Commissioning Dance for Health and Well-Being

Guidance and Resources for Commissioners

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Commissioning Dance for Health and Well-Being: Guidance and Resources for Commissioners

Executive Summary

Dance has a significant part to play in improving the health and wellbeing of the population. The public sector and partners are focussing joint work to reduce the rise in obesity, improve mental health and increase physical activity levels. Dance has proven it has the potential to excite the interest of people from young to old alike and so can help to meet key health needs. This guidance document has been developed in response to the ongoing government commitment to improve public health and wellbeing and to support the health and dance sectors to work effectively in partnership.

Public health functions are moving into the local authority from the NHS providing an ideal opportunity for greater delivery of joint outcomes between health, culture and leisure. The government policy Start Active, Stay Active: A report on physical activity for health from the four home countries’ Chief Medical Officers (2011a) highlights the ongoing importance of a physical activity to the health of the population. Latest policy on obesity and mental health also stress the importance of a physically active and socially connected population.

Dance is a form of cultural expression that is uniquely placed to achieve health and wellbeing outcomes. At best it combines physical activity, social interaction, creative and emotional expression. All these elements have independent evidence bases showing their potential to improve health and wellbeing. In dance these elements are brought together in a holistic experience which provides pleasure to participants. Given the wide acceptance of the importance of being active focus is now being put on how to engage the population in physical activity. Data has shown dance to be a popular form of physical activity with over five million participants representing ten percent of the UK population. Surveys have shown dance is second only to football as the most popular activity among children and young people.

Benefits of dance to health and wellbeing

Dance can meet health needs and improve wellbeing across the life course:

- **Early Years - under 5's**: Being physically active through dance can improve cognitive and physical development and enhance social skills. Activities can include parents and toddlers dance sessions or simply putting on music and dancing together as fun and easy ways to be active.
- **Children and young people (5 – 18 years)**: Dance participation can improve cardiovascular health, and prevent or reduce obesity whilst opportunities to perform dance can be particularly effective at improving confidence and self esteem. Dance is popular with girls, particularly adolescents, who are at higher risk of inactivity. After-school and community dance programmes are effective at increasing activity levels as well as embedding dance within the school curriculum.
- **Adults (19 – 64 years)**: Being physically active through dance can reduce the risk of a range of diseases including type 2 diabetes and coronary heart disease as well as helping maintain healthy weight. It can also reduce symptoms of depression and anxiety. A weekly dance class can provide a significant contribution to the physical activity levels required by an adult to benefit health.
- **Older People (65+ years)**: Regular dance activity can help maintain cognitive function, reduce cardiovascular risk and reduce the risk of falls. Dance programmes involving regular sessions can provide a way to be active, have fun and above all engage socially with others; critical to maintaining mental wellbeing in older people. Dance is also being used successfully to support people with Alzheimer’s or Dementia and their carers. It can be a medium for connection and empathy when language and cognition have failed.
- **Disabled people**: Physical activity opportunities for disabled people are crucial and being active can be important to staying healthy when living with a disability. Dance organisations provide a wide range of enriching and inclusive dance programmes for all ages.
Dance can communicate health education messages raising awareness and delivering health promotion in a lively interactive way. It has been successfully used across a range of health issues including smoking, teenage pregnancy and alcohol misuse.

Dance programmes can also work in partnership with social marketing campaigns raising the profile and impact of campaigns and increasing community awareness and buy-in.

Dance in schools can develop participants’ cultural awareness and contribute to strengthening their wider education.

Dance programmes have also been an effective tool in reducing health inequalities in several authorities across the UK.

Dance can change attitudes, challenge perceptions and improve social and cultural cohesion within communities.

Joint strategic plans developed by Health and Wellbeing Boards and underpinned by Joint Strategic Needs Assessments are likely to be the starting point when commissioning dance on a strategic level. Local needs and priorities will be important to locality commissioning. Once the health and wellbeing needs have been assessed and have helped identify the priorities then clear outcomes need to be agreed to underpin the planning. Consulting and working together with the dance sector to identify which dance styles and approach would best meet your identified health outcomes would be highly recommended. This could be through a Dance House, Dance Agency, local authority leisure or culture services, or a private sector partner. Generally in developing a model and business plan for a dance commission two main approaches are effective and well established; either a participatory or community dance programme or a performance based dance programme. Combinations of both approaches can also be an effective model dependent on the outcomes of the commission.

Dance is broadly universal and crosses cultural barriers, with almost every culture rooted in some type of dance form. Different dance styles or genres have different dimensions; some primarily provide a physical work out, others social togetherness or an expressive or creative outlet however most dance is multi-dimensional:

Dance uniquely combines thinking, feeling, sensing and doing. It has strong effects on physiological and psychological well-being, combining the benefits of physical exercise with heightened sensory awareness, cognitive function, creativity, inter-personal contact and emotional expression – a potent cocktail (Elliott: 1998: pg 253).

Dance is flexible, open and constantly evolving. Equally, those working in the sector are adaptable, responsive and sensitive to individual and group needs. However, without strong partnerships in the health and public sector or the support of funding bodies, dance can only scratch the surface. This guidance aims to provide information and resources which will help partnerships flourish so dance can play an essential and effective role in improving the nation’s health and wellbeing.
PART 1: Guidance on Commissioning Dance
For Health and Wellbeing
By Jan Burkhardt

1. Introduction

Dance has a significant part to play in improving the health and wellbeing of the population. The public sector and partners are focusing joint work to reduce the rise in obesity, improve mental health and increase physical activity levels. Dance has proven its potential to excite the interest of people from young to old, get them active and so could help meet key health needs.

This guidance document has been developed in response to the ongoing government commitment to improve public health and wellbeing and to encourage health and dance sector professionals to work in partnership. Its development was initiated in 2011 in response to requests from health and local authority commissioners to gain a better understanding of the potential of dance to deliver health outcomes and how best to commission dance.

Aims of the commissioning guidance are to:
- Provide background information into the health benefits of dance.
- Support commissioners to use dance to achieve the health needs priorities identified in their Joint Strategic Needs Assessment and other sources.
- Support commissioners with information and background knowledge to commission effective and high-quality dance provision.
- Consider how to assess health needs in order to commission a dance programme.
- Offer examples of models to help identify the most appropriate approach to delivering health outcomes through dance.
- Consider approaches to monitor and performance manage dance programmes.
- Inform dance organisations as to the public sector commissioning process.

Scope of commissioning guidance:
- To provide broad enough information and guidance to support commissioning for both Health and Local Authority priorities and to be useful within the new and emerging health structures.
- Commissioning is considered at both strategic and locality level while accepting that there is much cross over between the two.
- The focus of this guidance is to explore dance as a tool to improve health and wellbeing but is not primarily focussed on dance within a psychotherapeutic context. Dance Movement Therapy which is defined by the Institute of Dance Movement Therapy as a, ‘form of psychotherapy which uses creative movement and dance…to further the therapeutic relationship’ has therefore not been covered in detail though links to further information are available on p.23.
- The guidance looks at health improvement through a lifecourse approach in line with the latest Chief Medical Officer’s (CMO’s) guidance.
- There are a wide range of dance styles and approaches. This guidance does not favour the commissioning of any one particular form or style. Neither is it an exhaustive list of all information that is dance.
- The guidance gives examples and ideas for commissioning dance but does not recommend specific dance projects or companies. Rather it is hoped that it will aid in designing and developing tailored projects in local areas, with local needs in mind.
Policy Context

In the emerging NHS Plan the local authority will have a duty to promote the health of the population. The Director of Public Health will have joint responsibility to the local authority and Public Health England. Health and Wellbeing Boards will develop joint strategic plans underpinned by Joint Strategic Needs Assessments. This new structure provides an ideal opportunity for greater delivery of joint outcomes between health, culture and leisure. Clinical Commissioning Groups will also have a function around public health particularly regarding health prevention work within a primary care setting. Exercise on referral may well be a growing area for primary care and dance may be able to provide an accessible and popular element within this.

There are three key government strategies which outline plans where dance has potential to effectively deliver outcomes.

- **Healthy lives, healthy people: a call to action on obesity in England** (Department of Health, 2011b) outlines the need for increased physical activity across all ages; encouraging active recreation to reduce sedentary behaviour.

- **No health without mental health: a cross-government mental health outcomes strategy for people of all ages** (Department of Health, 2011c) takes forward from the Foresight Report a recommended ‘five ways to mental wellbeing’ (Government office for Science, 2007). These include “being active” and “connecting with others” both key goals of community dance programmes.

- The third policy document that is central is **Start Active, Stay Active** (Department of Health, 2011a) lays out the importance of physical activity to preventing ill health. A review and meta-analysis of the association of physical activity with all-cause and cardiovascular mortality showed that physical activity decreased cardiovascular and all-cause mortality for both genders (Nocon, et al. 2008). Regular physical activity has been shown to reduce the risk of coronary heart disease, diabetes, stroke, certain cancers and depression (World Health Organization, 2009). There is an extensive body of evidence showing the importance of physical activity to health and longevity summarised in **At Least Five a Week** (Department of Health, 2011a). Clearly as a popular and engaging form of physical activity, dance has a key part to play in increasing physical activity cross a wide range of population groups and ages.

Alongside these strategic plans the Public Health Outcomes Framework provides a vision to improve and protect the nation's health and wellbeing, and improve the health of the poorest fastest. Its objective is that people are helped to live healthy lifestyles, make healthy choices and that health inequalities are reduced. It provides a framework of indicators across the lifecourse discussed in more detail later. Physical activity is one of the indicators in the Public Health Outcomes Framework. The Health Secretary has set out a new national ambition for physical activity; to have a year-on-year increase in the number of adults doing 150 minutes of exercise per week and a similar reduction in those who are inactive. Childhood overweight and obesity levels also continue as an indicator through the National Child Measurement Programme.

NICE guidance continues to inform good practice and building the evidence continues to be a priority.

**Benefits of dance to health and wellbeing**

Dance is a universal form of cultural expression that is uniquely placed to achieve health and wellbeing outcomes. Optimally it combines physical activity, social interaction, creative and emotional expression. All these elements have independent evidence bases showing they can improve health. In dance these elements are brought together in a holistic experience which provides pleasure to participants. For the purposes of exploring the evidence base however we will look at health outcomes around physical activity, obesity and mental health individually.

**Start Active, Stay Active** (Department of Health, 2011a) lays out the importance of physical activity to preventing ill health. A review and meta-analysis of the association of physical activity with all-cause and cardiovascular mortality showed that physical activity decreased cardiovascular and all-cause mortality for both genders (Nocon, et al. 2008). Regular physical activity has been shown to reduce the risk of coronary heart disease, diabetes, stroke, certain cancers and depression (World Health Organization, 2009). There is an extensive body of evidence showing the importance of physical activity to health and longevity summarised in **At Least Five a Week** (Department of Health, 2011a). Clearly as a popular and engaging form of physical activity, dance has a key part to play in increasing physical activity cross a wide range of population groups and ages.

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NICE guidance continues to inform good practice and building the evidence continues to be a priority.
Clearly dance can improve health simply through engaging people in physical activity. Evidence on the risks of physical activity has also been gathered and has been found to be low. Inactive sedentary lifestyles carry greater health risks over the long term. (Department of Health, 2004).

Physical activity also plays a key role, as the principal determinant in energy expenditure, in preventing obesity (World Health Organization, 2009). The World Health Organization (WHO) recognises obesity as a serious global health concern causing heart disease, type 2 diabetes, cancers and a host of other health problems. Physical inactivity and unhealthy eating are viewed as the two main components of this problem however the WHO recognises the environmental and multifactorial nature of obesity and suggests it needs to be tackled on both an individual and environmental level (World Health Organisation, 2004). With over half the adult population and a third of children overweight or obese, the UK has one of the highest levels of obesity in the developing world (Health Survey for England, 2009).

Being active is identified as one of the five key factors likely to lead to mental wellbeing (Government office for Science, 2007). Evidence also shows that interventions that encourage increased physical activity can achieve improvements in mild and moderate depression, enhance school children’s ability to learn, and benefit mental health and wellbeing generally. They are shown to be effective with children, young people, deprived communities and older people (Department of Health, 2011).

Given the irrefutable need for people to be physically active and that currently most of the population’s activity levels are too low to benefit their health, more focus is now being put on how to engage the population in physical activity. Dance is a popular form of physical activity with, according to the UK’s Central Council for Physical Recreation, over five million participants representing ten percent of the UK population (Dance UK, 2010). Dance is currently the fastest growing of all the art forms according to the Arts Council (2006). The popularity of television shows such as Strictly Come Dancing and Britain’s Got Talent has also increased the profile and audience for dance which in turn may increase participation levels, though more evidence is needed.

Dance is a creative activity as well as a physical and social pursuit. The Department of Health’s Review of Arts and Health (2006) brought together evidence and examples of arts impacting positively on health. Indeed cultural participation itself has been associated with perceived positive health and well being in a study by Cuypers et al. (2010). There is also evidence that leisure activities, including learning arts and creative activities can increase mental health and wellbeing (Caldwell, 2005).

Different dance styles or genres have different benefits; some provide primarily a physical work out, others social togetherness or an expressive or creative outlet; however most dance is multidimensional:

‘Dance uniquely combines thinking, feeling, sensing and doing. It has strong effects on physiological and psychological well-being, combining the benefits of physical exercise with heightened sensory awareness, cognitive function, creativity, interpersonal contact and emotional expression – a potent cocktail’ (Elliott: 1998: pg 253)

Dance is broadly universal and crosses cultural barriers, with almost every culture rooted in some type of dance form. Engaging in dance can develop participants’ cultural awareness and contribute to strengthening their wider education. Dance can also communicate health education messages raising awareness and delivering health promotion in a lively interactive way. It can change attitudes, challenge perceptions, and can be an engaging way to explore key health issues such as social cohesion, smoking and pregnancy.

2. Health benefits of dance through the lifecourse

As discussed above dance can engage with the physical activity, obesity and mental wellbeing agenda which in themselves overlap significantly. The government’s planning approach across these major health issues is to take a lifecourse approach.
The recent UK wide Chief Medical Officer report *Start Active, Stay Active* (Department of Health 2011a) provides guidance for physical activity levels across the lifecourse. It also highlights the health benefits which include addressing obesity and mental health issues for a particular age group. This guidance draws on an extensive evidence base including two recent large scale systematic reviews from the US (US Department of Health and Human Studies, 2008) and Canada (Warburton, et al. 2010) plus latest World Health Organisation guideline (World Health Organization, 2010). The guidance was compiled by an advisory working group of experts in the field of physical activity and health.

The following section presents relevant recommendations and health benefits from this guidance and suggest ways that dance can meet health needs across the lifecourse, with examples of successful projects from around the UK.

**Early Years - under 5’s (capable of walking)**

Recommendation: Children of pre-school age who are capable of walking unaided should be physically active daily for at least 180 minutes (3 hours), spread throughout the day benefits to health are:

- Develops motor skills
- Improves cognitive development
- Contributes to a healthy weight
- Enhances bone and muscular development
- Supports learning of social skills

*Start Active, Stay Active: A report on physical activity for health from the four home countries’ Chief Medical Officers* (2011a)

Physical activity for this age group is likely to involve much free play but adult-led structured activities such as dance sessions are also viewed as an important part of the contribution to daily activity. Parents and carers are encouraged to be active role models and to interact in a physically active way with their children. Attending parents and toddlers dance sessions or simply putting on music and dancing together provides one of the fun and easy ways to do this.

**Case Study**

**Organisation:** Find Your Talent – Telford

**Project:** Dance4All

**Participants:** Under-5s and their parents, training for Dance Leaders

**Outline:** An early years programme led by specialist early years practitioner Ruth Jacombs who delivered 12 sessions of movement workshops for children and their parents and carers. The programme also *provided a platform to share techniques with staff in two Early Years settings*. In addition to the main programme, monthly one-off sessions in another dance form were offered: Baby Breakdancing with regional artist Adam Rutherford.

**Outcomes:** The programme was launched through initial sessions as part of National Childcare Week and offered a full day covering breakfast clubs, morning and afternoon sessions and after school clubs. One off sessions in Baby Break-dancing were delivered every 4-6 weeks. The sessions provided movement classes for parents and children to enjoy together and encouraged parents to play creatively with their children, stimulate expression, promote active and healthy living and help to develop body co-ordination.

Through multi-sensory workshops at Oakengates and Woodside Children’s Centres Ruth used props to stimulate and inspire movement. Physical games and songs were introduced to encourage creative play for parents and carers and their children. The project also signposted to performances and associated workshops for early years including DanceXchange’s Family Weekend – a programme of performances created for children and their families as well as touring dance in Telford and the surrounding area.
The sessions provided fun and creative sessions for the children and Continued Professional Development for the staff in early dance and movement activities. The programme developed to offering weekly sessions over the course of a term working with children and their parents/carers – and were targeted at particular groups e.g. young mothers, via GP’s/health visitors.

The project enabled staff to develop skills in working together and developing confidence as well as providing the freedom to explore and join in as part of a group. The sessions also encouraged participants (children and parents) to develop their own creativity and new ways to play and develop confidence.

Partners: DanceXchange, Telford Culture Zone and Find Your Talent
Contact: www.dancexchange.org.uk, 0121 689 3170.

Children and young people (5 – 18 years)

Recommendations:

- All children and young people should engage in moderate to vigorous intensity physical activity for at least 60 minutes and up to several hours every day
- Vigorous intensity activities, including those that strengthen muscle and bone, should be incorporated at least three days a week

Benefits to health are:
- Improves cardiovascular health
- Maintains a healthy weight
- Improves bone health
- Improves self-confidence
- Develops new social skills

Start Active, Stay Active (2011)

While the recommended daily physical activity level to benefit children’s health is 60 minutes or more a day many are not achieving this. Most recent data shows only 24% of girls and 32% of boys in England are meeting physical activity guidelines (Start Active, Stay Active, 2011).

A recent systematic review of the health effects of recreational dance on the health and wellbeing of children and young people (Burkhardt & Brennan, 2012) reviewed fourteen quantitative controlled studies of recreational dance activity. The results point to a consistency of association across a range of different populations and settings that suggest that recreational dance can improve cardiovascular fitness and bone health of children and young people and can contribute to preventing or reducing obesity. There is also more limited evidence that suggests dance participation may improve self-concept and body image and reduce anxiety. The studies varied in quality and further high quality research is recommended however it does provide a basis of evidence to suggest dance improves health and wellbeing.

Evidence has shown the popularity of dance as a choice of physical activity for children and young people. In a Physical Education School and School Club Links (PESSCL) survey from 2006, dance was shown to be second only to football as the most popular activity. Dance also showed the largest increase in the number of school club links created in 2006. Start Active, Stay Active (2011a) recommends types of physical activity to benefit health and includes both unstructured social dancing and structured dance such as after school clubs. Compared to traditional sports, dance can provide an
opportunity for young people to be active and have fun without the element of competition (Allender et al., 2006). In a study by Gurley et al. (1984) dance was found to exhibit more positive changes in wellbeing compared to sports activity. This was especially true for aspects related to stress, anxiety and depression.

After-school and community dance programmes have been highly successful across the UK as well as dance programmes within the school curriculum. Opportunities to perform dance can be particularly effective at improving confidence and self-esteem of children.

Preventing childhood obesity
Tackling physical inactivity is a key contributor to reducing the rise in childhood obesity. The latest government policy on obesity Healthy Lives, Healthy People: A call to action on obesity in England emphasises that energy imbalance is at the root of obesity. Key indicators from the Public Health Outcomes Framework are recorded through the National Child Measurement Programme at ages 4 -5 years and 10 – 11 years. Dance programmes are effective at engaging and motivating people, particularly girls, who are more likely to be inactive. A programme of in school or after school dance clubs for children and young people can provide opportunities for regular physical activity.

Obesity also causes mental health problems such as depression, low self esteem and poor body image in children and young people. Dance can be an excellent way to improve mood and enhance feelings of wellbeing (Kim & Kim, 2007). Dance programmes can be self-sustaining over time dependent on the economic capacity of the community. Local leadership of programmes through training dance leaders to run dance sessions in their communities is also an effective method of delivering cost effective local dance activity. Dance programmes can also be combined with promoting healthy lifestyle messages to participants through the change4life social marketing campaign see p.19.

Case Study

Organisation:  NKLAAP  (North Kent Local Authorities Arts Partnership)
Project:  dance 4 your life project
Participants:  55 young people aged 11-14 years in Gravesham, Medway and Swale

Outline: The dance 4 your life project sought to build on previous findings, assessing the impacts of dance on the physiological and psychological well being of participants. It was inspired by a similar programme of research undertaken in 2005/06 by Hampshire Dance and Laban (NRG Youth Dance and Health Project) which showed a positive impact on the fitness and wellbeing of adolescent participants following a period of contemporary dance classes. The aims for dance 4 your life were to:

• Develop young people’s dance and movement skills.
• Provide a supportive, autonomous and enjoyable learning environment.
• Encourage participants to be imaginative, creative and individual.

Physical Outcomes: The findings showed a statistically significant increase in aerobic capacity from pre-test stage to post-test stage. This indicates an increase in cardiovascular fitness following the series of dance classes. There was a statistically significant increase in
overall hand grip strength from the pre-test stage to the post-test stage. This indicates that these particular dance classes increased overall body strength. Overall, there was a positive relationship between attendance and improvements in physical assessments with a statistically significant relationship between attendance and aerobic capacity. In other words the more dance classes the participants did, the more likely they were to show physical improvements.

**Psychological Outcomes**

Research Findings showed a statistically significant increase in self esteem pre to post indicating that by participating in the dance classes the young people’s general sense of self-worth was improved. Participants generally demonstrated a very positive attitude towards dance with the majority choosing words such as ‘Fun’, ‘Interesting’, and ‘Energetic’, to describe both how they perceived the dance classes. 36 out of 55 participants said that dance would be their first choice as a physical activity to stay fit and healthy at post-test stage. The findings of the dance 4 your life project provide evidence that participation in dynamic contemporary dance classes can have a positive impact on various aspects of the physiological and psychological status of adolescent girls.

**Partners:** NKLAAP incorporates Gravesham Borough Council, Swale Borough Council, Medway Unitary Authority, Kent County Council and works closely with Arts Council England, South East.

**Funded by:** The North Kent Local Authorities Arts Partnership (NKLAAP) (Detailed research methodology can be found in the full version of this report www.nklaap.com)

Luci Napleton, Dance Development, luci.napleton@medway.gov.uk, 01634 338327

To watch a short film about children and young people’s dance and health visit:
http://www.hampshiredance.org.uk/news.php?id=190

The Dance and Health section on Youth Dance England’s website provides some useful examples of youth dance activity in each region across the UK
http://www.yde.org.uk/main.cfm?type=HEALTH

**Adults (19 – 64 years)**

**Recommendations:**
- Adults should aim to be active daily. Over a week, activity should add up to at least 150 minutes (2½ hours) of moderate intensity activity in bouts of 10 minutes or more
- Adults should also undertake physical activity to improve muscle strength on at least two days a week

**Benefits to health are:**
- Reduces risk of a range of diseases, e.g. coronary heart disease, stroke, type 2 diabetes
- Helps maintain a healthy weight
- Helps maintain ability to perform everyday tasks with ease
- Improves self-esteem
- Reduces symptoms of depression and anxiety

**Start Active, Stay Active (2011a)**

Adult physical activity levels is one of the indicators in the Public Health Outcomes Framework and a new national ambition has been set for physical activity; to have a year-on-year increase in the number of adults doing 150 minutes of exercise per week. While physical activity levels are generally low across the adult population in the UK, women have significantly lower activity levels with only 28% of women in England meeting the physical activity guidelines compared to 40% of men (Department of Health 2011a). Dance is particularly popular with women so has potential to engage this more at risk group.
Dance is a physical activity that as *Start Active, Stay Active* (2011a) states can "provide pleasure and social benefit and create new social networks". It can "offer a chance for relaxation, to re-energise and feel less tired, and to maintain a healthy weight". A weekly dance class for adults in a community setting usually provides 60 – 90 minutes of moderate intensity physical activity per week. This provides a significant contribution to the physical activity required to benefit the health of adults. Dance has a high media profile which could be harnessed to build wider public participation. Zumba, a recent dance and fitness company craze with a high impact marketing approach, has successfully engaged large numbers of women across the UK.

**Case Study**

**Organisation:** Halton Borough Council & Brindley Arts Centre  
**Project:** Training of dance professionals to work in healthcare setting  
**Participants:** Dance professionals and participants in Exercise on Referral  
**Outline:** Brindley Arts Centre wanted to explore the potential of an “arts on prescription” model but found they needed to equip artists with more understanding of health in order to plan and deliver more effectively for dance in health settings. A training programme was therefore delivered by The Wright Foundation to address this.  
**Outcomes:** Dance professionals were trained to understand the health context and gained qualifications to deliver GP Exercise on Referral. This has allowed dance be integrated into the Weight Management Care Pathways with the aim that the Brindley’s community dance programme is recognised, trusted and expertly led.  
**Partners:** Arts Council England, Brindley Arts Centre Dance Development, Dance Artists Freelance Forum, The Wright Foundation, Halton and St Helen’s PCT, Dance Company CO3.  
**Contact:** laura.donegan@halton.gov.uk

**Older People (65+ years)**

Recommendations:
- Older adults should aim to be active daily. Over a week, activity should add up to at least 150 minutes (2½ hours) of moderate intensity activity in bouts of 10 minutes or more
- Older adults at risk of falls should incorporate physical activity to improve balance and co-ordination on at least two days a week
- Older adults should also undertake physical activity to improve muscle strength on at least two days a week

**Benefits to health are**
- Helps maintain cognitive function
- Reduces cardiovascular risk
- Helps maintain ability to carry out daily living activities
- Improves mood and can improve self-esteem
- Reduces the risk of falls

*Start Active, Stay Active* (2011a)

For older adults, the major challenges to their health and well-being are a greater risk of cardiovascular and metabolic disease; loss of physical function; loss of cognitive function; increased risk of depression, dementia and Alzheimer’s disease; and increased risk of injury due to falling. As the older population continues to grow in proportion to the population and live longer the health of older people is viewed as a critical public health issue. Engaging in physical activity carries low health and safety risks for most older adults while the risks of poor health as a result of inactivity are very high.

A literature review on the impact of dance on the health and wellbeing of older people by Trinity Laban Conservatoire of Dance and Music (2010) showed some evidence that dance impacted positively on both physical and psychological wellbeing. Studies showed dance improved strength fitness and balance and enhanced confidence and sense of well being.

**Falls Prevention**

The Public Health Outcomes Framework includes indicators on reducing falls in older people. *Start Active, Stay Active* states "There is good evidence that physical activity programmes which emphasise balance training, limb co-ordination and muscle strengthening activity are safe and effective in reducing the risk of falls. Programmes
designed to reduce falls have been in existence for some time, typically involving a range of strengthening, co-ordination and balance exercises such as tai chi and dance movements."

Dance clearly can be suited to falls prevention but it also provides a way to be active and engage socially with others which is critical to help older people maintain mental wellbeing and quality of life. Guidance produced by the Health Development Agency (HDA) Active for life: Promoting physical activity with older people (1999) recommends that a key principle for implementing programmes for older people is to combine fun and socializing with physical activity. Dance programmes are well placed to deliver physical activity in a fun and sociable way and therefore be more effective and sustainable. Dance sessions can also be offered as part of an exercise on referral programmes offering an alternative to gym sessions or walking groups.

In 2009 the Department of Health identified dance as particularly effective at engaging inactive and older people and recognised “the unique contribution that dance can make to health and well-being” (Department of Health, 2009). Dance can be carried out at varying levels of intensity from gentle chair-based movement to tea dances through to more vigorous contemporary dance thus catering for people at all stages as they progress through older age.

Maintaining Cognitive Function

Dance can help improve mood and reduce depression in older people. A study of social partner dancing with patients with moderate Alzheimer’s showed significant improvement in procedural learning following the dance intervention (Rosler et al., 2002). The health benefits of dance for people with dementia and their carers is also an exciting new area of development. Dementia syndrome is fast becoming one of the most significant social and economic problems with around 820,000 people with the condition in the UK. When working with people with dementia Richard Coaten states:

“Where language and cognition are failing, much still remains that is accessible to movement and dance... Dancers are able to offer opportunities for creative expression, movement, dance and celebration of all that still remains” (Coaten, 2011)

Through dance the person can be helped to stay in relationship with self and the world around them which benefits both the patient and the carer. Movement becomes a medium for connection and empathy when language and cognition have failed (Newman-Bluestein & Hill, 2010).

Case Study

Organisation: Surrey Arts, Surrey County Council
Project: Creative Seated Dance
Participants: Older people aged 60+ from across Surrey
Outline: The project has been running for three years and has a number of stages:
- Training for Surrey based dance artists in leading Creative Seated dance for older adults and those suffering with dementia.
- Delivery of Creative Seated Dance Classes in Care Homes and day centres.
- Training for staff and volunteers of care homes and day centres, particularly for those who already lead exercise classes.
- A mentoring programme to support delivery of Creative Seated dance in Care homes and day centres.
- The initial training and delivery was very successful with all participants and settings wishing to continue but funding for ongoing activity was not found.
This resulted in the second training programme for staff and volunteers, with the aim of creating a sustainable model and to ensure as many older adults as possible can access this activity.

**Outcomes:** We have found that participants experienced increased mental and physical health and well-being. From feeling stronger and more confident, to fit and more mobile. The project helped lower isolation by bringing isolated adults into centres to take part and work as a group. Staff members have observed higher levels of engagement in creative dance sessions than normal exercise classes. Through creative ideas, movement and music participants often forget what they ‘can’t’ do and move more freely, reminisce, remember all the words to songs and have fun! In one class was a gentleman who had recently been admitted to the care home suffering with dementia, his wife came everyday but he didn’t know her, except in the dance class where they danced together.

**Partners:** Adult Social Care, Surrey Arts
**Funding:** Big Lottery Well-being fund, Chances 4 Change, SCC, Age UK, Waverly BC.
**Contact:** Further info Sarah Gilmartin
sarah.gilmartin@surreycc.gov.uk 01483 519282

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### Disabled People

Physical activity opportunities for disabled people are crucial and being active can be important to staying healthy when living with a disability. *Start Active, Stay Active* (2011a) states that based on the evidence, the lifecourse recommendations can be applied to disabled people of different ages, emphasising that they need to be adjusted for each individual based on that person's exercise capacity and any special health or risk issues. The Arts Council has a commitment to Disability Equality which is a vital part of their aim of Great Art for Everyone. Ensuring that dance is inclusive and accessible to disabled people is of vital importance. Dance organisations provide a wide range of enriching and inclusive dance programmes for all ages.

**Case Study 1**

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**Organisation:** Blue Eyed Soul Dance Company
**Project:** Touch
**Participants:** People of all ages, including those with physical disabilities, learning disabilities, sensory impairment and mental health difficulties
**Outline:** Touch, a large-scale project involving over 1,500 people of all ages and abilities from the West Midlands that included:
- intergenerational workshops for the under-sevens and the over-50s
- a programme of workshops and residencies bringing together pupils from mainstream and special schools
- the development of a dance piece by people with and without visual impairment
- a weekly community dance group

The project culminated in three spectacular performances that incorporated dance, aerial and film work.

**Outcomes:** Participants experienced the project as very positive and inclusive. Outcomes also included enhanced energy levels, increased self-esteem and improved self-confidence in participants

**Contact:** [www.blueeyedsouldance.com](http://www.blueeyedsouldance.com)
Case Study 2

Organisation: Company Decalage & Bboy’s Attic companies
Project: Calthorpe Specialist Sports College, Birmingham
Participants: 13-18yrs old with learning disabilities
Outline: Two 6 week Street Dance courses (once a week) aiming to develop movement range and rhythm, as well as increasing their dance awareness. Students abilities were mixed, ranging from severely disabled to mentally and physically disconnected. They included young people with: Autistic Spectrum Disorder (ASD) and Profound and Multiple Learning Difficulties (PMLD). Lessons were in basic level of dance technique with more focus on rhythm and confidence building.
Outcomes: Trust and confidence build up could be witnessed after a couple of weeks, the experience was very overwhelming, especially when some individuals were pushing their own physical boundaries and having great fun – the honesty and will-power of most students was truly priceless.

Partners: Calthorpe Specialist Sports College
www.calthorpe.bham.sch.uk  www.marsoriviere.com
Contact: Mickael Marso Riviere marso@marsoriviere.com

Community Dance across the lifecourse

Community dance organisations often provide dance programmes that cover all ages and stages of the lifecourse, tailoring their programmes to suit different population groups.

Case Study

Organisation: The Point, Hampshire
Project: Community Dance programme
Participants: From children 5 years to adults 50+
Outline: Over the past year the part time Community Dance Manager role has developed a number of ongoing and one off projects to promote dance for health and wellbeing within the borough of Eastleigh. The role developed as a natural progression from the previous role of Community Dance Artist.
Key priorities for the new role have been the following:

- Developing a programme of dance development projects around the borough in both community and education settings for participants across a wide range of ages
- Investigating opportunities to assist community involvement with dance with a special emphasis on health and disability
- Work with the dance department to manage education and outreach projects associated with the professional programme where relevant

Work with schools and other organizations to monitor quality of youth dance companies and offer advice and guidance where appropriate

Outcomes: A wide range of outcomes including engaging children, young people, disabled people and older people in regular dance activity. Highlights included:
- ResTect Dance Platform – a regional youth dance project raising awareness of HIV/AIDs. Young people aged 14 – 22 years were engaged to explore creatively the issues around HIV/AIDs and devise and present dance performances to their peers conveying powerful health messages. Sexual health workshops were delivered by local health professionals at the beginning of the process. The work culminated at a dance event in where all the groups came together to perform at The Point during world aids week (WAW)
- Course for Artists and Care Professionals
  15 dance artists and 9 care professionals come together to share, knowledge and experience and gain new ideas on how to deliver creative dance in care settings
- Dance and Movement at Rodbard House
  Two professional dance artists led 10 weeks of dance for a group of 12 people with Dementia and associated disabilities.
Feedback:
"It's been really good to do something different" Participant
"The dance session "makes me feel like a person again" Participant

Partners: D@rt Centre Wildern School, Age Concern Eastleigh, Eastleigh Disability Leisure Access Group (EDLAG), FuzzyLogic Dance Company, Commotion Dance Company, Eastleigh Borough Council, Hampshire County Council, SPAA, Local Area Committees

Contact: Vicki Hargreaves, Community Dance Manager
Vicki.hargreaves@eastleigh.gov.uk , The Point, Leigh Road, Eastleigh, Hampshire SO50 9DE. www.thepointeastleigh.co.uk/get-involved.aspx
**Step Change**: A two-year dance and health project for Somerset that has touched the lives and lifestyles of over 1,900 people living in rural communities. It ran in schools and youth groups with: adults and active over fifty-year-olds; people with learning and physical disabilities; and the frail elderly in residential care centres and homes. Between September 2008 and March 2010, a team of 12 dance artists worked with at least 70 dance groups in over 40 locations across the county. Creativity and people were at centre of work. 


### 3. How dance can improve health outcomes

Dance can address a wide range of health outcomes for different population groups. This section covers other key health outcomes and gives case studies from around the UK of how dance has been used to meet those outcomes.

These examples aim to capture some of the key approaches that have been successfully used to improve health and wellbeing through dance.

#### Reducing health inequalities

As *Start Active, Stay Active* (2011a) states and other sources have shown physical activity levels are lower in low-income households. As well, in England physical activity is lower for black or minority ethnic (BME) groups, with the exception of African Caribbean and Irish populations. The female population is also less active that males as discussed earlier. Where traditional sport may be failing to engage groups more at risk from physical inactivity dance may provide an effective other option particularly when a fun, social and non-competitive ethos is adopted.

The National Institute of Clinical Excellence (NICE) produced a summary of evidence in the *Promotion of Physical Activity for Children* report which showed children from lower socio-economic groups and from some BME groups are identified as more at risk of inactivity (NICE, 2008). Dance styles with popular appeal and strong media profile such as street dance, hip hop and cheer dance can be an effective way to engage these groups who can be hard to engage with beyond school activity.

Encouraging childhood physical is especially important for children from disadvantaged or vulnerable groups or where family or peer support for being active is limited*”* Start Active, *Stay Active* (2011a).

Girls aged 10 – 15 years have been identified as being particularly at risk of inactivity (NICE, 2008). Girls have been found to be consistently more inactive than boys and are more likely than boys to reduce their activity levels as they move from childhood to adolescence (*Start Active, Stay Active*, 2011a).

Dance has been shown to be particularly effective in engaging adolescent girls. A survey of over 50,000 Year 9 pupils in over 700 schools in the North West of England showed that dance was the top activity for girls outside school and that demand for dance was greater than the opportunities available. The NRG2 Youth Dance and Health project studied the effects of creative dance on young people’s health and wellbeing and found significant increases in aerobic capacity and, flexibility in girls doing dance compared to the control group doing PE. However there was no change in the boy’s flexibility (Hampshire Dance and Trinity Laban, 2010).

**Case Study**

*Organisation*: Dance Action Zone Leeds (DAZL)

*Project: Organisation*: Dance Action Zone Leeds (DAZL)
Participants: Children and young people aged 3 – 25 years from deprived areas of Leeds

Outline: DAZL was commissioned in 2000 to reduce health inequalities in adolescent girls from deprived areas of South Leeds where high levels of teenage pregnancy, substance misuse and sedentary lifestyles were identified. The organisation now employs two full time staff and a team of dance leaders. The programme uses community development approaches training local young people and adults as dance leaders to run the dance programmes in their community. Programmes include regular street dance activity, contemporary dance projects, competitive cheer dance squads and large scale performances. Holiday dance programmes involve intensive weeks of dance resulting in shows for the local community. DAZL was recognised by the Chief Medical Officer as an innovation in public health in 2002 and won a Health Service Journal Award for reducing health inequalities in 2008.

Outcomes: DAZL engages over 1000 children and young people per week in dance activity. A pilot study into the health effects of the programme’s regular after school dance programmes showed high levels of engagement of inactive children and trends towards improved self-worth and reduced anxiety levels. DAZL has worked in partnership with Watch It; a children’s weight management programme and successfully engages girls in dance who failed to attend the multi-sports sessions. DAZL works closely with NHS Leeds delivering health education through performance projects with young people exploring health issues. DAZL also engages in health promotion, raising the media profile of the Change4Life campaign through performances and local community events.

Partners: NHS Leeds & Leeds City Council

Funded by: NHS Leeds, Leeds City Council, grants and trusts

Further info www.dazl.org.uk

Contact: Ian.Rodley@dazl.org.uk

Health education

Dance performances (often with accompanying workshops) can be an effective means of communicating health messages. Dance or dance theatre can convey health information in a lively and interactive way and has been widely used in school settings to address issues such as healthy lifestyles, sexual health and substance misuse. Health promotion through a live dance performance will also have impact on audio, visual and kinaesthetic learners and those with low literacy levels who leaflet based information will struggle to reach. Dance workshops can also be effective as a tool for health promotion on their own. Through dance or physical theatre workshops participants are actively involved in exploring the issue which can result in participants being empowered and messages having more impact. Dance projects involving workshops resulting in a performance by the participants exploring a particular health issue is another effective format for health promotion.

Case Study

Organisation: Arcane Dance Company
Project: Ten Green Bottles Residency

Participants: At risk young people
**Outline:** Arcane Dance Company was approached to support the launching of a social marketing campaign around risky sexual behaviour, binge drinking and its associated risks. Ten Green Bottles dance performance was developed to raise awareness of the risks of binge drinking. At risk young people were also targeted to both participate in and attend the performance. The project involved a one week residency with one-off workshops. Young people were engaged through youth club and school settings and watched the performance which was followed by discussion about the issues raised. The residency also involved workshops with the youth service around sexual health and healthy relationships.

**Outcomes:** 281 young people took part throughout the week. Many stated that they learnt more and enjoyed the physical sessions more than the theory sessions alongside the week.

**Feedback from participants:** ‘It gave us a real understanding of what could happen.’

‘It was good and portrayed the emotions and effects. It told me new things.’

‘It was good, made me think and I thought it showed all sides of drinking really well and the down side and consequences.’

‘The performance and workshops provided were an ideal way of illustrating many of these issues and encouraged students to develop strategies to cope and as well as being informative and extremely enjoyable. The students who took part in the day found their participation a most enlightening experience.’ Teacher

**Partners:** Sefton PCT, Youth Services

**Contact:** arcanedance@hotmail.com

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Dance programmes can provide opportunities to maximise the impact of social marketing campaigns and engage local communities in health promotion.

**Case Study**

**Organisation:** Dance South West

**Project:** Let’s Dance with Change4Life

**Population:** Children and families in priority areas

**Outline:** Targeting Change4Life priority cluster group areas, this large scale project used dance as the hook to:

- Help embed Change4Life in the South West
- Increase people’s physical activity via dancing
- Generate media coverage and leave a legacy.

Dance workshops took place in schools resulting in four high-profile, mass participation dance events in Exmouth, Swindon, Plymouth and Bridgwater. More than 10,000 children participated in the dance programme and performances. Mass dance performances promoted Change4life through huge flags, balloons, leaflets and t-shirts with change4life messages.

**Outcomes:** It was clear by the way children and adults described their involvement in the project that their interest and imagination had been captivated to the extent that, new after school clubs were formed, increases in attendance at extra dance classes were noted, new adult groups were formed, and unprompted dance practice was observed in...
playgrounds, homes and in open spaces. It seems the dance project had given many people a reason to be physically active. An important lesson we can take from this is that if people have, “something” to practice and something to practice “for” there is a high probability that their physical activity will be increased – these two factors went hand in hand. The something to practice “for” wasn’t just any event, but rather, a socially significant event – an event that was part of a national campaign, where the media had a presence, where large numbers of people were encouraged to watch and join in.

**Partners:** The project was organised by cross-organisational project teams made up of representatives from Department of Health South West, Dance South West, PCTs.

**Contact:** [http://www.healthyweight4children.org.uk/resource](http://www.healthyweight4children.org.uk/resource)

**Community cohesion**

Dance can bring people together socially, create a positive atmosphere, and improve community relationships. As discussed earlier this is a key factor in working with older people but also for people with disabilities often excluded from physical activity.

**Case Study**

**Organisation:** Surrey Arts, Surrey County Council  
**Project:** Share the Word - An intergenerational performance project  
**Participants:** Surrey residents aged 7 to 85  
**Outline:** An intergenerational performance project led by Rosie Heafford. 18 participants worked together over 4 days to create 4 short pieces, which worked together to be one 20 minute performance piece. Share the Word was then toured across Surrey in teams of 4, 1 dance artist, 1 Year 4 child, 1 young person and 1 adult/older adult. The dance piece was performed in schools and community platforms and followed by workshops. The aim was to inspire people of all ages to dance and to make the point that anyone can dance no matter what their age or experience. At the same time, the project engaged the participants in intergenerational activity and an interesting creative process.  
**Outcomes:** A total of 16 performances, 700 workshop participants and 1500 audience members. Participants really enjoyed the process, and expressed improved health and wellbeing. A number of the children had learning difficulties but the symptoms described by their parents and teachers were wholly undetectable throughout the project. We were all surprised by how creative the children were, how dedicated to the project they were and at the end of each day they didn’t want to go home. The workshops and performances were well received. The iID (Inclusive Intergenerational Dance) Consortium and iID Company were formed following this and other similar health related dance projects were generated. Parent feedback was very positive: ‘He has adored the project, has looked forward to every rehearsal and has practised so hard and been so excited for every performance...I have seen P blossom in confidence and self-esteem. It has been a long time since I have seen P so happy’.

**Partners:** West Byfleet Junior School, Woking College, Surrey Arts  
**Funding:** Big Lottery Well-Being fund, Chances for Change, Surrey Arts Partnership and Surrey County Council (SCC)  
**Contact:** Sarah Gilmartin sarah.gilmartin@surreycc.gov.uk 01483 519282

**Social Inclusion**

Dance can reduce mental health problems including improving self esteem, confidence, body image and interpersonal skills. It can be an effective way to tackle social exclusion and engage some of the most vulnerable groups. Dance programmes have worked successfully with young offenders, gypsies and travellers, mental health service users and other vulnerable groups.
Case Study

Organisation: KLiK Community Arts & Dance Action Zone Leeds
Project: Urban Dance Project at Wetherby Young Offenders Institute
Participants: Young men aged 15 to 18 in the Child and Adolescent Mental Health Unit at Wetherby Young Offenders Institute (YOI)

Outline: The project aim was to engage the young men in positive arts activity. Urban Dance is an excellent genre to promote healthy activity and creativity whilst improving health, communication, discipline and social skills. The participants worked alongside several specialist artists learning Hip Hop, break dance and other urban dance forms over the period of six weeks. This led into weekly sessions where we accredited work through an NOCN in Street Dance at Level 2. For some this was their first qualification. At the end of the course the group performed their work at a Healthy Living event that was open to family. This was an emotional event for both the young men and their families watching, who expressed real pride in their achievement.

Outcomes: Over the three years at Wetherby YOI we engaged over 100 young men. Some came to one or two taster sessions and others took part in as much of the programme as their sentence would allow. The benefits were improved physical and mental health. Their attention spans improved, along with their ability to accept corrections and peer assessment.

Feedback:
“It helps me forget things that are stressing me out.”
“I should have gone to the gym this morning but I didn’t want to miss my dance session.”
“Where can I do this when I get out?”

Partners: KLiK Community Arts, NHS Leeds, Dance Action Zone Leeds, Wetherby YOI
Contact: Karen Knox info@klikcommunityarts.com www.dazl.org.uk, www.klikcommunityarts.com

Cultural Cohesion

Dance is universal with every culture rooted in some type of dance form; engaging in dance can develop participants’ cultural awareness and contribute to strengthening their wider education. Multicultural dance projects can provide an opportunity to share and celebrate diverse cultures, thus improving cultural cohesion.
Leeds City Centre at Light Night in Oct 2011. Mas Movement created interesting and innovative opportunities for cultural exchange and cohesion throughout this project for artists, over 200 participants and new audiences alike.

Mas Movement continues to reach a wider audience as it is being developed for the Leeds Torch Relay as part of the Cultural Olympiad 2012. The work will extend to a further 300 participants and an audience of over 40,000.

**Outcomes:** Mas Movement worked with a diverse creative team of over 15 paid artists, dancers and musicians. Mango Creative Arts engaged over 200 participants ranging from youngest of 5 to 72 of a wide range of backgrounds and abilities. Mas Movement engaged both young and elderly groups in the London 2012 Olympics creating opportunities for ‘non sporty’ participants to partake in movement and dance. Diverse cultures shared experiences though a common link in Carnival. Carnivals historical legacy, current relevance as a multi cultural, inclusive and far reaching event along with the ability for Carnival to transcend cultural barriers created natural and uplifting exchange between groups.

**Partners:** Mango Creative Arts, RJC Dance, Leeds West Indian Carnival, Space 2, Arts Council England.

**Contact:** www.mangocreativearts.co.uk  www.rjcdance.org

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**Mental Health**

Dance can be an effective tool to reduce mental ill health including improving self esteem, confidence, body image and interpersonal and communication skills.

**Case Study**

**Organisation/Artists:** Surrey Arts with Artists Cecilia Macfarlane, Dance Facilitator and Michael Rathbone, Music Facilitator

**Project:** Journey Through Dance (2011)

**Participants:** Mental Health Service users, aged 32 to 65, Surrey

**Outline:** A two day dance and music project facilitated by Cecilia Macfarlane at the Abraham Cowley Unit, St Peters Hospital, Surrey. Based around the theme of journeys, participants started by looking at ways they could travel through space and from one point to another. They then drew these journeys on paper highlighting the way they would move between points, like intricate maps. The movement was accompanied by live music and then participants created their own music for each other as well as group recordings which they used for their final performances. There was no set performance objective, but participants wanted to perform to each other at the end of the two days. Participants were all at very different stages on their mental health journeys.

**Outcomes:** While the final number of participants who participated throughout the two days was relatively low at eight, a number of people realised profound physical and mental health benefits. All the participants made their journeys through space into a representation of their journeys through mental ill health, expressing this in a frank, open and confident manner that staff had not witnessed before. One lady suffering with catatonia, who had been hospitalised for a year, went from not speaking and shuffling with a severe limp to dancing a duet for the group and clearly discussing its meaning. NHS staff said ‘she has made more progress in two days dancing than in a whole year.’ She was able to recognise that she was no longer limping and communicated openly with the group. Five of the participants wish to and are able to continue dancing and we are setting up a class for them in the community. Having a range of participants at different stages of their own journeys helped the group to get started encouraging some and empowering others, enabling them to take a lead.

**Partners:** Surrey and Borders NHS Partnership Trust, (Community Activities Co-ordinator, Mental Health Service), Surrey Arts (SCC)

**Funding:** Big Lottery Well-Being Fund, Chances 4 Change; www.wellbeingsoutheast.org.uk

**Contact:** Sarah Gilmartin sarah.gilmartin@surreycc.gov.uk

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**Dance Movement Therapy (DMT)**

Dance is also used for psychotherapeutic purposes within both clinical and community settings. The American Dance Movement Therapy Association defines Dance Movement Therapy as “the psychotherapeutic use of movement to promote emotional, cognitive, physical and social integration of individuals”. There is much crossover between DMT and the outcomes of creative dance in non-therapeutic settings. The primary difference lies in the purpose of the dance which in the case of DMT is psychotherapeutic.
For further information visit: American Dance Therapy Association
www.adta.org Or Institute of Dance Movement Therapy
www.idtia.org.au

For further case studies visit:
Dance and health. The benefits for people of all ages, produced by the Arts Council in partnership with the Department of Health provides examples of dance projects in a range of health settings.

4. Commissioning Dance

Introduction
Commissioning is a term which is broadly used and for which there are different definitions. For the purpose of this guidance we are considering commissioning as a cycle of activities that includes:

- Assessing the needs of a population
- Setting priorities and developing a plan to meet the needs of that population
- Securing services from providers
- Monitoring and evaluating outcomes
- Consulting and engaging with service users

There is a wide range of commissioning activity across the public sector and not all of it is at a strategic or local authority wide level. Much commissioning is now devolved to a local or even individual level. It may be carried out effectively by clusters of schools or local adult community care; organisations that often have close links with local populations.

This section looks at the commissioning of dance in broad terms and on a strategic level. More detailed information and resources are provided in Part 2 on p.32 which may also help support smaller scale or locality level commissioning.

This guidance assumes some knowledge and experience of the commissioning process. For more detailed information on the commissioning process see:

Understanding commissioning: a practical guide for the culture and sport sector
Local Government (LG) Improvement and Development (2011)
http://www.idea.gov.uk/idk/aio/28589318

Strategic commissioning may take place at a local authority level, regionally or nationally. The first step in strategic commissioning is to undertake a needs assessment to set priorities that will underpin the rest of the process. Commissioning dance is likely to sit within the wider context of the physical activity needs of a population or area. However dance could also contribute to meeting the other needs of a community including educational attainment, employment levels, crime and community safety etc.

Assessing the need

A needs assessment is a systematic approach to understanding the current and future well-being needs of communities. It brings together the available data on an area or a population group and provides an overview of needs and inequalities and then identifies priorities and makes recommendations from this information.

The coalition government has signalled an ongoing and central role for Joint Health Needs Assessments (JHNA) in the NHS White Paper, ‘Equity and excellence: liberating the NHS’ (2010). Joint Health Needs Assessments are partnership based needs assessments led by the local authority and health partners. Health and Wellbeing Boards will develop joint strategic plans underpinned by the JHNA. Information from the JHNA plus local priorities and targets would be likely to provide the basis for identifying health needs and are likely to include physical activity and obesity data. Local prevalence data around physical inactivity could also be drawn upon and may be available from the Active People Survey or other local surveys. The Arts Council may also have carried out surveys that include dance specific information.
Alongside this quantitative data and analysis, qualitative sources should also be analysed and inform the process. This could involve community consultation through focus groups or surveys, gathering case studies or using social networking to engage a wider audience. Physical activity needs of different population groups and areas will be informed by wider research and guidance particularly from NICE. Local priorities and targets will also influence the recommendations and priorities of the needs assessment.

An important element of the needs assessment may be mapping of existing provision and looking at quality and cost effectiveness of this provision. This will in turn lead to identifying gaps in provision. Based on the available information and wider evidence base it is at this stage that priorities can be set and plans made accordingly.

**Planning and developing the model**

Once the health and wellbeing needs have been assessed and have helped identify the priorities then clear outcomes need to be agreed to underpin the planning. A dance programme could potentially help meet the following outcomes:

**Health outcomes:**
- Reduced inactivity in areas with particularly high levels of health inequalities
- Contribute to increased life expectancy and reduced premature mortality
- Increase number of people making progress towards achieving or achieving the Chief Medical Officers (CMO’s) recommendations on physical activity
- Increase numbers of people choosing to lead healthier lives

Wider outcomes could include improved educational attainment, improved employment levels, reduced crime levels, improved community cohesion.

If using an Outcome Based Accountability approach establishing clearly defined outcomes is key.

**Exploring and developing the model**

As Section 3 illustrates, there are a wide range of approaches and dance styles used to improving health and wellbeing. Different populations and ages may benefit from different styles of dance or approaches and hopefully the examples in the previous section (p.17–23) present some ideas for effective models. Further information about dance styles and approaches are given in Part 2 locality commissioning (p.44 – 49). Consulting and working together with the dance sector to identify which dance styles and approach would best meet your identified health outcomes would be highly recommended. There are a wide range of dance organisations across the UK including private, public and third sector dance organisations and companies.

Private sector includes private dance schools often local to an area all the way to large international dance-fitness companies such as Zumba. Within the public and voluntary sectors there are a range of small, middle and large scale organisations providing different products ranging from delivering local community dance programmes through to professional touring dance companies. A useful starting point may be to make contact with a dance house or agency that can support commissioners in the planning process.

**Dance Houses and Agencies**

From April 2012, a new funding system replaced the current Arts Council England Regularly Funded Organisations (RFO) system - the National portfolio funding programme provides funding for a national portfolio of 696 organisations. Across the country agencies still continue to have different specialisms such as digital opportunities (SE Dance), touring work (Ludus Dance), artist/tutor support and participation opportunities (DanceXchange). The previously known National / Regional Dance Agencies is a term that is longer used, the agencies have evolved their own identities to become dance spaces and centres for example. These organisations’ activity involves advocacy, art form and audience development as well as the development of dance infrastructure across an area.
Dance Houses and Agencies can provide contacts for local or regional dance organisations or companies as well as freelance artists or dance tutors that may be interested in tendering to deliver programmes.
They can work in an advisory capacity on what approach or dance styles might suit different population groups and achieve the best health outcomes.
The dance provision in an area is often made up of freelance artist/tutors working independently which can make working on a more strategic level challenging and time consuming. A dance agency may be well placed to tender for a larger scale commission and manage or sub contract to a team of freelance artist/tutors.
They may have networks bringing local dance organisations together which may help with the consulting, planning and partnership working approaches.

Regional dance agency area and website links

- Activate. Dorset, Bournemouth, Poole. Dorset South West www.activateperformingarts.org.uk
- Bath Dance. Bath South West www.bathdance.org.uk
- Cheshire Dance. Winsford North West www.cheshiredance.org
- Citymoves Dance Space. Aberdeen Scotland www.aberdeencity.gov.uk
- Dance4. Nottingham East Midlands www.dance4.co.uk
- Dance Base. Edinburgh Scotland www.dancebase.co.uk
- Dance City (DC). Newcastle Upon Tyne North East www.dancecity.co.uk
- Dance East. Ipswich, Suffolk East www.danceeast.co.uk
- Dance House. Glasgow Scotland www.dancehouse.org
- Dance in Devon (DiD). Exeter South West www.danceindevon.org.uk
- Dance Initiative Greater Manchester (DiGM). Manchester North West www.digm.org
- Dance Ireland Dublin. Ireland www.danceireland.ie
- Dance South West. Bournemouth South West www.dancesouthwest.org.uk
- DanceXchange (dx). Birmingham West Midlands www.danceexchange.org.uk
- Déda. Derby East Midlands www.deda.uk.com
- Firkin Crane. Cork Ireland www.firkin crane.ie
- Gloucestershire Dance. Gloucester South West www.dancesouthwest.org.uk/network/gloucestershire-dance
- Greenwich Dance. London www.greenwichdance.org.uk
- Isle of Wight Arts Unit (no Dance Officer) Isle of Wight South East www.isleofwight-arts.co.uk/dance.aspx
- Ludus Dance. Lancaster North West www.ludusdance.org
- Merseyside Dance Initiative (MDI). Liverpool North West www.merseysidedance.co.uk
- Norfolk Dance. Norwich East www.norfolkdance.co.uk
- Plymouth Dance (c/o Dance in Devon). Exeter South West www.dancesouthwest.org.uk/network/plymouth
- Scottish Dance Theatre (SDT). Dundee Scotland www.scottishdancetheatre.com
- South East Dance. Brighton South East www.southeastdance.org.uk
- Surrey Arts: Dance. Surrey South East England www.surreyscc.gov.uk/arts
Planning participatory/community dance programmes

If your commission’s primary outcome is to engage your target population in physical activity through participating in dance activity then consulting with a Dance Coordinator or Dance Development Officer about developing a community dance programme would be ideal. They could be based at a dance agency or possibly in a Local Authority role in some areas. A community based dance programme involving a range of ongoing classes or workshops could be delivered by a team of freelance artists or by a Dance Facilitator/Practitioner or an Artist in Residence. The programme could be coordinated by someone in a Project Coordinator or Dance Manager role. Other names are also sometimes used for these roles. See p.40 - 42 for more details on roles in dance.

Community dance showcases, sharings or festivals where groups can come together and perform and celebrate their achievements are often a feature of successful community dance programmes and someone in a coordinating role would organise these. They would also be responsible for assessing safe practice of dance artist/tutors and carrying out risk assessments for programmes and events. This could potentially be a Dance Facilitator or a Manager role. See p.46 - 49 for more information on formats and approaches.

Active engagement with your target client group in developing the model for the project would be ideal. Taster dance workshops or piloting a small scale project would be recommended to establish which dance style and approach works well with participant feedback informing the larger scale commission. If this is not feasible then a successful community dance programme with similar target populations should be consulted to provide a model of good practice.

Planning performance-based dance programmes

As discussed earlier dance performance can be an engaging and effective method to deliver health education. Dance performed by professional dancers can be inspiring and motivate audiences to participate in dance too.

You may be in a position to commission a pre-existing dance production delivering a particular health message or you may want to commission a bespoke project. If it is the former it would be recommended to see the performance for suitability, length and theme. Gaining feedback from your target participants on the impact of the performance (and accompanying dance workshops) would be ideal. In consulting or
commissioning a dance production contact can be made with a range of companies through dance agencies/providers. It will be likely to be the company tour manager that would be the point of contact for a pre-existing dance performance. If you are interested in commissioning a bespoke dance performance then it would be the artistic director and/or the choreographer of a dance company with whom you would consult. Commissioners must communicate clearly who the target audience is and the required outcome of the commission will be essential.

Seeing other work the company has produced and evidence of the effectiveness of their work in a health education context would provide the basis for inviting a tender. In commissioning a new dance work the costs can be high due to the need for a rehearsal and development period. A joint commission with regional or sub regional partners would be a cost effective way to do this. There could also be match funding to support a new production from other sources such as Arts Council England, grants and trusts or other public sector sources.

There are many other models and approaches than these above and further detail on this p.40 - 49. Once a model has been established and evaluated well from pilots then a business plan can be developed.

**Developing the business plan**
The business plan will need clear vision, aims, objectives and outcomes. The consultation with dance agencies/providers can provide the basis for assessing the level of resources needed to meet the outcomes. While resources will likely be sought from internal health or local authority sources there may be joint or match funding possibilities that will allow a range of partners to contribute and achieve joint outcomes. This could be built into a partnership business plan or the tender could encourage dance organisations to seek match funding to build capacity and impact. See p.35 for more details.

**Procurement**

Procurement is the process of acquiring goods or services and is based upon underpinning principles of equal treatment, non-discrimination and transparency.

**Deciding on the procurement approach**
The procurement approach will depend upon the procurement procedures in place within the organisation with differences between the health sector and local authorities as well as local variations. This will also depend upon the scale and complexity of the procurement. The dance sector runs mostly on small scale organisations with minimal management staff so a fairly light touch approach such as a restricted procedure might be suitable. This could be a two-stage process where bidders submit a fairly short simple Expression of Interest against some defined criteria and then only those who are shortlisted are invited to tender.

**Designing the tender**
The tender needs to include the following elements:
- Clearly defined health outcomes and target population group
- Maximum resource/funds available
- Length of the contract being commissioned
- Some specification of monitoring required
- How the tenders will be evaluated – in an open and transparent process

You may have developed a clear model for the dance programme you wish to commission through consultation in which case this needs to be included in the tender. Alternatively you may want to leave this open and simply define the outcomes which may lead to a wider range of ideas and approaches being submitted and could produce some innovative approaches.

**Inviting tenders**
Tenders should be advertised through networks within the dance sector as well as beyond. Both the dance and health world use specialist terms and language not generally recognised by a lay person. Therefore the specification should be written in lay terms with any health acronyms explained. Similarly applicants should be encouraged to write their bids in lay terms in order to be successful.

**Evaluating tenders** requires clear criteria for evaluation with value for money and evidence of how they will meet the outcomes being key. Factors to consider are:
Has the organisation got the capacity to coordinate and manage the project?
Has the organisation got the skills and experience to deliver the appropriate dance intervention?
Is the organisation responsible for marketing the dance programme and have they the skills and capacity to do this?
Have they included evidence of ability to assess and manage risk
Have they got the relevant policies in place for working with the target population
Are they planning to draw in any match funding to increase the impact of the project?
Are there plans for sustainability of the programme beyond the length of the contract?
Are their references relevant and reputable?

In evaluating the budgeting or financial aspect of a tender some examples of what types of expenditure you might expect from a dance programme are given on p.35.

Awarding the contact should be to the supplier who best meets the criteria and feedback to other bidders should be offered. It is important to build measures to monitor quality and improvement into service specifications for service providers of dance programmes.

Managing the contract requires performance management and monitoring to be agreed. A longer term contract may be reviewed at agreed intervals.

Monitoring and performance management

The Public Health Outcomes Framework provides indicators that will be key to monitoring and performance management. Outcome Based Accountability may also be an effective approach to develop the performance management systems of the commission.

Performance indicators

Some key indicators should be established for the provider to show what has been done (quantity); how well it has been done (quality) and who is better off and how (results).

Gather evidence and quality data
Check that the data being collected will inform the outcomes you are aiming to meet

Quantitative data could include
- Numbers attending & frequency x length of dance session and intensity of exercise
- Ages, gender, ethnicity & postcodes of participants
- Activity levels of participants monitored against Chief Medical Officer guidelines. Simple self report questionnaire completed on joining a programme will provide baseline data to assess success at engaging inactive people.
- Levels of satisfaction in programme

Qualitative data could include
- Participants experience (feedback by questionnaire)
- Focus group feedback
- Stories or case studies
- Creating short film or documentary evidence

When evaluating the dance programme you could develop evaluation forms and individual learning plans to capture information about a participant’s motivations and perspectives. These could be used at agreed stages of the project or as part of regular project reviews. Artist/tutors could also complete evaluation forms and be interviewed about the impact of the project on their participants. Information could also be gathered from project partners, support staff or parents of participating children.

Setting targets
- Clearly define what data is being collected and on what timescales
- Be sure it is realistic and achievable to collect data
Consider the requirements of the corporate management framework

Interpret the data
- Always ensure that the data is analysed and interpreted appropriately and considering the outcomes

Building capacity in the provider sector

While some areas of the country have excellent dance infrastructures other areas lack provision locally. Commissioning organisations are most likely to be working within a Local Strategic Partnership (LSP) that includes culture, sports and leisure bodies that could identify dance providers, even if there is little provision locally.

The 'Big Society' policy reinforces the important role of the voluntary and community sector in meeting local needs. It encourages the creation and expansion of charities, co-operatives and social enterprises, and for the public sector to support these groups to have much greater involvement in the running of public services. Local dance organisations are often voluntary sector run and building their capacity to meet local outcomes may allow an ideal opportunity to put the 'Big Society' vision into action.

If the Commissioner develops a needs assessment that clearly indicates dance will be most effective in achieving the desired outcomes and if there is a clear business plan as discussed above, then working with local partners may allow the Commissioner to find a provider who is able and willing to develop new capacity in line with that business plan. A truly effective partnership would be one where partners work together to create new service capacity, because it meets the needs of the population.

For more information see Understanding commissioning: a practical guide for the culture and sport sector. Local Government (LG) Improvement and Development (2011) p.42.

http://www.idea.gov.uk/idk/aio/28589318

Sustainability
Commissioning Dance for Health and Well-being Pathway

Assessing the need
- JSNA
- Local Data
- National Evidence

Priority setting and planning
- Set priorities
- Define Outcomes & delivery options
- Consult Dance sector
- Develop Business Plan

Consulting and engaging service users

Review
- Assess outcomes
- Wider consultation

Monitoring and evaluation
- Performance management
- Set targets
- Gather data
- Interpret data

Procurement
- Design tender
- Invite tenders
- Evaluate tenders
- Award and manage contract

Delivery
- Delivery of dance programme to target population
PART 2: Resources for Commissioning
Dance for Health and Wellbeing
By Jo Rhodes

1. Resources for locality commissioning

This section provides more detailed information and resources to support the commissioning process. They may be particularly useful to locality level commissioning or smaller scale projects where consulting or commissioning a dance provider is not affordable or feasible.

Planning and implementing a dance project

There are legalities to consider when booking a dance artist/tutor or company which are summarised below. Though this is not an exhaustive list and not all organisations work to the same standards they provide a basis on which to plan and implement a dance programme.

The following information is based on the Keeping Arts Safe guidance published by Arts Council England:

Organisations should have the following policies in place:

- Health and Safety Policy
- Equal Opportunities Policy
- Child Protection Policy/Safeguarding policy if working with children or vulnerable adults
- Data Protection Policy

Organisations may also have other policies including a Complaints policy, Human Resources Policy and others

All freelance or independent dance artist/tutors should have:

- Enhanced Criminal Records Bureau (CRB) check & safeguarding training if working with children or vulnerable adults
- Public Liability Insurance
- Appropriate qualifications and experience

For any dance project a full risk assessment should be completed and agreed before the project commences. In planning for activity the following should be considered

- Procedures – Consider fire evacuation, health and safety, first aid. Who is responsible, where are they located and how do you contact them? If a project is taking place within a school or another organisation they may have formal procedures and processes that you should be aware of.
- Staff ratios – these will be dependent on space and other factors.
- The project lead should have emergency contact details for all participants.
- Photographs can only be taken with written consent. If you are working with children under the age of 18, consent from a parent/guardian must be gained.
- Specific Requirements – Are there any specific requirements or needs within the group and how has artist/tutor/tutor planned for this?

In setting up a dance programme consider the following:

- Data Protection
- Consent for children or vulnerable adults
- Media Consent for photographs, video etc.
- Health and Safety - risk assessments in place
- Copyright of any music materials if appropriate
Duty of care
Anyone who delivers dance has a duty of care to those in their sessions. This is to take ‘reasonable care’ of those you work with. Some dance artist/tutors may have specific qualifications and certificates such as the new Diploma in Dance Teaching and Learning (Children and Young People), whereas as many will not. That is not to say that their practice is not safe. The commissioner can be confident in their ability to deliver safe practice depending on references, open discussion with the dance artist/tutor about the aims and objectives of the project, what risks might be evident and how they will mitigate such risks.

An artist/tutor is employed to deliver the art form/dance session and a quality one will understand and be aware of current legislation and practice. It is not their responsibility to act as a health professional or advise on injury for example. Some of the issues identified below will indicate whether a practitioner is safe or not to employ.

For more information on contracts and legal aspects visit Foundation for Community Dance

http://www.communitydance.org.uk/professional-development/faqs/contracts-legal.html

Venues/spaces for dance activity
When commissioning a dance project, it is important to consider the space in which your activity will take place; ideally in designated spaces for dance. As many are aware, this is not always possible due to a lack of provision in certain areas, as well as pressures on funding and resources.

In assessing an ideal space for dance you might consider the following:

- Size – Youth Dance England (YDE) suggest 10 metres x 14 metres (examinations ask for 10mx10m).
- Temperature – minimum 21 to avoid injury, preferably 24 degrees.
- Surface – floors should not be carpeted. There should be a sprung or semi-sprung wooden floor or covered with dance lino flooring
- Height – 4.5 metres high
- Ventilation – adequate ventilation and heating in the space
- Disabled Access – people with disabilities should have access to the venue and its changing facilities
- Consideration must be made about the security of the space/building
- Facilities – changing and toilet facilities should be located.
- Access to drinking water.
- Resources – sound/electronic equipment PAT tested, light sources available if blackout and technical lighting required, mirrors if desired, seating for sharings/performance/participants if appropriate.

While the list above represents ideal conditions for dance clearly often access to such facilities at locality level is not possible. In assessing a potential venue for dance discussions should be had with the dance artist/tutor as to whether the flooring is appropriate and what numbers of participants would be appropriate for the space. Different dance styles require different space requirements. For example a line dance class might be safe on a carpeted floor or a creative dance class might be safe in a small space if numbers were kept low and the teacher adapted sessions to the space. Most artist/tutors working in community venues are skilled at risk assessing spaces and adapting their work accordingly. However key elements to check are that:

- The space is free of obstacles that might create a risk of slips, trips and falls
- The floor surface is dry and clean to avoid risk of slips, trips and falls
- All electrical appliances are pat tested and safely installed. Wiring is laid out to avoid risk of slips, trips and falls and taped down if necessary
If local spaces are not appropriate another option is to look at providing transport to a purpose built dance space where clients are likely to have a higher quality experience of dance.

**Materials or Resources**

Consideration should be made in relation to any other props or materials. Are they safe and appropriate, do they need to be fire proofed? If any set is required for performances, who handles this and how will it be lifted/rigged etc? The use of film and music should be sensitive to the group and appropriate to those involved.

**Assessing the content of a dance session**

The content of a dance session may or may not have a distinctive style or subject matter; however it should be appropriate to those involved. Technique and movement skills need to be suitable to the group and individuals within it, with adequate explanation and demonstration about placement and alignment to avoid injury. Guidance from Dance UK is that all sessions should always include a warm up and warm (cool) down with a progression of exercises. Any jewellery should be taken off to avoid injury and footwear/clothing appropriate to the style of dance and space. Appropriate use of music and language should also be considered.

If physical contact is involved participants must be kept informed and be comfortable with this. Artist/tutors must be sensitive and can ask for volunteers so they are in agreement.

An artist/tutor/tutor acts as a role model and should be good at building and maintaining relationships, be able to foster trust and respect as well as empowering participants.


http://www.yde.org.uk/main.cfm?type=PUB

**Sources of funding support**

When planning a dance programme where resources are limited seeking match funding can be an effective way forward. Below are some examples of match funding that a dance organisation (or the commissioner) might consider.

<table>
<thead>
<tr>
<th>Earned Income</th>
<th>This may be through dance class fees, performance ticket sales, box office splits, merchandise, resource packs, products etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Sector Funding</td>
<td>Funding from organisations including Arts Council England, Local Authority, Government Departments such as Department of Culture, Media and Sport, Department for Education and National Lottery grants.</td>
</tr>
<tr>
<td>Corporate Funding</td>
<td>Investment from commercial businesses through sponsorship or corporate social responsibility (CSR) programmes.</td>
</tr>
<tr>
<td>Trusts &amp; Foundations</td>
<td>Trusts and foundations often requiring charitable status to apply. Directory of Grants and Trusts provides information in criteria etc. Examples of trusts that fund arts activity include The Paul Hamlyn Foundation, Esmee Fairbairn Foundation, Clore Duffield Foundation, Calouste Gulbekian Foundation.</td>
</tr>
<tr>
<td>Individual</td>
<td>This could be donations and gifts as well as subscriptions and memberships.</td>
</tr>
<tr>
<td>Support in Kind</td>
<td>These contributions can vary and are not monetary contributions. Common examples in dance may be a venue offering a free access to space or organisation offering support with marketing.</td>
</tr>
</tbody>
</table>

**Arts Council England** is the National Development Agency for the arts in England. It funds and supports the arts through two main strands. As of April 2012 regularly funded organisations called National Portfolio Organisations (NPO) make one strand. Arts Council also fund individuals and organisations who are not NPO’s on a project basis through an open application process known as Grants for the Arts.
Creativity, Culture and Education is a strand of funding that focuses on the creative learning and engagement of children and families. See their website for further information. [http://www.creativitycultureeducation.org/](http://www.creativitycultureeducation.org/).

National Lottery is another source of funding for dance with Heritage funds, Awards for All, The Big Lottery Fund and Sport England.

Expenditure

Expenditure will need to be considered by both parties when commissioning dance. Each project will differ but below are some examples of typical areas of expenditure for participatory dance and performance based programmes.

### Expenditure - Community/Participatory Dance Programmes

<table>
<thead>
<tr>
<th>Category</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist/tutor fees</td>
<td>Artist/tutor fees</td>
</tr>
<tr>
<td>Organisational/Admin</td>
<td>Management, project co-ordination, administrator.</td>
</tr>
<tr>
<td>Programme costs</td>
<td>Venue hire for regular dance classes and showcase events, staff training, resource packs, travel costs etc.</td>
</tr>
<tr>
<td>Marketing</td>
<td>Print, merchandise, distribution, photography, web costs, launch events, etc.</td>
</tr>
<tr>
<td>Evaluation</td>
<td>Researcher’s fees, resources and administration costs</td>
</tr>
<tr>
<td>Overheads</td>
<td>Rent, telephone costs, heating, legal, insurance etc.</td>
</tr>
</tbody>
</table>

### Expenditure - Performance Programmes

<table>
<thead>
<tr>
<th>Category</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic Expenditure</td>
<td>Choreographer and dancer/artist fees, technician, musician,</td>
</tr>
<tr>
<td>Organisational/Admin</td>
<td>Management, project co-ordination, administrator, rehearsal space, copyright etc.</td>
</tr>
<tr>
<td>Education &amp; Outreach</td>
<td>Dancers fees, training staff, resource packs, travel costs etc.</td>
</tr>
<tr>
<td>Touring Costs</td>
<td>Travel, subsistence, van hire, accommodation etc.</td>
</tr>
<tr>
<td>Marketing</td>
<td>Print, merchandise, distribution, photography, web costs, launch events, hospitality etc.</td>
</tr>
<tr>
<td>Materials</td>
<td>Set, costume, props, projection hire etc.</td>
</tr>
<tr>
<td>Evaluation</td>
<td>Researchers fees, resources and administration costs</td>
</tr>
<tr>
<td>Overheads</td>
<td>Rent, telephone costs, heating, legal, insurance etc.</td>
</tr>
</tbody>
</table>

Before embarking on a dance and health project, it may be beneficial to consider the following questions:

- What companies/artist/tutors could you approach? Aim for continuity in staffing.
- Is the work a pre-existing or a bespoke project?
- How will you establish clear roles and responsibilities?
- Are there any specific training needs in order to successfully deliver the project?
- Does the project idea have management support and backing? Encourage ‘active’ not ‘passive’ partners.
- How will you recruit participants and what promotion materials can be used to avoid barriers to learning and engagement? For example, are participants volunteers, targeted or referred?
- Structure of activity – have you considered the timing, intensity and regularity of sessions? Will there be taster sessions, intensive periods, one off classes,
residencies, performances? Be flexible as the project progresses, things may need revising and adapting.

- How will you assure quality?
- How will you establish clear evaluation and monitoring mechanisms as well as continuation and exit strategies?
- Will the project be celebrated and how?

**Commissioning an individual dance artist/tutors**

If you are commissioning on a locality level you may not have time or resource to consult a dance agency or may have a local provider in mind that has connections to the local community. If you are intending to commission an individual dance artist/tutor then you will want to assess their Curriculum Vitae (CV) to see they have appropriate qualifications and/or experience to deliver your programme safety and effectively.

**Assessing a dance artist/tutor’s CV**

CVs do not always list every aspect, course, experience that an artist/tutor has so always try to meet them if possible or research websites or partner reports etc. It is always best to watch them teach a session preferably with a similar client group to the one you intend to commission. Setting up a “taster” session with your local community group can be a way to consult and empower local people and involve them in the commissioning process as well as a chance to assess if you feel the tutor is appropriate for the project.

The following checklist may be useful to help you match up the most appropriate dance professional with the associated dance activity and project outcomes.

1. **Does the artist/tutor hold an academic or vocational dance (or related) qualification? (Consider level e.g. diploma, degree, post-graduate etc).** Some dance styles lack formal qualifications routes so experience and references will be important.

   | If the answer is yes, and the context is appropriate it is likely that they are employable. If they don’t have a qualification, look at their experience and consider whether it is appropriate to employ them at this stage. |

2. **Does their CV evidence on the job/experiential learning? In what context(s)?**

   | Consider whether the contexts and environments in which the practitioner has worked or works within are appropriate to the given project. How many years experience have they had? Is this experience from actual delivery or from observation, mentoring schemes, shadowing opportunities etc. This may give an indication of level of experience. It is important to consider whether they have experience in working with the client group you are commissioning for. Is the CV relevant and tailored and not a generic CV? |

3. **Has the artist/tutor attended any certified or non-certified courses and evidenced their own professional development in dance?**

   | Are the courses in specific target areas such as working with young offenders, creative facilitation courses or working with the elderly for example? How recently was development undertaken? |

3. **Are previous employers referenced, reputable and recent?**

   | Who are the previous employers? In what contexts did they work together? What is their profile? |
4. Does the artist/tutor demonstrate commitment to best practice including current legislation and/or are they a member of a professional organisation?

This is standard practice for professionals who are committed to best practice. Sometimes this information is best ascertained when discussing work. A good working ethos cannot always be articulated in writing, but is best demonstrated in person. However, are any memberships listed and if so, whom? What does the organisation suggest about the artist/tutors work?

5. Has the artist/tutor any areas of expertise/specialism and context(s) to their work?

Consider the nature of their work. If they have a very specific focus, are their skills transferable to a new context or deemed appropriate?

Below are some aspects to consider when reading a dance artist/tutor’s CV. Many have ‘portfolio’ careers where their work has been very diverse. Try to look for commonalities in practice such as in setting, context, age group, style, choreographer, performance, teaching, socio-economic contexts, health and regeneration. It is important to note that some working in the sector may not have any teaching qualifications as such but are delivering high quality work. This may be due to experiential learning experiences such as mentoring, intensive courses, work placements that the artist/tutor has undertaken. Also some dance styles such as break dance or Hip Hop have no obvious progression routes or formal training available so skills and experience are likely to be self taught or gained through informal routes.

Knowledge
A practitioner’s knowledge refers to their understanding of key concepts, principles and information on dance. This may be evident through:

- Academic Qualifications or Study
- Vocational Dance Training
- Professional membership
- Safe Practice understanding
- Certified Courses or professional development training
- Additional learning such as shadowing, mentoring, work placements, intensives, day courses, apprenticeships etc.

Skills
Skills refer to the ability to apply and put the knowledge into practice. If practitioners can be observed this skill can be evident. Consider that some will specialise in one area. Skills may be evident through:

- The artist/tutor’s commitment to seek professional development opportunities
- Using a range of teaching/learning styles and approaches that meet individual and group needs
- Communication skills
- Organisation skills
- Partnership and relationship building
- Planning, delivery, evaluation

Experience
Evidence of experience could include:

- Any specialised areas or the variety of work undertaken
- Number of years in the sector
- Independent and partnership work
- Reputation of previous employers, dates of employment (may include venues, Local Authorities, agencies, organisations, companies)
- Appropriate References
- Covering letters to tenders – outlining skills, attributes, experience, credibility of past work etc.
- Any links with regional and/or national organisations

**Continual Professional Development (CPD)**
Engaging in professional development opportunities demonstrates the artist/tutor is taking responsibility for their learning. It shows self-awareness, reflection in their practice and a baseline of competence. The artist/tutor is armed with up to date knowledge, an awareness of their strengths and weaknesses as well as their own specialist areas of work. It displays progression in their field, gaining reputation and future employability.

**Memberships**
Being a member of a professional body can evidence the artist/tutor’s desire for good practice and their pursuit to stay abreast of current issues. Examples include Foundation of Community Dance, Dance UK, National Dance Teachers Association and Council for Dance Education and Training. Such organisations offer professional development opportunities to enhance practice. They may be signed up to a professional code of conduct with a commitment to refreshing their practice and/or have undertaken relevant qualifications and training to teach.

**Assessing a dance artist/tutor through observing their work or interview**

Arts Council of England (2004) identified characteristics for artist/tutors working in schools and developed Artist in Schools Quality Indicators. Many of the same principles can be applied in wider dance contexts and may be useful to consider when observing and assessing dance artist/tutors work:

- Ability to communicate ideas and share creative process at appropriate level to group
- Flexibility to needs
- A rapport with students/staff
- Reliable and responsible
- Awareness of school environment/context
- To support in broadening experiences and increasing motivation skills
- Engage with curriculum, interdisciplinary
- Inclusive agenda
- Projects should encourage: Enthusiasm, interest, increased knowledge and skills, self esteem, creative engagement, confidence, working at increased level, ‘buzz’ of non-teacher, language development, willingness to try new approaches, enjoyment, assist teacher with professional development, creativity across curriculum.

For more detailed information an assessing dance artist/tutors:

Arts Council of England (2004) *Artists working in partnership with schools; Quality indicators and advice for planning, commissioning and delivery*


Foundation of Community Dance (FCD) in partnership with Creative and Cultural Skills (CCS) have produced *National Occupational Standards for Dance Leadership* (March 2011).


http://www.yde.org.uk/main.cfm?type=PUB
Dance Qualifications
If you are intending to commission an individual dance artist/tutor then you will want to assess if they have appropriate qualifications and/or experience to deliver your programme safely and effectively. Below are some examples of differing routes into dance and types of qualifications that practitioners may have. This is by no means an extensive exhaustive list but captures some of the main routes:

Academic Qualifications in Dance
Degree Foundation Course
Bachelor of Arts BA (Hons) Degree
Postgraduate Certificate/Diploma
Masters of Arts (MA)

Vocational Training Qualifications:
Many dancers will have completed training at a conservatoire. Examples include Trinity Laban Conservatoire of Music and Dance (London) and Northern School of Contemporary Dance (Leeds). Most of these institutions offer foundation courses, undergraduate and postgraduate degree programmes.

Postgraduate Certificate in Education (PGCE)
This qualifies a dance undergraduate to train as a teacher within a school setting. It is usually, though not always, a requirement for a dance teaching post in maintained schools.

Registered dance teaching and examination boards
Dance teachers can be qualified and registered through a dance teaching and examination board of which the dance teachers will need to be member. Boards are validated through the Council for Dance Education and Training (CDET). They include among others the Imperial Society for Dance Teachers (ISTD), the Royal Academy of Dance (RAD) and International Dance teachers Association (IDTA). These are government recognised dance teaching organisation and examination boards.

Diploma in Dance Teaching and Learning (Children and Young People)
DDTAL (CYP) is the first qualification of its kind and is designed for practitioners working with children and young people outside formal education. DDTAL (CYP) provides evidence to employers that a dance practitioner has the expertise to teach children and young people. It has been developed by a consortium from across the dance industry called the Dance Training and Accreditation Partnership (DTAP).

DTAP are also producing a dance register that would draw from all partner organisation’s collective memberships. This will help employers find dance artists, teachers and facilitators across a wide range of dance styles and approaches. The register will also provide information on dance teachers with experience in an area of work, such as health.

Further information:
http://www.dtap.org.uk/?cat_id=47&level=1

Contracting a dance artist/tutor
The fee charged will be dependent on the type of project and the artist/tutors responsibility and this will vary from project to project. Factors to consider are:
Fees may be inclusive or exclusive of planning, preparation, attending meetings and evaluation time.

The cost of any equipment, materials or resources should be considered where deemed appropriate.

A dancer could be contracted on:
- a daily or sessional rate – usually for workshops etc.
- Fixed Fee – for example if a product such as a piece of choreography is being produced and it is a specific product commission.
- Monthly salary if appropriate.

Pay rates will depend on experience, reputation or specialized skills.

The following organisation provides some guidance on pay rates:

a-n
http://www.a-n.co.uk/publications/article/193995

Touring companies have their own varying fees. Equity gives advice on companies paying dancers and suggests a minimum weekly rate plus travel, accommodation and subsistence.

The following organisations have information on rates of pay:

Equity:

Theatrical Management Association (TMA):
http://www.tmauk.org/

2. Resources for commissioning dance

Roles in dance

There are a variety of roles with similar or varying responsibilities in dance. Some dance professionals are employed by an agency, organisation or company on full or part time contracts whereas many are freelance practitioners with ‘portfolio’ careers. The range of terms can often be confusing as many working in dance will work in a variety of contexts and with a wide range of skills and approaches. Someone who is a ‘community dance practitioner’ for example may also be a professional dancer, choreographer, performer, artist or teacher. The glossary of terms below is not definitive as working practices in dance constantly shift however they hopefully provide a general overview.

Artistic Director

Head of a theatre or company who has the overall say on the artistic direction and vision of the company and whom they employ. They may choreograph productions or hire directors to create for them. They are usually answerable to a board of directors.

Choreographer

Creates dance work, collaborates with other artists and probably art forms. Can also be expected to employ dancers, apply for funding, respond to commissions etc.

Community Dance Practitioner

Community Dance has a focus on the participants and their creative engagement. They can have a variety of groups that they work with and therefore a variety of approaches. They may also call themselves a performer, teacher, choreographer, facilitator or leader depending on the other work they pursue.

Dance Animateur

A term used to identify dance practitioners who were working in the community in the 1960s. They were full or part time and supported by public arts funding. The term is used less now with others considered more appropriate and representative of artists work.

Dance Artist

A dance artist/tutor may perform, choreograph and teach in professional and community settings. Many are self-employed and
therefore have skills in managing time, budgets, accounts, organisation, project planning etc.

**Dancer/Artist in Residence**
This is a term used in a variety of contexts. An example could be a professional dancer who has been employed by or for a school or venue to deliver activities in ‘residence’. A residency may last a day or a period of weeks, months or even years. This could include leading classes, performing, working in local communities, creating work etc.

**Dance Co-ordinator**
This role involves co-ordinating a project or several projects, usually in a given region or locality. This role may or may not involve practical delivery but the management of activity is more evident. Some organisations and agencies employ co-ordinators.

**Dance Development Officer**
Often employed by local authorities or agencies to develop dance in an area or region often working with multi-agency partners. Skills include budgeting, fundraising, managing, planning, organisation to name but a few. They may forge links with partners as well as develop youth and adult dance programmes, support emerging artist/tutors and possibly programme dance performance work for tours in both community and education settings.

**Dance Director**
They may be the Director of a dance agency, organisation, venue or company. Usually responsible for the strategic direction of the company and in many cases the more practical and business side to dance. They may also programme work, employ artist/tutors and liaise with artist directors in producing work etc.

**Dance Facilitator/Dance worker**
The word ‘facilitate’ comes from ‘facile’ or ‘facere’, meaning to make/to enable. This is a leadership style favoured in a lot of community, creative dance settings and workshop scenarios.

**Dance Instructor / Coach**
This term is not as widely used in the dance sector, as it may be in sport. You may find an instructor offering dancercise classes at a local gym for example.

**Dance Leader**
With over 176 definitions of a leader, and with so many people ‘leading’ dance, again this term can be confusing. There is a Dance Leaders Award for young people from the age of 14 years that is a Level 1 qualification which is often used in peer leadership projects supported by a qualified adult. DAZL have developed a Dance Leaders in the Community course for post 16 years with Open College Network at Level 3 and where tutors run youth dance groups independently.

**Dance Manager**
A dance manager may also be a trainer or consultant. They aid in board development, mentoring, developing and co-ordinating work and the evaluation of that work. They advise on strategic direction and structures.

**Dance Practitioner**
This is a generic term that is often used to describe someone who delivers dance in a variety of settings.

**Dance Producer**
This is a term for a role that many in the dance field feel a need for more of. They may see a project through from conception to completion. They work closely with staff and directors in producing work or helping others to produce work and understand their markets. Many are directors themselves who arrange funding, supervise, liaise, plan, commission, hire, organise and network for example.

**Dance Teacher**
‘Teacher’ may imply a qualified dance teacher with Qualified Teacher Status. However, many dancers working in the freelance
field and with companies also find themselves teaching. In some schools a dance artist/tutor may be employed to teach curriculum dance, whom has not necessarily got a teaching qualification. Regulatory frameworks may make this more difficult in future but there is always a need for specialist dance delivery.

Freelance/ Independent
These individuals are usually self-employed and may collaborate with other artist/tutors on various projects or work alone. Many juggle teaching, project management, performing and choreographing. Some will specialise in particular areas such as in health settings or working with hard to reach young people. They sell or contract work to a client rather than working as an employee. They have to build up contacts and networks as well as manage their own accounts and time etc.

Project Co-ordinator
Works predominantly in administration and management of projects, may liaise with partners, evaluate work and negotiate fees for example.

Professional Dancer
This is a trained dancer who may be a member of, and contracted to, a company. They may also freelance for a number of companies and projects. Some companies are able to employ dancers on full time contracts whereas many also teach and choreograph themselves due to the nature of short-term project based work.

Dance Therapist
Dance Movement Therapy is partly derived from Dance in Education. It involves the connection between mind and body, client-patient relationships, unconscious processes and the inherent value of creativity. Therapists are highly qualified. It is important to note that many dancers working in health settings are not therapists as Kevin Finnan from Motionhouse points out: ‘We are very clear that we are not therapists, care workers or missionaries. We are artists. We acknowledge that our own experience of our work has taught us that it can be therapeutic, liberating, empowering and affirmative’ (Amans, 2008: pg 8).

Dance Organisation and Structures
The glossary of terms below is not definitive or exhaustive but provides some general guidance into the structures and organisations of the dance world.

Dance Company
A dance company can take various different forms. Some are regularly funded by Arts Council England whereas some get funding on a project basis. Many will have sought other sources of funding (see sources of income). It can be an artist/tutor acting as a sole trader; it may be a company limited by guarantee or an unincorporated group for example. They could create, tour work and deliver education and outreach projects.

Dance Centre
A dance centre is a generic term for a place where dance happens. Specific examples may be the Centre for Advanced Training that develops the most gifted and talented youngsters in dance, or it may be a venue calling itself an arts or dance centre. The centre may not necessarily have a traditional theatre space but possibly has workshop spaces or studios.

Dance Agency / Dance House
Previously Arts Council England resourced a National Dance Agency in each region and Regional Dance Agencies covering sub-regions or counties. Although these terms are now redundant many of the organisations still exist with the same focus and remit to develop opportunities for dance. Many of these organisations also have other functions such as production, learning etc and have developed their own specialism to allow people to access dance. From April 2012, a new funding system replaced the current Regularly Funded Organisations (RFO) system - the National portfolio funding programme provides funding for a national portfolio of 696 organisations. Across the country agencies still continue to
have different specialisms such as digital opportunities (SE Dance), touring work (Ludus Dance), artist/tutor support and participation opportunities (DanceXchange).

**Bridging Organisations**

In November 2010 Arts Council published its 10-year strategic framework, *Achieving Great Art for Everyone* (available from [www.artscouncil.org.uk](http://www.artscouncil.org.uk)), which included the goal that ‘Every child and young person should experience the richness of the arts’. This goal has two priorities: to improve the delivery of art opportunities in a more coherent way; and to raise the standard of art being produced for, with and by children and young people.

To help achieve this, Arts Council England invested in 10 organisations (plus four associate organisations) to create a network of Bridge organisations. Between them, they receive £10m in 2012/13. Their purpose is to make a step change in improving the delivery of arts opportunities for children and young people, acting as a bridge between the arts and education sectors. Working closely with the National Portfolio Organisations, other cultural organisations, local authorities and schools, their aim is to develop links and work more closely with schools and local authorities, and to help enable a coherent and focused arts and culture offer for young people.

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<tr>
<th>Area</th>
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<tr>
<td>East</td>
<td>Norfolk and Norwich Royal Opera House</td>
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<tr>
<td>East Midlands</td>
<td>Mighty Creatives</td>
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<tr>
<td>London</td>
<td>A New Direction - working with four associate bridge organisations: Sadler's Wells, Roundhouse, Apples and Snakes, Lyric Hammersmith</td>
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<tr>
<td>North East</td>
<td>The Sage Gateshead</td>
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Yorkshire  Cape UK

**Dance Studio**

The term is used to describe a purpose built space for dancing or space regularly used for dance activity. Dance studios can be found in locations including leisure centres, private dance schools, high schools and performance venues.

**Dance Space**

In Dance Mapping Joining Up The Dots it was recommended that the dance sector consider ‘Choreographic Workspaces’. These would ideally be subsidised to support, develop and establish creative clusters where artists can access business support, networking and help in understanding their markets. It would help showcase new choreographers and broker producing opportunities for artists. The suggestion is that these spaces could exist in leisure centres, schools, universities and venues.

**Private Dance School**

There are many private dance schools across the country that offer classes and opportunities for participants to take graded examinations in specific dance forms such as in RAD (Royal Academy of Dance and ISTD (Imperial Society of Teachers of Dancing). They can sometimes provide private hire of venues etc.

**Venue**

Venues programme dance performances and provision for dance in their region and beyond. Examples include The Lowry, Manchester or Birmingham Hippodrome. Some venues house other initiatives such as The Centre for Advanced Training or Youth Dance staff. Some are local authority led venues whereas some are commercial. They usually have at least one main theatre space with possibly a studio theatre and studio spaces too. Many venues will be producing houses too, creating their own work.
Styles of Dance

When planning a dance project it is important to consider which dance style or genre would be most appropriate for the client group. The guidance section suggested examples of successful dance projects using a range of different dance styles.

When designing projects to engage specific groups, it is advisable to consider the most appropriate dance style for their interests and needs while also considering the benefits of challenging stereotypes. Many companies and artist/tutors train in a variety of styles or specialise in particular areas. In forging original movement vocabularies, companies and choreographers will often draw upon an eclectic range of styles. Whatever style you are considering commissioning it is important to consult your client group and a taster session/workshop is recommended so they can have a direct experience of dance and give you their feedback. Listed below are a range of styles of dance:

Ballet
Ballet originated in the French and Italian courts from Italian folk dances in the late 16th century and was considered aristocratic. It has a disciplined technique with recognisable positions and steps, the use of turn out from the hips, and classical ballet often relies on narrative form. More and more contemporary ballet collaborations are being produced, such as the work of Wayne McGregor.

Contemporary dance is the name for a modern concert (?) dance genre. It is not a specific dance technique but a collection of methods developed from modern and post-modern dance and can take on many forms including dance fusion, emergent dance and revisionism. Pioneers in contemporary dance include Martha Graham (USA) and Mary Wigman (Germany), and more recently Merce Cunningham (USA), Pina Bausch (Germany) and in the UK Richard Alston. Contemporary dance encompasses many forms, but classes are well structured, with an emphasis on correct alignment and healthy joint alignment. Various dance styles incorporate the use of breath, fluid and relaxed movements, the use of the spine and floor work. A longer choreographed session is usually taught and developed, which can be a dynamic and expressive phrase. (Written by Rosie Kay).

Contact Improvisation
This style was born out of New York in 1972 by Steve Paxton. Contact improvisation is invented as you go along, hence the need for dancers to possess trust, confidence, alertness and agility. Often practiced in duet form it involves weight bearing exercises with a partner including leans, balances, lifts throwing, pulling, pushing etc. Practitioners will often teach skills from contact improvisation in developing teamwork and trust within a group.

Release
Release technique is a common term mentioned in relation to contemporary dance. It teaches an awareness of the body that can include the tension and relaxation of muscles, how joints and limbs move and the centre of gravity. It aims to develop efficiency in movement.

Physical Theatre
Many companies and training institutes practice physical theatre, particularly those who are creating issue based work. It places emphasis on movement and gesture rather than script or mime to express the piece. DV8 are pioneers of this style. Physical Theatre often relies heavily on contact improvisation for developing work, for example the work of Frantic Assembly.

Street / Hip Hop
Street dance is a loose generic term for dance styles where hip-hop is at its heart. ‘Hip Hop’ encompasses a range of cultural forms including music and dance that arose among urban African Americans during the 1970s. Terms heard in dance can relate to drum beats such a ‘b-boy’, meaning break, beat and Bronx boy. ‘Crews’ may be referred to instead of ‘group’ or ‘company’. Street dance can involve funk, break and disco dance with moves such as
uprocking moves and downrocking (weight is on the hands, fast footwork). Later on locking and popping caught on, followed by many acrobatic moves/"tricks" such as headspins and windmills. Renowned for their work in this genre are artist/tutor/tutors such as Jonzi D and Benji Reid. Some, such as Robert Hylton are fusing street with other styles to form 'Urban Classicism'.

**Jazz**

Jazz was born out of the African American community and used African and jazz rhythms. Various periods of jazz can be distinguished relating to music and culture of the time. For example the Charleston in 1920s/1930s, the Jitterbug in 1950s/1960s and then on to Broadway. Choreographers such as Alvin Ailey and Bob Fosse are renowned for jazz dance based work. Companies will often borrow from jazz and fuse with martial arts, contemporary dance and so on.

**Folk**

Many forms of folk dance exist and again, often influence choreographers in their quest to make new work. Examples include Flamenco, Irish and Tango.

**Tap**

Many consider the origins of tap to be all-American but they are now believed to lie in African dance and drum rhythms and Irish Clog dancing. There are basic steps to master but with an infinite amount of combinations and the fusion of styles it is constantly evolving.

**South Asian**

This is an umbrella term that encompasses dance styles originating from India and South Asia. Two traditional styles we see in the UK are Bharatanatyam and Kathak. The former has three elements: Natya (storytelling), Nritta (rhythm) and Nritya (expression), often used to worship the deities. The latter is from Northern India, performed usually by men and deals with myths and moral tales. Akram Khan is a choreographer fusing contemporary dance with Kathak.

**African**

Traditionally African Dance is said to have its roots in worship or celebration, such as Rites of Passage or the Coming of Age. It was often not performed on stage but within communities. The use of rhythm in music is key and articulation of isolated body parts is common. Costume, masks, body paint and bare feet may have featured, and in some cases still do. African dance later influenced styles such as jazz, tap and salsa.

**Ballroom/Sequence dance**

This refers to a set of partner dances, which are enjoyed both socially and competitively around the world. Ballroom dance may refer, at its widest, to almost any type of social dancing as recreation. However, with the emergence of dancesport more recently, the term has become narrower in scope. It usually refers to the International Standard and International Latin style dances. These styles were developed in England and are now regulated by the World Dance Council (WDC).

**Dance Aerobics/Dance Exercise**

Dance aerobics is a form of physical exercise that combines rhythmic aerobic exercise with stretching and strength training routines with the goal of improving fitness. Dance aerobics or dance exercise usually involves structured dance based movements done to music and performed repeatedly to provide an aerobic workout.

**Formats for Dance Activity**

Dance activity can take a variety of formats. Below are some examples:

**Class**

A class can be a one off session or a series of sessions. It normally involves technical skill development or creative development (delete the bit about creative – or say it sometimes includes creative
development). An average technique class for professional dancers lasts for one and a half hours followed by creative work, rehearsal, more classes etc.

**Competition**

Competition does not always feature in dance and is one of the attractions for those who can be excluded from competitive activities such as sport. Competitive dance takes place in cheer dance, Latin and Ballroom dance and often in private dance sector settings. In Break Dance a competition may be referred to as a B-Boy battle.

**Festival**

A series of dance activities, performances, workshops etc. brought together into an event. May involve a number of companies, organisations and artists in addition to classes, workshops and residencies. Examples include LEAP Festival of Contemporary Dance in Liverpool or International Dance Festival Birmingham. These occasions provide opportunities to perform, promote and distribute a variety of work in a variety of different ways. They also offer opportunities to network with potential partners.

**Performance**

This can be either formal or informal performance opportunities; from sharing work in the studio to performing at a national theatre. Many artists and companies distribute their work in other ways than the traditional touring circuits. For example, in schools, leisure centres universities, site-specific locations, digital formats, hospitals etc. Sometimes a performance may be referred to as a Curtain Raiser; often if a dancer has been working with a community group, they will perform before the main company.

**Residency**

This is a term used in a variety of contexts. An example could be a professional dancer or company who has been employed by a school or venue to deliver dance activities in ‘residence’. A residency may last a day or a period of weeks, months or even years. This could include leading classes, performing, working in local communities to meet joint priorities and creating new dance work.

**Sharing**

This is a term often heard at the end of a project where the end product is not necessarily the focus but the successes and achievements need to be celebrated. Sharing can be considered as less formal and in many cases more appropriate for the project.

**Showcase**

A showcase can bring a variety of groups together to watch each other and to show their work. Some may consider a showcase to be of gifted and talented dancers but this may not be the case. They may be organised by an individual practitioner or a Dance Development Officer or Co-ordinator.

**Workshop**

Similar to a class, this can involve both skill and creative development and can last for as short as half an hour (with younger children) to a whole day or series of days. This may then become a residency.

**Approaches to Dance**

Practitioners can employ a variety of approaches to improve the wellbeing of the group and meet the outcomes of the project. Considerations include the nature of a project, dynamics of a group, aims and objectives of partners as well as individual and group intentions for being involved. Below are some examples:

**Creative Dance**

Creative and educational uses of dance have their roots in the work of early 20th century European and American modern dance pioneers such as Isadora Duncan and Rudolf Von Laban. Creative dance does not place emphasis on perfecting technique but highlights the exploration and discovery of dance and it’s
expression. It is non-competitive and requires encouragement, cooperation, participation and support. Artist/tutors delivering in this context should stir the imagination, foster creativity and encourage ownership in participants. It is a people-centred approach with equal value placed on both the individual and the art form.

Dance in Education
This usually refers to dance delivered within the school curriculum. Practitioners working in dance and education should have a good understanding of the curriculum and levels of attainment as well as being organised, well planned, safe and inspirational to students. In education we talk of three elements to successful delivery, which can be transferred to other settings. These are: Composition, Performance and Appreciation. Participants should be encouraged to be creative, have opportunities to perform and understand ways in which they can appreciate and interpret dance. A good practitioner will incorporate these into their activities, thus imparting knowledge of the art form.

Community Dance
Community Dance in simplest terms is used to describe dance in a community setting. This could be anything from a tea dance class for older people to a street dance class for children. It is also used as a term to describe an accessible inclusive approach and is particularly suitable to delivering health outcomes. There are many benefits to community dance including positive engagement, contribution to wellbeing, connecting people to experiences, providing a framework for learning, allowing a sense of achievement, creatively involving people and developing relationships with wider communities.

Participatory Dance
Tim Joss describes the value of arts activity as ‘intrinsic’ and ‘instrumental’. The former deals with personal and individual development and the latter with benefits to society and civil life. Participatory dance is collaborative in nature where the professional and specialist skills of the artist/tutor combine with the participant’s creative energy.

Collaborative Dance
Collaboration can be discussed when talking about the creative process. It may be working with and alongside other artists/tutors or art forms, as well as collaborating with the participants involved in a particular project and any partners. This can often lead to a greater sense of achievement as participants take ownership of the work they create.

Accessible Dance
With ballet originating in the French and Italian Courts there was considered to be a divide in terms of audience and hierarchy in dance. Later many post-modernists tried to rid dance of this stigma and some sought to create work that was more accessible to today’s audience. Ways in which some companies still aim to do this include a changing of staging, use of and references to popular culture, the media and the use of music may be eclectic. The work may challenge stereotypes through theme, choice of stimulus and the dance material used. Accessible is also a term used when discussing inclusive practice.

Inclusive Dance
Dance should be inclusive to all involved with activities encouraging people to engage in dance. Artists must ensure they plan for this in preparing to work with all people regardless of (dis)ability and will require skills such as being adaptive, responsive and flexible to accommodate differing needs and experiences.

Integrated Dance
This often refers to projects, artists, and companies who work with disabled artists or both able-bodied/non-disabled and disabled dancers. An example includes CandoCo, an international touring dance company.

Intergenerational Dance
This involves dance projects that bring people together of different ages or generations. There are a growing number of artists and companies who work in this context. Luca Silvestrini from Protein
Dance is just one example. Dance projects bringing older people and young people together have been successful at improving community cohesion. Key practitioners are Rosemary Lee and Cecilia McFarlene.

Diversity in Dance
With so many differing contexts in dance it is important for practitioners to be aware of equality, inclusion and diversity in order to achieve fairness and respect difference in any one group. Dance provision should be made accessible for all regardless of age, gender, race, religion, nationality, disability, sexual orientation etc.

Issue-based Dance
Many dance companies and artists create issue-based work. They may be responding to a commission or health priorities in their region or simply be interested in exploring a particular issue. Ludus Dance Company has been touring issue-based pieces in schools and communities for many years. This type of dance deals with an issue that may be social, cultural, political etc. It aims to raise awareness and challenge perceptions as well as break down barriers.

Participant Focussed or Teacher Led
This refers to teaching strategies that may be employed by dance practitioners. Many of those working in dance do so with the former style rather than the latter, though there is no right or wrong way. Teacher led activities may be employed to hone in technical dance skills or to rehearse a piece that has already been made. It is useful for clarity, control and safety. However, if used inappropriately it can exclude and alienate some participants, who are there for their personal development or enjoyment and not for the technical advancement of skills. Participant focussed leadership can enable and empower, though some may prefer being told what to do rather than to create themselves. Below lists different teaching strategies from teacher led through to participant focussed.

Teaching Styles/strategies:

- Command – This may include the practitioner giving instruction, showing by demonstration and making corrections.
- Practice – An example of this leadership style could be that participants may be offered time to go over dance material on their own before performing together.
- Reciprocal – This could be the observation of each other to support the process.
- Self Check – Practitioners may use video, mirrors or imagery to check their own development.
- Inclusive – Different levels of expectation should be set so participants can individualise their learning and experience.
- Guided Discovery – Artist/tutors leading may offer questions that require participants to analyse.
- Divergent – Creative Tasks may be offered that require problem solving, such as ‘We are going to travel across the room in a group with one person off the floor at all times’.

Product versus Process
The ‘versus’ here is misleading as the dance process and product should go hand in hand and cannot be separated from one another. Many artist/tutors may have taken on a residency where they have to choreograph a piece on young people who have never danced before. They have two days in which to do it. Sometimes if the onus is on the product or performance, the quality of the process can suffer and the participants experience is less fulfilling. Having said that, many dance projects report the biggest sense of achievement through performing an end product. The artist/tutor should ensure the quality of the process is of a high standard and usually, a quality product is also achieved. Quality is often intangible and fairly subjective in dance and is discussed later on.

‘People centred community dance practice is characterised by an emphasis on process as opposed to product and by the conscious
‘tailoring’ of content and method to suit the specific context and needs of a group’ (Amans, 2008, p64).

Narrative Dance
Narrative Dance can be seen most predominantly in ballet performances. It tells a story or plot and has clear characters. It follows a logical progression through the narrative and relies heavily on pedestrian gestures to explain the story in movement terms.

Semi-narrative Dance
A semi-narrative dance work may deal with a theme, message or symbolic meanings. Dancers may represent several roles and this type of dance can be open to interpretations, hence the need for artists to foster appreciative skills in workshops.

Abstract Dance
Abstract dance works do not deal with a specific story or theme but have underlying ideas demonstrated through more abstract movement material. This could be equated with an abstract painting where form, rhythm and dynamics are the focus rather than representation. Imagery can still be present and the work may also be rather like a collage.

The reasons that dance artist/tutors so often tailor bespoke workshops and experiences is because no one context is the same. A ‘one-size fits all’ analogy is rarely applied within dance. This is also testimony to the richness of dance as a cultural form with a myriad of different expressions and experiences for those taking part. The health benefits of dance mirror this with different styles and approaches undoubtedly resulting in different health and wellbeing outcomes. Overall though as this guidance suggests dance can improve health and wellbeing in a holistic and powerful way.

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Appendix

List of Contacts for further information

Department for Culture Media and Sport (DCMS)
www.culture.gov.uk/

Department for Education (DfE)
www.education.gov.uk/

Youth Dance England (YDE)
www.yde.org.uk

National Dance Teachers Association (NDTA)
www.ndta.org.uk/

Dance UK
www.danceuk.org/

Foundation for Community Dance (FCD)
www.communitydance.org.uk

Sport England
www.sportengland.org
London Dance
www.londondance.com/

Youth Sport Trust (YST)
www.youthsporttrust.org

Arts Council England (ACE)
www.artscouncil.org.uk/

Council for Dance Education and Training (CDET)
www.cdet.org.uk/

Creativity, Culture, Education (CCE)
www.creativitycultureeducation.org

Creative and Cultural Skills (CCS)
www.ccskills.org.uk/

Dance Training and Accreditation Partnership (DTAP)
www.dtap.org.uk
American Dance Therapy Association
www.adta.org
Institute of Dance Movement Therapy
www.idmtia.org.au