



# Epsom Dance and Video Project Research Report

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Dansync is a Dance Partners South East consortium and South East Dance  
project.



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Dansync was initiated in 2003 as Creative Dance Apprenticeships (CDA). It was renamed Dansync in 2005. This report was written prior to re-naming and therefore makes reference to CDA rather than Dansync, reflecting the focus of the project in its earlier stages.

## **Executive Summary**

### **Introduction**

The Epsom Dance and Video Project came to fruition through a Partnership approach to both conception and delivery, bringing together a range of expertise and resources (South East Dance National Dance Agency, Surrey Youth Development Service and Surrey County Arts, Dance).

This project is one of a number under the Creative Dance Apprenticeships umbrella, pioneered by South East Dance, aimed at targeting young people 'at risk' of social and educational exclusions, utilising dance and arts activities as tools of engagement.

The project was designed from the outset to have a research strand integral to it and therefore, had a focus on learning, by examining processes and outcomes. It was conceived of as a pilot study from which a model would be produced, which could then be used to attract further funding, thus enabling the delivery of other, similar programmes.

Both the research and the delivery of the project adopted a flexible approach, which ensured that they were able to be responsive and adaptable as the programme progressed. Crucially, the research adopted a participatory approach, and used a broad range of methods to gather information and data. Overall, the research sought to find ways of examining and establishing what positive outcomes there might be for the individual young people participating in the programmed activities, which were specifically dance orientated.

The delivery of the weekly sessions had a youth work approach, with voluntary participation by a core group of young people being key to this. It was seen to be important that the young people had input into the development of the project, and it was hoped that they would gain a sense of ownership as a result. The tools of engagement were the access to creative media that were familiar and attractive to the young people: dance, music, drama, and video.

#### **1. The Research found that the main themes arising from the Dance and Video Project were:**

- Group work
- Motivation
- Participation
- Focus
- Achievements.

#### **2. Results from the young people's participation included:**

- Increased confidence

- Experiences of success/achievement
- Awareness of personal responsibility
- Good motivation
- The expression of ideas both verbally and through other media
- Working co-operatively with other people
- Working hard towards a goal and overcoming difficulties
- Improved focus and concentration
- Improvement in creative skills particularly relating to dance and music, which involve a combination of mental and physical elements.

### **3. Achievements and benefits**

In the initial design of this project it was important that the achievements and benefits for both the partners and young people were not 'lost' on its completion. Therefore, sustainability was factored in to the project, so that learning from it could continue and be built upon further. For the young people this meant that in addition to having their achievements to date recognised, they were offered the option of furthering these through formal accreditation, along with the option of taking further dance classes. For the partners, it was hoped that this would be the first of a number of joint projects that involved pooling resources, and building networks.

### **4. Learning from the research**

#### **4.1 Keys to success**

The Epsom Dance and Video Project has undoubtedly been successful in accomplishing its aims, and this is borne out by the experiences of those who have been involved in it, both the staff and young people. This evaluation examines the achievements and points to a number of factors that have been key to its success. These include:

- The project had a clear timescale and goals, using a combination of arts media in forms that are vitally familiar and attractive to young people
- It offered opportunities for access to dancing and music that were not available to them elsewhere, and that were facilitated for them by key professionals experienced in working with this age group.

The Dance and Video Project relied on the Lighthouse project, which meant that there were pre-existing relationships of trust between the young people and staff, and that the group was already a cohesive entity. The members of staff were thus able to maintain motivation, and act as the "bridge" between the young people and the new experiences, resources, people, and environments that they encountered.

#### **4.2 Development and improvement**

Awareness of the reasons for the notable successes of the project are coupled with the recognition that the following areas require development and improvement:

- The partnership involvement needs to be cultivated, building on ground already established, and ensuring that projects such as this are linked into the 'mainstream' of wider arts and youth networks and events
- There could usefully be more strategic work before the onset of such projects, to further integrate the creative and media aspects into other educational areas. This would mean that the engagement with, and excitement generated by, the arts elements would directly feed into areas such as basic skills
- Clearer lines of management and communication, along with regular and planned sessions with all staff for feedback, planning, and collectively dealing with any issues arising, would have dealt effectively with the majority of problems that arose around programme planning and staffing.

#### **5. Conclusion**

The overwhelming view of the Epsom Dance and Video Project from the participants' and the workers' perspectives is that it was extremely successful. It should be noted that while the partnership aspect of the project may have fallen short of *all* that was originally hoped, nevertheless, it was crucial to the overall success. The management of the project by the partners was typically "hands off" (offering support and resources, while not being actively directional), which allowed vital flexibility. Therefore, those involved in the actual delivery were able to influence the course it took, based on an awareness of the needs, aspirations and opinions of the young people participating in the project.

## 1. Introduction

The words cited at the beginning of this report were spoken by seven young people, between the ages of twelve and fifteen (the majority were thirteen and above), who were invited to give their opinions on their experience and participation in an innovative ten-week dance and video project in Epsom. The Epsom Dance and Video Project is one of a number of projects under the Creative Dance Apprenticeships umbrella, managed by South East Dance. As such, its remit was to engage “at risk” young people, offering them access to arts based activities. However this particular project is unique, given its combination of partner organisations, practitioners, locality, and young people, who together created a vision and consequent programme for delivery. South East Dance’s role in this project was less “hands on” than with other similar projects, because of the close involvement of the other partners in the inception and delivery.

This project (as with other Creative Dance Apprenticeships projects) was developed through local partnerships. The Dance Development Manager at Surrey County Arts was key in identifying partners, developing the framework of the project and securing additional funding, specifically for the research element. This evaluation presents the findings of the research, which ran alongside the programming and processes of the Dance and Video Project. The Youth Development Service were approached, and expressed an interest in the proposal, and were then instrumental in proposing the Lighthouse Project as being ideal for recruiting target young people, and in recommending experienced dance and video tutors.

The Lighthouse Home Schooling Project was set up in order to support local families who have either chosen to educate their children themselves, or “Who are having difficulties with their children engaging in mainstream education” (Lighthouse Community Information Sheet, 2004). The project aims to assist in each young person’s educational and social development, together with families and any appropriate outside agencies. Young people attend the project voluntarily by agreement with their parents/carers. The Lighthouse Project has no core funding and relies on donations and volunteers, and therefore, the opportunity presented by Creative Dance Apprenticeships was extremely valuable to the Lighthouse. It offered a range of resources to the young people and staff that would not otherwise have been accessible to them. Due to their exclusion/self-exclusion from mainstream education, most of the group had low levels of attainment in key skills.

The Dance and Video Project is seen as the first phase of a strategy aimed at working with a specific group of young people, addressing the issues they face around social inclusion. The second follow-on phase has already begun and is being managed and delivered through joint working between the Youth Development Service and Lighthouse.

## 2. Context

According to the National Youth Agency, “The number of 19 year olds without a basic qualification has remained unchanged since 1996”, while currently 10,000 young people are permanently excluded from school<sup>1</sup>. Given these figures, along with current governmental objectives to target barriers to social inclusion, there is a great deal of interest in initiatives that present innovative and effective ways of working with young people who are either at risk of or experiencing the effects of exclusion/s.

The UK is renowned for its creative industries, and there is much interest in this sector, as popular television programmes such as Pop Idol, and the recent launch of Creative London by the London Development Agency, clearly demonstrate. There is also a growing recognition by those within the Arts sector, as well as those who work with young people, that various art forms such as music and dance can offer valuable tools for working with disaffected young people, enabling them to realise very tangible achievements. The community dance movement, for example, has been arguing along these lines for a number of years (Gough 1993) and the results of recent dance related projects support this (see, for example, Bannerman-Haig 1996; Hammed 1997; George 1997; Chappell 1998; Peerbhoy et al 2001). These positive benefits are not only measurable, but meet multiple governmental objectives relating to young people, education, social exclusion, crime, participation, and citizenship. There are examples of projects throughout the country that seek to engage disaffected young people through arts, media, and sports activities. These may be linked to central government strategies such as Positive Futures<sup>2</sup>, or to local government and/or voluntary sector initiatives that exemplify this approach being put into practice, such as Reaching the Parts<sup>3</sup>. There are ongoing challenges in both measuring the efficacy of this type of initiative (Jermyn 2001; Peerbhoy et al 2001) whilst also arguing for the importance of outcomes that are less rigidly goal orientated. This Dance and Video Project is firmly situated within this stream of cutting edge policy and practice, by utilising arts activities with the aim of delivering a number of positive outcomes, targeted at groups of excluded young people. It has a combined focus on process, delivery, outcomes, and evaluation, with an integral emphasis on learning for all those involved.

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<sup>1</sup> <http://www.povertyorg.uk>

<sup>2</sup> <http://www.drugs.gov.uk/NationalStrategy/YoungPeople/PositiveFutures>

<sup>3</sup> <http://www.thamesvalleypartnership.org.uk/reachingtheparts2002.pdf>

### **3. Aims and Objectives**

The aims of the Dance and Video Project and of the research are separate although closely inter-related. The research was built into the delivery of the project from the outset. Indeed, it was one of the prime reasons for the project taking place in the first instance with regard to the objectives of the partner organisations. The project is one element of a wider initiative, Creative Dance Apprenticeships, managed by South East Dance and delivered at various locations across the region. Therefore, it reflects the aims and objectives fundamental to the conception of Creative Dance Apprenticeships (see Appendix 1). The outline of the region-wide project is defined as:

Creative Dance Apprenticeships is a dynamic dance-driven project targeting 'hard to reach' young people in the South East. Positively enhancing existing arts access and skills, Creative Dance Apprenticeships brings a fusion of dance, video, music and communications technology to a range of youth centres, Pupil Referral Units, children's homes and other centres. The programme includes activity and training focused on engaging and enabling young people "at risk" and encourages the creation of high-quality products suitable for peer viewing, broadcast or retail. A comprehensive and longitudinal research programme seeking to establish a methodology for evaluating dance activity with young people also accompanies the programme.

#### **3.1 Project Aims**

The aims of the project were agreed during initial meetings between the partner organisations who first conceived of the project. There seemed to be both a general consensus about these, along with a flexibility, which allowed for their interpretation by a specific group of key professionals and young people. The aims were passed on from those who initiated the project to those who delivered the project and were integral to the design of the programme. They were not presented in a fixed, written manner, but in an understanding of both the ethos and the idea of producing tangible outcomes; i.e. a dance and music video. What is important in this project, with other Creative Dance Apprenticeship projects, is that the dance styles taught stemmed from vernacular forms such as street dancing and hip-hop (see, also Hameed 2001), rather than more structured or formalised genres, which are commonly used in community dance projects or by the outreach programmes of dance companies (Russ and Hawkins 2001; Fisher 2001; Spafford 2003). The aims of the project are important, as they are one of the ways of measuring the success of the project. It was necessary for the research to revisit these, and ask those involved to give their understanding of them.

One of the practitioners summarized the overarching aims as:

- To work with young people in a way that encourages them to reach their potential, and to explore that potential through artistic endeavour.
- That each young person by the end of the project, will have achieved something in their own eyes, a new skill for example
- Participation; it was essential to the project that the young people involved had some input/influence on the project. That through shaping it, they should come to have ownership of it.

These aims represent an amalgamation of a youth work approach to the delivery of the programme, together with both broad and specific educational goals.

From meetings and discussions with those involved, there were clearly a number of key elements/objectives to the project:

- To work with a small group of young people excluded/outside of mainstream education
- To provide a dance and video practitioner to work with them over a designated period of time
- Through this pilot project, to develop a model that could be replicated with other groups of young people
- To have a research element to the project to record and evaluate the progress, delivery, outcomes, and the formulation of this model
- To develop a partnership approach to management, funding and delivery that utilises the skills, interests, expertise and resources of a number of appropriate organisations
- The project should have future sustainability, both in terms of the initial group of young people and of rolling-out the model with further groups.

### **3.2 Research Aims**

The research strand was tied into the series of dance, video and music workshops in Epsom, and aimed to:

- Develop a working and flexible research methodology to enable future research in other dance and social inclusion projects
- Find ways of establishing and recording what, if any, beneficial changes and developments (for both groups and individuals) came about through the young people's involvement in the project and their inter-relations with the workers and staff
- Support the sustainability of similar projects with young people, through the comparison of outcomes with government agendas targeting social inclusion and encouraging active citizenship.
- Inform future dance and social inclusion projects through the development of a model of good effective practice that can be practically utilised and adapted. Integral to this are the opinions of those involved; the staff, practitioners, and young people.

This research project built on the methods and findings from the Portsmouth Pilot 2003 (Tarr and Thomas 2003). The research was conducted by Imogen Slater (Research Associate), with Helen Thomas (Research Director) providing guidance and assistance where necessary. As with the Portsmouth Pilot project, the research model adopted was largely qualitative and was designed to be both experimental and flexible in its approach. This was in order to be able to test the efficacy of various methods in gathering research data, and to retain the ability to adapt to the issues and particular circumstances that the progression of the project might encounter. The plan was to be responsive to the individuals involved, who were likely to react differently to the various methods. The aim was to find the most effective ways in which to give a voice to the young people participating in the project, with respect to their experiences of their involvement. To this end, we sought to adopt a participatory methodological framework. The concern was to find ways of measuring and evaluating if and how the aims and objectives of the Dance and Video Project were met, so as to inform future best practice. A further aim was to evaluate the appropriateness of the methods employed for evaluating other similar arts included projects.

### **3.3 Partnership Aims**

The Dance and Video Project had a reflexive and fluid approach built into it from the outset. While there were core aims, how these were developed and achieved was left to those “on the ground”, both the staff and young people. This seems to have arisen from the ethos of the project and from the fact that this joint working was a new venture for the partners involved. Therefore, rather than rigidly planning how the project would develop from the start, there was scope for learning and adapting as the programme progressed. This flexibility did not denote a lack of management, but an approach to management, with the project clearly envisaged as a pilot. The structure for management and delivery of the project was laid out in a Partnership Agreement that referred to broad roles and responsibilities:

The project will be guided by partners and progress fed back during the management meetings to include those listed above plus the arts workers, local youth workers and young people as appropriate.

There was interest in the project as a pilot and therefore, a learning process in relation to both the actual delivery, and to the development of successful partnership working.

## **4. Methodology**

We set out to examine and record developments relating to the following areas:

- Perceptions of dance
- Confidence and self-esteem

- Skills (including: movement, co-operative, creative, narrative, etc.)
- Self-development
- Motivation
- Health and fitness
- Group dynamics/cohesion – citizenship
- Focus and concentration
- Personal goals
- Aims and objectives of the project.

We were aware that this was by no means an absolute list, and that unforeseen developments might well arise in the process of the project; the participants themselves (both staff and young people) had the opportunity to input into the areas that the research focused on directly. Indeed, the adopted participatory approach assumes this.

The evaluation that follows examines the project in relation to the above areas. However, some came to the fore from the data, whilst other areas which we thought would be important, Health and Fitness for example, were not addressed in any depth, as the participants themselves did not feel this to be a central motivation, but instead a by-product of their activity. The benefits of dancing to physical well-being are already well known (Thomas and Cooper 2003). It is also worth noting that while we have defined these sets of issues as separate entities, frequently an interviewee would make a point that would cross-cut a number of these themes, and observations also bore this out.

It was essential that the research element be built into the Dance and Video Project as an integral part of the programme of work from the initial stages. Those involved needed to co-operate with, and assist in, the research processes as part of their involvement in the dance project. It was vital that the researcher attended the weekly sessions along with the young people and the staff and practitioners. In this way, the research became embedded in the rolling-out of the project. Whilst the group was aware of the researcher's role, which sometimes involved additional activities, they noticeably came to both accept and expect this presence. The research tried to be sensitive to the programme of the project. For example, questionnaires were carried out during sessions when dance was not taking place, such as on recording days.

The underlying factor that shaped the research was that the researcher (Imogen Slater) was embedded in the project as an active participant rather than static observer. This did not mean that the young people ignored the fact that the researcher was an unknown adult. However, because the researcher was also involved in learning to dance, and likewise struggling at times, it followed that she quickly became an accepted part of the project, and was perhaps more approachable as a result. At the first taster session that Imogen Slater attended, one of the young women immediately said, "Are you going to dance as well?" It should also be noted that both the Lighthouse project worker and the video practitioner also joined in the dance sessions, which had the effect of encouraging the young people, and it meant that there were fewer observers, which inevitably influenced those who were dancing.

We intended at the outset to use the following methods to observe and record the progress of the project:

- Participant observation
- Dance diary (researcher's)
- Filming
- Interviewing
- Informal discussion
- Diaries (young people's)
- Feedback sessions
- Questionnaire
- Final review.

These methods were all employed during the course of the project and had varying levels of efficacy in gleaning the kind of data and information we were looking for. Their usefulness was largely dependent upon what the young people felt comfortable with and which methods they responded to most easily. This could only be established by bringing them into play. From the weekly observation of sessions, it was apparent that the group would often have and exhibit a particular "mood". This varied between there being palpable tensions and unrest, to excitement and good focus. These atmospheres therefore, affected how responsive the young people were to both the sessional activities and to the various research methods.

#### ***4.1 Participant observation***

Most consistent was the recording of observations from the weekly sessions. The "dance diary" notes, which were made after every session, proved invaluable in marking the shifts and nuances of mood, and the focus and progression of the sessions over the weeks. They also provided a context for the discussions about the project for the research team. These observations were enhanced by the other methods employed. The filming focused on the dance sessions, which, while being extremely useful, did not cover developments taking place during, for example, recording or editing sessions. There were practical aspects that affected utilising the proposed research methods, for instance the pressure on available time to achieve all that the project had set out to do. This is another reason why the methods had to be flexible and easily adapted to the on-going situation.

Participating in the dance sessions with the young people had a number of positive aspects in terms of both the project and the associated research. The simplest way to encapsulate this is by imagining the difference between observing and participating in any activity. The two roles are very different (e.g. passive versus active, distant versus immersed etc.) and they likewise have a different impact. The participatory approach was an effective way of immediately being involved with the young people and the work they were undertaking. It meant the researcher "exposing" herself in the same way as the participants and in so doing, gaining a better understanding of what they were trying to do, and how difficult this was in reality.

The use of the camera along with this participatory observational approach was vital. The camera was able to “see” and record what was going on in a way that the researcher was unable to because of her participation in the dancing. The fact that the researcher was dancing alongside the group may also have neutralised the effect of the camera’s presence; instead of the researcher looking through the camera at those dancing, she, too, was prepared to dance and be filmed doing so.

Another advantage of this participatory approach is that the researcher is able to get to know the individuals involved, and how they work as a group over a period of time. Some of this is gleaned from, for example, informal exchanges during breaks, which provides a context in which to better assess the responses and developments of individuals. However, there are two aspects to this kind of observation (and its recording after sessions) that need to be taken account of: the first is that observations are necessarily subjective, and second, that they depend on recollection. Therefore, this is not always the most appropriate way of capturing participants’ voices or their exact expressions.

#### ***4.2 Interviewing, informal discussions, and questionnaires***

There were particular features to the sessions that meant that some methods were more appropriate than others. For example, any interviewing (formal or informal) was usually “public”, which clearly affects the nature of the discussion, and of what and how information is given. Despite this, one participant in particular during a questionnaire session, gave a description about aspects of her family life that she felt had bearing on her attitude towards the project. While doing this she distinctly lowered her voice so that no one else could overhear what she was saying. On the whole the young people seemed to enjoy the novelty of the first questionnaire, but when the researcher carried out the second one, which was shorter but repetitive in places, they seemed less enthusiastic. However, the session in which the second set of questions was carried out, was also one where there was an unsettled “mood”, and the young people needed a lot of persuasion to undertake the work programmed for them.

That much of this facet of the research took place in public spaces meant that there were often considerable distractions. Sometimes an individual was keen to finish a questionnaire as quickly as possible so that they could go and do something else (e.g. play pool or go to the shops). This contributed to the noticeable short attention span that they displayed as a group. Even when most engaged (e.g. during a dance session), an individual might suddenly decide to leave the room.

The last feedback session, which took place with the researcher, the dance tutor and four of the young people (each in turn), was markedly different from previous interviews. It is probable that the fact that these interviews took place in a “private” room contributed to the ease with which they spoke to us. By this stage the young people knew the adults fairly well and this was perhaps a further factor. These informal interviews involved discussion about what they had thought about the project, what they would like to do next and importantly,

they were given feedback about their progress and achievements. A tape recorder was used in order to be able to record exactly what was said and transcripts of these discussions were then made.

The group of young people had a feedback session with the Lighthouse Lead Worker, the Video Tutor, and the Youth Development Officer. They used flipcharts and post it notes in order to communicate their various responses to the programme including how they felt before the project began, and their main likes and dislikes. This information was then passed on to the researcher, who examined it alongside the other data.

The observations of the practitioners and staff involved in the project were valuable, given their particular expertise, and their knowledge of working with young people in relation to this particular group as well as to others. However this was the area where the research was least consistent. There are two reasons for this; first, the research focused primarily on the young people, and second, because there was no regular arena outside of the sessions for the staff involved discussing the project together. This meant that the comments and observations by staff were mostly gleaned individually, and often by phone, rather than face to face.

### ***4.3 Video recording***

We set up a static video camera to record each session, and then analysed this video material for the duration of the project. As there was also a video strand to the project, this meant that there were two cameras at some sessions. In the first session, the research camera was introduced to the young people, who were very interested in it and literally performed to it. After that they quickly became used to its presence and tended to ignore it. Generally the young people seemed less self-conscious when this camera was rolling than during the “proper” video recordings for the dance and music video. This is perhaps because they knew they were on show in the latter and their performance would make a difference to the final outcome, which would be seen on the video. Moreover, the static video did not point at any individual at any one time. Perhaps the young people felt that they were not being observed by someone behind a camera and therefore, did not feel it was necessary to perform to it all the time.

This static video camera proved extremely useful for observing changes and developments in the movement skills, personal involvement and concentration levels of the individual young people in each of the sessions and over the period of the project. The video record also functioned as a check on the researcher’s recorded observations. Because the researcher was involved in the sessions as a participant and therefore, not always able to observe in detail the actions of the young people, the video record provided the research team with further data for analysis.

The research was an evaluative tool during the project’s course, as it did not entail simply observing, but also being involved in both the activity and organisation. It was therefore reflexive in an ongoing manner. It provided some focus on process as well as production, and it was at times able to offer

feedback during the project. Again this tended to happen on an individual basis and could have been more effectively used if there had been regular meetings of the staff involved in the project.

The different methods used for the research had varying levels of efficacy and importantly, were able to record different aspects of the project. Taken as a whole set of data, they are able to convey a comprehensive record of the Dance and Video Project, and of the views and experiences of those involved.

## **5. Themes and Outcomes**

### ***5.1 Group dynamics***

The group was a fairly small, comprising of 7 regular attendees, between twelve and fifteen years of age (the majority are thirteen and above), five girls, and two boys (these are the terms the young people used to describe themselves). This seemed to be a good number, particularly as some sessions necessitated a great deal of focus, while others required working with either one or two people at a time, for editing and recording, for example. If the group had been larger there may have issues with it dividing into smaller sub-groups, whereas the seven involved clearly saw themselves as a single group, despite relationships and frictions within it. At the same time, as the numbers were small, we need to be cautious about making any sweeping assumptions concerning the findings. These findings are applicable to this group in this context and will not necessarily transfer easily to different cohorts of young people in other social contexts. Having said this, many of the outcomes noted here have also been recorded in other similar dance inclusion type projects (see, for example, Bannerman-Haig 1996; Ewing and Taylor 2000; Peerbhoy et al 2001).

The “group” was already in existence before the project, as they came through the Lighthouse Home Schooling Project that they attend together. The majority said they have traveller backgrounds, and they all currently live in the same local area. This common identity came across strongly in interviews, and while having many positive connotations for them they clearly felt that it was an element in their effective exclusion from mainstream education. Some of the group were also related as either siblings or cousins. One of the participants commented, “I know all these people and I feel confident around them”.

There was a very apparent group identity and cohesion. This meant that work that otherwise may have been essential around getting the young people to work co-operatively and to trust each other, was not necessary. They also socialise regularly outside the sessions, which gave them opportunities to talk about the project and to practise dance moves that they had learnt. However, it also meant that relationships within the group could at times be quite intense and occasionally required an adult stepping in to solve disputes. One of the workers commented that with hindsight the project staff could have perhaps

been more pro-active in dealing with group relationships, particularly where more dominant members of the group “pushed” others to the fringes.

The sense of being a group and working together and some of the difficulties that arose from this, was expressed in several of the interviews. For example, Billie Jean said the video was “alright” but she was unhappy about the bits that Louise had put in when she had a turn editing. When asked if she would have preferred to have all the control over what went into the video, Billie Jean responded, “No, because it’s not just my video, its everyone else’s as well”, and that they all had the chance to put in the bits they wanted to put in.

There was a feeling of collective responsibility for the project expressed by Shanna Marie when she said, “I was thinking last week everyone’s acting stupid, and we’ll look like pratts if we don’t concentrate”. Note that she says “we” rather than putting the blame on the behaviour of other individuals. Louise said she felt working with a group was “good because you can ask other people because if you are stuck”. This comment typifies the way in which the group members were generally encouraging and supportive of each other.

The project intensified the group feeling, the dynamics within it, and the identity of it. Family and peers outside of this were aware of what they were involved in and were often interested. The challenge for this group of young people, who both know each other very well and are able to work together constructively, will come with the next stage of the project, when the on-going dance class opens up to allow other young people to join. On a positive note, some of the participants felt that the project so far has been beneficial in that they have “met new people” and “made new friends”.

## **5.2 Recruitment and motivation**

The Lighthouse Lead Worker recruited all of the young people involved in the Dance and Video Project. The participants attended by choice, although they were also encouraged to do so by youth workers, family and friends. The following are their responses to being asked “what made you decide come to this project?”

- *“They asked me and I’ve never done a film before, and it’s new and I like it, the dancing part, the acting part, the singing part. I hope to do more. [the Lead Worker] told me I’d been picked. I got excited and told Alfie and went ballistic.”*
- *“I wanted to, to see what it was like”*
- *“I thought it sounded excellent. If anything’s involved with singing and dancing I’ll come”*
- *“It sounded good. I like the singing.”*
- *“It sounded like fun.”*
- *“Because I thought it would be really good. Because it’s the things I enjoy doing, plus its having freedom and getting out.”*
- *“Because I like singing and dancing. I thought it would be good.”*

It is apparent from these answers that one of the main attractions was the opportunity to take part in activities that they already identified as being enjoyable. Most of the young people express anticipation of fun, enjoyment, and excitement. The fact that the project involved a combination of arts was also central, as various individuals stressed different aspects that they particularly liked or were interested in. As a consequence, the project was easily “sold” to the young people, with their enthusiasm and interest giving it a good start.

The programme ran three taster sessions in November and December 2003 and then began in January 2004 and ran for 10 weeks. It had a regular weekly slot on a Tuesday. During two of these weeks there were 2 sessions (Tuesdays and Wednesdays) in order to be able to give enough time to recording and editing. Therefore, there were 12 sessions in total. There were 7 young people involved in the project and over the 12 sessions they recorded a combined total of 74 attendances out of a possible 84. Out of a possible 15 sessions (3 taster sessions and 12 programme sessions) all those involved attended between 11 and 13 times, with the average being 12.

This extremely strong record of attendance can be attributed to their personal motivation and involvement in the project, as well as to the Lighthouse workers’ ability to encourage them. Family support of, and interest in, the project was also undoubtedly a contributing factor. It should be noted that several of their “Mums” attended regularly as well. This success must be set against the fact that these young people are non-attendees in relation to mainstream education. It demonstrates that they are all able to sustain motivation, if given an opportunity to do so that meets their needs. Because the project was so successful in recruiting and maintaining a consistent group of young people, other aspects of the work were made far easier. That is, the learning, rehearsal and production of a music and dance video within an extremely tight time frame would have been impossible without their sustained engagement with the project.

The programme for January to March was introduced to, and discussed with, the young people at the close of the final taster session in December. This helped them understand the different components of the programme, what would need to be achieved at each stage, and realistically how much needed to be done in the limited time available. The fact that the project was discrete and well planned helped in sustaining involvement. The young people knew what was happening, and were aware of how the different parts linked into each other. Conversely, however, this meant that when there were programme changes, the young people were disappointed. The project had a clear end and product that it was working towards, along with stages or goals during its progress, all of which contributed to its achievements in sustaining engagement with the participants.

### **5.3 Participation**

One of the original aims of the project was to encourage a sense of ownership of it by the young people, through an awareness that they could impact upon its shaping and development. This seemed a very new experience to most of them and was observable as a process during the programme. By the time the project had finished they had grasped this concept and as a group, they expressed a definite feeling of ownership. This was made tangible by the fact that they had a copy of the CD and video, which they had made.

At the outset some members of the group thought that the proposed video would feature (star) the Dance Tutor, with them performing in the background as her group. One of the young women said she worried that they would look “terrible” by comparison.

The Video Worker made the planning and timescale of the process clear to them, which helped the young people to think about what needed to be done. In the taster sessions, he developed with them the idea for the video that hinged on the relationship between a boy and girl, one of whom is in school, and one who is not. It was at this stage that one member of the group wrote the song which would become the soundtrack for the video. Although the Video Worker had not planned music recording as part of the project, this was quickly incorporated. This demonstrated to the group at an early stage that while staff would facilitate, the content and the shape of the project was within their sphere of control.

One of the recurring themes in interviews and during informal conversation was “stress”. This was directly related to the amount they needed to learn and do if they were to achieve their overall goal of producing a pop-style music/dance video. However, this “stress” also illustrates the personal and group responsibility that *they took on* for the success of the project.

Through their experiences of involvement in this project they have clearly developed skills that will be useful to them socially, educationally, and in other participatory arenas. Importantly, these include:

- Personal responsibility
- Motivation
- Expression of ideas both verbally and through other media
- Working co-operatively with other people
- Overcoming difficulties
- Self confidence
- Working hard towards a goal.

It is hoped that some of these skills will continue to develop through their continued involvement with the second stage of the project. Given the opportunity to undertake a similar project again, their starting point would be very different; their understanding of the processes and their participation in these would be far more sophisticated.

## **5.4 Difficulties and achievements**

At various times during the project the researcher talked with the young people involved, individually and in groups, formally and informally. There were a number of issues that came up repeatedly, which have been grouped as:

1. Confidence and embarrassment
2. Pressure and stress
3. Gender
4. Learning; repetition, hard work and enjoyment.

These four themes link simultaneously to aspects of the project that the young people found difficult, as well as those areas in which they achieved.

### **5.4.1. Confidence and embarrassment**

They often spoke of embarrassment, some markedly more than others and this usually related to what peers/others outside of the group might think. While sometimes this was related as “embarrassment” at other people’s perceptions of them, it was clearly a source of pride that they were involved in something they generally regarded as exciting.

The fact that the young people were making a video meant that they were keenly aware that there would be a final material product that would be available for public viewing. One of the girls (Louise) interestingly compared herself and her cousin and how they were confident in different arenas. Outside of dance Louise is very vocally confident but is noticeably self-conscious dancing, while her “shy” cousin has surprised everyone by becoming a confident dancer and a very good one, too, it must be said. The shift from shy to confident in Louise’s cousin is evidenced in the video material from the fixed camcorder by the shifts in her body attitude and concentration when learning and performing the dance. Routinely, she can be seen standing in a slightly slouched concave, closed position when not dancing, particularly early on in the sessions. When learning the moves, however, her focus on the Dance Tutor is fixed and concentrated and her movement is strong, confident and open, giving off the impression that she is going to get it right regardless of what anyone else does. When she stops dancing, she reverts back to her typical stance. However, it is also notable in the later sessions that this ‘everyday’ posture is less and less visible.

It is a positive achievement that all these young people, at various times, overcame feelings of embarrassment, whether dancing, singing or acting. The video record of their sessions clearly evidences the fact that during the project they each increased their personal confidence. For example, one of the boys was very self-conscious. He was usually just a fraction of a beat behind the people he was dancing with, because he was following their movements instead of trusting his own movement memory. On camera, however, he can be seen to grow in confidence over the period of the project. In the interviews at the end of the project they looked back at this issue, and spoke about it:

*“When you first come I was a bit too shy with the dance now like I know you and that I’ll just get on with it, what you show me I don’t think about oh I’m not going to do it I can’t dance, I just get on and do it. Cause I’ve learnt the dance I show it to everyone anyway.”*

*“The thing in the recording studio plucked up my courage.”*

One of the young people suggested performing their dance at the planned event, and so the others were asked how they would feel about this. Surprisingly, they all said that they would be willing to, although some replied they would either be at the back, or would want to be able to control who would be in the audience, through personal invitations. One of the group commented:

*“I think I would do it but I’d be more embarrassed about who was there, but I would.”*

Louise talks about the whole experience and how it required her taking a “big step”:

*“It started off with a few clips and we couldn’t do it properly and the next few weeks after... its such a big thing we’re recording, singing, dancing, people asking us questions, its good, I liked it, I liked every bit of it but I think its such a big step, you’ve just got to jump in from there to there its just...cos I wasn’t expecting that, I wasn’t prepared for that.”*

These comments exemplify the increased confidence that the Dance and Video Project produced in the young people taking part, along with a change in attitude to personal challenges.

#### **5.4.2 Pressure and stress**

The common aim to produce a music and dance video that the young people would feel proud of sometimes had the adverse effect of giving rise to feelings of “pressure” and “stress”, although it is also possible that these might have helped further motivate them. These were particularly focused on the dance when they found it hard to learn the moves and to keep up with the fast pace. These feelings of “stress” and “pressure” were exacerbated if they compared themselves with each other. For example Kelly said:

*“I kept doing the dance and I couldn’t get it – that week I was stressy and had no patience. All the rest was getting it but I wasn’t. But I got it now.”*

The girls in particular practised the dancing between sessions, and helped each other learn the sequences.

One of the girls said:

*“It hasn’t been like hard work in some ways I’ve let myself down a little bit just by just like for instance when I couldn’t do a move I kept getting stressed, the last few weeks at Lintons, I was like you’re doing it too fast ...and then I went home and I felt all guilty and then I thought to myself next week I’ll be better and then it just happened again, and I was getting stressed and that, and that’s why I didn’t like it cause I was getting stressed with other people, with my friends and that just cause I wasn’t getting the dance right.”*

This, we consider, illustrates a mature understanding of the work involved and the resulting emotional processes. She expresses both personal responsibility and a determination to work at it despite finding it difficult. These experiences, particularly for a young person who has experienced exclusion (and therefore “failure”) can be usefully applied to other areas of her life and education. That is, through this project she has had a positive experience of working hard at something and struggling, yet staying with it and achieving her aims. These kinds of achievements, we suggest, should be used as a platform for building future confidence in their abilities.

#### **5.4.3 Gender**

There are often issues involving gender when working with this age group, and particularly when the activity involves self-exposure as in, for example, dance movement, which is usually different from ordinary everyday movement (see Thomas 1993; 1997). Of the seven participants, two were boys. At the beginning of the project they were noticeably both more inhibited about dancing, as well as more vocally negative. The older of the two progressed rapidly during the project in terms of his dancing ability and confidence. The younger boy tended to follow his lead and they grouped together, as did the girls.

Several of the group expressed an understanding of others’ perceptions about boys dancing, that boys do not or should not dance. Kelly said she thinks it is good because on her estate it seems that it is only the girls who like dancing, and the boys do not think it is for them. She said, “It is good to have boys in it as well”. She thinks they should perform as well as showing the video and she thinks it would be a lot better. However, she is aware that the boys will be shy because all the rest of the boys from the estate will come and they will “take the mickey out of Bert”. She says she thinks he is quite good but that he will be shy. She then said, “They think they can’t dance and when they see a boy do dancing they do all actions...”.

Bert was aware of how his male peers would probably respond to seeing him dance and he expressed a mixture of embarrassment and personal confidence in what he is doing for himself. While dancing was clearly not something he was immediately comfortable with (he sees himself as being more sports orientated), this did not prevent him engaging with it and improving considerably. When asked what he thought his friends would think he said that they would all “take the piss”, but that underneath they would probably wish they could do it, but they “don’t bother trying”.

Only one of the girls in the group seemed to feel inhibited by dancing and singing with boys, but this seemed to relate more to their initial attitude. Louise said that she found it embarrassing and said that the boys weren’t “into dancing” and that this affected her. They were more negative and this “stressed” her and “sometimes they were a bit moany and it just put me off”. It should be remembered that the fact that this group already knew each other well meant that gender issues were far less of an issue than they might have been otherwise.

#### **5.4.4 Learning; repetition, hard work and enjoyment**

While there is no doubt that collectively the group actively learnt during the project, developing skills in a number of areas, their views on whether this was educational, and what they felt that they had learnt were diverse.

The fact that the young people were not in a “normal” educational environment, and that they were involved in activities that they enjoyed, meant that they did not necessarily perceive the project as being educative. However, when they were asked what they thought they might get from the project (a few weeks after beginning), aside from directly learning dancing and singing, two replied “educated” and “education”, while a third said “not education really”. There was some comparison with the experience of school. For example, the sessions were described as “much better than school”. Shanna Marie reiterated this with:

*“I think it’s much better than school. In school you’re either bullied or the bully. In school you’re always doing the wrong thing.”*

Therefore, while they recognised that they were in fact learning, this was associated with positive rather than negative experiences.

Two of the participants also mentioned pride; “I reckon I’ll be proud of myself, making something of myself”, and “I’ll be proud and show people”, and another said “time to build up my confidence”. Thus, even at the outset of the project they were aware of the fact that their involvement in the project would lead to feelings of achievement and therefore increased self-esteem.

As implied above, reflecting on what they were doing, and what they felt they were achieving was an important part of the process. This happened in a variety of ways: through the research, through their home schooling at Lighthouse, through the practitioners, through feedback sessions, and through

their exchanges with each other. In terms of the research, they were required to stop for a while and think about their goals, their perceptions of what they were learning, and of what they liked or found difficult about the project. These methods of reflection helped with both focus on what they were doing and why, and necessitated using narrative skills.

At times the Dance and Video Project was linked with their academic work through writing about it and also designing logos and CD covers. This area of the project could be developed further when planning similar programmes, particularly with young people outside mainstream education. Creatively using young people's enthusiasm for activities such as music and dance could prove to be an effective way of approaching literacy, for example. This model has been employed successfully elsewhere with projects aimed at re-engaging excluded young people with education (e.g. The Community Learning Project, Lewisham).

When the young people were asked about what they did not like and/or found difficult about the project, they frequently mentioned repetition (e.g. of dance moves), and boredom, particularly in relation to waiting around during recording and editing processes. They also mentioned finding the sessions at times "hard" or "hard work" and the dance in particular "fast". Efforts were made by the staff involved to tackle these issues, and to find ways to occupy them when, for example, editing was taking place. Some of the group did recognise that certain aspects were necessary to the success of the project, such as the repetition of moves, acting scenes or singing. The feelings of the project at times being "hard" not only did not result in them giving up, but contributed to their ultimate feelings of achievement.

## **5.5 Focus and concentration**

There are two aspects to focus; the immediacy of it in relation to concentration on a particular activity, and the longitudinal aspect that relates to sustaining an objective over a period of time. The project was observably effective in both of these contexts for the young people concerned. The Lead Worker from the Lighthouse said that "they are achieving so much" and that this would be evident, "if you had seen them before". She remarked that they were really focusing for sustained periods of time. She was ideally located to be able to assess the impact of the project on the immediate and day-to-day behaviour of the young people she works with. She also noted that it had made her other work with them far easier, because of their on-going focus on and excitement about the dance and video sessions. She said that the project could have actually sustained another session during the week where time was given to additional work related to the project that specifically developed key skills areas. For example written work could involve scripting, diary keeping, etc.

The dance and video practitioners felt that both the length of the project (10 weeks) and the length of the sessions (approximately 3 hours with a break) were about the right amount of time in order to both sustain focus and actually achieve the project aims.

## **5.6 A partnership process**

The project was the result of a partnership between Surrey County Arts, South East Dance, the Youth Development Service, and the Lighthouse Project, and as such, was a new venture. The Partnership was most successful in the conception and instigation of the project, during which time it met regularly. Once the project was up and running the management of the project by the partners tended to be “hands off”, unless there were issues to be resolved relating to the delivery. In these instances, representatives of the partner organisations were called upon to assist and were generally accessible and quick to respond.

The workload involved was inevitably unequal, and reflected the varying stakes and responsibilities that partners had committed to. For example, because the practitioners were employed by the Youth Development Service, it followed that they were immediately responsible for line management issues. If the model of partnership is applied where partners bring their particular resources and expertise to a project, rather than any expectation of “equal” workloads, then this can be seen to have worked productively.

It should be noted that at the point at which the project began delivery (January 2004), the steering group were informed that a key individual from Surrey County Arts had left their post. This changed the balance within the Steering Group and it is likely that the project would have been managed differently had this not been the case. It may also be the case that the development of strategic work between the various organisations was slowed-down, without as much ground being made as might have been otherwise in relation to this particular project.

There were undoubtedly organisational problems that arose within the delivery time frame. These, however, were managed successfully so that there was minimal impact on the young people, and the project proceeded regardless. This was largely due to the responsiveness and professionalism of those working “on the ground”. The delivery of the project and the actual work with the young people had a momentum of its own that almost refused to be stalled by any “outside” difficulties.

## **6. Keys to Success**

In the feedback from staff involved with the Dance and Video Project, there was a consensus about the fact that the project was undoubtedly a success. There was also recognition that there were areas that would need to be thought through more carefully and planned for in the future, but that the project had succeeded despite these.

The project was essentially voluntary and therefore, the young people participated by choice rather than coercion. The Lighthouse Lead Worker said that it was seen by the young people as the “cherry on the cake”, i.e. a reward and an incentive for them to undertake their educational programme during the rest of the week. She commented that she found it far easier to work with

this group while the project was happening because of its appeal, and the fact that they were both excited by it, and focused on it. Lighthouse is currently seeking funding for another media project to run alongside the basic skills sessions, which is testament to the success of the project in engaging and motivating young people excluded from mainstream education. It also illustrates practically how arts projects can be utilised in order to achieve wider educational outcomes. The Policy Action Team 10 in a report to the Social Exclusion Unit (1999) recommended that schools should be encouraged “in the use of creative and sporting activity to support the drive to raise standards of literacy and numeracy, and through the use of these activities as part of Personal and Social and Health Education, to build pupils’ confidence and self esteem”.

Reasons for success:

- This kind of project is attractive to young people drawing as it does on arts media which they both relate to and aspire to
- The project had a clear programme of development, timescale, and resulting finished product
- It is not seen as directly educational as this is likely to have negative connotations for its proposed target group
- New experiences are involved
- It used a variety of techniques and media
- It offered opportunities not easily accessible to the young people
- The young people had a role in developing the project and were supported in this by the skills of relevant professionals
- The young people involved were regarded and worked with in ways that owe much to youth work, and not traditional methods of educational engagement
- The project was largely based on the existing strength and cohesion of the group, which existed as an entity before the project
- The project very much relied on the pre-existing relationships that key staff had with the group
- These key people were crucially responsible for motivation, including the practical aspects of this such as transportation
- The partnership development of the project and its delivery was typically “hands off”, which allowed for flexibility and for those involved in the actual delivery to influence the course it took, with a keen awareness of the needs of the young people participating in the project.

## **7. Areas for Development**

While the project is regarded as an overall success by those involved, (both staff and young people), a number of issues had to be faced during the programme that had the potential to damage the positive outcomes. That this did not happen was largely due to two of the staff involved, who worked hard to overcome these issues and importantly, to ensure that the young people remained enthused. The central problem arose during the middle stages of the project with the fact that for a number of reasons the dance tutor was not

able to attend planned sessions. This meant that the programme had to be adapted at the last minute, and the participants were clearly affected by this.

The following points, which were made by those working with the project, acknowledge some of these difficulties and suggest ways in which these can be either avoided, or anticipated, for any future initiatives:

- Better staff communication, with clear lines of demarcation and designated responsibility for this
- Regular and planned sessions with all staff for feedback, planning, collectively dealing with arising issues, etc.
- More consistency with staff attendance
- Better programming, including having alternative activities when necessary
- More strategic work before the onset of the project, in particular to further integrate the creative/media aspects into other educational strands, such as literacy. This would then mean that the excitement / engagement with the arts elements would encourage and support basic skills areas that they are less enthusiastic about.
- Partnership working; to further develop this, building on the ground already established.
- To directly link projects such as this into the “mainstream” of wider arts/youth networks and events, through the partners resources and networks.

Because of the partnership approach there was, in theory, a collective responsibility for the management of staff and delivery. In practice, however, this role fell principally to one of the partners (Youth Development Service). In the early stages of the project the workload had been shared with Surrey County Arts, but this changed radically due to the key officer leaving his post. The other partners involved tended to take an advisory role, inputting their resources and expertise, but not essentially “hands on”.

While no single person was formally assigned the lead role in co-ordinating the project at the outset, the video practitioner was asked to take on this responsibility as the project got underway. The worker agreed to take on the role as co-ordinator on the basis that it was an informal arrangement. This meant that other members of the team, including the researcher, were not necessarily aware of this fact. For any future delivery, it would be advantageous to clarify staff roles and responsibilities from the outset, thus avoiding any possible vagaries and the possibility of particular tasks falling between those involved. In relation to occurrences that are unpredictable, such as a key individual leaving their post, it would then also be clear what responsibilities needed to be picked up by the other partners. Greater clarity would also help with lines of management and communication for all those concerned.

## 8. Conclusion

We have seen that the Epsom Dance and Video Project has successfully worked with, and effectively engaged, a group of young people who are educationally excluded. It has produced a number of positive outcomes for this group, and assisted with their educational and personal development in a variety of ways. If we take Marion Gough's (1993) premise that dance can help young people to:

- Use their bodies skilfully and creatively
- Develop their creativity and imagination
- Use expressive movement as a means of communication
- Encourage an awareness of others and a sensitivity towards them
- Analyse form and quality in movement
- Derive aesthetic understanding through the creation of dance and the appreciation of dance works
- Extend their musical education
- Stimulate and heighten work in other areas of the curriculum

With reference to this project we can add the following:

- Encourages group/co-operative working
- Allows access and expression particularly for those who are seen to be failing educationally/and or have difficulties with mainstream approaches to learning
- With educationally excluded young people it can challenge issues of motivation and notions of "hard" work, developing their abilities of concentration and focus
- Increases confidence both physically and mentally
- Can act as a springboard linking into other forms and areas of learning
- Increases general health and fitness and well as raising these notions for young people

Again, it is important to note that the conclusions reached in this report refer to a particular group of "educationally excluded" young people and a particular project. The sample is small and the high level of existing group cohesion is probably unusual and therefore, our conclusions cannot be used to generalise across the board (see also Peerbhoy et al 2001 on this). An important aspect of this project is that what we have evaluated was stage 1 and while being self-contained, it was always conceived of as a vehicle with which to continue work with this group. The Dance Tutor met with the participants at the end of the project to give them feedback on their achievements so far, to discuss the possibility of gaining accreditation for their work, and in addition, to assess their interest in continuing dance sessions. All the young people she spoke with expressed an interest in this. Dance sessions are now running on a Thursday evening at a local youth centre and it is intended that this will not only allow access for the group to continue to improve their skills, but will also create an arena in which they can become more integrated with other groups of young people. The achievements of this project therefore, will be sustained

and built upon, rather than having a short-term impact that then finishes, as all too frequently happens with one-off funded pieces of work. These one-off short-term projects, in turn, raise ethical issues that require careful consideration by both partners and project teams. Importantly, however, the young people involved in this project will not be suddenly “dropped”, but encouraged to continue to learn and develop.

The Youth Development Service regards this project strategically and therefore, aims to “mainstream” the project on various levels. The video that the group made will be showcased alongside other youth arts projects and in this way can be included within a body of work. There is also an event planned so that the young people can show people what they have been doing, which will give them further positive feedback.

This project has enabled the development of a flexible model for which appropriate funding sources can now be sought. Hopefully, this will result in the delivery of further projects based on this model that offer young people opportunities to access arts activities, targeting particular groups with socially inclusive methods and objectives. The flexible nature of this approach will mean that it has the potential to be adapted to a variety of groups and environments, while ensuring that it retains some of the elements that we have found were key to its success.

## Appendix 1 Copy of Partnership Agreement

### **Surrey Partnership for Creative Dance Apprenticeships**

Partnership agreement

**Agreement to set the roles and responsibilities of the project partners relative to the delivery of the CDA project in Epsom and Ewell, as stated in the Schedules attached to this agreement.**

**This is an agreement between:**

South East Dance National Dance Agency (from here after referred to as the Agency), Surrey Youth Development Service and Surrey County Arts, Dance  
The period of this agreement is November 2003 to June 2004.

Both parties agree to abide by the conditions written in this document for the period identified above.

**The purpose of this Agreement is to ensure that:**

1. the Project is carried out as agreed in the attached schedules
2. the roles and responsibilities of both parties are clearly identified and agreed upon to achieve 1 above
3. there are agreed procedures that are put in place, should there be a material change in the circumstances of the Agency, Surrey Youth Development Service or Surrey County Arts - Dance which will cause the delivery of the project to alter substantially, fail to deliver its objectives or cease. Such cause may be due to project delivery diverging from the Project parameters, inability of a party to provide agreed financial or other resources, disagreements or disputes between partners in any combination.

The project delivery will be agreed following an amalgamation of partners' aims attached to this agreement [schedule 2].

#### **1. Roles and responsibilities of the partners**

*1.1 South East Dance (represented by the Projects Manager) will:*

- hold all funds for the project
- pay arts practitioners' fees, equipment, travel and other expenses related to activity
- provide professional support to the practitioners (CDA training course and ongoing professional training/mentoring opportunities)

- contract for and oversee the associated research programme - leading on evaluation and dissemination of outcomes in liaison with Surrey County Arts/Self-reliance and Youth Development Service
- oversee the delivery of the project through the workers and associated activities
- offer regular meetings with other CDA practitioners across the region to network, evaluate and share practice
- meet with the other partners at regular management meetings (see section 4) to appraise/evaluate the progress of the project and to discuss any issues arising from the delivery of the project

*1.2 Surrey Youth Development Service (represented by the Youth Development Officer) will:*

- employ the workers and provide all legal/insurance cover for the project and its workers, excluding the researcher
- liaise with South East Dance to set budgets and agree payment arrangements
- identify and recruit young people for project
- provide venues for activity to take place
- provide youth workers to support activity
- cover costs incurred as a result of youth worker's involvement in CDA training sessions (excluding placement)
- meet with the other partners at regular management meetings to appraise/evaluate the progress of the project and to discuss any issues arising from the delivery of the project

*1.3 Surrey County Arts - Dance (represented by the Dance Development Manager) will:*

- provide funds (accessed from Surrey Self-Reliance) for a full and substantive research exercise including documentation and dissemination.
- meet with the other partners at regular management meetings to appraise/evaluate the progress of the project and to discuss any issues arising from the delivery of the project
- support the ongoing development of the CDA programme in Surrey, bringing partners together for future development

The project will be guided by partners and progress fed back during the management meetings to include those listed above plus the arts workers, local youth workers and young people as appropriate. Surrey Self-reliance will also be active within these Management Group meetings to oversee delivery of the project and to assist with dissemination of outcomes and future fundraising.

## **2. Grievance procedures**

If any partner of the Management Group has a grievance against any other party then this must be raised at the earliest convenience and a management

meeting called. If the matter cannot be resolved then the Cancellation of the Project will take place (as outlined in 3. below).

### 3. Cancellation

If any of the lead partners want to withdraw from this agreement then a withdrawal date (if earlier than the agreed end date of this Agreement) would be decided by the Agency, in negotiation with the other management partners, taking account of contractual and programme commitments. An agreed exit strategy will be presented by the Agency and all parties will agree to its execution.

### 4. Project Management

The parties will agree on the membership of a Management Group, by Monday 1<sup>st</sup> December, that will bring together the Project stake holders to provide local information, support and give feedback on the work.

The membership of this Management Group will comprise:

	<b>Name</b>		<b>Organisation</b>
1.	Cindy Gower	Projects Manager	South East Dance
2.	Trish Adam	Youth Development Officer	Surrey Youth Development Service
3.	Craig Hutchinson	Community Dance Manager	Surrey County Arts - Dance
5.	Kellie Furniss	Self-Reliance Evaluation Project Officer	Surrey Self-reliance

with contributions from the arts workers: Lana Avis - Dance worker; Michael Wray - informal Project Co-ordinator, Freelance youth video multi media arts worker; Hayley Roberts - Lighthouse Project Co-ordinator worker; Imogen Slater - Researcher, and Trish Adam, Youth Development Officer, Surrey Youth Development Service.

The Management Group will meet twice during the course of the Project at dates to be set in advance at the inaugural meeting. Agendas and relevant papers and minutes will be produced in consultation with the management partners and distributed by the Agency.

### 5. Project Definition Documents attached as schedules 1 – 3 inclusive

1. CDA overview Project Outline (Schedule 1)
2. Specific project outline for Epsom and Ewell (Schedule 2)
3. Outline budget for Epsom and Ewell (Schedule 3)

I agree to the terms of this Agreement:

Signed on behalf of:

*The Agency*

(Signed on behalf of the organisation): .....

Position: .....

Date: .....

*Surrey Youth Development Service*

(Signed on behalf of the organisation): .....

Position: .....

Date: .....

*Surrey County Arts - Dance*

(Signed on behalf of the organisation): .....

Position: .....

Date: .....

**Appendix 2 Questionnaires****Questionnaire No. 1 for South East Dance Research****Name** (either a number or a chosen first name only)Age                                      Gender    **Male/Female*****Ethnicity***

1. How would you describe yourself –  
 (With 1 being low, 3 average, and 5 high)

A	Healthy	1	2	3	4	5
B	Fit	1	2	3	4	5
C	Confident	1	2	3	4	5
D	Sociable / Friendly	1	2	3	4	5
E	Active	1	2	3	4	5
D	Motivated	1	2	3	4	5

2. What would you say are your main interests?

3. Have you done any kind of dancing before?

4. What kinds of dancing...

a) do you like to watch?

b) do you like to do?

5. What made you decide come to this project?

6. What do you think you might get from coming here?

7. Are there any things you particularly like / or dislike about the dance & video sessions?

8. How do you feel before you come to the class?

Do you prepare for it? / dress? / think about what is going to happen? practise any of the moves when you are on your own? / with others / etc

9. How do you feel at the end of the class?

10. Could you tell me a bit about your educational experiences?

11. How do you see yourself in five years time?

**Questionnaire No. 2 for South East Dance Research****Name**

1. How would you describe yourself –  
(With 1 being low, 3 average, and 5 high)

A	Healthy	1	2	3	4	5
B	Fit	1	2	3	4	5
C	Confident	1	2	3	4	5
D	Sociable / Friendly	1	2	3	4	5
E	Active	1	2	3	4	5
D	Motivated	1	2	3	4	5

2. What do you think about working with other people on something like this?

3. What do you think you've got from coming here?

4. What things you particularly like / or dislike about the dance & video sessions?

5. Do you think you will carry on with any of the things you have been doing in these sessions? If yes then what?

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## Dansync gratefully acknowledges funding from:



West Sussex  
Positive  
Activities for  
Young People

Dansync was conceived, part-funded and delivered by Dance Partners South East consortium in partnership with South East Dance



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