that one does not experience that much, if at all.'*

Feedback gained through conversations reiterated the appreciation of the supportive environment in which the dancers were working and the 'eye opening', inspiring nature of their involvement, through which they learned about themselves and developed ideas for their own practice.

As we have seen above, participants greatly appreciated the dancers, and organisers, tutors and the mentor noted how hard working and respectful they were, bringing a sensitive approach to working with disabled choreographers, which was new to many of them. While not planned at the beginning of the programme development, it was clear to everyone that having professional dancers involved was a key aspect of delivery. There was a keenness to invest more time and support for this role in any future programme and to develop longer term relationships with these dancers.

## 5 Seminar and World Café

### Overview

The programme for the day (including speakers) and list of delegates can be found in **Appendices III and IV**. Overall, this well attended event was successful in meeting its aims of raising and starting to address key issues and providing the opportunity for the Ignite artists to show their work to promoters. Lack of expected technical support created difficulties for the organisers which impacted on the timetable, which was also affected by the question and answer session chair taking the opportunity to make some points, before inviting contributions from delegates, which had not been planned. The performances were therefore delayed, which was difficult for the choreographers and dancers, but the tutors were proactive in helping to manage the situation. Despite delegates being in need of their lunch, they enjoyed seeing the work. A planned optional feedback session at the end of the day was dropped at the request of artists and replaced by introductions to, and feedback from, promoters during lunchtime, supported by the printing of personalised business cards for each artist. The World Café supported cross fertilisation of ideas and generated plenty of action points for the future.

### Seminar

Through talking about their organisations and experiences, the speakers covered a range of pertinent issues including the need for:

- disability, D/deaf and integrated arts organisations to continue to challenge attitudes and media stereotypes, maintain being true to their ethos, articulate their practices and build a cultural acknowledgement of *'making art from a different perspective'*
- other promoting and producing organisations to know what disabled artists, organisations and networks there are to work with and to offer support as well as performance opportunities
- everyone to work in a more collaborative and connected up way, particularly given the new funding landscape with the potential loss of key dance organisations affecting the inclusive dance ecology, especially support for emerging practitioners

### Showing of work

The work was introduced overall as *'work in progress'* and *'seeds of ideas'* and given the time constraints, the choreographers gave a one sentence (or equivalent) introduction. Despite the late running timetable, which impacted in different ways on the choreographers, dancers and audience, the work was nevertheless both well presented and very well received. The showing acted as important *'visibility'* for this kind of work and very significantly, for three choreographers, led to firm contacts with promoters. Provision of more time in the future could enable the artists to give longer introductions to their work, which could be supported through the leadership strand in terms of developing presentation skills.

### World Café

In this session, delegates discussed three topics, the first set by the programme organisers, the second and third by Ignite participants, suggested through a participant led session:

- **It's too risky to programme work by, and with, dancers with disabilities**
- **Do choreographers/dancers with disabilities need qualifications to get work?**
- **How do producers/programmers and choreographers/dancers with disabilities get to know of each other?**

Key aspects covered in each topic were:

### ***Too risky***

- varying perceptions (of disability, difference, professionalism, quality, power, art)
- lack of access to training, progression, CPD for artists
- need for confident, appropriate pitching/framing by artists based on sound knowledge of opportunities
- lack of information and knowledge about disabled artists and their work by commissioners and promoters, who may be risk averse to all dance (not just inclusive dance), and need to commit to audience development

### ***Qualifications***

- qualifications represent experience as well as achievement and can give you confidence as well as provide evidence to others
- if non disabled dancers/choreographers need them, so do disabled dancers/choreographers
- the education system is too rigid and people need fluid and flexible opportunities for learning (and appropriate assessments)
- teaching and business qualifications can also be valuable in a portfolio dance career

### ***Getting to know each other***

- more showcases (physical and virtual), networking and cross networking, events like this
- seeing work and talking with people
- more advocates, referees, profile raising
- disabled artists to develop confidence and a proactive approach to making contacts

Delegates were invited to vote for what they felt were the most important issues or actions from all the gathered points, with the following coming out as the most favoured:

***Too risky:*** lack of proper dance training – partnerships needed with schools, colleges, community groups and others to support emerging artists (with positive approaches to risk by everyone involved coming in a close second)

***Qualifications:*** need for a portfolio to show skills (with ensuring qualifications are inclusive, build confidence and support practice development as also key)

***Getting to know each other (promotion):*** showcases and festivals (with mentoring, training and working with dance agencies as other important support actions)

Delegates generated a long list of specific actions from these three priorities, which are summarised and grouped under headings as below:

### ***Contacts and communications***

- ensure arts organisations, education and learning agencies, careers services etc to have relevant information in order to signpost progression routes/development opportunities
- support networking and sharing of ideas, contacts and effective practice
- advocate existing work to develop profile

### **Learning and development**

- take a learner centred approach, recognising individual aspirations and needs and supporting artists to develop a portfolio approach to work
- provide mentoring, shadowing, observation, exchange and apprenticeship opportunities
- encourage established artists and companies to work with and support emerging artists

### **Showcasing**

- make opportunities through specific and generic platforms, showcases and festivals
- programme pre-show shows
- partner in joint initiatives to promote work

Feedback on the day was received from six of the speakers (75%), grouped under topics as below. While their comments about increasing the involvement of the artists show a positive and engaged approach to developing inclusive dance, they would not have known about the logistical issues the programme organisers faced which meant the artists were still preparing work during the morning session.

### **Overall**

*'I found the whole day really interesting and useful and was just disappointed that I wasn't well enough to stay for all of it... The only suggestion I have is that I thought it would have been good to have the artists and choreographers with us in the morning session, but I know that would be difficult logistically.'*

*'I so enjoyed it.'*

*'Congratulations on a great day.'*

*'I really had a lovely day last week. Thanks for inviting us.'*

*'Thanks it was very interesting and very worthwhile thanks for involving me.'*

*'I thought it was a very refreshing day. Great to meet fresh optimistic energy. The location and weather were both beautiful. All very positive ingredients which set the tone of the day which was I felt was optimistic, despite current climate conditions. It was obvious that the artists had had a very focused and creative week.'*

*'What was said in the corridor after lunch (\*) was very useful as certainly I wasn't necessarily bringing any massive opportunities as such to the event beyond starting conversations.'*

(\*) Louise Katerega gave some additional context to Ignite, the artists' work in progress and the opportunity to make links between them and producers/promoters. NB It should be noted some people found this helpful, some found it inappropriate, in that what was said could be seen to be patronising.

*'It is really positive to see so much effort and energy going in to disabled choreographers. My only comment really is that maybe there was a bit too much activity planned to fit into one day, people were quite tired by the end of it.'*

## **Involvement and voice of the artists**

*'I think in future events in the sector there is a need to find a way for the artists to be at the seminar parts of days like this – I'm beginning to notice there is too much of a separation between disabled artists and the producer/promoters and their mutual understanding. I think the Artists would have really benefitted from hearing the speakers and being able to ask them questions and vice versa.'*

*'There were a couple of moments where people who are working as enablers/mentors/leaders, that I felt – in what I'm sure were genuine attempts to empower disabled artists and ensure their voices were heard – undermined the artist themselves. In my mind Friday was about those emerging artists, being heard, seen, recognised and engaged with. There are a lot of very passionate people working in this sector, fuelled with years of trying to make change – I think sometimes their gusto and eagerness to show how committed they are can overshadow the people these opportunities are really about.'*

## **Presentations**

*'I thought the range of talks were excellent. I learnt an awful lot from them and I thought the range of topics you had programmed really gave food for thought about programming outside traditional theatre venues. As [we are] really in the early stages of developing a dance programme it was great for me to find out more, about work like Without walls and Stop Gap.'*

*'The speakers were interesting and inspiring to a point but I thought there could have been a bit more of the issues discussed in the morning in the conference. Perhaps a context setting presentation at the beginning might have spurred and focused debate.'*

## **Seeing the work**

*'I really enjoyed seeing the work. I thought there were some interesting seeds of ideas that could really flourish with the right light and compost.'*

*'I loved seeing the work.'*

*'I thought the majority of the work made was very engaging and quite mature.'*

*'I thought the performances in the outside worked really well although thoughts of lunch encroached on my relaxed enjoyment.'*

*'Some of the imagery will stay in my mind for a while of good outdoor dance performed in such a spectacular location.'*

## **World Café**

*'I found the world cafe interesting though I was really beginning to flag then, sad to have missed the round up.'*

*'In world café, when people are new to this area of work it seems there can be a significant disparity in baseline – where conversations can begin from and as such how far we can get. I think I would have been interested – given the context – in something led by the artists themselves.'*

*'I thought the afternoon worked well around the tables. I thought there was a good balance between being on task and chatting to people.'*

**Next steps**

*'One immediate outcome is that I have offered X the use of our studio to devise. Beyond that I will follow up a connection made with Y. Not sure where it will lead but I suggested to him that [they] should talk with Mintfest and Lakes Alive as he is based in [Z]. If we can, we can obviously develop more opportunities for those based in the SW. If Quest-‘Battle of the Winds’ really takes off in the region and ‘Breathe’ consortium get their money then we can really start developing better connections with artists and raise individual profiles.'*

Eight evaluation forms were returned by delegates (20% of attendees). Responses are collated below, showing a high level of engagement in and appreciation of the day, with a common reservation about the timetable slipping and affecting the showing of work in progress.

	<b>1 (lowest)</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5 (highest)</b>
<b>Usefulness of the pre-event information</b>			1	4	3

*'Very comprehensive.'*

*'Yes always useful to get background information pre event.'*

	<b>1 (lowest)</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5 (highest)</b>
<b>Organisation on the day</b>			2	4	2

*'Started well but timing slipped during discussion session making lunch very late. Stronger chair to ensure things kept moving or timings changed to allow for longer discussion time would have helped.'*

*'I thought GD did as well as they could considering the circumstances with the theatre.'*

*'This day was particularly useful for networking.'*

*'Sign in the road could be bigger!'*

*'The timekeeping of the first two sessions of speakers was skilfully managed. The chair of the question and answer session used up most of the available time talking about himself and his own agenda which was annoying when there was so much that delegates wanted to discuss with the panel. The sessions just before lunch went on too long, at this stage of the day. Many people were hungry and needed a ‘comfort break’, but equally didn’t want to miss the work which was engaging and at times very moving.'*

*'Think we would have been more receptive to the performances if we had had lunch first!'*

*'I was only able to be at the event for the morning to listen to the presentations. Organisation and venue excellent.'*

	1 (lowest)	2	3	4	5 (highest)
<b>How interesting you found the speakers</b>			3	2	3

*'As you would expect some were more interesting & informative than others.'*

*'The speakers were extremely interesting and informative. I liked the diversity as well amongst the speakers.'*

*'Good to keep each speaker to ten minutes, and good variety of voices and topics. Luke from Candoco was inspirational.'*

*'I thought the variety of areas of work covered was really interesting, the speakers did well to keep to times and pitched the content and delivery well.'*

*'Ruth Gould outstanding – good inspirational opening.'*

	1 (lowest)	2	3	4	5 (highest)
<b>How interesting you found the world cafe</b>			2	2	

*'Didn't attend.'*

*'I'm sorry but I was unable to attend the afternoon.'*

*'I wasn't able to stay for this.'*

*'Not able to stay, alas.'*

*'Clever lively way for us to exchange views.'*

*'Useful iteration of the week's discussion points.'*

**What were the key things you learnt from the seminar?**

*'What other organisations are offering & what is happening in other areas. Future opportunities for disabled dancers. I enjoyed it & found it informative & worthwhile. Thank you.'*

*'Key information regarding dance practice rather than my usual visual arts information.'*

*'How much amazing work is out there taking place, the range of talent, the struggle to keep going!!'*

*'I left having made some good contacts, had interesting discussions and enjoyed seeing the artists' work in progress. One thing that became clarified in my mind was the importance of qualifications in progression routes.'*

*'Inspiring to think about how we could engage with this world of dance – and I have come back and commissioned a dance for a cabaret evening this autumn. Good to meet and share thoughts with other people struggling with finding ways to bring this exciting world into mainstream theatre. That men rise to the top in the world of disability arts as in any other – 8 out of 9 speakers were men. That women are more likely to attend a conference about this than men – 50 women attending, 2 men (sic). Very good to see dances and dancers in different areas of the college, would have liked slightly more formal opportunities to give feedback as realised how important the feedback was to the people I had a chance to speak to but wondered if they heard from most of us?'*

*'The breadth of skills and experience in the region.'*

*'The number of possibilities, the importance of collaborative planning and working in today's climate. The dedication and determination of all involved to keep the profile and impact of dance high.'*

*'Learnt a lot about the barriers still faced by dancers with disabilities.'*

Ignite organisers, tutors and the mentor noted that several delegates showed a lack of understanding of the sector and the barriers affecting disabled dance artists and hoped the event went some way to address this.

### *Summary*

From the comments above from speakers and delegates, and from informal conversations during the event, it is clear that the day was very successful in raising profile and understanding of this area of work and enabling specific contacts between people. For future events, consideration needs to be given to logistical and access issues so artists can both participate more fully and be assured they can present their work in the most favourable environment. For this event, programme organisers had hard choices to make given the lack of time available.

### *Post event discussion*

Representatives from Gloucestershire Dance, TIN Arts, StopGAP and Candoco with two of the tutors (from Blue Eyed Soul and Scottish Dance Theatre) took the opportunity of further discussion about key issues and actions during the evening, focusing on ways in which key organisations could connect and collaborate better to support disabled dance artists.

## 6 Summary of achievements and learning points

The programme achievements are summarised here in relation to the topics identified in the context section.

### **Challenges**

#### *Articulating the practice*

- the Seminar and World Café, with its performance element, provided both impactful verbal articulations and direct manifestations of the work

#### *Providing appropriate learning and development*

- Gloucestershire Dance created an inclusive, highly supportive yet challenging environment for relevant learning and development of a mixed experience group of disabled artists
- the programme was not accredited but of high quality
- personalised learning was enabled within a common programme
- the programme acted as significant CPD for non disabled dancers many of whom were keen to pursue inclusive work
- other key organisations recognised the significance of Gloucestershire Dance's 'offer' through the Ignite programme

#### *Supporting the development and promotion of work*

- the lab tutors supported the participants to produce high quality work (although still 'in progress') which was well received by delegates
- the leadership sessions reinforced and developed new skills, knowledge and approaches participants could use in facilitation work acting as visible role models in supporting potential and emerging disabled dance artists
- the Seminar and World Café enabled meaningful contacts to be made between three participants and promoters which are likely to lead to work being promoted
- the opportunity to choreograph on another dancer led to a new working partnership for one participant

### **Opportunities**

#### *Building self determination*

- the mentor in particular supported participants in believing in themselves and thinking through their professional development plans
- the tutors and mentor supported the participants to gain in confidence in their skills and abilities
- the leadership element enabled participants to appreciate some of the essentials needed to pursue a freelance portfolio career

#### *Achieving connectivity*

- the Seminar and World Café provided the opportunity for useful networking between a range of key people in the South West region and beyond

- companies actively supported individuals to enable them to participate in the programme, one sign of how organisations from across the country are starting to work together in a more connected way
- the use of dancers and a lab tutor from outside the field, plus the Seminar and World Café, helped to create a sense of '*permeability*' with the wider dance sector
- key players started to discuss how they could network better, keeping informed about each other's activities and connecting up training and development initiatives to maximise participation and profile, with attention paid to towards clear goals

#### *Working collaboratively*

- key individuals and organisations discussed how to work together more closely to develop and implement a strategic vision for this work, which could underpin partnership working and collaborations on initiatives such as establishing a team of tutors
- key individuals and organisations discussed how they could broker relationships for disabled dance artists with other dance companies and venues

#### **Recommendations**

The programme was highly successful and as part of the good practice employed, organisers and others were fully committed to reflecting on what went well, and why, and what could be improved for the future. To contribute to this process, the following are offered as recommendations for the future:

- ensure clearly articulated programme aims and objectives are owned by all involved
- provide an equally immersive but less intensive programme experience with more time for mentoring and self reflection
- time and schedule the programme so participants can take a full role in events such as the Seminar and World Café, enabling their voice to be heard and their work to be seen and talked about to its best advantage
- maintain the rigorous pre-programme preparation and follow up and build appropriate paid time for this into the budget
- clarify carefully venue requirements and expectations
- plan in evaluation from the start of programme development

## **Appendix I** **Ignite participants, tutors, mentor and dancers**

### *Participants*

Frank McDaniels  
Housni Omer Hassan (DJ)  
Ingrid Molinos Torres  
Leila Bebb  
Lisa Marie Simpson  
Louise Coleman  
Thomas Clark  
Tony Wilson  
Yasmine Hodge

### *Tutors*

Caroline Bowditch  
Helen Crocker (and organiser)  
Lisa May Thomas  
Louise Portlock (and organiser)  
Rachel Freeman

### *Mentor*

Louise Katerega

### *Dancers*

Ailsa Hardy  
Anna Crofts  
Chie Nakagawa  
Jack Mullins  
Jessie Pervical  
Judith Jarvis  
Kara Hulin  
Karen Abbey  
Kelly Peattie  
Kerry Lloyd  
Natasha Fewings  
Sarah Buckingham  
Sarah Dardiner  
Sera Jyackaman

Appendix II IGNITE 2011 SCHEDULE						
	Tuesday 31 May	Wednesday 1 June	Thursday 2 June	Friday 3 June	Friday 3 June	Saturday 4 June
<b>Breakfast</b>		Breakfast 8am - 9am star cafe	Breakfast 8am - 9am star cafe	Breakfast 8am - 9am star cafe	Breakfast 8am - 9am star cafe	Breakfast 8:30am - 9:30am star cafe
<b>Morning 10am - 1pm</b>	Team meetings: <b>Room: star bar</b> 8:30am - staff arrive 9am - staff meeting with SP 10am - 12pm Participants arrive 12pm - tutors/mentors meeting (bistro or shortwood accommodation TBC)	10am -10:30am Group warm up <b>Room: dance studio</b> Led by Caroline B	10am - 10:30am Group warm up <b>Room: dance studio</b> Led by Kate Marsh	10am - 10:30am Group warm up <b>Room: dance studio</b> Rachel Freeman	Seminar 9:30am - 10am - registration <b>Room: reception</b>  10am - 11am - speakers 11:00am - 11:20am - break 11:20am - 12:30pm - speakers and discussion <b>Room: theatre</b>	Depart bedrooms by 10am 11:00am - 1:30pm - Leadership 4 <b>Room: dance studio</b>
		10:30am - 1:00pm Choreographic lab 2 <b>Room: theatre/dance studio/locations</b>	10:30am - 1:00pm Choreographic lab 4 <b>Room: theatre/dance studio/locations</b>	Choreographic lab 6 <b>Room: dance studio/locations/sports hall</b>		
	10am - 12pm - registration and induction <b>Room: reception/bistro</b>  12.30pm - meeting in star bar for all			12:30pm-1:30pm Show and tell of artists work <b>Room: dance studio, sports hall, locations</b>		
<b>Lunch</b>	Lunch 1pm - 2pm star cafe	Lunch 1pm - 2pm star café	Lunch 1pm - 2pm star cafe	Lunch 1:30 - 2:30pm star cafe	Lunch 1:30 - 2:30pm star café	Lunch 1:30 - 2:30pm star cafe
<b>Afternoon 2pm - 5pm</b>	2pm - ice breakers 2:30pm - Leadership 1 <b>Room: dance studio</b>  4pm - dancers meeting with LK (and Ailsa) <b>Room: star bar</b>	Choreographic Lab 3 <b>Room: theatre/dance studio/locations</b>	Leadership 3 <b>Room: dance studio</b>	World cafe event 2.30 - 5.30pm <b>Room: theatre and manor lounge</b>		Leadership 5 2:30pm - 3:30pm <b>Room: dance studio</b>
	Evaluations 3:30pm - 4:30pm What happens next closing ceremony <b>Room: dance studio</b>					
<b>Dinner</b>	Dinner 5:30pm - 6:30pm star cafe	Dinner 5:30 - 6:30pm star café	Dinner 5:30 - 6:30pm star cafe	Dinner 6pm - 7pm star café		4.30 Everyone departs
<b>Evening 7pm - 9pm</b>	7pm Choreographic Lab 1 Meeting with lab mentors <b>Room: star bar/dance studios and locations</b>	Leadership 2 <b>Room: dance studio</b>	Choreographic Lab 5 <b>Room: theatre/dance studio/locations</b>	Social Session planning		
<b>Key:</b>	Social time	Leadership	Opening and close	Sector and producer/promoter discussions	Choreographic labs	Seminar and plenary
Coffee breaks: Please note coffee and tea will be available in the Star Bar at 11am and 3pm daily						

**Appendix III  
Seminar and World Café programme with speakers**

**Ignite Seminar and World Café  
Friday 3 June 2011, 10am – 6:00pm,  
National Star College, Cheltenham**

**AGENDA**

<b>9:30am</b>	<b>Arrivals and refreshments</b>
<b>10am</b>	<b>Introduction</b> Helen Crocker – Gloucestershire Dance
<b>10:10am – 10:40am</b>	<b>Key note speakers</b> Ruth Gould – Da Da Fest Luke Pell – Candoco Dance Company Chas de Swiet – Greenwich and Docklands Festival Sho Shibata – StopGAP
<b>11am – 11:20am</b>	<b>Refreshments</b>
<b>11:20am – 11:50am</b>	<b>Key note speakers</b> Ralph Lister – National Rural Touring Forum Lerato Dunn – Shambala Festival Mike Beeson – National Trust Richard Headon – Desperate Men
<b>12:00</b>	<b>Panel Discussion with all key note speakers</b>
<b>12:30pm – 1:30pm</b>	<b>Viewing of artists work in progress</b>
<b>1:30pm – 2.30pm</b>	<b>Lunch</b>
<b>2.30pm - 2:40pm</b> <b>2:40pm - 3:00pm</b> <b>3:00pm – 3:20pm</b> <b>3:20pm – 3:40pm</b>	<b>World Cafe – introduction and overview</b> Helen Crocker – Gloucestershire Dance Table Discussion 1 Table Discussion 2 Table Discussion 3
<b>3:40pm – 4:00pm</b>	<b>Break</b>
<b>4:00pm – 4.30pm</b>	<b>Ideas harvest</b> Gloucestershire Dance staff
<b>4:30pm – 5:30pm</b>	<b>Plenary and action planning session</b> Gloucestershire Dance staff
<b>5:30pm – 6:00pm</b> <b>6:00pm</b>	<b>Feedback with artists (optional)</b> <b>Close</b>

## Appendix IV Seminar and World Café delegates

Name	Organisation	Job Role
<b>Alysoun Tomkins</b>	Trinity College London/Swindon Dance	Dance Consultant/DDTAL Course Leader
<b>Angela James</b>	Gloucestershire County Council	
<b>Anita Syvret</b>	Gloucestershire Dance	Chair
<b>Becky Andrews</b>	Gloucestershire Dance	Board Member
<b>Ben Pelfitt-Wade</b>	Hijinx Theatre	Unity Festival Co-ordinator
<b>Carwyn-Matera Rogers</b>	Carmarthenshire Theatres	Theatres Manager
<b>Cath Wilkins</b>	Gloucestershire Dance	Director
<b>Caroline Walker</b>	Blue Eyed Soul	Dance Transformations Artist
<b>Claire Findlay</b>	Swindon Dance	Dance Education and Access Officer
<b>Dave Mullins</b>	Gloucestershire Dance	Board Member
<b>Deborah Baddoo</b>	State of Emergency	CEO/Artistic Director
<b>Emma Evans</b>	Kompany Malakhi	Creative Producer
<b>Emma Jane-Benning</b>	Theatre Bristol	Creative Producer for Dance
<b>Gemma Okell</b>	The Arts Centre	Assistant Director
<b>Hannah Lee</b>	Big Lottery Fund	South West Regional Officer
<b>Helen Owen</b>	Gloucestershire Dance	
<b>Helen Whelehan</b>	Reach Inclusive Arts	Project Manager
<b>Imogen Walker</b>	Trinity Laban Conservatoire of Music and Dance	Researcher
<b>Jenna Blair</b>	Blue Eyed Soul	Dance Transformation Admin Assistant
<b>Jenny White</b>	Arts Council England	Assessor, Grants for Arts
<b>Kathryn Rudd</b>	National Star College	Principal
<b>Ken Bartlett</b>	Foundation for Community Dance	Creative Director
<b>Kyle Stevenson</b>		Filmmaker
<b>Laura-Jane Hackett</b>	Arts Care Gofal Celf	Dance development coordinator
<b>Laura Street</b>		Dance Artist
<b>Lina B Frank</b>	Bristol Ferment Bristol Old Vic	Assistant Producer, Bristol Ferment
<b>Louise Holder</b>	Gloss Arts	
<b>Lucy Sharp</b>	Art Shape	Managing Director
<b>Margie Barbour</b>	Bridport Arts Centre	Programme Manager
<b>Mary Schwarz</b>		Cultural Sector Consultant
<b>Naarma</b>	Blue Eyed Soul	Researcher on Dance Transformations – Coventry University
<b>Neil Smith</b>	National Star College	Audio Visual Technician
<b>Nike Jonah</b>	Arts Council England	Decibel Project Manager - Senior Diversity Officer
<b>Rachel Liggitt</b>	Blue Eyed Soul	Education and Training Co-ordinator
<b>Rebecca Fitzgerald</b>	Circomedia	Outreach Manager (Youth and Community)

<b>Ruth Kapadia</b>	Arts Council England	Relationship Manager, Diversity in Arts Practice
<b>Sally Edwards</b>	Blue Eyed Soul	Outreach Worker BES
<b>Stephanie Holt</b>	Blue Eyed Soul	Artist
<b>Sue Davies</b>		Dance Consultant, Trainer and Coach