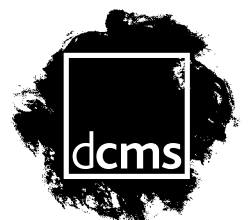


Government Response to Tony Hall's Dance Review



department for
children, schools and families



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Ministerial Foreword



Dance is unique. The most *physical* of art forms, it offers children and young people not only a creative and artistic experience but an opportunity to express themselves using their body as the medium. Pretty well every young person will have danced at some point. Maybe at a school performance, at their school disco, or at a club, or nothing more formal than dancing in front of the mirror in the privacy of their own room. So dance touches everyone.



We both recognise the benefits and joys that dance provides. We both recognise the significance of youth dance in developing excellence in dance at a professional level. And we both want to help find ways to increase dance opportunities for young people within schools and in the wider world.

The Government asked Tony Hall to look at what was on offer, and how it worked, both within and beyond the curriculum. We asked him to make his report short and sharp and we're delighted, but not at all surprised, that he delivered.

This Review marks an important point in the development of dance for young people. It has shown where the gaps are, and what the issues are that need to be addressed. Now we know what we have to work with and what we have to do.

This publication sets out how we intend to develop a strategy. It is based around four key initiatives. Each one is based on recommendations that Tony put forward and, taken together, they now serve as the starting point for developing a new dance offer for young people.

Firstly we have developed a joint funding package to strengthen Youth Dance England, therefore enabling them to take a strategic and powerful lead for dance within and beyond schools. This will be a first for dance; to have an organisation charged and funded to take forward work across the schools and youth dance sector. We are tremendously excited about this opportunity which will now see investment from Arts Council England, the Department for Culture, Media and Sport and the Department for Children, Schools and Families in Youth Dance England, ensuring greater consistency across the board and pulling together all the threads of dance education and youth dance ensuring that more young people can experience this art form.

Secondly we launched a survey of dance activity across schools in England which for the first time looks at the level and quality of current dance provision not just the amount taking place. We believe that there is much to learn from this information which will be looked at in detail by Youth Dance England.

Following on from this we have asked Youth Dance England to pilot a small number of dance co-ordinators in schools to examine the potential impact that they might have upon improving the quality, breadth and level of provision within the National School Sport Strategy's infrastructure.

Thirdly we are pleased to announce the further development of the Centres for Advanced Training (CATs). With 5 already in place for dance, a further 6 will be established between now and 2011, catering for around 1,500 young people. These centres are a place for nurturing exceptional young talent setting them on the pathway to further professional training where appropriate. They are an essential part of the coherent offer of dance for young people.

And finally to tie it all together we will create a joint DCMS/DCSF Dance Review Programme Board. The Board will, for the first time, bring together the stakeholders, agencies and funders for dance across the school and youth sector. We will also want young dancers to work with the Board and have a voice in decisions made about youth dance.

This publication sets out how our Departments will work together to address the recommendations of the Dance Review. We believe that the proposed developments represent a major step towards recognising the importance of dance in its own right and ensuring that dance can fully contribute to wider government arts, health, sports and education agendas. It is especially important that through these proposals, we acknowledge and strengthen dance's ability to contribute to the recently announced Find Your Talent programme; a broad offer of cultural engagement for children and young people.

Most importantly we recognise that working together with all the organisations who work across the dance and education sectors is vital. Only by working together can we rise to the opportunities we now have to extend the access to and provision of dance to every young person.

This document, and the initiatives we are announcing, are the first step in making this a reality.



Andrew Adonis



Margaret Hodge

Response to Review Recommendations

A National Strategy for Dance

Review Recommendation: a Programme Board within Government that brings together all the different funders should be established to make genuine progress within dance.

It is clear that the way dance is funded, developed and delivered across many different agencies and government departments is complex. There is therefore a need to bring these agencies and Departments together to ensure a coherent approach to how we deliver the recommendations of the Review. The purpose, of course, is to deliver high quality, well rounded offer of dance to young people.

The new Board will only meet four times and will focus on delivering key initiatives from the Review. These include advising on the development of a strengthened Youth Dance England, analysing the data from the Youth Sport Trust survey and determining how the other recommendations in the Review can be taken forward.

This board will bring together key funders of dance schemes across DCSF, DCMS and ACE as well as key education stakeholders and agencies such as Ofsted and the QCA who influence the direction of schools and the national curriculum. Most importantly we want to include the voice of young people within the work of this board and will be inviting young dancers to contribute. The Terms of Reference for this new board explaining its aims and objectives are at **Appendix A**.

Powerful Youth Dance Organisation

Review Recommendation: the establishment of a properly funded, powerful national youth dance organisation which is vital for developing youth dance

Government Response

Youth Dance England has been building a solid foundation for youth dance since its establishment in 2004. DCMS, DCSF and ACE are committed to strengthening YDE's position by enabling it to develop fully as a strategic organisation to lead on youth dance and dance in schools. Strategic funding will be invested in YDE over three years from 2008-11.

This investment will enable YDE to engage with several strands of dance education and youth dance and to be a driving force for dance in the recently announced five hour Find Your Talent initiative. We will ask YDE to deliver in the following areas:

- To help develop a national strategy for young people's dance; growing the partnerships needed to deliver this strategy at a local, regional and national level focussing on partnerships with the Youth Culture Trust, Youth Sport Trust and the Dance Agencies, to link activity in schools with other dance provision
- Increase the breadth and range of regular participation in youth dance both in and outside of schools, working in partnership with YST and NDTA
- Address current issues such as increasing post-16 take-up and encouraging boys and families to take part in dance and wellbeing programmes
- Help young dancers raise their aspirations and standards, and ensure that those with potential from hard-to-reach areas can be identified and their talent nurtured. Achieve this by working closely with the Music and Dance Schemes (MDS) Centres for Advanced Training.
- To support the development of a workforce strategy for dance artists and teachers in partnership with key agencies
- In partnership with health providers, produce and deliver a strategy to link youth dance activity with wellbeing programmes at all levels.

We are confident that a strengthened YDE with an extended remit in schools will be the first step in developing a coherent offer for children and young people in experiencing high quality dance both within and beyond schools, with a remit also to promote innovative and exciting choreographic and performance practice.

The Place of Dance in the National Curriculum

Review Recommendation: to raise the profile of dance in the curriculum and as part of the Key Stage 3 review consultation the title of the subject that is Physical Education be changed to 'Physical Education, Sport and Dance'.

Government Response

As dance is one of six areas within the National Curriculum Physical Education subject, on a practical level, it would not seem feasible to separate dance from the other areas.

However we will ensure that dance's unique properties are recognised in terms of its physicality and creativity in the development of a range of policies. These include the opportunities available within Extended Schools, the five hour offer for P.E. and School Sport and the new five hour Find Your Talent programme. Additionally the increased flexibility allowed by the new secondary curriculum for PE, being introduced from September 2008, will make it easier for schools to offer more dance within curriculum PE lessons.

To enable us to do this effectively we need to be able to say clearly what dance offers young people, in the way that other artforms are able to. Therefore working with YDE, we will develop a strong narrative

on why dance matters and what it offers children and young people, which can be supported and promoted across the education and dance sectors.

Furthermore we believe that through the new structures and initiatives that this response highlights we can effectively raise the profile of dance within the curriculum.

Entitlement to Dance at Key Stage 3

Review Recommendation: as a long term aim every child has access to specialist dance teaching at Key Stage 3 and aim to get a dance teacher in every secondary school

Government Response

We want every young person to have access to the highest quality dance teaching at every stage of their development. We also recognise the valuable contribution made by specialist dance teachers and dance practitioners who also deliver dance in schools.

Our first step towards addressing this recommendation has been to commission an audit of dance provision in schools which has provided information on existing levels of dance activity. This is expanded on in more detail in the following recommendation.

Closely linked to this recommendation is that of developing a strategy for the dance workforce and we are keen to ensure that dance teachers are central to this work.

Network of Dance Co-ordinators

Review Recommendation: a dedicated dance co-ordinator is appointed in every School Sport Partnership. These would be based in Sports Colleges or appropriate Arts Colleges.

Government Response

We commissioned the Youth Sport Trust, with support from the National Dance Teachers Association, the Specialist Schools and Academies Trust and YDE, to undertake a detailed survey of dance activity in schools across England. This was done in order that we could understand more about the range and depth of existing dance provision across schools in England and the staff that are currently used to deliver that provision.

The survey went out to schools in November. An analysis of the findings confirms a good level of dance activity in schools across different genres. The audit did however highlight issues around primary school provision of dance and knowledge of the necessary facilities needed to provide dance in schools. We will therefore be asking the newly formed Dance Review Programme Board and YDE to analyse this data in more depth and following this YDE will pilot a small number of dance co-ordinators within School Sport Partnerships. This will build on the work that both YDE and the YST currently do to develop and share good practice within and beyond schools. This will enable us to maximise what already exists. We will ask YDE to review the impact of this work and report back to both Departments.

The survey questionnaire and interim data is available at **Appendix B and C**.

Entitlement to Dance Performance for Every Child

Review Recommendation: every child or young person sees at least one dance performance each year of their schooling.

Government Response

There is no better way to understand or connect with dance than by experiencing an inspiring performance. There are many schools and companies already providing opportunities to see performances but we want more young people to have this access. Therefore we will develop a co-ordinated approach to open up opportunities for young people to see more dance, working with Arts Council England and the dance sector.

Find Your Talent, announced on 13th February 2008, encompasses the expectation that young people should enjoy the opportunity to attend top quality theatre, orchestral and dance performances and take part in theatre and dance performances.

This Offer will, at first, be piloted in 10 areas across England from September. We hope dance will feature strongly within the pilots but we will assess the impact and their effectiveness on dance specifically through the Dance Review Programme Board.

Regional Dance Networks

Review Recommendation: to establish regional dance networks across the country which will bring together and co-ordinate the activity of a number of dance organisations and agencies.

Government Response

Through ACE, the dance sector already has networked national dance agencies in eight of the nine regions.¹

These agencies serve as hubs for dance clubs, youth dance, classes, sharing information and signposting as well as making vital links to professional dance practice through performance and workshop opportunities, and critically, eventual employment in dance. Over the four years from 2004-2007 overall engagement in dance has grown by 83% through this network. And the total number of dance performances taking place increased by 56%. A key part of ACE dance strategy is to increase the profile and strengthen these agencies as regional hubs for dance.

There is a vital role here for Youth Dance England in integrating into this regional structure for dance and making the links to school provision, thereby creating a coherent network of dance activity across schools and the youth dance sector.

We have therefore asked Youth Dance England to work with the dance agencies who will employ or support the employment of new senior level Youth Dance Strategy Managers in every region in England who will play a vital role in building regional networks.

¹ The North West, currently without a national dance agency presence, is undertaking a strategic review to determine a way forward.

Nurturing Exceptional Talent

Review Recommendation: the roll out of a programme of Centres of Advanced Training (CATs) across the country catering for exceptionally talented young dancers aged 10 – 18.

Government Response

As part of the Music and Dance Scheme (MDS) programme, we have 5 regional dance CATs and we are pleased to announce funding for a further 6 to come on stream between 2008-11. These will cater for 1,500 exceptionally talented young dancers aged 10-18 in a range of dance genres from classical ballet to South Asian dance and contemporary dance forms.

The CATs provide children with local access to the best available teaching and facilities alongside strong links with the dance profession and higher level training. They provide opportunities, not previously available, to ensure that children who are talented and committed dancers have appropriate, specialist provision even if they do not choose to attend MDS specialist boarding schools.

Alongside the new national grants scheme, the CATs are now making a real impact on improving access to provision for the most talented children, creating routes for progression that respond to the different needs of today's talented young people and laying the foundations for the future excellence and vitality of the artform. We will continue to support this initiative.

Music and Dance Scheme and Dance and Drama Awards

Review Recommendation: these two schemes are reviewed, with a view to ensuring a more coherent and co-ordinated approach to nurturing talent.

Government Response

We agree that the pathway for young dancers needs to be clearly signposted and that current initiatives need to be coherent and work together where necessary to ensure that what can appear to be a complicated provision of dance education and training, can be more easily navigated by young people.

A review of the Dance and Drama Awards (DaDA) is currently being undertaken by the LSC and recommendations from this will be considered in July 2008. Following this we expect that the DaDA and MDS programmes will offer a more coherent pathway for dance training for young people.

Dance Workforce

Review Recommendation: the development of a strategy for the dance workforce to incorporate pathways for dancers to become teachers, looks at CPD at all levels, looks at nationally agreed qualifications and brings more specialist dance teachers into the workforce.

Government Response

We agree that a more coherent strategy for the dance workforce is needed and there are already a number of initiatives working towards this. One such initiative is the Dance Training and Accreditation Project which has brought together the key national agencies including Foundation for Community Dance, Council for Dance Education and Training, National Dance Teachers Association, Youth Dance England, Dance UK and Laban. These agencies are working together on a research project to identify an appropriate accreditation structure providing a national benchmark for dance teachers to work with young people across diverse dance styles and cultural traditions. They have explored accrediting professional experience and existing dance teaching qualifications, which is directly in line with the current industry needs.

The Dance Development Programme, which is part of the PE and School Sport Professional Development Programme, is a significant resource to support existing teachers in schools, and we will ask Youth Dance England and the Dance Review Programme Board to consider how to use this further. Alongside this is the work of the YST/SSAT/NDTA Best Practice Dance Network – we will expect all partners involved in this to work with YDE and the Programme Board to develop any CPD strategy.

A sprung floor in every new school

Review Recommendation: that dance is a part of the discussions about school design.

Government Response

The guidance and scope for the Building Schools for the Future programme allows for the provision of a sprung floor in any new BSF school with over 450 pupils, and DCSF has provided extensive advice about dance facilities. We believe that through the response to the Review the profile of dance will continue to rise and therefore the demand for adequate facilities will become an important issue. Furthermore information gathered from the dance audit indicates that schools need clear guidance and education on the necessity of sprung floors for dance.

We will therefore ask the Dance Programme Board, along with YDE, to develop a coherent strategy for dance facilities to be a part of the BSF programme, being proactive in revisiting the guidelines for sprung floors with Partnerships for Schools where necessary. We will also work closely with BSF Culture – a national resource which helps to represent the cultural sector in the work of BSF, seeking good quality and innovation in the design of sport and cultural facilities – to ensure that the right information is being communicated to schools on the provision of dance facilities.

Olympics

Review Recommendation: DCSF, DCMS, London Organising Committee of the Olympic and Paralympic Games (LOCOG) should develop a regional/national performance programme which will culminate in a performance at the opening and closing ceremonies of the 2012 Games.

Government Response

Clearly the close link between dance and sport creates opportunities for dance to be part of the Olympics and also the Cultural Olympiad, to showcase dance and boost interest amongst children and

young people. LOCOG which, with key cultural partners including dance organisations, is organising the Cultural Olympiad and will deliver the opening and closing ceremonies of the 2012 Games, is already providing the opportunity for dance to be fully represented in the celebration of London hosting the Games.

Although it is too early to be specific about the precise involvement of dance in the Cultural Olympiad, the Government is satisfied that the opportunity exists for the dance sector to fully participate in London's Olympic and Paralympic Games. Specific examples of discussions already underway include the involvement of dance in both the Olympic and Paralympic Handover Ceremonies to take place in Beijing in August and September respectively; the development of ideas for dance projects in the Nations and Regions; and the possibility of bringing a number of dance projects together to form a single dance initiative as part of the Cultural Olympiad (initial discussions have taken place between LOCOG and Dance UK).

In addition, existing dance initiatives for example the Big Dance in London are already well placed to support the development of young talented dancers who may have the opportunity to be involved in events in London in 2012.

In the meantime, to support the involvement of dance (and a wide range of other cultural expression) DCMS is part-funding Creative Programmers in each of the English regions (with similar arrangements in London and the Devolved Administrations) whose role it is to communicate to cultural organisations the opportunity presented by the 2012 Games.

As the report highlights, the UK School Games being run each year up until 2011, will provide an ideal occasion for the profile of dance among children and young people to be raised through performance at the opening ceremonies – a hip hop dance group performed at the opening of the Games last year and we will look to build on this precedent with a dance performance at every UK School Games over the next 4 years.

Diversity and Inclusion

Review Recommendation: developing equal access to dance and a better reflection of diverse Britain in dance styles. This should be central to the National Strategy for Dance, which the National Dance Organisation and the Programme Board should devise.

Government Response

As the review states this needs to run through all the recommendations and especially in relation to the development of the MDS' CATs and the placement of potential dance co-ordinator pilots.

Diversity and inclusion is an issue which will be embedded into every strategy produced by the Dance Review Programme Board and the work of the expanded Youth Dance England. However these issues should also be considered at local level to ensure the style of dance on offer mirrors the aspirations of the local community.

For example MDS is seeking to broaden opportunities for those from other cultures and traditions by establishing a Birmingham-based CAT focusing on South Asian dance and by exploring opportunities for further contemporary and African Peoples' dance forms to be made available at other dance CATs – and, on a slightly different tack, by seeing what support can be made available through the CAT network for talented disabled dancers.

More initiatives and coherent strategies like this are needed across the sector and the Dance Review Programme Board provides a good opportunity to look at what is happening now and what work we need to do for the future.

Appendix A

Terms of reference: DCSF/DCMS Dance Review programme board

1. Background

- 1.1 In January 2007 Tony Hall completed a review of access and provision to dance both within and beyond the curriculum. The review was jointly commissioned by Andrew Adonis, at the Department for Children, Schools and Families (DCSF), and David Lammy, at the Department for Culture Media and Sport (DCMS) it highlighted the ways the two Departments could work with each other and external stakeholders to raise the profile of dance in England. The Dance Review is available at **Annex A**.

2. Purpose and Terms of Reference

All actions and decisions made by the Board will be subject to approval by Andrew Adonis and Margaret Hodge the Ministers with responsibility for dance in schools and the youth dance sector.

Purpose

- 2.1 The Dance Review Programme Board will develop the commitments made in the Government response. In particular with regard to:
- Working with YDE to develop their strengthened role across schools and the youth dance sector.
 - Work with YDE on reviewing the findings of the Audit of dance provision.
- 2.2 The Programme Board will also look at the feasibility of developing some key work streams as set out in the Dance Review.
- Reviewing how to nurture exceptional dance talent.
 - Developing a strategy for training and workforce in dance.
 - Consider how to develop a strategy for introducing the richness of dance from many ethnic backgrounds as well as dance styles beyond the more formally recognised
 - Maximising the opportunities available for dance as part of the Cultural Olympiad in the lead up to the 2012 Olympic and Paralympic Games.
 - Ensuring that the appropriate relationships are established between YDE and the Youth Culture Trust (YCT). This will primarily be the responsibility of the DRPB chairs, both of whom sit on the YCT Programme Board.

Terms of Reference

Establishment and Membership

- 2.3 The Dance Review Programme Board (DRPB) will be a high-level strategic group to co-ordinate Government interests, responsibilities relating and delivery of the key work streams listed above. The DRPB will be led by DCSF and DCMS and include agencies that have responsibility for dance in schools, the youth dance sector and the cultural sector.
- 2.4 The DCMS Dance Forum will act as a Reference Group to the Programme Board. They will be party to papers and decisions made but will not have any decision making power.

Functions and Powers of DRPB

- 2.5 The functions of the DRPB shall be to:
- a) Determine and resolve issues raised by members of the DRPB to progress delivery of commitments given in the Government response to Tony Hall's Dance review.
 - b) Ensure a sustainable legacy for dance both within and beyond the curriculum by putting effective structures/systems in place.
 - c) Through the joint-chair of the DRPB, make the necessary connections to the Youth Culture Trust.
- And in order to discharge such functions, the DRPB shall have the following rights and powers:
- d) to receive reports and plans from all bodies involved in the implementation of dance within schools and the new youth dance organisation;

Meeting and Business

- 2.6 The DRPB will meet at least 4 times across 2008/09. A schedule of DRPB meetings will be determined on an annual basis, at times acceptable and convenient to all DRPB members.
- 2.7 The Chair of the DRPB will alternate at successive meetings between DCMS and DCSF senior officials. The first meeting will be chaired by DCMS.
- 2.8 The DRPB may convene an extraordinary meeting to discuss such business as it considers urgent. Such a meeting may only be called with the consent of all DRPB members, and will follow the regular procedure for meetings.
- 2.9 All DRPB members must normally be present at meetings of the DRPB. In the case of an unavoidable absence, a board member may nominate a representative.

The DRPB Secretariat

- 2.10 The DRPB will have joint DCMS/DCSF secretariat, inline with the chairing arrangement.
- 2.11 The DRPB Secretariat will provide such support required by the DRPB in the discharge of its functions including the update the drafting of papers as agreed by the board.

Appendix B

Dance Audit Questionnaire

Please help us to understand more about the quantity and quality dance provision in schools in England.

The information collected will be an invaluable resource to the Youth Sport Trust and members of the Dance Network in advising government and other bodies with an interest in dance as to the current positioning of dance in the curriculum and in Out of School Hours Learning. The questionnaire relates to the school year 2006-07 only.

It will take around 20 minutes of your time and your answers will be treated in confidence and only presented in aggregate form with all other responses.

Submitting your questionnaire will mean automatic entry to our PRIZE DRAW to win a set of 30 tickets to xxxxxxxx. Many thanks for your help.

About you and your school

Which local authority is your school in? [Drop down menu of all local authorities]

Name of School [drop down menu with hidden URN included; filter by LA so respondent only sees names of schools in their LA]

Your name

Your job title

Your email address

Your Telephone number

Does your school have Artsmark? Bronze Silver Gold No

Does your school have Sportsmark? Yes No **Does your school have Activemark?** Yes No

Office to code: [GO Regions]

[name of PDM]

1. **During the school year 2006-07, how many pupils did your school have in each year group?**
(insert number or '0')

	Girls	Boys		Girls	Boys
Year 1			Year 7		
Year 2			Year 8		
Year 3			Year 9		
Year 4			Year 10		
Year 5			Year 11		
Year 6			Year 12		
			Year 13		

Note to Office: Use Q1 as the basis on which to design all following questions that use year groups, eg if complete info at Q1 for years 1-6 only, then in following questions, only show onscreen the option to answer for years 1-6.

SECTION ONE: Dance Qualifications

2. **Please tell us about the number of pupils entered for, and achieving, the following qualifications in dance (or which contain a module/element of dance) in 2006-07.**

Note that 'achieving' can vary by type of qualification and guidance is given in brackets where relevant but in general should indicate a pass or above.

	<u>2006-07</u>	<u>2006-07</u>	
Level 3 qualifications:	Total number of pupils entered for qualification	Total number of pupils achieving qualification	<i>Office to calculate % (those achieving as a % of those entered):</i>
A level Dance			
AS level Dance			
A level Performance Studies/Performance Arts*			
AS level Performance Studies/Performing Arts*			
A level Applied Performing Arts*			
Level 3 BTEC National Certificate Performing Arts*			

Level 2 qualifications:	2006-07	2006-07	<i>Office to calculate % (those achieving as a % of those entered):</i>
	Total number of pupils entered for qualification	Total number of pupils achieving qualification	
Level 2 BTEC Certificate in Performing Arts*			
Level 2 BTEC Diploma in Performing Arts*			
GCSE Performing Arts: Dance (A*-C)*			
GCSE Expressive Arts (A*-C)			
GCSE Applied Performing Arts*			

Level 1 qualifications:	2006-07	2006-07	<i>Office to calculate % (those achieving as a % of those entered):</i>
	Total number pupils entered for qualification	Total number of pupils achieving qualification	
Level 1 BTEC Introductory Certificate in Performing Arts*			
Level 1 BTEC Introductory Diploma in Performing Arts*			
GCSE Performing Arts: Dance (D-E)	n/a		
GCSE Expressive Arts* (D-E)	n/a		
GCSE Applied Performing Arts* (D-E)	n/a		

Any other qualification* (please specify)			
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* Only if qualification included a module or element of dance.

SECTION 2: Dance Provision – In curriculum

Office: only ask about those years that have been completed at Q1. Respondents are only to fill in the shaded boxes, all else can be hidden.

3a) For each year group, please tell us how many teaching hours there were in the school year 2006-07 for all subjects?

Year 1		Year 7	
Year 2		Year 8	
Year 3		Year 9	
Year 4		Year 10	
Year 5		Year 11	
Year 6		Year 12	
		Year 13	

BOX A: Office to calculate

Total for KS1 (Yrs 1 & 2) = _____

KS2 (Yrs 3-6) = _____

KS3 (Yrs 7-9) = _____

KS4 (Yrs 10 & 11) = _____

c) Thinking now of the time spent on dance and PE in the core curriculum for each year group, please tell us the amount of teaching time delivered for girls and boys, for the school year 2006-2007.

During 2006-07	Year 7		Year 8		Year 9		Year 10		Year 11		Office to calculate:	
	Girls (hours)	Boys (hours)	Girls (hours)	Boys (hours)	Girls (hours)	Boys (hours)	Girls (hours)	Boys (hours)	Girls (hours)	Boys (hours)	Girls	Boys
Total hours for DANCE												
Total hours for CORE PHYSICAL EDUCATION												

Office: please extend above table to include same for Years 1-6 also; only present on-screen the year groups that have been completed at Q1

5a) How many of these types of EXTERNAL PROVIDERS/PEOPLE (not school staff) did your school have delivering curriculum dance throughout the academic year 2006-07?

b) Which of the following qualifications did they have?

CURRICULUM DELIVERY OF DANCE in 2006-07										
Type of external providers/people:	Write in number (or '0')	Write in number of these external providers/people who have:								
		QTS	Degree course in Dance/Performing Arts	Degree in PE/ sport studies	BEd	Other degree	PGCE/Cert Ed in dance/performing arts	Other PGCE	Professional dance teachers qualification	No dance qualification
Dance teacher/artist on a regular basis (ie at least once a week)										
Dance teacher/artist on an occasional basis										
Other external provider/people (please specify, eg Drama teacher) _____ _____ _____										

SECONDARY SCHOOLS ONLY:

6. In which department/faculty is the majority of dance provision delivered?

- PE
- Expressive/performing arts
- Other

PRIMARY SCHOOLS ONLY:

7. Approximately what proportion of your total school staff, is currently delivering curriculum dance?

- 1% to 5%
- 6% to 10%
- 11% to 20%
- 21% to 30%
- 31% to 40%
- 41% to 50%
- More than 50%

Dance Provision – Out of School Hours¹

8. In your school, how much time was provided to pupils in total, to take part in out-of-school-hours dance during the year 2006-07? (please write in number of hours, to the nearest whole number/hour)

Time offered for out-of-school-hours dance IN THE SCHOOL WEEK: _____
hours

Time offered for out-of-school-hours dance IN WEEKENDS/HOLIDAYS _____
hours

9. Approximately how many pupils (in each year group) took part in out of school hours dance, during school year 2006-07 (including weekends and holidays)? (please write in number)

	Girls	Boys		Girls	Boys
Year 1	<input type="text"/>	<input type="text"/>	Year 7	<input type="text"/>	<input type="text"/>
Year 2	<input type="text"/>	<input type="text"/>	Year 8	<input type="text"/>	<input type="text"/>
Year 3	<input type="text"/>	<input type="text"/>	Year 9	<input type="text"/>	<input type="text"/>
Year 4	<input type="text"/>	<input type="text"/>	Year 10	<input type="text"/>	<input type="text"/>
Year 5	<input type="text"/>	<input type="text"/>	Year 11	<input type="text"/>	<input type="text"/>
Year 6	<input type="text"/>	<input type="text"/>	Year 12	<input type="text"/>	<input type="text"/>
			Year 13	<input type="text"/>	<input type="text"/>

- 10a) How many of these types of SCHOOL STAFF did your school have delivering *out of school hours dance* throughout the academic year 2006-07? (write in number or '0')

² Out of School Hours – A planned programme of structured activity with specific learning outcomes, led by qualified deliverers.

11a) How many of these types of EXTERNAL PROVIDERS/PEOPLE did your school have delivering out of school hours dance throughout the academic year 2006-07?

b) Which of the following qualifications (or nearest equivalents) did they have?

OUT OF SCHOOL HOURS DELIVERY OF DANCE in 2006-07										
Type of external providers/people	Write in number (or '0')	Write in number of these external providers/people who have:								
		QTS	Degree course in Dance/ Performing Arts	Degree in PE/ sport studies	BEd	Other degree	PGCE/Cert Ed in dance/ performing arts	Other PGCE	Professional dance teachers qualification	No dance qualification
Dance teacher/ artist on a regular basis (ie at least once a week)										
Dance teacher/ artist on an occasional basis										
Other external provider/people (please specify, eg Drama teacher) _____ _____										

About your Dance Provision

12 Which of the following best describes your delivery of dance during the school year 2006-07? (tick one only for each column)

	Curriculum Delivery of Dance	Out of School Hours Delivery of Dance
A planned programme of delivery	<input type="checkbox"/>	<input type="checkbox"/>
A one-off opportunity	<input type="checkbox"/>	<input type="checkbox"/>
A combination of planned delivery that is combined with additional one-off opportunities	<input type="checkbox"/>	<input type="checkbox"/>

13 Which of the following are provided in your school? (tick all that apply in each column)

	In the Curriculum	Out of School Hours
Leadership opportunities in dance (eg Arts Award, L1/2/3 Leadership Awards)	<input type="checkbox"/>	<input type="checkbox"/>
Support for gifted and talented dancers	<input type="checkbox"/>	<input type="checkbox"/>
Training for Adults Other Than Teachers (AOTTs) in teaching dance	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities to present performances in school	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities to see or go to a dance performance	<input type="checkbox"/>	<input type="checkbox"/>
Opportunities to present performances outside school (for example arts centre, theatre)	<input type="checkbox"/>	<input type="checkbox"/>

14 Which of the following types of dance genre are provided at your school? (tick all that apply in each column)

	In the Curriculum	Out of school hours
African People's	<input type="checkbox"/>	<input type="checkbox"/>
Ballet	<input type="checkbox"/>	<input type="checkbox"/>
Ballroom	<input type="checkbox"/>	<input type="checkbox"/>
Contemporary	<input type="checkbox"/>	<input type="checkbox"/>
Creative	<input type="checkbox"/>	<input type="checkbox"/>
Country dancing/folk	<input type="checkbox"/>	<input type="checkbox"/>
Jazz	<input type="checkbox"/>	<input type="checkbox"/>
Latin American	<input type="checkbox"/>	<input type="checkbox"/>
Martial Art Forms	<input type="checkbox"/>	<input type="checkbox"/>
South Asian	<input type="checkbox"/>	<input type="checkbox"/>
Street/Hip Hop/ Break	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify _____)	<input type="checkbox"/>	<input type="checkbox"/>

15 Which of the following elements of dance practice are provided at your school? (tick all that apply in each column)

	In the Curriculum	Out-of-school hours
Choreography	<input type="checkbox"/>	<input type="checkbox"/>
Dance technique/performance	<input type="checkbox"/>	<input type="checkbox"/>
Dance appreciation	<input type="checkbox"/>	<input type="checkbox"/>
Other (please specify _____)	<input type="checkbox"/>	<input type="checkbox"/>

Facilities for Dance Provision

16 Please tell us about the facilities you used for teaching dance, during school year 2006-07:

- Which of the following facilities did you use to teach dance,
- how would you rate each of them
- did this facility have a sprung floor or not?

Office: filter 2nd & 3rd columns/questions, depending on answers to 1st column/question

	Which of these you used to teach dance		Your rating of the facilities you used				Did the facility have a sprung floor?	
	Yes	No	Very good	Good	Poor	Very Poor	Yes	No
Sports hall in the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dance studio in the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Theatre/performing space in the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Gymnasium in the school	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Off-site facilities (eg commercial dance studio)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other facility (please specify)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Office: If rated any facility as poor or very poor ask:

As best you can, please tell us why your facility is poor/very poor (for example, it is due to poor lighting, too small/large, something wrong with floor etc)

Club & Partner Links

17. Does your school have links in dance, with any of the following:

- | | | | |
|---|--------------------------|---|--------------------------|
| Community dance organisations | <input type="checkbox"/> | A university/higher education institute | <input type="checkbox"/> |
| Commercial dance school | <input type="checkbox"/> | Centres for Advanced Training | <input type="checkbox"/> |
| Partner schools for dance opportunities | <input type="checkbox"/> | Residency with dance companies | <input type="checkbox"/> |
| Any other links (please specify) | <input type="checkbox"/> | | |

18. Do any external organisation(s) use your school's dance facilities?

Yes

No

If yes, please tell us who? _____

And finally...

19. How much do you agree or disagree with the following statements. (tick one answer for each)

	Strongly agree	Agree	Disagree	Strongly disagree	Don't know
There are plenty of places I can go for good information and advice on offering dance in the curriculum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There are plenty of places I can go for good information and advice on offering dance in out-of-school hours settings	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
I know where to go for information and advice on teaching dance.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There are plenty of places I can go for good information and advice on training courses and CPD in dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
It is easy to recruit and employ appropriately trained dance teachers/practitioners	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There is sufficient time to deliver dance within the curriculum	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There is sufficient local dance activity for young people to take part in	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

END OF QUESTIONNAIRE

Thank you for your time, it is very much appreciated

Appendix C

Dance Audit Early Results Summary

The dance audit was carried out by the Youth Sport Trust, in conjunction with the Dance Network, on behalf of the DCSF and aimed to identify the current scope, scale, and quality of dance provision in state schools in England within School Sport Partnerships.

The audit was conducted via an online survey during the period from 21st November 2007 to 10th January 2008 and contained 19 questions relating to dance facilities, dance provision, and staff delivering dance both within the curriculum and outside of school hours. The survey was sent to all Partnership Development Managers within the 450 School Sport Partnerships, who were asked to co-ordinate responses to the survey for a sample of schools in their partnership. For each partnership the survey was sent to all secondary schools, all special schools and a sample of 10 primary schools.

This paper presents a summary of the early findings based on analysis of 599 completed responses.

The full report will be available online.

1.0 Overview

Curriculum Provision

Provision for dance in the responding schools is mainly through the PE department and is delivered by school staff alone. Levels of provision for dance are similar in both primary and secondary schools, with on average around 30 minutes of teaching time for dance per week in each of years 1-11 in the responding schools. Dance is largely delivered through a planned curriculum programme.

In primary schools dance in the curriculum is delivered in the main by class teachers with few specific PE or dance related qualifications. Around a third of primary staff had no dance qualification. Whereas in secondary schools curriculum dance is delivered mainly by PE teachers and the range of qualifications held by secondary dance deliverers is much more varied, and more likely to include specific PE or dance related qualifications such as a degree in PE/ Sport Studies. Fewer secondary dance deliverers had no dance qualification compared to primary schools; nevertheless 15% of secondary deliverers with no dance qualification is significant.

Out of School Hours Learning (OSHL) Provision

Around 7% of pupils took part in OSHL dance in all schools with participation being higher in primary schools compared to secondary schools. Across all year groups fewer boys took part in OSHL dance. Around a third of schools used a combination of a planned programme and one off opportunities to deliver dance, with just under a third using a planned programme of delivery alone.

The profile of staff delivering OSHL in primary schools was similar to that for curriculum dance. Delivery was mostly by class teachers, and whilst slightly more OSHL deliverers had a dance qualification, compared to curriculum dance deliverers, around a quarter still had no dance qualification at all.

A few had a PE or dance related qualification, largely linked to QTS and a Bachelor of Education degree. In contrast secondary schools OSHL dance was largely delivered by specialist dance teachers and PE teachers who largely held PE or dance related qualifications. Few had no dance qualifications and those that didn't were largely teaching assistants or AOTTs.

External Dance Providers

External dance deliverers for both curriculum and OSHL dance provision were often specialist dance teachers and were likely to hold a dance specific qualification. In curriculum time external staff were most likely to be used on an occasional basis, but for OSHL the split between regular and occasional external staff was evenly split.

Spaces for Dance

Sports hall, gymnasiums and theatre/performing arts spaces were the most frequently used facilities for teaching dance. In each case over 60% of respondents considered their facilities to be at least *good for dance teaching*. However only 15% of the spaces had a sprung floor, illuminating a discrepancy between the teachers' ratings and general understanding of health and safety requirements.

2.0 General

Responses were fairly evenly split between primary (41%) and secondary (46%) schools. 5% of responses were obtained from Special schools.

2% of responding schools indicated they did not have any provision for dance at all. For secondary schools the percentage not providing dance was marginally higher (3%) compared to primary schools (1%).

The majority of responding schools do not have Artsmark (74%) or Sportsmark (73%). A slightly higher number have Activemark, but almost two thirds of schools still did not possess this award (64%)¹.

Most dance provision is by school staff alone, particularly in curriculum time, and this is true for both primary (51%) and secondary schools (53%). Around a quarter of OSHL dance is delivered by school staff. This is more likely in primary schools where around a third of OSHL dance was delivered by school staff.

Dance is delivered through the PE department in the majority of responding schools (80%) and this is true for both primary (88%) and secondary (79%) schools. The Expressive/ Performing Arts department delivered dance in 17% of schools.

Schools most frequently had dance links with community dance organisations (42%), followed by links with partner schools (33%). Just over a quarter (27%) had links with a commercial dance school. In just under a third of schools (30%) no club or community links for dance were in place.

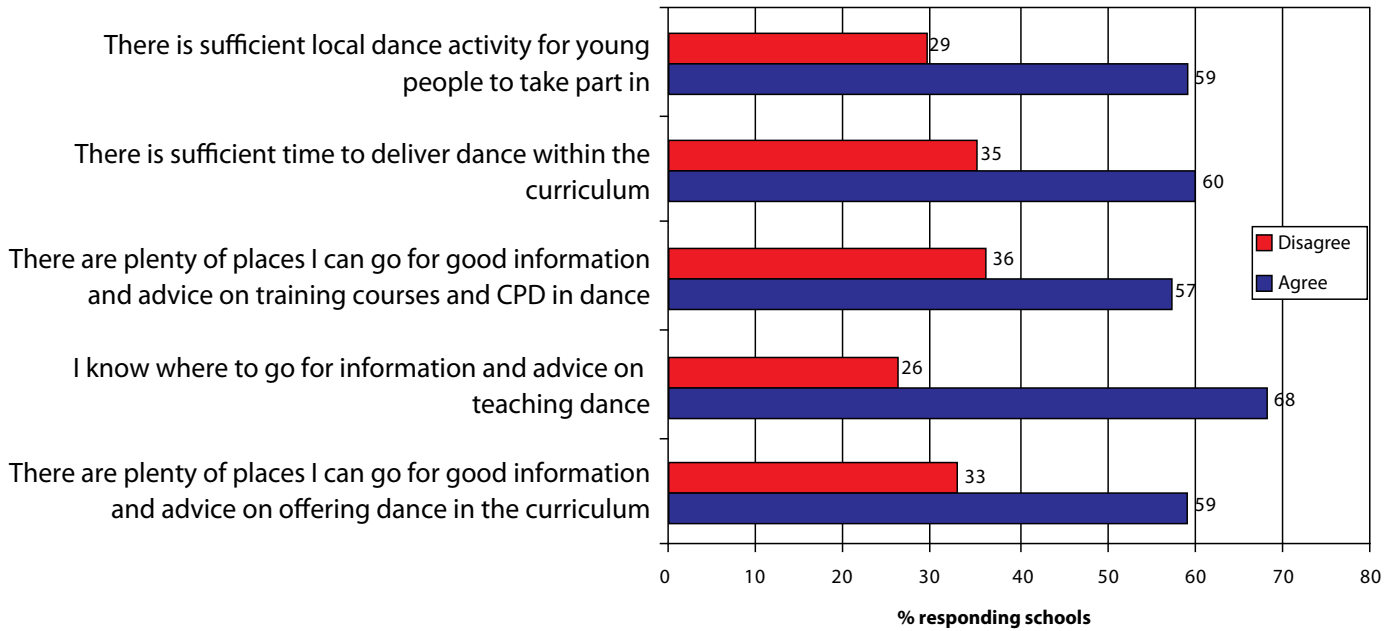
For both curriculum and OSHL dance, opportunities to present performances in school was the most popular learning opportunity cited by schools (66% for curriculum time and 56% for OSHL dance).

Schools mostly disagreed with the statements 'it is easy to recruit and employ appropriately trained dance teachers/practitioners' (68%) and 'there are plenty of places to go for good information and advice on offering dance in out of school hours settings' (46%).

Schools mostly agreed with each of the statements below (figure 1). However, responses were varied and in each case over a quarter of schools also disagreed.

¹ Note these figures do not distinguish between primary and secondary

Figure 1: Extent schools agreed or disagreed with statements relating to dance



3.0 Curriculum Provision

Curriculum dance provision in schools is delivered mostly by school staff (49%), with both primary (51%) and secondary (53%) schools indicating this was the case.

For all schools class teachers are the main deliverers of curriculum dance. A high number of dance deliverers (959) were PE teachers, but these were mostly in secondary schools.

PE provision in terms of hours of teaching time is higher than that for dance for both boys and girls. Both PE and dance provision in terms of the hours of teaching time is broadly similar for boys and girls for each year group.

Dance provision in the curriculum in terms of teaching time was similar across both primary and secondary sectors. Teaching time for dance over the school year was below 20 hours for both primary and secondary sectors, the equivalent of just under 30 minutes each week. In each of year groups 1-11, for both boys and girls, the average hours per week spent on curriculum dance did not exceed 30 minutes.

From year 10 onwards² dance provision for girls is slightly higher than provision for boys. The average difference is small however and is 8 minutes more for girls each week on average, which is around 5.5 hours per year.

Curriculum dance is provided through a planned programme of delivery in most schools (71%) with nearly a quarter of responding schools (22%) indicating dance delivery was through a combination of one off opportunities and a planned programme.

For all schools the most frequent qualification held by staff delivering curriculum dance is Qualified Teacher Status (QTS) (62%). Several staff held a Bachelor of Education degree (30%), however around the same number had no dance qualification (27%).

² Excluding Year 14 due to low base

In primary schools class teachers were most likely to deliver curriculum dance. The most frequently held qualification was QTS (64%) followed by a Bachelor of Education degree (31%). However, primary dance deliverers were more likely to have no dance qualification (32%). It was rare for deliverers of dance in primary schools to hold a PE or dance related qualification.

In secondary schools the number of dance deliverers holding a PE or dance related qualification was higher. PE teachers, rather than class teachers, were the main deliverers of dance. Again QTS was the most frequently held qualification (58%), followed by a degree in PE/ sports studies (36%), and then a Bachelor of Education degree (27%). Fewer secondary dance deliverers had no dance qualification, but still around 15% did not hold a dance qualification. A degree course in Dance/ Performing Arts was held by 11% of secondary deliverers, much higher than that for primary schools (3%).

External staff delivering curriculum dance most frequently hold a professional dance teacher qualification and are mostly specialist dance teachers. In the main these specialist dance teachers are occasional, rather than regular, deliverers of dance in the curriculum.

Opportunities within curriculum time to see a dance performance, and to present performances outside school, were most frequently offered (36% and 25% of schools respectively), followed by support for gifted and talented dancers in dance (24%).

Creative dance was the most popular type of dance taught in curriculum time (offered in 74% of schools). This was followed by Contemporary (54%), Street, Hip Hop and Break dancing (46%), and Country/ Folk dancing (39%).

4.0 Out of School Hours Learning

Almost a quarter (24%) of responding schools had no provision for OSHL dance. This was more significant in primary schools where 31% did not provide for OSHL dance. 13% of secondary schools had no provision for OSHL dance.

Compared to curriculum dance, OSHL dance is delivered less frequently by school staff alone, with just under a quarter of schools (23%) using school staff alone to deliver OSHL dance compared to just under half of schools (49%) in curriculum dance. In primary schools however, school staff were more likely to deliver OSHL dance (32%) compared to secondary schools (18%).

Around 7% of pupils take part in out of school hours (OSHL) dance. Fewer boys take part in out of school hours dance across all year groups, with only 2% boys participating in OSHL dance compared to 12% of girls. For girls the number taking part in out of school hours dance falls from year 12 onwards. Participation in OSHL dance is higher in primary schools (11% for years 1-6) compared to secondary schools (7% for years 7-14) and this applies to both boys and girls.

For OSHL dance a third (33%) of responding schools used a combination of a planned programme and one off opportunities to provide dance. Just under a third (31%) used a planned programme of delivery alone for OSHL dance. 18% used one off opportunities to deliver OSHL dance, whilst 18% indicated they offered no OSHL dance.

The main qualification held by staff delivering out of school hours dance is again QTS (45%). Other qualifications held were more widespread than for curriculum dance with many teachers also holding a degree in Dance/ Performing Arts (18%) or a professional dance teacher qualification (18%). Breaking this down to look at the primary and secondary sectors the increased range in qualifications appears to be confined to secondary schools however.

In the primary sector the profile of staff delivering, and the qualifications held by, deliverers of OSHL dance was similar to that for curriculum provision, with delivery being by mostly by class teachers, holding QTS or a Bachelor of Education degree in the main. 25% of primary OSHL deliverers had no dance qualification and very few had a PE or dance related qualification.

In contrast secondary schools OSHL dance was largely delivered by specialist dance teachers and PE teachers who largely held PE or dance related qualifications. Few had no dance qualifications and those that didn't were largely teaching assistants or AOTTs.

Interestingly PE teachers who specialise in dance were most likely to hold a degree in PE/ Sports Studies or a Bachelor of Education degree rather than a dance specific qualification. This was the case for both curriculum and OSHL dance provision.

For out of schools hours dance external staff held similar qualifications to those external staff delivering curriculum dance – a degree course in dance/ performing arts or a professional dance teachers qualification.

Specialist dance teachers are the main external staff delivering out of hours dance, with these teachers being fairly evenly split between regular and occasional teachers.

OSHL opportunities to see a dance performance and to present performances outside school were both offered by over 40% of schools with 31% also offering support for gifted and talented dancers in OSHL dance.

Street, Hip Hop and Break dancing was the most popular type of dance taught OSHL (offered in 46% of schools). This was followed by Contemporary (38%) and Creative (33%) dance.

5.0 Facilities for Dance

Most schools responding (77%) indicated external agencies and organisations did not use the school's dance facilities.

Most schools use the sports hall to teach dance (50%), followed by a gymnasium (44%), and a theatre/ performing space in school (30%).

In terms of suitability for dance provision the sports hall was rated as 'Very Good' or 'Good' by 66% of respondents, with 15% of sports halls having a sprung floor. A sprung floor is advised for dance illustrating a discrepancy between the teachers' ratings and their general understanding of health and safety requirements. Around a third (34%) of schools indicated the sports hall was 'Very poor' or 'Poor' in terms of suitability for dance provision.

Gymnasiums and theatre/ performing spaces in schools were rated as 'Very Good' or 'Good' for dance provision by 61% and 70% of schools respectively. However 39% of schools indicated the gymnasium was 'Very poor' or 'Poor' in terms of suitability for dance provision, and 29% of schools suggested there was a case for a theatre/ performing space in school.

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