



EVALUATION AND PROJECT REPORT
September 2010

- Workshops
- Employment Support
- Qualifications
- Work Experience
- Summary

Part 1: Workshops:

List of workshops & attendance levels

Collation of feedback questionnaires

Overview of attendance & rating levels

Analysis and Recommendations

Happy Computers Evaluation Attachment 1 (separate document)

Workshop Scores Analysis Attachment 2 (separate document)

LIST OF WORKSHOPS PROGRAMMED WITH ATTENDANCE

Workshops were evaluated by means of a questionnaire, which all participants were asked to complete. Responses have been collated into the report below. Observations & feedback by the project managers is at the end of each workshop analysis. There is also some general feedback on the workshops programme at the end.

No.	Date	Title	Attendance (from Extend) ¹
1	13 Nov	Lighting Design for Dance	10 (63%)
2	27 Nov	Producing a Performance or Live Event	8 (50%)
3	18 Dec	Fundraising	5 (31%)
4	14 Jan	Collaborative and Interdisciplinary Working	7 (44%)
5	2 Feb	Risk Assessments	6 (37%)
6	5 Feb	Producing Work in Non-Theatre Spaces	7 (44%)
7	12 Feb	Technical Support for Performers at Live Events	3 (19%)
8	19 Feb	Creating Effective Publicity	6 (37%)
9	26 Feb	Healthier Dance Practice	8 (50%)
10	12 Mar	Problem Solving and To Do Lists: Achieving Creative Excellence	6 (37%)
11	17 / 19 Mar	Designing Your Own Website Using WordPress	11 (69%)
12	17 Mar	Q&A / Networking Event	3 (19%)

The following shorter, informal workshops were also provided but were not formally evaluated:

27 October 2009 Goal Setting

16 December 2009 Evidencing your portfolio

¹ Artists not on the Extend programme were also invited to the workshops. For the purposes of evaluating Extend, only attendance by Extend participants has been included here.

WORKSHOP 1. LIGHTING DESIGN

Led by Will Reynolds

Friday 13 November, 10.30-2.30

Venue: Bonnie Bird Theatre, Laban

Attendance: 12 (10 Extend)

WORKSHOP CONTENT

The following brief was provided for the workshop leader. However, the workshop leader who was originally contracted to deliver the session dropped out with less than one week's notice, and the replacement had less time to prepare, and therefore not everything in this brief was covered.

1. Equipment and Effects

- Different kinds of lantern and what they do
- Washes, spots, specials
- Front / back / side lighting
- Gobos and specials
- The effect of colour and effects such as haze
- The effect of different transitions

2. Lighting design for dance

How to design lighting for a piece of dance – what to think about, how to brief a lighting designer, what happens when and how. (Maybe some example states could be used to illustrate different lighting levels, colours, specials etc)

3. Plotting a Lighting Plan

States, cues, transitions, blackouts etc.

Essentials

Supply a 'glossary' hand-out (defining relevant terms eg. lantern, rig, plot, plan, board, focus, wash, special, gels, lighting designer, deligher, lighting technician etc) and examples of lighting plans and cue sheets.

RESULTS FROM FEEDBACK FORMS

The main things learnt:

- Names of types of lighting, knowledge of how it all works, how to spec a tech man, some light terms;
- use of colours for emotions, angles of the light and their importance, different types of lights and their effects;
- some new lighting ideas, techniques, and how also the idea and emotion needs to be clear before you can expect any lights;
- useful to get an idea of moods, colours, angles of light with respect to the performance as well as the audience;

- how to use lights, types of lights, use of shapes, colours, and uses of different light;
- the way light could be used to create different moods;
- about light and the effect on the performance , how to generate the mood you desire through lights;
- impact of lighting in general, choice of colours, how the character of the performance dictates the type of lighting;
- names of different lights;
- lighting design, techniques, set-up;
- enlightening information on different kinds of lighting, their effects, ways to control them, names and the colours associated with various effects were some of the things I learnt;
- technical aspects of lighting, also from artistic perspective;
- different aspects of lighting design, about the equipment used to achieve different effects;

Most interesting things learnt:

- Variety of things can be done;
- lighting an individual performer from three different angles, use of shadow lighting;
- that the body needs to be lit from 3 directions;
- about colours and angles, hence leading to shadows and dynamics of light and their effects on skin;
- use of colours during abhinaya, lights from the side of the stage are very important for dance;
- how to use colours to show different emotions and the kind of lighting used for solo dance vis-à-vis group production;
- how to help the artists work out choreography / stay with colour / light gels and stencils;
- opportunities to experiment with light, choice of colours and intensity of light;
- colours that are appropriate for the skin;
- types of lights, their purpose, the uses, the handling procedures, set-up, lighting priorities;
- the names of soft , warm and cold lights, things we need to bear in mind while lighting certain aspects of SA dance;
- answers to the questions from artists' experience – examples from real situations

Practical aspects of the workshop (e.g. demonstrations):

- Very helpful in terms of seeing what could be done to them, so you have a clear idea of how to take ideas;
- good demonstrations;
- was good, I was hoping looking at what the lights can do to the body rather than what we do to the lights;

- very useful to see how things actually work, though I may not really be able to utilise it, but really nice to have a play around!
- they were very good, I learnt about making corridor effect, patterns and the soft and distinct use of pattern;
- very good but would have like to work with light effects more;
- excellent, well shown and clear; useful things to have an idea or how it all works;
- good;
- good demonstration of lights and uses;
- it was useful in giving us a broad experience, although a much more intensive and longer session might have been more useful;
- demonstrations of different colours etc was really useful, and the effects / shapes achieved by different lights gave a better idea of what can be the possibilities;
- it was interesting to see how the equipment works, but I would have wanted more linking with choreography, see what different lights work like in practice;

Skills & knowledge to put into practice:

- Interpreting ideas using lights, how to speak to my designer;
- the use of colours in terms of moods and placement of performance, angles of the lights; some of them, but we still need to figure it out on the 23rd in the tech run of Daredevas;
- would be able to have at least a general idea about the types of lights, definitely know better about colours and their moods;
- all the things about highlighting the face during dance was really very helpful and I plan to use it for abhinaya-based performance;
- colours and angles of light;
- use of lights when showing natural elements like honest, fire, sunlight, how to show urban ... effects / corridor;
- what type of lights do I need (depending on the character of the performance), which colours to use;
- I will make an effort to find out the venue's lighting capabilities, as I now understand more, the technicalities;
- colours, lighting priorities, shadows, lighting types, mixing of lights;
- positioning of lights and the shapes they can create might be a possibility;
- use of colours, angles;
- I will now be able to communicate with the lighting designer about the effects I need, and I also know what is possible, what is easy and what is difficult

Relevance of content to own dance/industry practice:

- Yes, very important as many times Indian dance lighting is bad, so this has given me more vision of how to light my dance in a sophisticated way;

- gives an idea about how as a dancer one can use the lights and how far one can go;
- quite good to hear about lighting for face, footwork differently; also the light for footwork not hitting off the floor;
- very, I was really looking forward to this session, I always wanted to learn about lights; very relevant;
- very good;
- very useful things, as practically any performance means the need for specific light;
- fairly relevant;
- very relevant as I don't have the required lighting expertise – born as a performer and as an arts manager, it is critical to understand the importance and uses of lighting on stage – indoors and outdoors;
- I will need to think more and translate the information in order to suit my individual performance;
- very relevant; very useful, will be more useful in future when/if I ever tour with a piece

Changes to improve learning outcomes personally:

- Maybe have some terms explained on paper, and seeing if we could possibly program;
- maybe would be beneficial to place a person on stage and try different lighting effects (but I understand that requires more time);
- I think its' the same answer as in question re-practical aspects, would have preferred to see what the lights can do to a body and space more than what we do to it;
- maybe more time spent on computer would have been useful;
- nothing;
- more hands-on experience;
- nothing changed but would adapt the effect by using a dancer on stage to demonstrate expression and speed with the designer;
- for me, it was very good the way it was;
- could have used some dancers as models so we can try and experiment with light and choreography;
- demo could have used a live example – especially on SA dance, formal and systematic presentation of the division of stage and lighting effects, typical pointers for lighting;
- I would have liked to sit at the console, and control the fade-in and fade-outs, probably having a colleague on stage;
- nothings – hand-outs could have been given at the beginning of the session

Knowledge of workshop leader:

- Very good, specific to dance;
- very good;

- very good;
- the workshop leader was fantastic and had a deep knowledge about a wide range of things within the topic!;
- I think he is a very knowledgeable guy, I am happy with all the information I got from his session;
- he was excellent and had in depth knowledge of the lighting technique;
- very good; fantastic!;
- very knowledgeable;
- good knowledge and understanding of the lighting system, techniques and typical lights used in theatres;
- he evidenced professional sound knowledge;
- excellent;
- very knowledgeable;

Presentation skills:

- Good;
- easy to approach, informal, friendly;
- he was quite clear and was receptive and patient and answered all the questions (even when they were irrelevant!);
- very clear and precise;
- very clean, loud and use of practical in it, was really helpful;
- very good;
- excellent, easy-going;
- very good way to present information so that it would remain in one's head;
- good;
- comfortable and easy-going presentation, however would have preferred formal;
- it was more informal which was great;
- good;
- fine;

Association with Akademi:

all Extend – plus one = performer and workshop leader

Link to Extend programme of study:

- This works as part of planning my programme to light it as a part of my Arts Award; planning an event;
- planning the events aesthetics,
- dealing with safety of lights as well;
- may help in understanding lights and design in terms of the performance;
- light and design;
- learning technical skills;
- health and safety and performance;
- lighting design;

- planning an event, costing, health and safety, lighting requirements;
- this would link in the area of planning a performance for an indoor theatre space; planning an event

Rate event:

4 x Excellent (40%)

3 x Very Good (30%)

3 x Good (30%)

More views:

- Extend has been quite beneficial till now, looking forward to all the other master-classes and work that is going to be providing more experiences;
- interesting to play around with the lights but definitely would have been more useful to spend time at the system, as that is something which may be more likely for me as an artist, when I arrive for a show;
- master-class was very interesting but I personally feel more hands on experience would give us a deeper understanding – would have preferred to have used the lighting effects from the computer side rather than technical details;
- enjoyed very much, informative;
- would be nice to experiment to experiment more with the lights ourselves, otherwise nothing really to add, excellent workshop, useful information, lots of very practical things!!;
- great master-class

PROJECT MANAGER'S REMARKS (CW)

The workshop leader was brought in with less than one week's notice due to the original workshop leader dropping out. What I saw of the workshop (the first two hours), his delivery was rather flat but he certainly knew what he was talking about, although he related it heavily to theatre rather than dance. I had asked him to lead a very hands-on workshop, and the first two hours was entirely him talking in a rather unstructured way. I know there was a more hands on session later on which the participants appreciated, but think that a more interactive and practical session throughout would have been more appropriate.

There was demand for a follow-up lighting workshop. In the event we could not find a suitable date, so this did not happen. NB. Booking a venue with a suitable rig takes time, is costly, and needs some prior knowledge of lighting. Ideally it should be a venue the workshop leader knows and s/he should do have some preparatory discussions with the in-house technicians to ensure the rig is set up appropriately for the workshop.

WORKSHOP 2. PRODUCING A LIVE PERFORMANCE

Led by Catherine Willmore

27 November 2009, 10.30-2.30

Venue: The Nehru Centre

Attendance: 11 (8 Extend)

WORKSHOP CONTENTS

1. What do you need to be ready to produce & tour?
2. Timelines for planning a production & tour
3. Defining your work and your target audience
4. Tour booking essentials: How to get a 'gig'
5. Writing a budget
6. Marketing & selling your performance
7. Technical considerations
8. After the performance – evaluating and maintaining relationships with audiences & venues
9. Q&A

RESULTS FROM FEEDBACK FORMS

What were the main things that you learnt during the masterclass?

- Planning the event – things that need to be taken into consideration and how much in advance these need to be looked into.
- Budget / timelines / venues
- Budgeting. Names of organisations and booklets I can refer to for specialists.
- Some new marketing techniques, along with organisational and technical information.
- Budgeting / venue hire requirements / timescale of productions.
- The administrative aspects – good intro to the forthcoming marketing & fundraising ones – yet still informative as a standalone masterclass.
- Analysis of productions: costs, publicity, etc
- Lots of detail I hadn't thought of in terms of budgeting.
- Producing a live performance and how much work that is. But it was clear and well organizing [sic] the whole journey.
- Some details about touring, actual fees, box office split, percentages etc. Names of organisations. Otherwise it was revision [? hard to read handwriting] of what I knew.
- Many important things which are specific to the UK in general and London in particular in terms of organising an event.

What was the most interesting thing you learnt regarding producing a live performance or event?

- What I found really useful was knowing that you can get a manager or fundraiser on board to help you start otherwise it's too big a task.
- Personally it was very useful to see the detailed break-up of a budget.
- Sample marketing. What key aspects / points should be included in a specification to 'sell' / market your company or production.
- The various steps of approaching it and my need for a manager / producer.
- Speaker's own experience and case-studies of the work she produced.
- Budgeting.
- The whole scheme was very interesting as it obviously differs from country to country.
- That you get invited for the main aspects that are important for your career, like being invited to be an associate artist, residencies, for performances in big venues, for certain funding.
- The whole master class was extremely informative and learnt a lot from Cath's experiences.
- National touring – financially how it works and how to reach new audiences and new venues.
- The guest speaker Catherine presented the subject clearly and made it easier to understand the task involved.

What did you think of the format and presentation of the workshop?

- Very useful material – great as a reference to start.
- Very useful handouts, good to have so many handouts for future reference.
- Very helpful guideline.
- Very well done, articulate and comprehensive.
- Was useful that all of the materials related to the South Asian dance scene.
- Excellent
- Very good way of presenting the material.
- Resources were great. Very informative as well. Sadly Nehru Centre didn't have the projector but Cath was kind enough to bring print outs and other handouts.
- Excellent! Good reference points for the future.
- Great + detailed handouts – not many tasks.
- As above plus good handouts, will keep as a template for future projection.

What skills and knowledge can you put into practice?

- Most definitely budgeting skills - for performance works, and personally can work it out for research work too
- Time management and sample marketing write up skills
- All of them, I hope.
- Knowing time scales and stages before a piece can be staged

- Everything depending on what my duties / plans are
- I think the ones that are useful at the moment that would be mostly artistic, some organisational and some marketing when required. Also to get in touch with the important organisations that may help in networking.
- All of what we learnt today is vital and will surely be used in the future.
- Hiring an administrator to do all this for me!
- All of it even if in shrunken micro format.

How relevant was the content to your dance/industry practice?

- Very relevant as I am looking to put on a production myself.
- Useful to learn about venue bookings in relation to the dance style.
- A lot of issues raised can be put into practice to further my career.
- Very relevant at this point.
- Relevant but I need more in-depth study of the field apart from practical experience in some areas.
- Very relevant
- For me as a non UK national it was very important to know about the scheme of events managing
- I would say quite.
- Extremely relevant at the end of the day we all want / need to produce or be a part of a live event.
- V. relevant. Good insight into the UK dance industry model.
- Very.

What would you have changed about the masterclass to improve the learning outcomes for you?

- Nothing – I think it was just right with the right number of attendees, lots of time for Q&A.
- Probably the venue – it was sort of noisy, but in terms of the masterclass itself I'd say nothing really
- Given the timeframe (4 hrs) possibly nothing
- I personally wouldn't change anything.
- Not changed anything but added some info regarding laws, rules & regulations as well.
- Nothing really.
- Possibly more tasks and interactive sections – quite like a lecture – although still light.
- Nothing.

What did you think of the knowledge of the workshop leader?

- Great – she is very experienced and answered all the questions very precisely.
- Excellent – Also very useful to hear live experiences from various company backgrounds.

- Very detailed and interesting. Nice to have personal experiences shared to give insight.
- Very thorough and with a lot of experience in the field of production and management.
- Great but would also like to hear from an individual artist who manages own work / practice, about the challenges of creating dance and managing oneself as an artist.
- Excellent.
- Excellent, especially taking into account that Catherine has past experience in organising events and managing dance companies and could share this experience.
- Quite good, and confident as well.
- Excellent. The experience is vast and that helped answer a lot of queries.
- She definitely knows her stuff.
- Informed, experienced, good.

What did you think of their presentation skills?

- Great – very clear and precise and led the masterclass with great focus.
- Very clear and specific and also was very descriptive when necessary.
- Well spoken and detailed.
- Very good!
- Very good.
- Excellent.
- Excellent. She has an ability to present information in a way that's easy for everyone's perception and interesting and lively.
- Great.
- Very comfortable, friendly and flexible.
- Relaxed yet informative.
- Very succinct.

How does this link to your programme of study

- Planning an event (4 respondents)
- Licensing
- H&S
- This covered many units – probably the closest masterclass yet linked to the EDI Qualification.
- A lot on the planning side of things.

How would you rate the event?

3 = Excellent (28%)

7 = Very Good (64%)

1 = Good (9%)

Any other comments?

- Very useful and informative and looking forward to carrying forward masterclasses, ie. fundraising, marketing etc.
- The workshop is very competent and professional. The information was very well transmitted, the handouts very useful examples and breakdowns of the stages leading to a production. The group were very concentrated and interactive, the space comfortable, the price reasonable.
- Very important and useful things to learn, and excellent presentation.
- Great, would like to attend more.

PROJECT MANAGER'S REMARKS (CW)

The issue raised by one participant about artists managing themselves is particularly pertinent to this workshop. Since most of the artists on Extend will be self-managing, a scheme like the one The Place used to run (a year long programme for Self-Managed Artists who are paired with an experienced manager for a number of mentoring meetings) is an ideal solution to this. Perhaps also an informal panel of self-managing artists to talk about their experiences – what they've learnt along the way, do's and don't's.

In terms of equipment for this workshop, a venue with a projector would have been useful. Even better would have been that the participants all have access to a computer so they can write budgets using excel, use the internet to look at examples of dance companies' and venues' websites.

Akademi's artists would also benefit from being more 'plugged into' the wider independent dance / theatre scene, where there are numerous relevant CPD and training opportunities they can take part in at low cost or for free, for example, Launch, the annual day for recent dance graduates run by Dance UK, the choreographers' directory also run by Dance UK, talks and events at Independent Dance, Michael Atavar the Artists Advisor at Oval House, the Place Artist Development / Juice online etc.

WORKSHOP 3. FUNDRAISING

Led by Gitta Wigro and Jen Mclachlan

18 December 2009, 10.30-2.30

Venue: The Nehru Centre

Attendance: 8 (5 Extend)

WORKSHOP CONTENTS

1. Overview of subsidised arts practice – what does that mean? How does it work?
2. Who does the subsidy – overview of funders
3. Arts Council in wider context
4. In depth look at Arts Council's Grants for the Arts
5. Trusts & Foundations and other potential funders – how to do it / who to approach / what do you need. (Live example: Barings Foundation Arts Programme)
6. Sponsorship - how to do it / who to approach / what do you need
7. Q&A

RESULTS FROM FEEDBACK FORMS

What were the main things that you learnt during the masterclass?

- That you really need to do a lot of research and planning in order to have a successful application
- Communicate clear ideas, not rhetoric and don't be over the top
- Watch out for adjectives!
- There's different sources of funding apart from ACE
- Various funding sources
- ACE funding application process
- Range and criteria

What was the most interesting thing you learnt regarding producing a live performance or event?

- That an individual/organisation can have multiple streams to their company to enable access to various funders
- There is a lot of work involved in preparing a project before even looking for funding
- It is important to really listen to what the funders say in response to our proposals – to take on board their advice

What did you think of the format and presentation of the workshop?

- Very good
- Time always goes so quickly

- Good format; would've been great to have more handouts with key information e.g. eligibility criteria and funding sources
- The task of looking at funders guidelines and sketching out a proposal was a useful task to clarify how our project related to their specific criteria.
- Even more interesting was how the participants responded to the feedback on their imaginary proposals.

What skills and knowledge can you put into practice?

- More cohesion & clarity in my applications
- How to get match funding and support for the project before applying for funding from the arts council
- How to write an application, who to contact

How relevant was the content to your dance/industry practice?

- Very relevant in the dance world where there is a real struggle to perform and get venues to book new art and have voices heard
- Relevant as they emphasises that ACE does support classical Indian Dance work on the strength of the project.

What would you have changed about the masterclass to improve the learning outcomes for you?

- More practical advice on how one can get contacts that can help
- Some information on contacts of potential agents/managers who would be able to work for South Asian Dancers
- To go through writing a budget for a middle scale venue touring project for the grants for the arts fund
- Examples of successful application

What did you think of the knowledge of the workshop leader?

- Very good
- Very knowledgeable
- Good

Their presentation skills?

- Fine
- Very good
- Skills were good but Nehru centre facilities were limited – no projector, flip chart or whiteboard

How does this link to your programme of study

- Planning an event
- Health and Safety

How would you rate the event?

- Good

- Very good
- Good

Any other comments?

It may be useful to have a partnering programme where dancers are paired with agents/managers as a trial basis. This would create an ideal real-life situation as dance artists would be employing experts in the areas covered within these masterclasses to do the work for them to ensure that the company's work on and off stage is to the highest standards.

PROJECT MANAGER'S REMARKS (CW)

ACE approached Akademi to offer to run this workshop because they are keen that more South Asian artists know they can access G4A, and how it works. Gitta was at pains to stress that artists who wish to submit applications are welcome to approach her for advice beforehand. A longer session, or a follow-up session where artists could bring ideas for applications or draft applications could be useful. Perhaps ACE could offer regular sessions through Akademi targeted at SA dancers - a beginners' level, and a session for artists who are further along with their process where they can receive feedback on proposals or draft applications.

Also ref. to comments above regarding a mentoring scheme for self-managed artists.

WORKSHOP 4. COLLABORATION & INTER-DISCIPLINARY PRACTICE

Led by Mayuri Boonham

14 January 2010

Venue: Interchange Studios, Hampstead Town Hall

Attendance: 7

WORKSHOP CONTENTS

- communication skills and techniques
- defining and summarising your work and main ideas for your work
- Growing ideas – from conception to creation
- Challenges, pitfalls and things to look out for
- The importance of research and role definition
- Listening to others
- Increasing confidence as a maker / choreographer

RESULTS FROM FEEDBACK FORMS

How did you find out about the event?

Most of the participants were on Extend Programme. One came through the eflyer sent to SADA network

What were the main things that you learnt during the masterclass?

- Starting the collaboration
- How to talk about collaboration
- Dealing with challenges
- Communication techniques when coordinating/collaborating with artists
- How to get the best out of an idea
- The journey of an idea from conception to creation
- How important it is to be very clear about your ideas before collaborating and keeping your focus.
- The importance of role definition
- Collaborating is different from working with
- Idea development
- Research
- Process
- The importance of articulating your ideas; being clear and specific

What was the most interesting thing you learnt?

- Examples of Mayuri's own practice
- The importance of research
- Truly listening to others
- Clarity in explaining own ideas
- Be confident with your ideas, listen and be responsive and have faith – be positive

- Coordination, communication and accommodating each other
- Using appropriate language

What did you think of the format and presentation of the workshop?

- Tasks were interesting
- Good combination of theory and practice
- Good variety of exercises and talk with real examples of her collaborative processes
- I liked the discussion groups
- The music and visuals were good
- Encouraging
- Thought provoking

What skills and knowledge can you put into practice?

- Doing a research,
- Collaboration & negotiating
- Communication and research skills
- Confidence in my ideas and clarity, to do what I believe in
- Listening to others
- Finding ways to make decisions
- Informative ideas about how to talk to collaborators for effective work

How relevant was the content to your dance/industry practice?

- Relevant
- Very relevant when it comes to taking an idea and realising it into a piece
- She is an independent dancer like myself and has ten years more experience
- Very much, many dance production are about collaborations

What would you have changed about the masterclass to improve the learning outcomes for you?

- More examples on video
- Advance preparation on coming up with an ideas and doing some research for the purpose of workshop exercise
- More examples of the initial dialogues with artists of how to work together
- Organising payment and timetabling ways of working

What did you think of the knowledge of the workshop leader?

- Great
- Fantastic. Very well delivered with clear example and points
- Sound
- Excellent – best collaborative practices are learned from experience and Mayuri is very experienced
- Very knowledgeable and extremely interesting style of putting it across

Their presentation skills?

- Perfect
- Engaging, interesting with frequent practical exercises
- Very friendly
- Honest, sincere and direct
- Focused on learning

How does this link to your programme of study

- Planning an event
- Help to provide stage management support
- Technical support

How would you rate the event?

3 x Excellent (50%)

3 x Very good (50%)

Any other comments?

I have learnt a tremendous amount. This workshop surpassed my expectations. Well delivered & very engaging. The hours went very quickly. Thank you Mayuri and Akademi. I am inspired.

PROJECT MANAGER'S REMARKS (AR)

This was a very successful workshop for Extend cohort, because they were dealing with a South Asian Dance Artists with a strong reputation for making work, collaborating with others and being funded consistently. Mayuri was well prepared, thorough and an expert in this field. She incorporated practical exercises as well as lecture style elements into the workshop. My view is that using established, well known, South Asian Dance Artists to run workshops in their areas of expertise is a valuable resource for more emerging dancers. Watching Mayuri's work (on DVD) was inspiring in itself.

(CW) My guess is also that part of the reason the cohort enjoyed this (and the Healthier Dancer) workshop so much is that they were creative and practical as opposed to desk-bound.

WORKSHOP 5: RISK ASSESSMENTS

2 February 2010

Central School of Speech & Drama

Attendance: 6

RESULTS FROM FEEDBACK FORMS

The main things learnt:

- Risk assessments are for you to address any potential risks and what measure you will put into place
- How to do a risk assessment, points to be aware of, procedure of a risk assessment
- Importance and execution of a risk assessment
- Ideas about every type of risk assessment
- What it is, why, for who, when, writing a risk assessment

Most interesting things learnt:

- You should separate 'health' and 'safety' and consider carefully who they are for
- How simple issues can prove to be a risk or a hazard and filling out a risk assessment form that I have never ever done / nor come across until now!
- There's no right answer for a risk assessment
- Great ideas
- The risk assessment doesn't need to incorporate what is right, but what is logical

Format & presentation:

- Good
- It contained a PowerPoint presentation, handouts and forms for us to fill which gave us good comprehensive inputs
- Very comprehensive: two handouts and an on-screen presentation
- Great, handouts and presentation - & will be receiving copies of assessment forms

Skills & knowledge to put into practice:

- Circus acts and how to risk assess them
- How to write an effective risk assessment
- As an artist, what I need in terms of ideas, e.g. stage risk, noise risk
- Writing a risk assessment – and always thinking through risky things

Relevance of content to own dance/industry practice:

- Very
- Not completely sure; need to think and probably speak to my colleagues
- It is relevant to the execution of a performer or workshop: but SA dance has a limited number of hazards as the form refuses to travel.

- Dance.
- Quite relevant.

Changes to improve learning outcomes personally:

- Nothing – very well-presented.
- Nothing really.

Knowledge of workshop leader:

- Very good
- Mr Noonan came across as a complete professional, thoroughly aware of his area and skills
- He knew what he was saying
- Very knowledgeable
- Quite knowledgeable

Presentation skills:

- Very good
- Highly communicative
- Great
- Very good
- Good

Link to Extend programme of study:

- 'Health & Safety' section of my folder
- 'Health & Safety'
- Direct input for the unit on risk assessment

Rate event:

4 x Very good (80%)

1 x Good (20%)

PROJECT MANAGER'S REMARKS (AR)

The attendance to this workshop was quite poor. Even though the final number reached 6, initially, at start time there were only 2 people present in the room. Alistair Noonan had prepared for 12. He took the shortage of attendees in his stride and ran a clear, accessible workshop on risk assessment. He dealt with the technicalities of this area well and actually was an expert in Circus performances and touring. This was very beneficial for Natalia Colville, and it was a lucky coincidence to have a circus specialist for our Circus Producer, in an otherwise South Asian Dance heavy focused environment.

Al was organized, clear, a good communicator and dealt with risk assessments in a theoretical and practical way. He also provided some excellent templates for future adaptation and use.

WORKSHOP 6. PRODUCING WORK IN OUTDOOR SPACES

Led by Bill Gee and Johnny Goodwin

5 February 2010, 10.30-2.30

Venue: Interchange Studios, Hampstead Town Hall

Attendance: 7

WORKSHOP CONTENT

1. Why work in a non-theatre space?
2. Examples of different kinds of outdoor performance
3. Case Studies & Feedback
4. Presentational opportunities and challenges
5. Where to get commissions, funds, gigs
6. Other sources of information
7. Q&A

RESULTS FROM FEEDBACK FORMS

What were the main things that you learnt during the masterclass?

- How to manage and organise an outdoor event.
- All the exciting possibilities of working in outdoor spaces and the potential variety of audiences.
- Helped me gain a rough idea about how to propose a dance project for an outdoor space; the first steps to begin at; made me think about a lot of thoughts to put into.
- How to produce an outdoor event.
- Understand your brief – do not make assumptions. Be imaginative.
- About problems (possible) focus, infrastructure, planning and permission, who needs to be in the team and other considerations of outdoor festivals.
- What one needs to be aware of in outdoor performance scenario.

What was the most interesting thing you learnt?

- Various practical aspects you look into while planning an outdoor performance.
- Concentrate on the art, and use your surroundings.
- Boldly go and approach my local authority
- Theatre vs. open space: Advantages & disadvantages.
- How to attract attention. Enlarge the dancers through costume / elevation etc. Think out of the box – off the stage.
- That a lot is dependent on the scale of audiences.
- Who one needs to contact / the scope and scale of the production. How imaginative it can be.

What did you think of the format and presentation of the workshop?

- Very explorative and the case studies were interesting – which made us think about various things.
- Very good, liked the working lunch period.
- It was extremely useful and valuable.
- Very, very well prepared.
- Great clear timetable. Working lunch for an hour was wonderful.
- Was good, gave some good ideas about the outdoors through pictures.
- Great, could be more contact handouts.

What skills and knowledge can you put into practice?

- Past experience of performing in, or organising outdoor events.
- Thoughts to be borne in mind while meeting my local authority.
- How to potentially produce an outdoor event.
- My interest in collaborating with other artists and partners.
- If I work on an outdoor event, yes, the skills are quite beneficial.
- Contacting local authorities.

How relevant was the content to your dance/industry practice?

- Relevant to the extent of planning for an outdoor event.
- Very
- It gave me an insight to put into my practice broadly outlining my specific field of practice.
- I'm not sure when I'll ever produce a live outdoor event, but it was good to know.
- Relevant as dance outdoors. Would like to know their experience of SA dance outdoors.
- Quite
- Very. I do a lot of outdoor site specific work.

What would you have changed about the masterclass to improve the learning outcomes for you?

- Was quite happy with the class.
- Tea and coffee
- Maybe a longer session!
- It was comprehensive and interactive
- Tea please – otherwise it was very useful.
- It was good, I wouldn't change it.
- I think more hands on / interactive in that they can give us practical tips.

What did you think of the knowledge of the workshop leader?

- Excellent – knowledge and easily accessible.
- Very good.
- They absolutely fantastic and knowledgeable.
- They knew what they were talking about.

- Specialist knowledge of outdoor / large scale shows.
- Was good.
- Good.

Their presentation skills?

- Very good
- Very good
- It had a good communicative quality and a variety of participatory skills incorporated.
- Impeccable.
- Relaxed, clear, good use of visual presentation and worksheet.
- Good, had to be rushed through to fit the time.
- Good – like the projector and computer.

How does this link to your programme of study

- Learning various aspects of planning and managing performances.
- Planning an event section
- Planning an event for an outdoor space
- Lots of units – licensing, planning, production.
- Planning live event – for celebrating Surrey and for youth dance group in Cranleigh.
- Yes – planning an event.

How would you rate the event?

5 x Very good (71%)

2 x Good (29%)

Any other comments?

It would be useful to have practical days that cater for individual dancers needs whereby practitioners take on board the dancers requirements to gain more insight.

PROJECT MANAGER'S REMARKS (CW)

It would probably be useful to programme a follow up session tailored towards artists who are more 'production ready' where they can receive detailed feedback on their proposals for outdoor work by experts such as Bill and Jonny.

WORKSHOP 7: TECHNICAL SUPPORT FOR PERFORMERS AT LIVE EVENTS

12 February 2010

Venue & Trainer: Central School of Speech & Drama

Attendance: 3

RESULTS FROM FEEDBACK FORMS

What were the main things you learnt during the workshop/ masterclass?

- Not much.
- How to deal with communication difficulties between artists / performers and technicians.
- You need to familiarise yourself with the technical jargon relevant to your act, but don't need to sit down and learn lists!

What was the most interesting thing you learnt?

- Case studies.

What did you think of the format and presentation of the workshop (e.g. handouts, materials, tasks)?

- Very informal chat.
- Informal conversation gave freedom to ask questions etc.
- No handouts, bit vague.

What skills or knowledge can you put into practice?
(no answers)

How relevant was the content to your dance / industry practice?

- Relevant.
- OK.

What would you have change about the workshop to improve the learning outcomes for you?

- In the given settings nothing.

What did you think of the knowledge of the workshop leader/s?

- Seemed knowledgeable.
- Good.
- OK.

What did you think of their presentation skills?

- Good.
- OK.

If you are an Extend participant, how does this link into your programme of study?

- Technical support to performers.

How would you rate the event?

1 x Good (50%)

1 x Average (50%)

Any other comments?

- There were just three of us and I do not want to gauge or rate the professional who spent his precious time with us. Might have been he was not motivated enough to deliver, or the nature of the subject is quite vast to explore in detail in just two hours. Anyways it ended up being a very informal chat drawing thoughts from our own experiences.
- Considering that very few people turned up, the lecturer transformed it into an informal discussion of participants' personal concerns dealing with tech aspects.

PROJECT MANAGER'S REMARKS (CW)

The low attendance was extremely embarrassing for us –Amaara & Cath as individuals but also reflected badly on Akademi. Whether the poor delivery of the workshop could be attributed to the low attendance we do not know. However, a feedback meeting with CSSD might usefully address both the apparent lack of preparation done by the workshop leader, and the poor take-up by the Extend cohort.

(AR): The workshop time was changed by CSSD approximately one month before the scheduled date, which is perhaps why, the attendance was so low. It is also worth bearing in mind, that the new date (and there was not much flexibility on the part of CSSD around this) fell at a busy time. In the first 3 weeks of February, 4 master classes were scheduled. Peter Bingham made it clear in the beginning of the workshop that he was unhappy with the low attendance (at 10am, not one participant was present). Elena Jacinta arrived at 10.15am and then, within the hour, Divya Kasturi and Natalia Colville. General feedback was that it was unplanned, unprepared and unprofessional; in essence, an informal chat that did not educate them in any way. Divya called me after the workshop to make a complaint about it, as she had travelled quite some way to attend. I fed this back to Bruce Wooding at the final evaluation and he gave no reason for the poor presentation from the lecturer.

WORKSHOP 8. CREATING EFFECTIVE PRESS & PUBLICITY

Led by Catherine Kelly and Geoff Martin

19 February 2010, 1-5pm

Venue: Interchange Studios, Hampstead Town Hall

Attendance: 9 (6 Extend)

WORKSHOP CONTENTS

1. Introduction to Marketing & Communications
2. Fundamentals of marketing communications
3. How publicity fits into the marketing process
4. How to produce a communications plan
5. How to structure a press release
6. Examples of Akademi's press releases and others
7. Q&A with Geoff Martin – Editor of Ham & High
8. Practice at writing own Press Release
9. Q&A

RESULTS FROM FEEDBACK FORMS

What were the main things that you learnt during the masterclass?

- How to target audiences, ways of promotion etc
- Key points to keep in mind while thinking about publicity
- How to market a live event
- Basics of marketing. Geoff spoke in detail about press releases, getting in touch with the media and how, do's and don'ts.
- How to approach the press and campaign for press / publicity.
- How to write a press release. How to write a marketing plan – key points.
- Main principles of marketing. How to structure / write a press release. Strategies on how to market effectively – approach newspapers, write press releases.
- The elements of marketing. How to write a press release. Timescale / plans.

What was the most interesting thing you learnt?

- Case studies
- Unique Selling Point aspect
- The Marketing Mix – the 4 Ps.
- To get you work in the paper more efficiently, maybe chase the reporter or get the reporter interested in your work.
- The inside info from the press editor
- The unique selling point
- How to structure/ plan marketing and publicity aspects of a performance / event.
- The timetable of the promotional strategy – how and when to pitch.

What did you think of the format and presentation of the workshop?

- Handouts were useful.
- It was helpful to have the handouts
- I would have enjoyed some PowerPoint
- There were handouts, which are always helpful to take back
- Good
- Very good
- I found it helpful and casual and comfortable
- Handouts were useful, presentation was clear

What skills and knowledge can you put into practice?

- How to plan and make marketing strategies
- I would like to try a press release for something that I have in mind
- It will be helpful if I ever market / promote a live event
- Press release skills
- All of it
- Press release to local paper
- The skills and knowledge in communication and publicity gained would be essential in marketing events, myself as an individual artist to not only gain more publicity but keep spread[ing] the awareness of the dance form.
- Apply promotional mix to my company. Write press release for my company.

How relevant was the content to your dance/industry practice?

- Relevant, but very few things that I didn't know before.
- It was relevant to an extent but some things were kind of more general aspects that I already know.
- Great detail on SA Dance
- Quite relevant
- Very, as a freelance artist it is very important
- Very
- Very relevant
- Mostly very useful

What would you have changed about the masterclass to improve the learning outcomes for you?

- Nothing.
- Maybe some useful contacts for me to take back.
- More Catherine Kelly, less Geoff Martin.
- Not much, nothing really
- Nothing
- A cup of tea at 4pm to keep my brain working
- Spend more time doing exercises in planning / executing marketing and publicity type activities
- n/a

What did you think of the knowledge of the workshop leader?

- Perfect
- High calibre professionals
- Catherine had some lovely points
- Both Catherine and Geoff seemed quite helpful and knowledgeable
- Good
- Great knowledge in their field. Would also be interested to hear from an artist how they were successful.
- Workshop leaders were very well versed in their subject areas
- Good, some of it was more company based it seemed, but mostly good.

Their presentation skills?

- Good
- They were very clear and informed
- As said before
- Good
- OK
- Good
- Presentation skills were effective, clearly communicated, supported with handouts and examples.
- Good. Q&A was good.

How does this link to your programme of study

- Planning and publicising an event
- Planning / marketing
- Promotion of events
- Planning an event it figures into the event for here [sic].
- Promotions

How would you rate the event?

1 x Excellent (12%)

3 x Very good (38%)

4 x Good (50%)

Any other comments?

- I thought Geoff went on a bit and wasn't relevant enough. I thought Catherine had more interesting stuff to say.
- Good

PROJECT MANAGERS' REMARKS (AR)

A practical, hands on workshop focused on Press and Publicity. Geoff Martin from the Ham and High came in for a Q&A. He kindly agreed to give feedback on any press releases sent to him; out of the 9 participants, one sent a press release (Divya Kasturi). The workshop was a general overview and perhaps,

ways of specifying knowledge to make it relevant to promotional strategies the dancers may be involved in would be useful to think about, if this session was to be repeated.

WORKSHOP 9. HEALTHIER DANCE PRACTICE

Led by Niamh Morrin

26 February 2010, 10.30-2.10

Venue: The Place

Attendance: 8

CONTENT

A workshop in safe and effective dance practice; giving insight into the benefits of strengthening our physiological and biomechanical systems and thereby preparing the body for the demands of dance. Including practical and theoretical elements of dance science and exploring how they can be specifically applied to the South Asian dance population. Focus on warm-up and cool-down, alignment, aerobic and anaerobic fitness, nutrition and hydration strategies, concluding with a Q&A session

RESULTS FROM FEEDBACK FORMS

What were the main things you learnt during the masterclass?

- My body posture – how my feet / legs are aligned or misaligned! What part of the muscle works during what movement.
- Warm-up routine, making one's own routine, alignment problems, strengthening exercises.
- Healthy dance practice. Which muscles you use, alignment, nutrition.
- How to look after the body.
- Warm up – how to make an effective warm up.
- The structure of a warm-up was particularly useful – where to incorporate static stretches.
- Benefits of good warm-up, alignment, psychological demands, physiological demands, biomechanical demands.
- Anatomical knowledge and recollection of many things I learnt in my MSc Dance Science.

What was the most interesting thing you learnt regarding healthier dance practice?

- How to work with just a dynaband and innovate exercises from them.
- How the alignment problems affect muscles of the whole body and the dance practice as a whole.
- I finally learnt how to strengthen my feet – my foot is 'supinated' which means my arch is too big and my weight puts stress on my ankles- it's very weak and rare – Niamh taught me about it.
- How to align the body with the feet 50% / 25% / 25%
- Use of the dynaband to strengthen specific muscle groups – how to be creative with it and use it for my dance style.
- That my feet are pronated, not sure if that's a good interesting thing, but it's a good thing to know as I can work on it.
- Some new exercises for the quads and hamstrings which is crucial for me.

What did you think of the format and presentation of the workshop?

- It was absolutely fantastic. I loved the practical session.
- Liked both practical and theoretical aspects of the workshop.
- Practical and hands on unlike the other classes.
- Excellent, the workshop leader was clear, knowledgeable and demonstrated as individuals.
- Excellent mix of talk, discussion and practical.
- Excellent! Good communication
- Was okay. I think health of dancers is such a large topic it can't be covered easily. So presentation wasn't all that organised.
- Excellent! Good combination of practical, discussion and observations on each other.

What skills or knowledge can you put into practice?

- Almost everything that I learnt today about my body I could put into practice.
- Incorporating various exercises in my own dance practice and teaching practice.
- Warm up, cool down, muscle strengthening.
- All of the skills we learnt are relevant to my work.
- Warm up routine. Strengthening muscle groups.
- All of it.
- Almost everything!

How relevant was the content to your dance / industry practice?

- I feel it's one of the most relevant things with respect to longevity in dancing.
- Yes it was relevant.
- Very relevant to dance, obviously.
- Very good / definitely one of the best workshops I have attended so far.
- The most relevant of all the masterclasses.
- Very relevant.
- Extremely as we picked on style specific technique points in relation to the anatomy.

What would you have changed about the masterclass to improve the learning outcomes for you?

- More longer please.
- Questions should be asked at the end, not to delay the pace of the workshop. Also warming up routine and dance routine should have gone together, without a gap of sitting and moving again.
- South Asian Dance is a very broad term – Kathak and BN are completely different and engage different muscles completely.
- Nothing – the content was great.

- Longer. 2 workshops.
- I would like to add things but not to change things.
- Wish it was longer! Esp. the practical bits.

What did you think of the knowledge of the workshop leader?

- She was great and thoroughly knowledgeable.
- Very good – excellent
- Great.
- Excellent.
- Very engaged and interested in her subject with real up to date knowledge.
- Was alright.
- Excellent!

What did you think of their presentation skills?

- It was great and utterly communicative.
- Good.
- Fantastic.
- Excellent.
- Gentle, open, friendly, clear
- She was very careful about trying to answer everyone's questions. Presentation was good.
- Very clear.

If you are an Extend participant, how does this link into your programme of study?

- Health & Safety – personal health and better output.
- Health & safety and teaching.
- Teaching youth dance classes.
- Health & safety of dancers.
- Safe & health dance practice.

How would you rate the event?

4 x Excellent (66%)

2 x Very good (34%)

Any other comments?

- I would love more sessions with a professional of such expertise. Probably individual sessions as well as each of us have different requirements and injuries.
- I believe in the future I would benefit from different style-specific classes. Bharata natyam needs more plie and outer thigh things whereas Kathak needs more inner thigh, spatial cover and ankle stuff. All SA dance science sessions focus on BN stuff, and I wonder whether Akademi knows any Kathak dance science practitioners?

- Would like to see Niamh again and do more of this to really reiterate the knowledge gained.
- I would like more masterclasses which directly feed the day to day skills of a dancer / performer / teacher in the studio not just in the office.

PROJECT MANAGERS' COMMENTS (CW)

A highly popular workshop which seemed to generate a lot of enthusiasm in the participants. I partly think this is because it was practical and involved getting into the studio, but also because there seemed to be a genuine appetite among the dancers to learn how to better look after your body. I would strongly recommend a Healthier Dance Practice workshop is run on a regular basis by Akademi for South Asian artists, with follow-ups at a more advanced level for those having accomplished the basic level. There is also a need within the dance science profession to apply their practice and research to a wider range of dance forms including South Asian, and Akademi could play a key role in enabling this.

(Dance UK's Healthier Dancer Programme would be the first point of contact for this.)

WORKSHOP 10: PROBLEM SOLVING & TO DO LISTS: ACHIEVING CREATIVE EXCELLENCE

Led by Arunima Kumar

12 March 2010, 1-5pm

Venue: Interchange Studios

Attendance: 6

CONTENT

- What is Problem Solving?
- Problem Solving Cycle
- Problem Definition
- Idea Selection
- Goal Setting and Monitoring
- 7 Habits of highly effective people
- SWOT
- Q&A

RESULTS FROM FEEDBACK FORMS

What were the main things you learnt during the workshop/ masterclass?

- To write out my problems and goal sheet. Monitor it periodically.
- Problem solving and goal setting.
- Problem finding / solving. Analysis.
- To do lists, planning, goals, organise yourself.

What was the most interesting thing you learnt?

- Artists own experience, a different way of dealing with the problems.
- Goal setting. Turning negativity into positivity.
- Analysis of it.

What did you think of the format and presentation of the workshop (e.g. handouts, materials, tasks)?

- Very informal
- Great
- Fantastic PowerPoint presentation
- Great
- Good

What skills or knowledge can you put into practice?

- Go back and list out problems
- Have been using it already.
- Get my life together in every aspect: Dance, Education, Health, Turn problems into solutions through to-do lists and goal sheets.
- All of it

How relevant was the content to your dance / industry practice?

- Interesting methods to analyse my position in my dance
- More or less
- Arunima made us think of dance as a business and a product to be solved like an economist.
- Very as was led by a dancer.
- Very

What would you have change about the workshop to improve the learning outcomes for you?

- Not sure
- Nothing
- Nothing. Very well put together.
- Nothing.

What did you think of the knowledge of the workshop leader/s?

- Good
- Spectacular. She's very, very bright and together. I know her as a dancer, but she is brilliant.
- Great

What did you think of their presentation skills?

- Good
- Clarity and simplicity
- Fantastic. Organised. Very well done. She presented herself well, and also gave a ppt and handouts.
- Great

If you are an Extend participant, how does this link into your programme of study?

- Unit 5: Plan an Event

How would you rate the event?

1 x Excellent (33%)

1 x Very good (33%)

1 x Good (33%)

Any other comments?

- I felt like most of the issues that we discussed I was already aware of. Some of it seemed basic organisational skills which I reckon would have been more helpful for beginners.
- This is the best workshop I've been to. Arunima treated it as a big business, attacking dance with effective plans. Beautifully fun.

WORKSHOP 11: DESIGNING YOUR OWN WEBSITE USING WORDPRESS
Hosted by Happy Computers
17 & 19 March (8 attendees per day), 10am – 4.45pm
Attendance: 13 (12 Extend)

Evaluation was carried out in-house by Happy Computers and is available as a separate pdf document.

PROJECT MANAGERS' COMMENTS (CW)

I attended this course and found it excellent, although a little slow for me as we were learning as a group and had to wait until everyone had completed one step before moving on. However, the teaching was really clear and accessible, and the programme we were learning (WordPress) a revelation – it is a free online software which enables anyone to have a blog or website. It's free to download and hosting is also free. For independent artists working with a limited income, it's absolutely perfect for those wanting a web presence.

Happy Computers are a really good company. I've done several courses with them over the years and would always go back to them and highly recommend them to others.

Q&A / SPEED NETWORKING

Led by Catherine Willmore (Akademi) and Bruce Wooding (Central School of Speech & Drama). Interviewee, Divya Kasturi.

17 March 2010, 5.30-7.30pm

Venue: Central School of Speech & Drama

Attendance: 10 (3 Extend)

CONTENT

The purpose of the event was to provide an opportunity for the Extend cohort to network informally with students and staff at Central School of Speech & Drama, with a view to potential artistic collaboration. The event consisted of a 'Q&A session' where Divya Kasturi was interviewed by Catherine Willmore about her experience of co-devising and performing in the work *A Disappearing Number* by Theatre de Complicite. This was followed by questions from the floor and informal networking over drinks.

RESULTS FROM FEEDBACK FORMS

NB. Only two feedback forms were completed, one by a lecturer at CSSD, one by an Extend participant.

What were the main things you learnt during the workshop/ masterclass?

- Really fascinating info about Complicite and South Asian dance.
- How dance and theatre combine.

What was the most interesting thing you learnt?

- How devising happens.

What did you think of the format and presentation of the workshop (e.g. handouts, materials, tasks)?

- Excellent
- Interesting q&a

What skills or knowledge can you put into practice?

No answers given

How relevant was the content to your dance / industry practice?

- Not very, but very interesting.
- Very relevant

What would you have change about the workshop to improve the learning outcomes for you?

No answers given

What did you think of the knowledge of the workshop leader/s?

- Brilliant
- Excellent

What did you think of their presentation skills?

- Great
- Excellent

If you are an Extend participant, how does this link into your programme of study?

No answers given

How would you rate the event?

2 x Excellent (100%)

PROJECT MANAGERS' COMMENTS (CW)

The low attendance was a disappointment, but this was a problem for both Akademi and CSSD. Despite this there was an excellent atmosphere and a good, open discussion of Divya's work with Complicite. Networking opportunities were limited because of the low attendance.

ANALYSIS & RECOMMENDATIONS

See separate sheet for scores analysis. This should be treated with extreme caution due to the low number of responses, but can be treated as a very rough guide to how well received the various workshops were.

ATTENDANCE / TAKEUP

- Average attendance at Extend workshops was 43% of the Extend cohort.
- The best attended workshops were Designing your own Website 69%, followed by Lighting Design 63%.
- The poorest attended were the Technical Support for Performers and the Q&A / Networking session, both at Central School of Speech and Drama, at 19% each.

APPROVAL RATINGS

Most of the workshops were well-received with all but one receiving individual ratings of Excellent, Very Good and Good. Only one received a rating of Average or less.

Central School of Speech and Drama:

We worked closely with CSSD to plan and programme 2 lectures and 1 event specifically for Extend Beneficiaries. These were:

- **Risk Assessments** with Alastair Noonan (Lecturer at Central School of Speech and Drama)
- **Technical Support for Performers at Live Events** with Peter Bingham (Head of Technical Support)
- **Q&A with Divya Kasturi** (on her collaboration with Theatre Complicite's A Disappearing Number) followed by a **Speed Networking Event**, which introduced South Asian Dance Artists to potential contemporary collaborators.

Part 2: Employment Support

September 2010

Part 1 – Workshops

Part 2- Employment Support

Employment Support offered around 50% of the cohort a bespoke series of 'one to one' career advice sessions, provided by Mira Kaushik or Catherine Willmore. Each artist was encouraged to lead the process by asking for help in areas pertinent to their current individual development.

Here is a sample of what was covered:

Kakali Shankar Misra

- Given advice to create her own independent shows.
- Advised to develop networking skills.
- Research UK contacts and work towards making a funding application in future.
- Develop work in Education & Community settings- through Akademi's Ed Comm Dept. (This led to a paid performance at the Bhavan Centre)

Shreya Kumar

Shreya is based in west London (Hammersmith & Fulham), and makes a reasonable living from teaching Bollywood classes. She trained at The Place so has skills in contemporary dance as well as South Asian. She was in the most recent Daredevas and is developing her work as a choreographer as well as teacher. CW encouraged her to think long term, what sort of artist did she want to be – a dancer in a company? A solo artist? Running her own company? She encouraged Shreya to think about where she could maximise her earning potential – e.g. teaching, in order to support herself in other areas of her career which were less lucrative at present, e.g. choreographing. Other specific input / advice:

- Consider making applications to present work in Resolution at the Place and Firsts at the Opera House (platforms for emerging dance artists).

- CW provided her with contact details of Momentum, the west London dance development organisation, and The Seer, an online database of London artists, both as potential future sources of freelance work, and as a means of promoting herself.
- CW provided her with contact details of the Hammersmith & Fulham arts officer with a view to making contact to find out about opportunities in her home borough.
- CW also brokered an introduction to the London Borough of Richmond Arts Service, who have a well developed dance programme. They subsequently invited Shreya to perform in their annual platform RichDance (unpaid but could lead to further work).
- CW encouraged Shreya to think long term about where she wants to be creatively and career-wise which led Shreya to contemplate going back to college to do an MA.

Natalia Colville

Natalia is a member of a collectively run touring circus, Bassline. She used to perform and now is moving more into being a full time producer and stage manager. Although she has some administrative systems in place, CW encouraged her to be more organised and pro-active, and to plan ahead in order to try to be in employment via Bassline year round. Other specific input / advice:

- Continually revise and update database of touring contacts, e.g. festivals. Add international contacts to this.
- Make visually arresting marketing materials with a clear message as to what is being offered. CW fed back on a touring brochure.
- Circus is a very season-specific artform. Bassline are very busy in the summer with festivals. Think about how to keep yourself booked throughout the autumn and winter – develop contacts in schools for leading workshops, develop a family or children's' show for the Christmas season.
- Get Bassline a listing in BPAY(British Performing Arts Yearbook).
- CW gave Natalia advice on using Excel spreadsheets to calculate budgets for you.
- CW feedback on a draft G4A application, and gave contacts for Business Link (small business advice), and ACAS (advice & info on employment law and rights for employers).
- CW gave Natalia advice on how to write and structure their web pages for the company's education work.
- Natalia made a new promotional email advertising the company's shows available for touring, and the tent hire they offer. This was sent to her newly cleaned up database with the international contacts added.
- Bassline were also looking for a director for their new show. CW put Natalia in touch with the Directors Guild of Great Britain, the Young Vic Directors Programme, and Bruce Wooding at CSSD offered to forward an email to his alumni.

- CW put Natalia in touch with Kali Chandrasegaram, a South Asian choreographer who is interested in working with circus.
- CW suggested Natalia talk to Akademi's Ed Comm department with a view to helping her find work in the winter months.

Shivani Sethia

In the two sessions they had together, CW helped Shivani focus on her creative development, providing contacts and research suggestions for a piece she wanted to develop looking at women's rights around the world. Other specific input / advice:

- Books & websites on women's rights / issues (e.g. Vagina Monologues, PashtunWomen.org)
- Join the British Library for research purposes
- Contact venues such as Patidar Centre, RichMix, for possible performance dates, rehearsal space etc.
- Consider making an application for Resolution at the Place and Firsts at the Opera House (platforms for emerging dance artists).
- Research charitable trusts that might be interested in funding the project from the perspective of the issues being explored.

In her third session, Shivani said her family circumstances had changed and she now needed to concentrate on finding full time paid work.

Sara Whitelaw

Sara works as an independent BN dancer, choreographer and yoga teacher. She has well developed contacts in Surrey as she spends a lot of time there. She is qualified to teach GCSE dance workshops in Shobana Jeyasingh's repertoire, and also teaches a youth dance group in Surrey. She collaborates with other artists, both BN and other, including the 326 collective. Specific advice / input given:

- CW helped SW write a realistic budget for the project she was applying to Awards for All to support, and fed back on the application itself.
- CW encouraged SW to start to build up a database of education contacts, researching and refreshing her contacts, and to research venues for potential performing opportunities in future (for 326).
- SW had to provide a governing document for the A4A application. CW fed back on this.

PROJECT MANAGERS REMARKS (CW)

The recipients of the one to one sessions mostly reported that they were useful. Having a series of sessions meant the mentor could keep their 'foot on the pedal', and Natalia Coleville said she found this particularly helpful in motivating her to achieving her goals. However, some of the recipients found this was too

much pressure, and realised that they were perhaps not ready to act on the advice at the moment. In short, this sort of mentoring is not suitable for everybody, and should be carefully targeted only at those in a position to run with it; 'Homework' is a part of it and if the recipient does not have the time or motivation to do this in between sessions, it becomes a less useful exercise.

However, a well-targeted 'one off' advice session may also be extremely useful for some artists. If Akademi is in a position to offer one to one mentoring in future it would therefore be best to provide it on a flexible basis – ie. one-off or a series depending on the needs of the recipient.

Part 3 : Qualifications

Title of Qualifications offered on Extend:

1. National Award in Live Events and Promotion Level 2
2. Arts Award (Bronze)

Units on National Award in Live Events and Promotion Level 2 (all compulsory):

1. Contribute to the Promotion of Live Events
2. Make sure your own actions reduce risks to Health & Safety
3. Provide support to maintain Security for Live Events
4. Contribute to License Applications for Live Events
5. Plan a Live Event
6. Book Venues for Live Events
7. Technical Support
8. Stage Management Support
9. Support Artists Performing at Live Events

Names of beneficiaries who began National Award in Live Events and Promotion:

1. Arunima Kumar (achieved)
2. Divya Kasturi (achieved)
3. Elena Jacinta (achieved)
4. Katrina Rute
5. Kavya Kaushik (achieved)
6. Lavania Ramakrishan
7. Lavina Suthenthiran
8. Marcina Urvashi Arnold (achieved)
9. Natalia Colville (achieved)

10. Sarra Whicheloe (achieved)
11. Shivani Sethia
12. Shreya Kumar (achieved)
13. Shyla Lakshminaryan
14. Trishna Kumari

Names of beneficiaries who undertook Arts Award:

1. Hiten Mistry (achieved)

* 9 participants successfully achieved qualification

Feedback

National Award in Live Events and Promotion Level 2

Part 4: Work Experience

Akademi: Dance Development

Arunima Kumar

Seema Patel (did not complete)

Akademi: Family Learning

Shreya Kumar (did not complete)

Akademi: Final Event Celebration

Marcina Urvashi Arnold

Akademi: Education and Community & Barbican Do Something Different

Kakoli Shankar Misra

Hiten Mistry

Mukti Shri Mukku

Big Dance 2010:

Ashwini Kalsekar

Shivani Sethia

Chisenhale Dance Space:

Shyla Lakshminarayana

Southbank Centre – Imagine Children’s Literary Festival:

Kavya Kaushik

Divya Kasturi

Southbank Centre – Alchemy:

Elena Jacinta
Sarrah Whicheloe

Southbank Centre – Sound Moves:

Kavya Kaushik
Shreya Kumar

Beneficiaries' Work Experience Profiles

Arunima Kumar

Initial aims on the programme:

I feel I am ready for the programme as I plan to build and develop 'Kuchipudi' a rare South Asian Dance Form in London. To do this, I need support in understanding the arts management system as well as to gain in depth knowledge and hands on experience re: high profile event management.

Work Experience

Arunima worked in **Akademi's Dance Development** sector. She was focused on shadowing Mira Kaushik, reviewing Akademi's history as an organization, becoming familiar with the different departments in the company and the work they do and in particular, gaining a wider understanding of the opportunities present in the Education and Community Department. She also liaised with Catherine Kelly, Marketing Manager, learning and assisted on the Daredevas promotional campaign, gaining broader knowledge of publicity skills in a platform where Arunima made a debut as an emerging performer and new London talent.

Ashwini Kalsekar and Shivani Sethia

Initial aims on the programme:

ASHWINI - I want to understand the larger UK dance industry, its business culture and who the key stakeholders are. I want to gain specific experience in event production, budgeting and promotion. I want to know what employment opportunities there are and how best to prepare for them.

SHIVANI – I feel I will benefit by taking initiatives into developing projects. After getting a view of all aspects of production the confidence of taking the next step would be there. I want to develop skills in creating and managing dance events. I want to shadow managers working on live events and to professionally understand / approach dance events in all its aspects.

Work Experience

Shivani and Ashwini were placed with **Big Dance 2010**. They both worked on the Big Dance Launch at Spitalfields Market as well as in the Arts Council offices.

Their work experience included:

- Writing and delivering a proposal (including budget) for Big Bed! to Chelsea and Westminster Hospital
- Attending meetings at Sadlers' Wells to understand the strategic scope of Big Dance 2010 and gain a wider understanding of the 5 hubs and the work being done all 4 sectors (north, south east, and west)
- Work on BIG BUS, dealing with public to disseminate information on Big Dance programmes across London

Participants' feedback:

'The concept of making pilot to promote and raise funds for BIG Bed was unique. I am very proud that me and Shivani actually thought about it! It was our idea!'

Divya Kasturi

Initial aims on the programme:

I want to broaden my knowledge in the allied fields with respect to staging a live event, specifically in outdoor spaces and to equip myself with skills to apply for various professional positions in mainstream arts industry. I also want to develop knowledge and skills in some of the interesting areas provided through the master classes. e.g. lighting design and healthy dance practice.

Work Experience:

Divya worked at **Imagine Children's Literary Festival at Southbank Centre**. She assisted with all aspects of technical support for the event Bookwork Babies including acting as an MC for the event.

Participants' feedback:

I have developed a lot of self confidence that helps me plan my future endeavours and conceptualise live events in an efficient manner. I am awaiting result on an artist residency post that I applied and got short listed for an interview. More than anything I value the experience I have gained and believe it will travel a long way in my career development.

Elena Jacinta

Initial aims on the programme:

I want to learn how to plan and deliver work (education/performance) for community groups, get stage management skills and learn how to write good applications for funds

Work Experience:

Elena worked at Southbank Centre offices in preparation for **Alchemy Festival – Southbank** and also at the Festival itself. She assisted with all aspects of stage management for various events, and was a point of contact between members of the public and the event organisers. Elena also worked in supporting the organisation of a talk entitled 'What is South Asian Dance?' by artist Sonia Sabri. This included research, supporting the organisation of the event (stage management), assessing all technical requirements and supporting with all aspects of planning and preparation.

Hiten Mistry

Initial aims on the programme:

I see myself as a performer and cultural educator to my generation to presenting Bharata Natyam from a male perspective. I want to create meaningful and thought provoking work. I'd like to learn budgeting for dance productions and

collaborations. Managing my own events professionally and learn the logistics of planning an event and working in collaboration.

Work Experience:

Hiten worked with Jess Linton (Akademi) to assist with the project planning for the **Barbican Do Something Different** weekend. His work included:

- supporting the contracting of Akademi's artists
- liaising with the Barbicans' Dance and Visual Arts Officers
- observing and minuting planning meetings
- supporting artists on the day
- working directly with the Barbican to complete evaluations from attendees of the events by doing vox pops and short evaluations

Kakoli Shankar Misra

Initial aims on the programme:

I want to learn how to set up live events. I am interested in lighting design, how to create events for outdoors and general management skills.

Work Experience:

Kakoli worked an **Akademi Dance Development** department, performing and supporting the outdoor event Bells. She assisted in the performance for Barbican Do Something Different weekend.

Kavya Kaushik

Initial aims on the programme:

As an advanced student I would like to gain the skills that Extend is offering so that can compliment me as an artist, when I am ready to make the transition and become a professional dancer. I want to learn the technicalities of live event management, to achieve the Level 2 National Award and to observe the workings of a large UK Arts Institution.

Work Experience:

Kavya worked at SBC on 2 major events: **Imagine (Children's Literary Festival)** and **Sound Moves** (dance music event for young people). Her tasks included supporting artists, arranging schedules, updating artists on event details, undertaking risk assessments and showing Tamsin Ace (Programmer of Outdoor and Free Events).

Participants' feedback:

This week was very exciting and informative. It was an invaluable experience as I learnt the importance of terms such as 'health and safety' and 'risks'. I understood the importance of staging in an outdoor space... I have taken a lot from the experience.

Marcina Urvashi Arnold

Initial aims on the programme:

I would like to develop the company and create works and choreographies. I would also like to collaborate more and follow the ideas of fusing my music with the wonderful world of dance I am part of. Key things I can learn from programme is: how to improve my growing responsibilities as a dance artist, skills on how to survive as a dancer and teacher in a rapidly changing industry, how to create a company that will hold a future for both myself and also to impart those skills to my students.

Work Experience:

Marcina worked on **Akademi's 'Extend Final Celebration'**. She was focused on assisting with the planning and delivery the final event / exhibition, promoting Extend programme and its beneficiaries. This event took place on or around March 30th, and its purpose was to promote the programme and the beneficiaries and raise the profile of Extend in the South Asian and wider Dance Community. Her work experience was specifically focused on designing the running order of the event, liaising with artists, working closely with marketing manager, Catherine Kelly to design flyer and dealing with Interchange Studio Managers to organise venue for the final event.

Mukti Shri Mukku

Initial aims on the programme:

Until now I have focused on my dance practice and performances. It is necessary to have skills such as described in the programme to enhance my career. Key things I can learn are: lighting and sound techniques, interaction with support personnel such as stage managers, coordinators, light and sound engineers, organisers and event management skills.

Work Experience:

Mukti worked on **Do Something Different** weekend at Barbican and was involved with the school concerts. She supported in all aspects of performance in the schools education programme, in particular liaising with dancers and musicians and supporting the technical operations involved with live performance.

Natalia Colville

Initial aims on the programme:

I am at a point in my career where I am planning live events, so all of the knowledge this course can offer me is totally relevant. I want to learn production, management and fundraising skills; improve my maths & knowledge of Excel.

Work Experience:

Natalia's work experience was at **Langdon Park Secondary with Creative Partnerships**. Her role was to support the all preparations of a Circus performance and workshops for children. She was involved in organising appropriate equipment, liaising with artists, programming events, devising the

education programme of activities and supporting the technical aspects of the show.

Sarra Whicheloe

Initial aims on the programme:

I want to develop my choreography and performing skills. Hopefully work alongside someone who is a circus performer or who has contemporary dance background in a choreographic project. I'd like experience of putting on a site specific show. I would like to give children an experience of Indian dance and music that is innovative and outside the cultural context of the styles.

Work Experience:

Work at Southbank Centre offices attending meetings and shadowing partners and event organisers of **Alchemy Festival**. Create risk assessments and work on technical support for Sufi Zen performance. Help organise security for a high profile outdoor, site specific work.

Seema Patel

Initial aims on the programme:

I want to meet the criteria of Extend and make a transition from corporate work into being more creative and creating my own dance / live events

Work Experience:

Seema worked in an **Akademi Dance Development** department, performing and supporting the outdoor event Sufi Zen. She assisted in the press launch but unfortunately couldn't participate in Extend as much as she wanted to because of serious medical reasons.

Shobona Bhalchandra

Initial aims on the programme:

I am a freelance dancer and teacher who is trying to establish herself in the UK. At this stage I would like to be associated with big choreographers and look at taking Bharata Natyam to wider audiences.

Work Experience:

Shobona worked with **Akademi's Ed Comm department**, Jess Linton and Roisin Feeny to assist with the project planning for Older People Project and LSC funded Bollywood Shakespeare project . Her work included:

- attending meetings and taking minutes
- supporting with choreography at Burlington Danes Academy
- supporting young people on performance day

Shreya Kumar

Initial aims on the programme:

I am ready for this programme as I am at a point in my career where I feel I need the right guidance from Akademi and technical, creative and management skills from this programme to help me achieve my future goals. Extend programme will also introduce me to artists established in the field and give me an opportunity to work and learn from them which is really a gain for us.

Work Experience:

Shreya worked on **Akademi's 'Who We Are' Family Learning** project. She will be focused on assisting with the planning and delivering of two 'launch' events for the project. Her main tasks involved researching and working with potential venues and spaces for the launch of the programme; shadowing the Marketing Manager in writing a marketing plan and organising with distribution; creating and maintaining a database.

Shyla Lakshminarayana

Initial aims on the programme:

I am a professional dancer and have been in the education field form the past 5 years; I am very interested to be part of the master-class re: dancers' health and the CSSD lectures. I want to shadow live events and participate in producing live work. I also want to interact closely with events by Akademi at Southbank etc.

Work Experience:

Shyla worked at **Chisenhale Dance Space**, supported by General Manager, Bryony Kimmings and Choreographer, Joseph Mercier. Her tasks involved creating a venue list to tour new dance production of Giselle and to create a promoters' pack for the tour.

Part 4 – Wok Experience Partnerships

- Akademi
- Southbank Centre
- Chisenhale Dance Space
- Big Dance 2010

Imagine Childrens' Literary Festival:

Feedback from Kavya Kaushik: *Fantastic festival which really responded to my interests. Akademi really found that which interests me. Brilliant experience and fantastic networking opportunity which directly found me more work. I now work as an assistant to a comedian that I met during the festival. Great experience.*

Divya Kasturi's feedback on *Imagine*:

DK felt that the work experience at SBC was satisfactory. She felt it could have been more challenging for her personally speaking. The work she was involved with was all hands on, day to day, technical and stage management support of activities during the festival. She worked quite long hours at SBC during the 4 day festival, however she feels that this was her choice and there was no expectation or pressure from SBC to work these hours. She describes the SBC team as 'fantastic, supportive, available and accessible'. They were very receptive to her questions and forthcoming with information. They went out of their way to update DK on event planning, procedures, schedules and were more than helpful with any information needed for her portfolio.

Liaising closely with the team when they had to deal with security at SBC was a new experience for her, but her involvement in Event Management in India is quite extensive, thus the work at SBC was quite straightforward. She would've loved to have been involved with *event planning* rather than supporting the event itself (which involved rather mundane day-to-day tasks).

On a positive note, DK has developed a good relationship with SBC and has had excellent feedback from the team.

SoundMoves South Bank Centre
Friday 26 March 2010 - Saturday 27 March 2010

As part of a weekend to celebrate the variety of talent of Music and Dance in London and the South East, Aldeburgh Young Musicians take part in a number of solo and ensemble performances and workshops around the Southbank Centre in London.

Kavya Kaushik agreed to take on a further placement on Sound Moves after her work experience on Imagine

Alchemy Festival – Southbank Centre

Hi Sara,

Thanks for your lovely card; I'm glad you had a good time and that you found it useful. It was great having you around for Sufi Zen I don't think the event would have run so smoothly without your help and support. Keep in touch and do come and visit us again. Tamsin Ace.

Chisenhale Dance Space
Shyla Lakshminarayana

Dear Amaara

Shyla was actually a dream to have here. She understood her brief very well and cracked on with little trouble. She was on time, friendly and hardworking. She was confident on the phone, she understood the nature of Joseph's work, and that there was a difference between this and other work.

For us I would be happy to have a placement again, someone for Chisenhale would be great, especially at this level when they are already pretty savvy with arts organisations. I would have liked her for longer so we could have had her working on the follow up to the initial invite/tour booking work but understood here time was limited.

She enquired about shadowing a technical rehearsal and we would be happy to do this in the future, but there wasn't anything on when she asked.

It wasn't long enough to have a huge impact on her career I don't think, just here at CDS not in general with the scheme, so would be happy to take someone for longer next time. A hands -on practical; and valuable scheme worth its weight in gold because of the practical experience it offers!

Best Bryony Kimmings, General Manager, Chisenhale Dance Space.

Part 5 - Summary

Successes:

- 1:1 Employment Support sessions
- All except one skills development workshops / masterclasses were evaluated positively
- Networking huge benefit, awareness of wider industry opportunities
- Wide range of new skills developed
- Higher levels of aspiration to work in wider field
- Some real employment outcomes
- Excellent rate of successes on qualification
- Built Akademi's capacity to run such as model and to offer accredited learning
- Raised profile of South Asian dancers in work experience partners
- Big Dance 2010 work experience placement (Ashwini & Shivani)
- Southbank Centre: Imagine Children's Literary Festival (Kavya)
- Chisenhale Dance Space work placement (Shyla)
- Extend film promo by Julian Langham now on YouTube
- Final Event – in particular, participants' feedback on work placements
- Masterclasses and workshop programme
- Partnership building with CSSD
- Photographs of Health Dancer Workshop

- Paperwork in place for Julia Dyal's visit
- Completion of portfolios and Alan Bell's work as IV
- Akademi Staff Support on Project and management of paperwork

Recommendations:

- Recruitment process – very quick start time given the award release close to planned start
- Technical support lecture at CSSD
- Some periods of absence from the programme (Mukti, Kakoli)
- Amounts of paperwork and monitoring of project
- Blog needed to be a working document where everyone inputs
- Final event needed to have been planned and worked towards from the very beginning
- Activities needed longer lead in time and forward planning
- A rolling CPD programme and every aspect of it is open to any artist (not just South Asian Artist)
- Akademi is resourced to provide 6-8 masterclasses a year, X number of bespoke 1:1 sessions for artists and mentoring relationships.
- A rolling programme of work placements and it builds up a portfolio of partner organisations
- For a closed programme such as Extend that recruitment process much more open – advertised to any artist with emphasis on South Asian Dancers;
- This programme to be managed by a permanent member of staff (with knowledge of Akademi and South Asian Dance) to achieve a unity of purpose.