

EMMA JANE BENNING – DANCE PRODUCER, HOSTED BY THEATRE BRISTOL 2012 – 2015



Photo Credit: Irven Lewis Choreographer Karla Shacklock

EVALUATION REPORT



**Grand
Visionary
Solutions**

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Thank You!

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Executive summary

The overarching aim of the project was to provide strategic dance development in Bristol during the period 29th October 2012 – 31st March 2015. Within this, three aims were significant:

- To support Bristol based dance artists to develop their work regionally and nationally and to broker access to producing expertise and financial support
- To influence promoters and venues in Bristol to embed dance within their programmes and to increase the confidence and expertise of programmers in Bristol with regard to their role in artist development, dance touring product and participation/outreach activity
- To network dance in Bristol into regional and national networks and to advocate for the long term sustainability of a vibrant dance ecology in Bristol amongst stakeholders

Rather than creating a new organisation to deliver the activity in isolation, this project was initiated and led by a well-networked, expert producer (Emma Jane Benning) who could knit together existing resources, encourage skill-sharing and peer learning, keep an overview of the sector and work with stakeholders to create new opportunities to address gaps in provision. The investment in Emma Jane Benning's time allowed her to be responsive to the needs of artists and promoters as they arose, and enabled her to be a visible advocate for the whole of Bristol's Dance sector, outside the city, regionally and nationally. By taking this networked approach and by encouraging partnership working this relatively small investment had a much broader impact on and for Bristol's Dance community.

In order to evaluate the impact of the project, in addition to a series of interviews with Emma Jane Benning, three groups of engagers were consulted: artists, venues and stakeholders. They were asked a range of questions via an online survey and 1:1 phone or Skype interviews, however, the primary evaluation questions were:

1. What aspects of the role of a Dance Producer for Bristol should continue, in your opinion?
2. What aspects of the role of a Dance Producer for Bristol should not continue, in your opinion?
3. What would you recommend should happen in the future with regard to a Dance Producer's role for Bristol?

The responses to the online questionnaires and the 1:1 interviews clearly demonstrate that:

1. the role to date (and the work of other key individuals within the city) has created a foundation for a strong, connected, productive and high quality Dance network that could meet demand for Dance at every level of engagement, participation and audience.
2. It is no longer appropriate for an individual to take responsibility for the professional development of Dance artist and the programming of Dance in the city.
3. A model needs to be created that captures and engages the current skilled and experienced Dance Leaders, enabling them to work collectively within the current infrastructure.
4. There needs to be a commitment and drive from the power bases (National Portfolio Organisations, Bristol City Council, Education institutions), which would then be supported by Arts Council England and the regional Dance development organisations (Swindon Dance and Pavilion Dance South West) to develop a strategy for the development of Dance in Bristol.
5. Need an influential advocate for Dance to lead the collective of Dance Leaders and galvanise the power bases to support the development of a strategy for Dance in Bristol at every level (including the programming of Dance) – examples of such models currently exist in Plymouth, Bournemouth, Newcastle and London).

Background and purpose

A previous Arts Council England Grants for the Arts funded project (March 2011 – September 2012), delivered by Emma Jane Benning tested the value of a targeted Creative Producer for Dance (CPD), housed within the Theatre Bristol team. This pilot project researched the Bristol Dance ecology and supported Bristol's Dance community. The interim findings of the project identified a series of sector needs and gaps in provision:

- A number of independent choreographers and artists based in Bristol, with a growing national reputation needing access to support from an experienced dance producer
- A willingness amongst venues to programme more dance touring product, but a lack of dance programming expertise and resources
- A gap at the regional and national dance sector table from Bristol
- A need for a strategic lead to emerge for dance development in the city.

The proposed activity for 2012 to 2015 was designed in response to the findings of the CPD pilot project, the Dance Think Tank consultation May 2012 and the Open Space 'How do we make things better for Dance II'.

The project aimed to strategically develop a confident and flourishing dance ecology in Bristol through 3 interweaving strands of activity:

1) cultivating the best conditions for the creation of high quality dance work in Bristol

To support Bristol based dance artists to develop their work regionally and nationally and to broker access to producing expertise and financial support

This was realised through the delivery of a range of Artist Support and Development initiatives:

Mentoring

Brokering

Commissions:

Co-commissions

Testing Ground Platforms

Seed Funding:

Dance Seed Bursaries

Dance CPD Bursaries

Advice & Guidance

Artists Surgery Days

Bespoke 1:1 sessions

Open Office sessions

Information provided online via Theatre Bristol's website and Newsletters

Marketing Support

Visioning

13 artists mentored re. successful G4A applications

2) embedding dance in Bristol's venue programmes

To influence promoters and venues in Bristol to embed dance within their programmes and to increase the confidence and expertise of programmers in Bristol with regard to their role in artist development, dance touring product and participation/outreach activity

This was realised through a range of initiatives and partnerships:

Young Audience Development and Participation Programme (YADP),
MOKO Dance project (partner in the national project) (previously called Kinder Dance)
Mayfest (local partner)
Circomedia Programming group (local partner)
Pavilion Dance South West (PDSW) Shift & Share



Photo credit: Paul Blakemore 'Of Runners and Riding Horses' – Choreographer, Dan Canham

3) partnership building, networking, lobbying and advocacy

To network dance in Bristol into regional and national networks and to advocate for the long term sustainability of a vibrant dance ecology in Bristol amongst stakeholders

This was realized through attending and contributing to local, regional and national meetings and events, liaising and developing relationships with:

Bath Dance

Bath Spa University

ICIA in Bath

Northern ARC (Dance Development Organisations in the North of the South West region including Swindon Dance, Tewkesbury Roses & Gdance)

MOKO Dance project partners

Pavilion Dance South West

Family Arts Campaign 2013

British Dance Edition 2014

Integrated Dance Summit 2014

People Dancing 2015

Hip Hop Summit 2015

The purpose of this evaluation is to gauge the impact of the work undertaken by Emma Jane Benning during the project on the Artists, Venues and Stakeholders engaged and to identify recommendations for the future with regard to Dance Development in Bristol.

Evaluation methods

Emma Jane Benning and June Gamble met in person in October 2014, then by Skype in February, April, May, June and July 2015.

During these meetings Emma Jane provided verbal information, as well as relevant documentation (please see the Reference section). She also agreed to create certain documents that have enabled the production of the statistical information. All of the documents created as requested are in the Appendices of this report and relate to the recording of outcomes directly linked to the aims of the original project in relation to Artists, Venues and Stakeholders (advocacy and networking).

The first document created was a database of the Artists, Venues and Stakeholders who have engaged with the project during 2012 to 2015.

In March 2015, separate online questionnaires (via Survey Monkey) were developed and sent to those listed on the database:

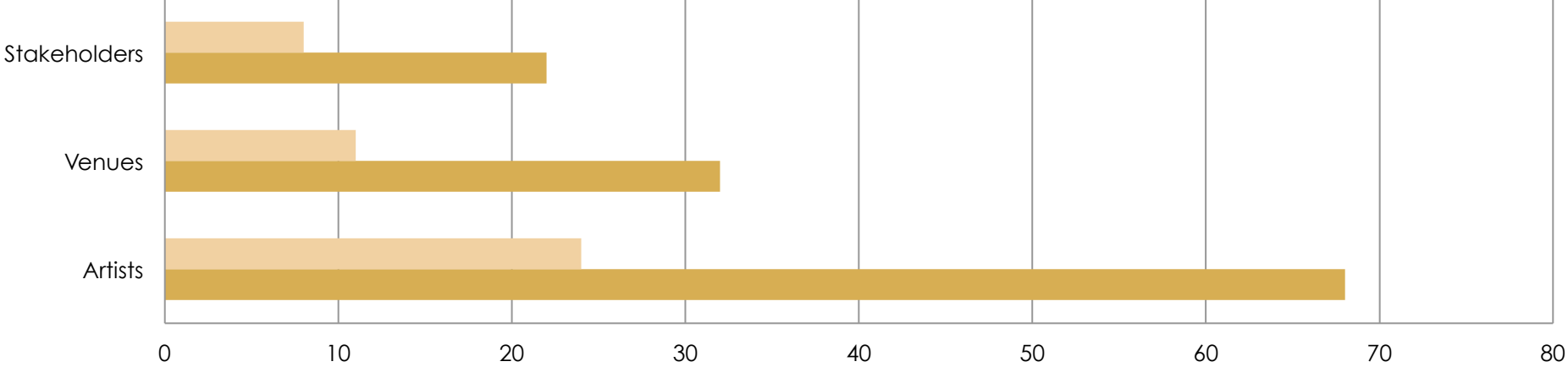
68 Artists, 32 representatives of Venues and 22 Stakeholders.

The data was collected in April 2015, resulting in:

35% of the Artists, 34% of the representatives of Venues and 36% of the Stakeholders responding.

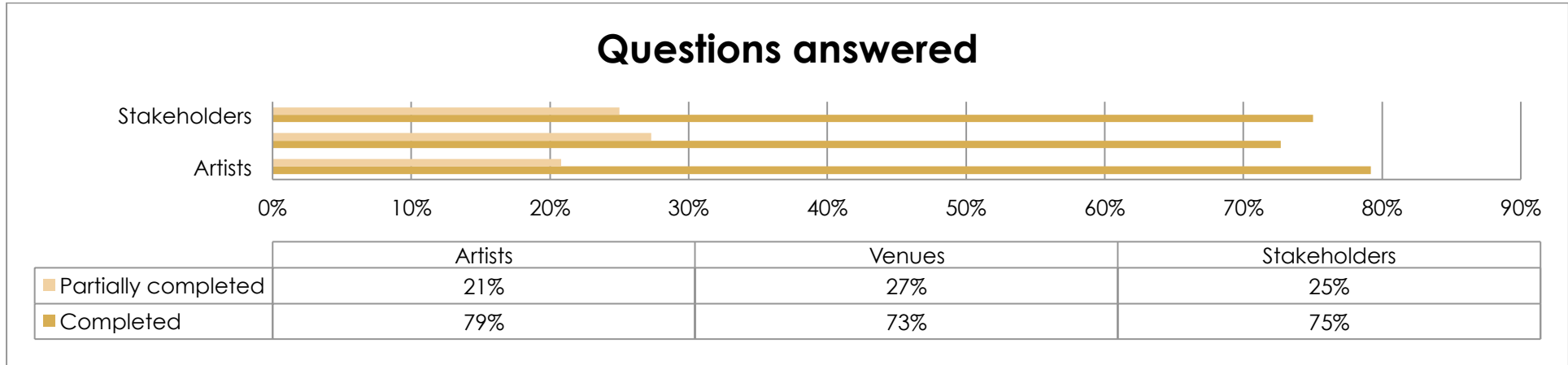
The 3 questionnaires (consisting of 9 questions) are included in the Appendices.

Questionnaires Completed



	Artists	Venues	Stakeholders
Responses	24	11	8
Sent	68	32	22

Not all respondents completed all of the questions asked, as can be seen below, either they had no comment or felt that the question asked was not appropriate to them.



In May 2015, 24 people selected from those who had responded to the questionnaires, were invited to be interviewed - 13 accepted the invitation and 1:1 phone or Skype interviews took place in May and June 2015. The interviews were notated and recorded with the permission of the interviewee.

Invited 15 artists/producers 4 venues 5 stakeholders

Interviewed 8 artists/producers 1 venue 4 stakeholders

Both in response to the Questionnaires and the Interviews, there has been a notable lack of response from the Venues and although the representative of Bristol City Council did return an incomplete questionnaire, she did not respond to the request for an interview.

It should also be noted that (to date), not all of the information requested with regard to the programming of Dance and box office figures re. Dance audiences have been provided by the Venues.

So, the evaluation does not reflect a comprehensive response from Venues or one of the major stakeholders. However, it does reflect a generous and consistent response from Artists and Stakeholders.

Results

In this section of the report, you will find the following presented:

- 1. Analysis of statistics and outcomes of the project**
- 2. Responses to the online questionnaires (including statistics and anonymous quotes)**
- 3. Responses to the 1:1 interview questions (including credited quotes)**
- 4. Reflections of Emma Jane Benning (noted during a Skype interview)**

1. Analysis of statistics and outcomes of the project

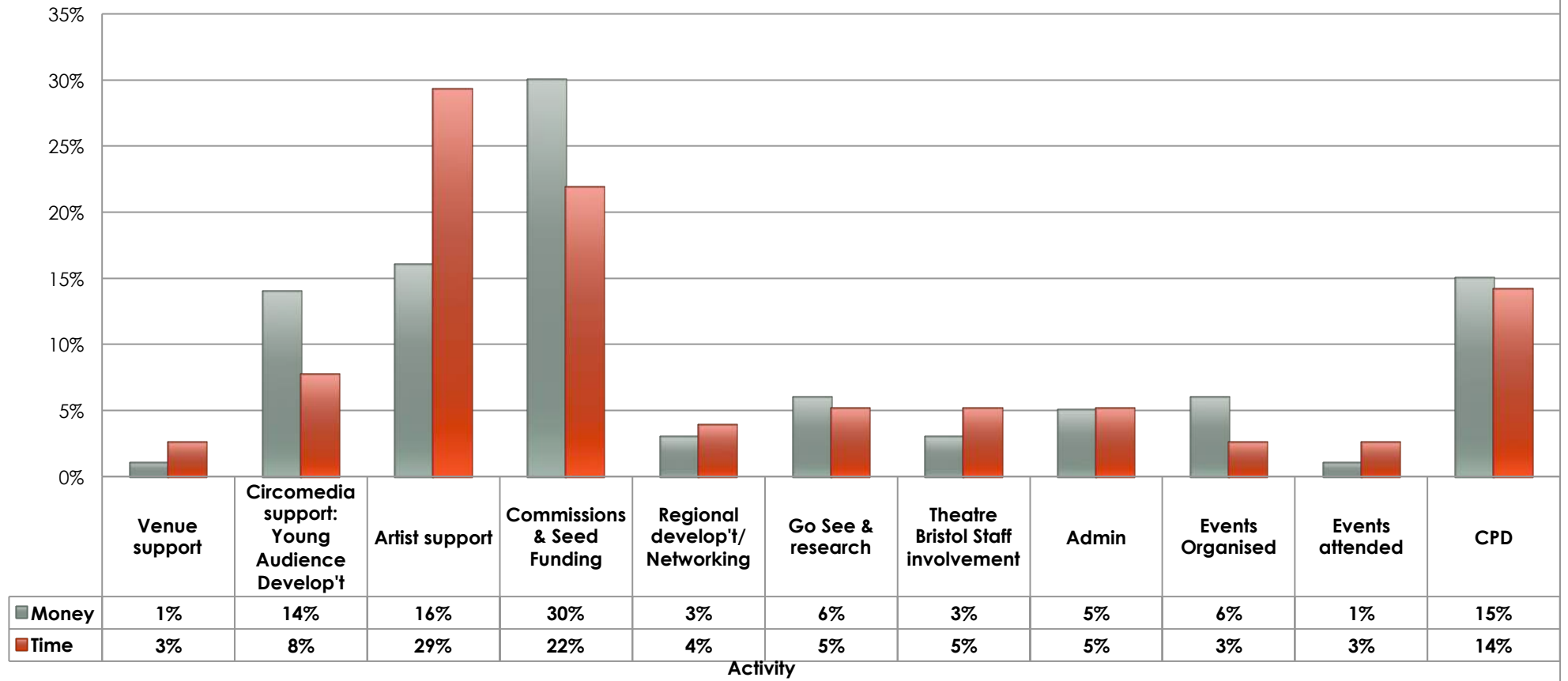
The documents requested from EJB provided the following information, for copies of the documents, please see the Appendices.

MONEY/TIME AUDIT

Comparing the breakdown of the final expenditure budget with the number of days that Emma Jane worked on each area of activity, demonstrates that the majority of her time was spent on Artists' support and managing Commissions and Seed Funding. As would be expected, the amount of time spent on Artists' support exceeded the money spent on this area and the amount of money spent on Commissions and Seed Funding, exceeded the amount of time spent managing this area.

Income	Cash	Incl. SIK	Expenditure	Cash	Incl. SIK
Arts Council	68%	60%	Overheads	10%	16%
Bristol City Council	31.5%	28%	Travel & Subsistence	4%	3%
Swindon Dance	5%	.5%	Emma Jane Benning	41%	36%
Support in Kind		11.5%	Activities/project costs	45%	45%
Total	100%	100%	Total	100%	100%

EJB - Money/Time Audit



ACTIVITY TARGETS & ACTUALS

ARTISTS

The activities relating to the support and development of artists in some areas, including Testing Ground and Seed Funding, exceeded the original Targets (see list of Artists & Regional Meetings in Appendices).

- The aim was for EJB to support around 30 artists per year through bespoke development to develop better work for audiences.
- Actual: 78 artists through Artist Support and 26 bespoke artist support relationships.
- Liaised with 25 National Dance Companies with regard to possibly performing in Bristol – resulting in 8 performances and 3 ongoing conversations with interested venues.

○

VENUES

The Promoters' Forums did not happen and the lack of engagement of venues resulted in a limited Young Audience and Participation programme (see attached programme outline) and a notable lack of statistics/data with regard to the number of dance performances programmed and audiences for dance between 2012 and 2015.

- Bristol Dance Programming Forum did not continue. There was no buy-in from venues/ no money on the table.
- Developed individual bespoke relationships with specific venues: Circomedia - programming / Mayfest - programme support / TFT & Arnolfini - ad hoc / ICIA strong relationship - peer support through Lisa Lort at Bath Dance and Cheryl Pierce at ICIA.
- Circomedia became a willing partner in the Young Audience and Participation programme and invited Emma Jane to sit on their Programming Group. They became the MOKO dance buddy venue in Bristol.
- PDSW Shift & Share, Theatre Bristol became the commissioning partner.

STAKEHOLDERS

EJB clearly attended a range of regional and national events, fulfilling her advocacy role.

ARTISTS' & PRODUCERS' SUPPORT

(for full details see Appendices)

Commissions	10	Total commission budget - £7,500	Total commission budget spent - £11,000
Seed Funding	19	Total Seed Funding budget - £2,400	Total Seed Funding budget spent - £5,390
Artist CPD	4	Total Dance Artist Seed Funding budget - £2,400	Total Dance Artist Seed Funding budget spent - £755.21
CPD & Mentoring for EJB	158.5 hours	Total CPD/Mentoring budget - £7,500	Total CPD/Mentoring budget spent - £8,605

RELATIONSHIPS WITH VENUES AND DEVELOPMENT OF DANCE PROGRAMMING AND DANCE AUDIENCES IN BRISTOL

The aim for Young Audiences & Participation Development Programme was to engage with 12 schools, identifying groups of Children and Young People who may not ordinarily have access to professional dance, allowing 600 CYP to see work and 600 CYP to participate in dance workshops.

Actual: Engaged 771 Young people. 8 shows. 7 schools

MOKO Dance aimed to present 3 new works over 12 performances in Bristol reaching 1,600 audience members.

MOKO dance project - Actual: 4 touring pieces Gobbledegooke 2013/ Aracaladanza 2014 / Curious Seed 2015 / Nevski Project 2015 plus / 3 new pieces of work commissioned – MOKO Mix 2013 (not in Bristol), Akram Khan Chotto Desh 2015/ Tom Dale Ragbones 2016
– Audience 568, number of shows 8

TESTING GROUND – 4 events, 18 companies performed (58 artists) – 10 from Bristol – to a total of 144 audience members.

MAYFEST Box Office figures 2014 & 2015

Mayfest 2014	Aakash Odedra	Rising	16-May-14	159
	Andrea Miltnerova	Dance of the Magnetic Ballerina	17-May-14	255
	Peter McMaster	Wuthering Heights	18-20 May 2014	194
	New Art Club	Feel About Your Body	19-20 May 2014	94
	Hannah Sullivan	Echo Beach	22-23 May 2014	144
	Aracaladanza	Constelaltions	24-May-14	363
Mayfest 2015	Still House	Of Riders and Running Horses	15-18 May	669
	bluemouth inc	Dance Marathon	19-21 May	254
	Hofesh Shechter	Political Mother	19-20 May	943
	Hofesh Workshop		21-May	17
	Laura Dannequin	The Secret Slowness of Movement	21-May	N/A

RESPONSES TO THE ONLINE QUESTIONNAIRES (including statistics and anonymous quotes)

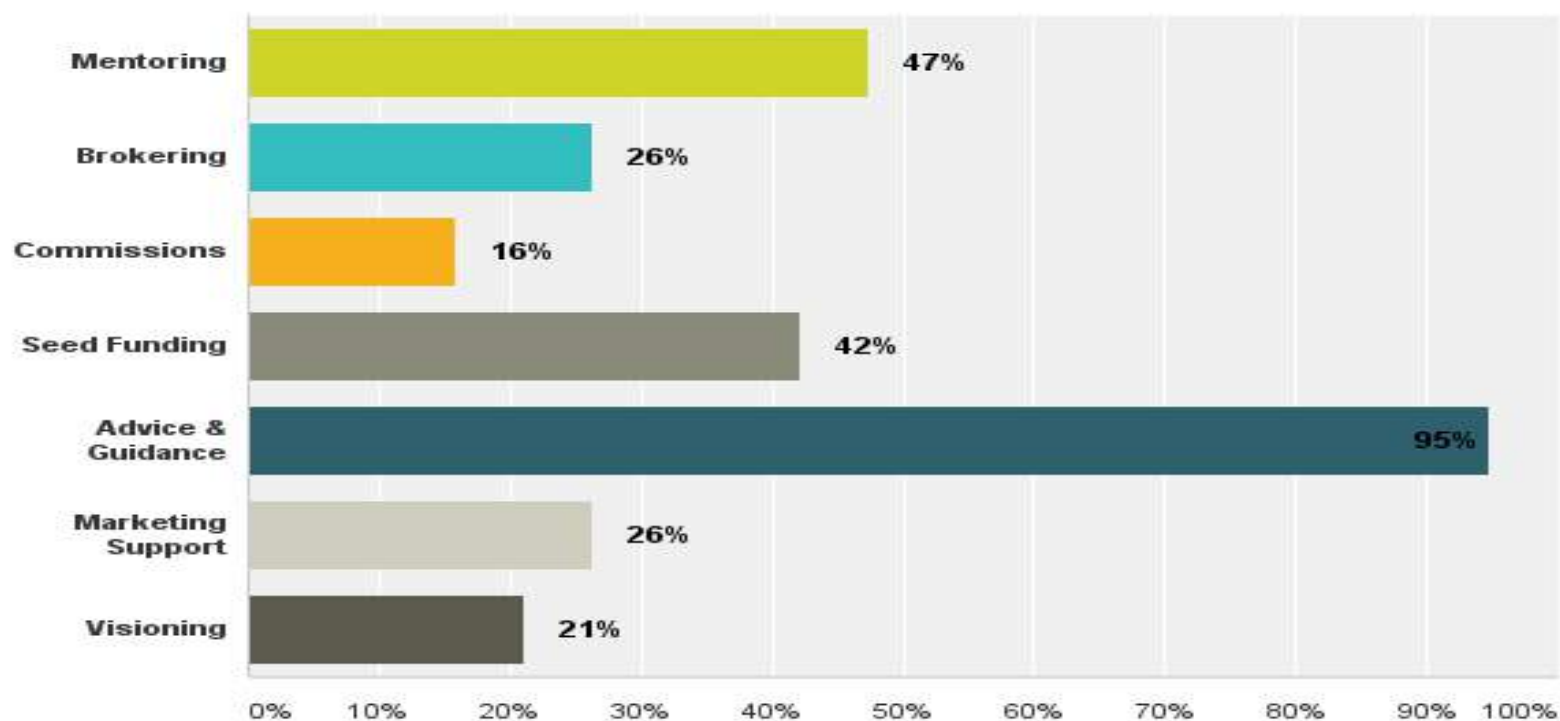
The following diagrams illustrate:

1. Results from the online questionnaire for Artists with regard to awareness of services offered/delivered by the project
2. Results from the online questionnaire for Artists with regard to who has benefitted from the services offered/delivered by the project
3. Results from the online questionnaire for Venues with regard to awareness of services offered/delivered by the project
4. Results from the online questionnaire for Venues with regard to who has benefitted from the services offered/delivered by the project
5. Results from the online questionnaire for Stakeholders with regard to awareness of services offered/delivered by the project

RESULTS OF ARTISTS QUESTIONNAIRES

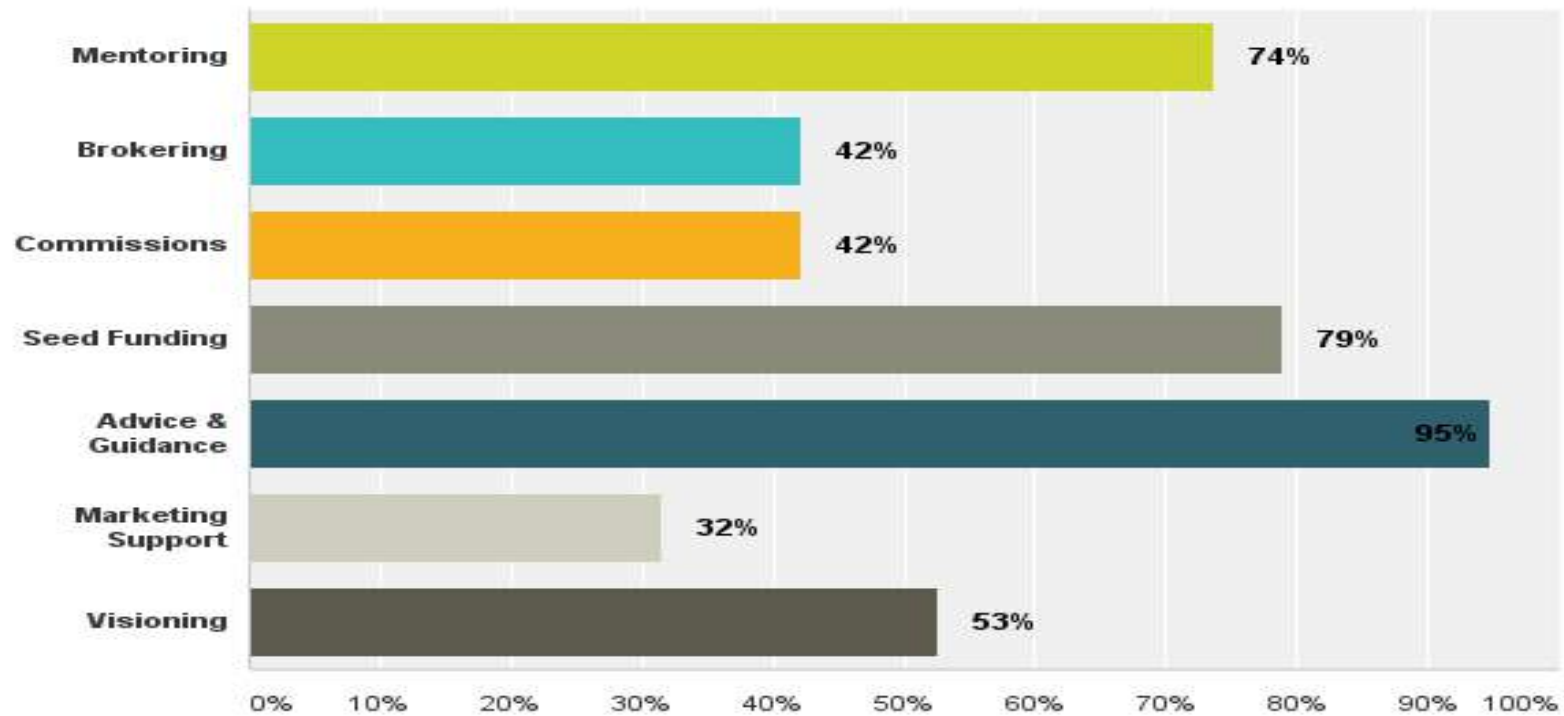
Q6 Please indicate which of the following EJB at Theatre Bristol offers/services you have benefited from in the past 3 years:

Answered: 19 Skipped: 5



Q5 Please indicate which of the following EJB at Theatre Bristol offers/services you are aware of:

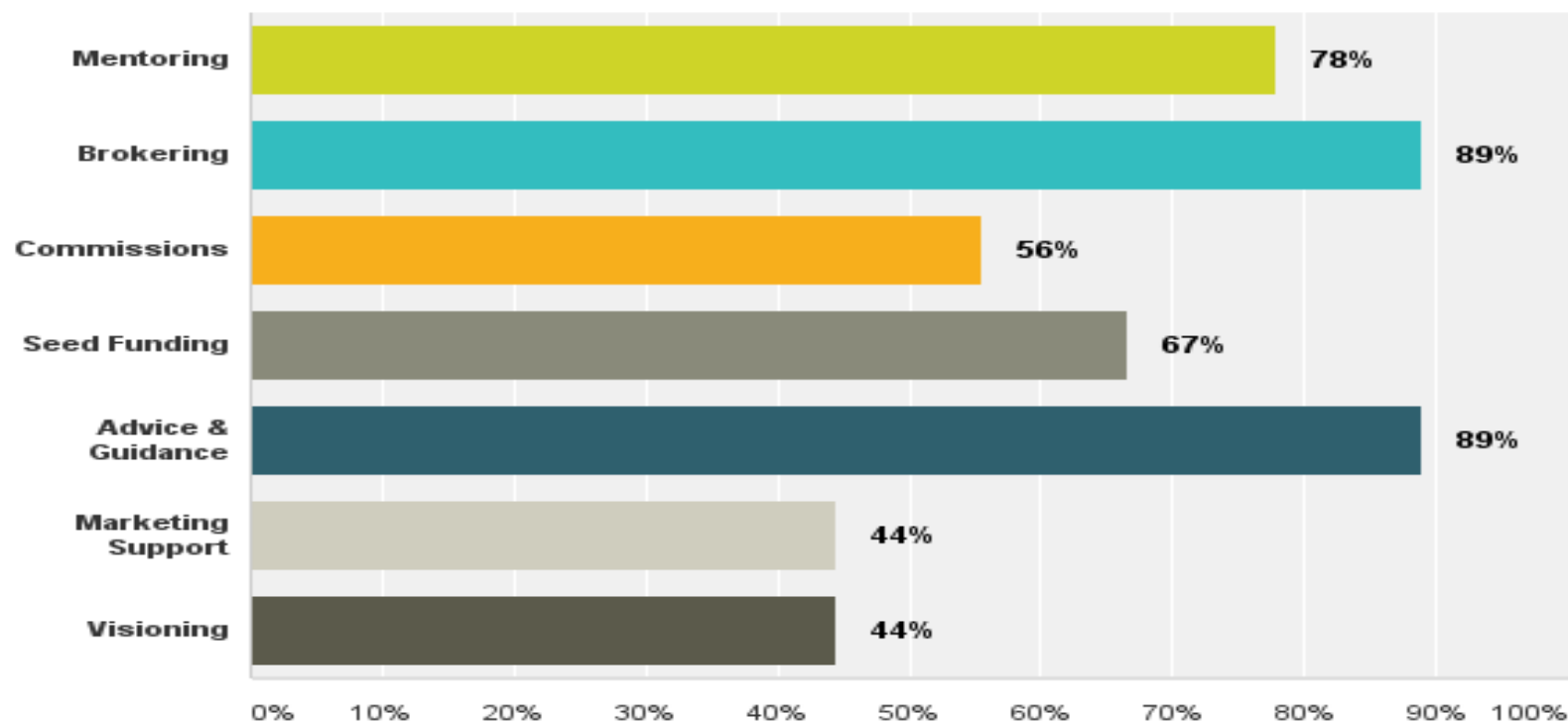
Answered: 19 Skipped: 5



RESULTS OF VENUES' QUESTIONNAIRES

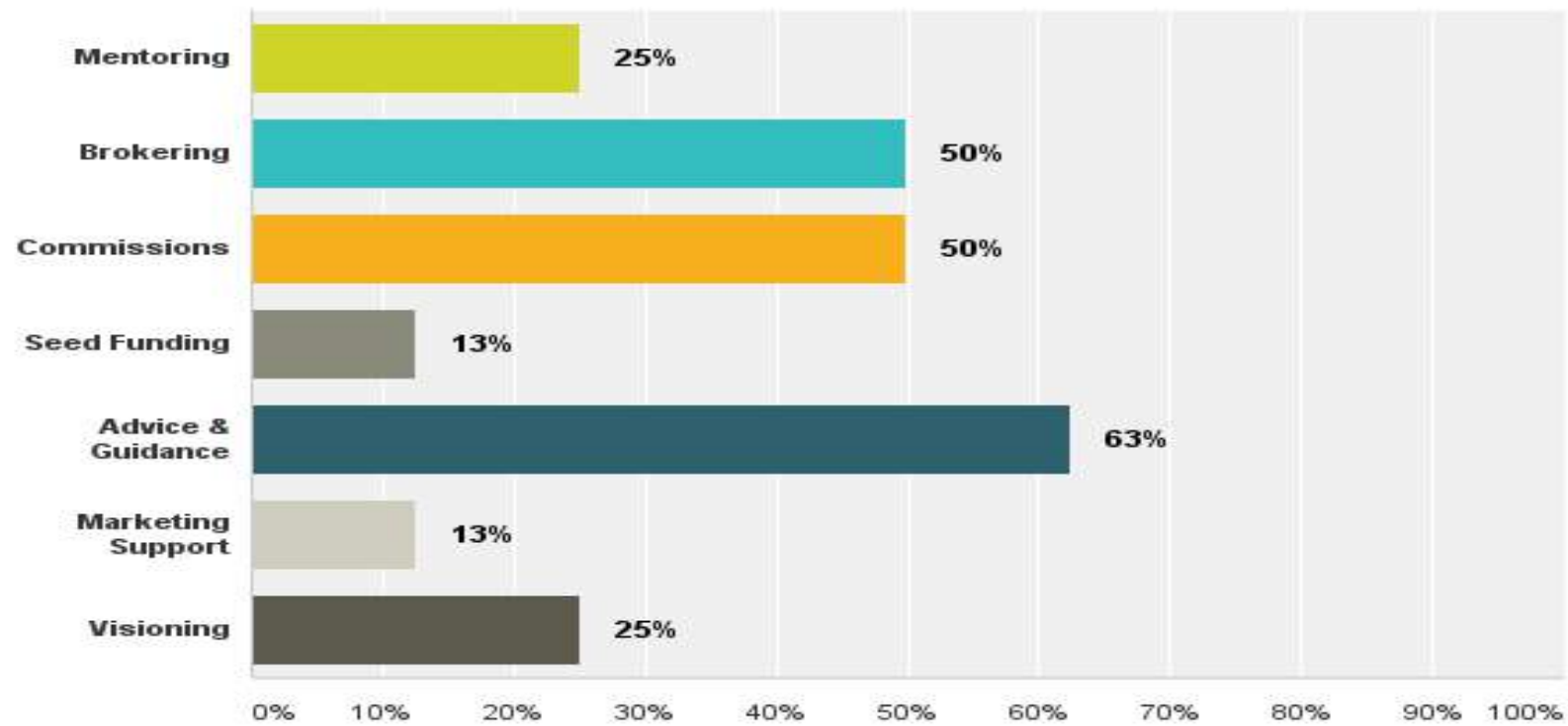
Q6 Please indicate which of the following EJB at Theatre Bristol offers/services you are aware of:

Answered: 9 Skipped: 2



Q7 Please indicate which of the following EJB at Theatre Bristol offers/services you have benefited from in the past 3 years:

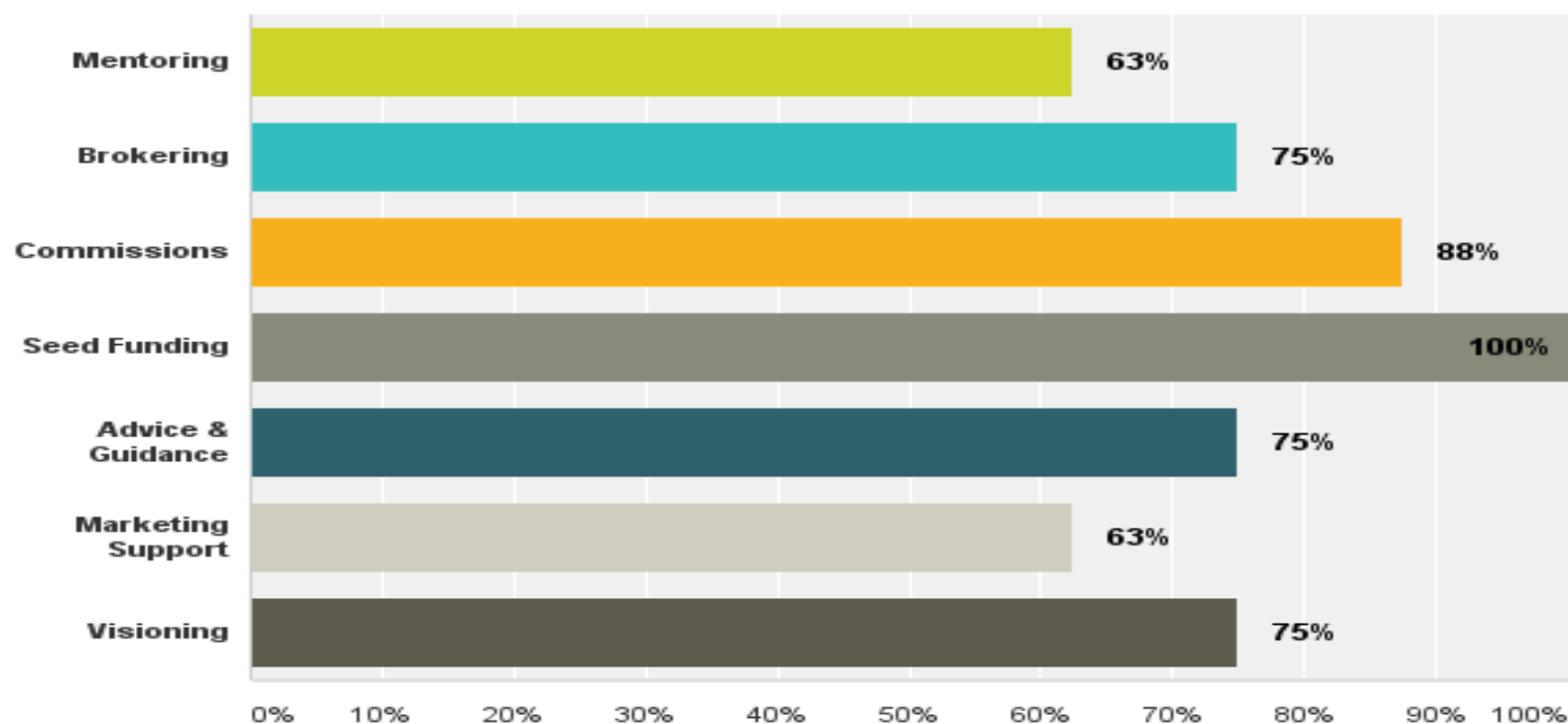
Answered: 8 Skipped: 3



RESULTS OF STAKEHOLDERS' QUESTIONNAIRES

Q6 Please indicate which of the following EJB at Theatre Bristol offers/services you are aware of:

Answered: 8 Skipped: 0



ONLINE QUESTIONS

Results of the remaining questions posed to Artists, Venues and Stakeholders as part of the online survey have been analysed with the following results.

Since 2013, have you felt supported by EJB at Theatre Bristol to create high quality work? If yes, how have you been supported?

The responses from Artists to this question (Question 1) were mostly positive (71%). 18% answered no and made suggestions as to how support could be developed in relation to their specific needs, whilst 11% cited a lack of capacity/time as restricting the support.

82% of the responses from Venues were positive with the 18% negative responses being due to not knowing enough about this area of EJBs work.

88% of the responses from Stakeholders were positive with 12% being a negative response as shown below.

Artists - Sample of YES responses:

“Through two significant conversations in person encouraging me. Supporting me by advocating on my behalf in conversation/forwarding invitations for my work to promoters in her network/responding to emails/encouraging me/offering advice on broadening my networks.”

“Definitely yes... I have been supported through mentoring and advice, feedback on my work, help with strategic planning, financial support for the making of new work, and general friendly, but essential, support.”

“EJB has met with me on an individual basis to discuss my practice and during more specific projects. She has at times supported me through funding applications and has supported me through in kind time and occasionally via financial input.”

“Absolutely, she has given time, advice, feedback on arts council applications and significant cash support as match funding to companies I've worked with. She has also given significant personal support in terms of my professional development as a freelance producer.”

Venues - Sample of YES responses:

“Through Strike A Light festival, Emma-Jane has produced a number of pieces of work that have been in the early stages of development and has supported them to become more polished 'complete' pieces ready for, at the very least, test audiences, but often this has led to groups looking to tour and develop further.”

“EJB has regularly been in touch with us to discuss dance companies/artists and how we might work with them.”

“Yes. EJB provides expert support, advice and guidance to enable local and regional dance artists to create high quality work. Supporting existing networks and providing new opportunities/platforms.”

“EJB is passionate about dance and has been a valuable advocate of establishing ways to improve the dance provision in the city for artists making work and audiences participating and watching work. She has supported these established networks and been a mentor for many working in the dance community.”

Stakeholders - Sample of YES responses:

“EJ has been a sounding board - giving confidence and sharing knowledge. She has brokered relationships for artists allowing them to find help to make great work - e.g. rehearsal space, commissioning money. She has also given people feedback on their work.”

“I think EJB had lent a supportive arm to artists whose work she believes in through the following ways: one on one support, match funding to lever in further resources, brokerage support and advocacy of their work.”

“Through individual support that places their work in a wider industry context and raises their game in terms of quality and and ambition, and through sector development that raises the profile of - and creates more opportunity for - dance artists.”

Artists - Sample of NO or negative responses:

“Alongside the support offered there is a strong sense of a lack in time as required for this role. Following this a lack of infrastructure and financial means have been felt.”

“I think she is too stretched between people in the city, one person is not capable of tending to all artists needs as well as the needs of the city.”

“Unfortunately the support in kind offered with project management via the TB dance producer role was only partially met due to lack of capacity.”

Stakeholders - Negative response:

“This is a bit of a broad question! Bristol needs lots of things to help dance artists create high quality work and no one person or organisation could offer everything.”

Do you consider that since 2013, EJB at Theatre Bristol has enabled and supported venues in the city to programme dance? If yes, please explain why you consider this statement to be true.

60% of Artists responded positively to this question, with 15% considering that there is still more work to be done and 25% not being aware of this aspect of EJB's work as Dance Producer.

89% of the responses from Venues were positive with the 11% negative responses being due to not knowing enough about this area of EJB's work.

100% of the responses from Stakeholders were positive, however, the answers reflected the fact that some venues had "taken up this opportunity more than others."

Artists - Sample of YES responses:

"I can see that yes indeed EJB has made an impact on the Dance scene in Bristol I have been much more aware of dance being programmed in Bristol."

"I'm not Bristol based but Bristol is a key city in the SW and I associate myself with wanting to establish greater links in Bristol as a vibrant context for showing experimental work. Emma Jane is a key presence in connecting and making links for artists/advising on venues and bridging different organisations. My sense is possibly that theatre has a greater infrastructure than dance and therefore Emma Jane is a vital essential link in providing a resource for dancers from a well positioned base of Theatre Bristol."

"Yes - by telling venues' artist development programmes about artists they might be interested in making new work and supporting those venues to host residencies for those writers - which could lead to programming opportunities."

Venues - Sample of YES responses:

“Yes - Emma- Jane has worked with many different venues and her wealth of knowledge about existing and emerging performers provides a great deal of support to venues who may not have been confident in programming dance pieces previously.”

“By supporting and facilitating platforms such as testing grounds and Pilot dance artists have been supported to make new work that other venues have then gone on to support and programme. EJB also supports schemes such as Shift and Share which works with venues to programme touring work across the region. She works with venues to inform them about the work dance artists are making across the country, having extensive knowledge of the national/international ecology by attending events such as BDE etc.”

“Over the last two years the dance programme across the city within the established venues as well as alternative, site specific venues has definitely increased.”

“In the conversations I have had with EJB she is clearly the conduit between dance artists and venues who may not otherwise programme dance e.g. Tobacco Fact, BOV, and circomedia. Without her important role, dance would not be able to get a foothold.”

“From my knowledge, I understand that Circomedia has benefitted greatly from EJB supporting the programme.”

Stakeholders - Sample of YES responses:

Yes, all of our dance in our spring and autumn season has been guided by EJB and supported by Theatre Bristol. We programme between 2 - 4 dance pieces per season at our St Pauls church venue, as well as the Testing Ground platform.

Brought knowledge of national and international dance artists into city venues where expertise is otherwise lacking. Connected programmes across the city. Encouraged more joined up thinking. Helping to ensure dance is always part of the conversation.

Artists - Sample of NO or negative responses:

“Yes I know this has been a big push for EJB and that at times it has felt like a losing battle. I think with more support and backing EJB could have made even more progress in this area. I know EJB has worked very hard at this, but sadly it still remains a big problem for the city.”

“This statement is true for a handful of venues. However the lack of programming dance in Bristol venues has been an ongoing issue which needs much more time and financial support to ensure development.”

“it's a shame that the original ACE funding for venue partnership working didn't deliver city wide change. The relationship between TB and Circomedia has been a good one. The initial impetus for Circomedia's dance programme came from Karla Shacklock's residency via a BCC/ACE funded programme to place artists in venues, as did Mark Bruce co's relationship with Tobacco Factory. This is a model the city could do with revisiting.”



Photo credit: Paul Blakemore 'The Touch Diaries' - Choreographed by Lisa May Thomas

Are you aware of the partnership building, networking, lobbying and advocacy work that EJB at Theatre Bristol has undertaken locally, regionally and nationally in the past 3 years? If yes, please explain why you consider this statement to be true.

The majority of the responses from Artists to this question were positive (70%), although 30% of respondents were unaware of this area of work as EJB's role as Dance Producer.

100% of the responses from Venues to this question were positive.

86% of the responses from Stakeholders were positive with the 14% negative response being due to the individual being new to the area, so not being able to respond appropriately.

Artists - Sample of YES responses:

"Yes this is true. I know it mostly from the way that she engages in conversation. She is widely connected because she has a national overview as well a regional one. She appears to greatly respect artists and value their work, history, experience and seeks to help where possible by bringing artists into conversations more widely, this is how she has treated me."

"Again, I know that this is something that EJB has worked hard at it, and having someone doing advocacy work for Bristol and the South West at large is essential. Bristol certainly needs a voice and EJB has helped to provide this."

Venues - Sample of YES responses:

"Yes. EJB has connected partners across counties. Working at Strike a Light, with ICIA and Bath Dance in Bath. Part of NARC, Shift and Share and much more. Providing an expert dance presence at regional, local and national meetings demonstrating how TB can offer specialist dance support; helping artists to sustain practice, venues to programme and a healthy ecology to thrive."

"Yes this is true - three examples being - We have been involved with one new dance partnership (of which EJB was part of the committee), I am on the board of another very established dance company based in Frome of which EJB is an advocate. And we have created a brand and profile for an upcoming dance artist who is now touring nationally, again EJB has been a valuable support to her."

“EJB has represented Theatre Bristol at partnership/networking events such as regional dance network meetings (The Engine Room) and at People Dancing international participatory dance conference and it is really important for Bristol to have a presence at these networking sessions in order to contribute to programme design, keep up with new thoughts and opportunities and make sure that the people of Bristol can benefit from them. Katy Noakes also comes to these events in her capacity as a freelancer or representing groups like ADAD, and she tends to lead on or facilitate the delivery of the activities. Both of them are incredibly important to connect and promote dance and dancers in Bristol.”

“As a peer, I have appreciated EJB's presence at local and regional networks and events and the her knowledge and advocacy for dance in Bristol.”

Stakeholders - Sample of YES responses:

“Emma Jane has advocated for Bristol dancers at various national tables including a strategic touring partnership, partnerships with Swindon Dance, Bath Dance and PDSW.”

“Locally I would consider EJB to be my main and first point of contact for anything dance related whether in order to establish partnerships, with reference to potential dance projects or initiatives, new work, local artists etc.”

“Yes - evident in presence in partnerships such as Moko, and the knowledge and learning she carries into and out of the city, and also in the fact that so many external venues, partners etc know about Bristol dance artists. She often holds the 'bigger picture' for artists and organisations, and connects people and ideas in a generous way.”

Artists - Sample of NO responses:

“I am aware of some but definitely not the whole. There is a sense that it changes frequently and that some artists are in 'know' more than others.”

Please choose 3 words that you would use to describe the offers/services offered by EJB at Theatre Bristol in the past 3 years:

The most popular groups of words chosen by artists, venues and stakeholders were:

SUPPORT, ENCOURAGEMENT
CONSTRUCTIVE
VITAL, IMPORTANT, NEEDED, VALUABLE

The next set of words were:

CONNECTED
NETWORKING
ADVICE
BROKERING
PARTNERSHIPS
GENEROUS
SUPPORTIVE
COLLABORATIVE
PASSIONATE



Photo credit: Paul Blakemore 'Hardy Animal' – choreographed by Laura Dannequin

Artists - Any other comments?

Positive responses

"I always find EJB to be positive and proactive, I often see her at dance events."

"I think she's a wonderful asset to the region and I'd be very upset to lose her. I'd personally like to build on our relationship further and will be speaking with her about possible ways to build on our connection in the future."

"It feels very important to mention how important it is to have EJB in her role as a Creative Producer for Dance in Bristol. It has always been felt that EJB has not had enough time/resources to do everything she would like to / is needed for the city and the South West at large. It will be a huge loss for EJB not to be able to continue her work, and I know this is something many dancers in the city feel very strongly about."

"The services and support offered by EJB have played an important part in the development of my career over the last few years."

"PINCH would be in a very different situation without EJB's support. She is passionate and committed."

Negative responses

"...in Bristol we need someone who would be able to not have favourites...We need someone who could give more opportunities to not very establish dancers/artists. I wish EJ would be able to do that. Unfortunately I personally didn't feel it and I know many artists who need someone to just give them a chance and to be supported and believed in."

"This service has been helpful at times, but it never went far enough to be of real meaningful support. The role was too small and time limited to achieve any real progress in the sector."

"This is a position that requires a lot of time and commitment."

"I would say that there is not enough time for her to do all that she needs to do within the role she currently holds. This really should be a full time role / full time job share role to even begin to support a Bristol dance infrastructure."

“Bristol still has the fragmented dance scene it had years ago with a lack of suitable spaces to dance and show dance. We need a dance producer to be visible in the the whole Bristol dance scene. Someone who offers to listen to venues like e.g. Bristol Dance Center (a suitable space with a big vision which needs support to survive and grow) even if this isn't an easy conversation. Ignoring each other is not the answer and not what Bristol deserves! The focus needs to be more on local venues rather than regional.”

“There have been useful initiatives with Bath Dance and with Moko, but the limited capacity and budgets have not always been able to keep pace with changing landscape and needs of dance as a unique art form, with different needs to that of 'theatre'. I've felt that it needs a higher priority within Theatre Bristol. The focus on professional development, whilst understandable, has meant that other areas around participation, education and activities that build audiences have been neglected. Those avenues are increasingly important to artists given the current touring challenges.”

Venues - Any other comments?

Positive responses

“EJB is a very committed individual who is passionate about her craft. It is great to work with her as she will get involved with everything and the goal is clear - everything is about improving the quality of work and the access people have to new and exciting pieces of performance.

She's great to work with, if a little like a whirlwind sometimes :-)”

“I would always look to EJB for advice”

“Emma has worked hard to develop relationships with venues/spaces which will enable the programming of dance for children and families”

“Without someone focused on dance in TB the dance ecology in Bristol/SW would struggle to be so strong”

“EJB provides me and The Point more broadly with a great regional colleague who I trust the judgement of. It also enables me to understand the ecology in Bristol and surrounding area”

Stakeholders - Any other comments?

Positive responses

"I'm not a client of Emma Jane's so it's hard to answer this questions - sorry! - I'm just thinking in terms of a list of what she does (and that's already been noted in a previous question)"

"I met Emma-Jane as soon as I was appointed at Circomedia three years ago as Outreach Manager and have remained a close colleague since both for her enthusiasm, positive support and enthusiasm and knowledge of the sector, as well as work specifically for young people, which is a personal passion of mine."

"EJB has made huge advances for and with dance in the city, but as an art form it still feels like it needs more intensive support, leadership and representation than perhaps some other forms of performance - in other words the work is not yet done. It feels essential to have someone with specific knowledge - and respect - in the sector, advocating for Bristol and SW dancers generally, and seeding/activating ideas and partnerships which would otherwise not happen. A huge part of this is down to EJB's personal approach - it is about a person not just a job. It can take a long time to build trust and relationships in an art form that has, in the past, had significant problems. EJB has achieved this, which is significant. It would be great to have her role properly supported as part of an organisation - I am concerned about its vulnerability and how easily all the good work she's done could slip away."

RESPONSES TO THE 1:1 INTERVIEW QUESTIONS (including credited quotes)

What should stay?

There is an overwhelming admiration for the commitment and passion that EJB has dedicated to the role of Dance Producer, hosted by Theatre Bristol.

EJB is “the glue role – sticking people together – a Go To person for Dance in Bristol...putting the artists first”. – Katie Keeler, Theatre Bristol.

There are key elements of her work that were noted and strongly recommended for continuation:

1. Supporting Bristol based artists to develop and make work
2. Supporting non-Bristol based artists to develop relationships in Bristol
3. The relationship between Bath Dance and Bristol (peer support, development of joint initiatives and maximizing joint resources)
4. Connecting artists locally, regionally and nationally
5. Advocating for and being the voice of Dance for Bristol based artists locally, regionally and nationally
6. Being plugged into and part of the regional and national Dance infrastructure

It was acknowledged that it has been invaluable to have an experienced and informed Dance Producer who, prior to working in Bristol, has worked within a national context. This was particularly reflected upon and highlighted in an interview with Lina B. Frank.

It was also noted by a couple of Dance Practitioners, as expressed by Marie Louise Flexen, that EJB “always talks about work so well, speaks about it objectively...[which is] really helpful for the artists”.

The key activities highlighted as needing to continue were:

1. Artists Surgeries
2. Seed funding ("the tiniest, tiniest amount of money...has made a difference as matched funding – Lina B. Frank)
3. Commissioning
4. Platform performances (for Dance Artists in Bristol and visiting Bristol)

With regard to developing programming Dance in Bristol, it was confirmed that this area of work needed to continue to be developed with time and resource (investment). Whilst acknowledging that this area of EJB's work had not been as successful as the Artists' support, the following relationships were noted as having developed and producing results:

1. Circomedia
2. MAYK
3. Mayfest

It was mainly agreed that the role should be placed in one or more organisations, to maximize visibility and to benefit from shared resources.

So, in summary, the role of Dance Producer should continue to profile and position dance in Bristol, whilst supporting the programming of dance and deliver "direct support to people to make and do." – Katie Keeler

What should go?

The majority of individuals interviewed found this question difficult to answer, either because they did not feel well enough informed about the role or that they felt there wasn't anything currently delivered by the role that could or should go, as there wasn't any room for anything to go due to time limitations and that "there hasn't been anything that doesn't have value" – Katie Keeler.

"We all want more...can't imagine that there is anything less." – Karla Shacklock.

However, there were specific aspects that were identified as being problematic:

1. the role being supported by an individual Arts Council Grants for the Arts application
2. the role sitting "adrift of the infrastructure" – Deryck Newland
3. "The restrictive emphasis on supporting work within a theatre context" - Katy Noakes
4. the major focus on the creation and development of performance and/or touring work



Photo credit: Paul Blakemore 'The Secret Slowness of Movement' – choreographed by Laura Dannequin

Challenges?

When asking the questions – What should stay? and What should go?, a range of challenges emerged that need to be noted, as they help to place the recommendations into context.

It was noted that the model has not been “the right fit” as one part time individual has not had the capacity or credibility to do the necessary advocacy work to be effective at a strategic level in order to enable dance to be thought about and embraced by the city.

“It has been difficult to bring some partners around the table and for them to include [Dance] in their agenda” – Anneliese Slader

Whilst undertaking the interview process in May 2015, there were 3 dance performances in Bristol – Hofesh Shechter Company’s ‘Political Mother’, Dan Canham’s ‘Of Riders and Running Horses’ – both as part of Mayfest – and New Adventures ‘The Car Man’ at the Bristol Hippodrome Theatre. The audiences for all 3 were excellent and proved that there are audiences for Dance in Bristol for quality work. However, it was noted that there is not a strategy for developing a citywide programme of Dance for the general public of Bristol.

There were mixed feelings as to whether or not the post should be aligned with Theatre Bristol.

There also seems to be a lack of recognition or understanding within Bristol that the needs of Dance artists and the requirements to create and produce Dance are different to those of other art forms.

Lina B Frank stated that Theatre and Live Art practitioners in Bristol need a completely different set of resources and that they have learnt how to be much more self-sufficient, whilst Dance Practitioners in Bristol need support to become independent.

“Dance and the training of dancers is struggling to find a home in Bristol” – Lisa May Thomas

Several people interviewed highlighted the fact that there is no studio or space suitable for teaching, rehearsing or performing dance (clean, warm, sprung floor, mirrors, barres, etc.)

There was also a strong sense that there was a lack of communication, which had resulted in:

1. a lack of understanding of the aims and strategy of the role for Dance in Bristol
2. a lack of understanding of what was on offer to support Dance artists (lack of transparency and information)
3. some Dance artists feeling like they hadn't been supported in the way that others had
4. little knowledge of what has been achieved

However, it was also understood that this was possibly due to the lack of time and financial resources and the fact that the role was being delivered on a part time basis by an individual who does not live in Bristol.

The 3 aims of the Grants for the Arts project also meant that other areas of Dance development, such as community and education Dance Practitioners and projects were not a priority for EJB and other individuals within the city have taken on this responsibility, often on a voluntary basis – most notably, Katy Noakes and Helen Wilson, who have supported, developed and raised funds for numerous successful community and education projects and initiatives in the city for little or no recognition or financial reimbursement.

There is a sense that however Dance develops in Bristol, it will need to do so within the current infrastructure, as Arts Council England have invested heavily within the city and are unlikely to invest further specifically in Dance. This requires the current National Portfolio Organisations in Bristol to play a stronger role in Dance.

Recommendations

Need to build on the momentum and confidence that is in Bristol as a result of the work undertaken by EJB as Dance Producer, hosted by Theatre Bristol. "There are a number of Dance artists, Dance Producers and Dance Presenters who are doing really great stuff – I would like to see us celebrate that and use that new energy." – Katie Keeler

"There is a role for a Champion - appointed at a level that is strategic to win credibility with decision makers in the city and to be able to make offers to those decision makers so that dance becomes part of the mix." – Deryck Newland

It is necessary to engage and secure investment and high level support for Dance in the city, resulting in "some kind of pledge as to the way forward." – Katy Noakes

Many considered that Bristol needed Dance development provision that included the community and education sector, as well as artist development, advocacy and the programming of dance.

Greater transparency and communication with regard to the Dance Producer role in Bristol is required to create confidence, build trust and demonstrate what is happening and the impact of the work delivered.

It was also noted that as a city, Bristol is not currently seen as a centre for Dance and that it is losing Dance students, graduates and emerging artists because of the lack of dance spaces, training and development opportunities necessary to encourage dancers to stay and create their work in Bristol.

However, it was made clear that there is potentially a strong dance ecology in Bristol that with the right infrastructure would flourish and achieve national and international notoriety.

This was supported by the acknowledgement of the dramatic shift in the profile, quality and recognition of Theatre in Bristol during the past 5 years, particularly as a result of the work undertaken independently and collaboratively by Bristol Old Vic, Theatre Bristol, Mayfest and MAYK – "if a small part of that could be mirrored for Dance – it would make a huge difference" – Deryck Newland.

There was a strong sense that a better model would be to set up a collective of key individuals that currently work in the

sector to represent and develop the full range of Dance provision and development in the city.

EMMA JANE BENNING'S SELF REFLECTION AND EVALUATION (Interviewed on 17th July 2015)

What should stay?

The Bristol City Council Key Arts Provider money should absolutely stay as 'Seed Money' and should absolutely not be put up as matched funding for a post.

This money has been crucial in the development of what has happened in the past 2 and a half years. Without that money, the post would only have been able to offer advice and support rather than fund or buy into other projects. It has helped raise the profile of dance and individual dancers within Bristol and it bought a place around certain tables.

This money was crucial for commissioning and seed funding.

Circomedia's commitment to programming dance for children and young people. Nick Young really committed to continuing the work that we have started as a benchmark.

The relationships at a regional level have been so crucial - The Engine Room - facilitated by Pavilion Dance South West, has felt like one of the most important forums and providers of support. It is one of the best well-held forums that I have attended – offering support, information and opportunities for me and Bristol.

Really important that someone from Bristol sits at The Engine Room, in order to continue to disseminate information in Bristol and feed in nationally re. what is happening in Bristol.

Key relationships in the SW that are really important. PDSW has a key role to play in things moving forwards. I feel that they have a responsibility to Bristol to help move it forward. Their presence at the Open Space event, that will happen before March 2016 (hosted by Theatre Bristol), is crucial, as is the presence of all of the venues.

Testing Ground has been important and Circomedia are committed to supporting the event, but a new way of delivering it needs to be found. TB has supported it via the Intern, so that Bath Dance and EJB have only had to create the copy, distribute it and make the selections. Bath Dance's involvement in Testing Ground is really important, although Lisa Lort has limited capacity. There are many artists that we have supported through TG. The recent sharing of a piece to 25 people of "I am Joan" by Viv Gordon, presented a really strong piece of work that started at TG. The TG pathway really important for Bristol.

Love to see individual dance expertise stay in the city. I don't know how it will be held, however, whoever it is needs to have current knowledge, be able to see work and be paid. An outward looking role feels really important.

Co-commissioning is really important to be able to broker new partnerships and talk to unexpected people because the Bristol City Council KAP commissioning pot is available. For example, TB are going to be able to support Adam Peck (a writer) to work with Avant Garde to produce a piece of work for children 10+, possibly at Bristol Old Vic.

Theatre Bristol are managing the BCC pot for this year.

What should go?

The part time nature of the post. The reliance on an individual G4A.

I would like to think that, in Bristol, Dance didn't always have to excuse itself for being Dance or answer the frequently asked questions why should dance have a different producer, why should Dance be treated any differently?

We sit in a city that has a fantastic infrastructure for theatre that could be easily replicated for Dance.

Recommendations

100% don't want the money to disappear into a pot.

I made a really conscious decision that I would rather not be in a job than take that funding from where it should be - available to artists.

KAP - maybe going forward it may not be TB that holds that pot. It may be that going forward, the pot may be divided and given to different organisations/individuals to distribute.

There are willing partners who want to take things forward but there is potential red tape and bureaucracy that is holding them back. It would be amazing if some form of consortium could happen. PDSW, TB and BCC want this to happen.

Final Thoughts

On the whole it has been a really positive experience. There were teething difficulties as an individual being hosted in an organisation, at the same time trying to benefit from being part of their team. It was always crucial that it wasn't seen as additional funding for TB, yet crucial that I sat within the team to take advantage of being part of TB. The external support and CPD that I have received have been really crucial in helping me to navigate any difficulties.

It's been exciting and really rewarding and I have met some fantastic people. Bristol is an incredible place to work. I have had the opportunity because of TB's generosity and because I was really lucky to have a CPD element as part of the application, so I feel that I am leaving this post with a clear onward journey and that I have new skills as a Producer that I didn't have when I joined.

There is some absolutely exceptional and innovative work coming out of Bristol, created by a small pool of dancers in the city. I would like to see that grow, but those that are here are really interesting. In my onward journey, I will take Bristol dancers with me.

Thanks

EJB would like to thank all the partners for their openness to ideas: Theatre Bristol for their belief and support; dance artists for their creative generosity and great work; Lisa Lort, Bath Dance for un-wavering peer support and friendship; June Gamble for a good word when needed and ACE for funding the project.

Conclusions and recommendations

Having undertaken this evaluation, there is no doubt that, as Katy Noakes noted, “Dance [in Bristol] is fragile. It needs holding on all sides!”

In order for this to happen, a strategic approach is needed that creates a new paradigm for the support of dance in Bristol, utilizing the existing resources and expertise, supporting the development and delivery of Dance across the city at every level (engagement, participation, creation and presentation).

This needs to be discussed, designed and delivered by a consortium of interested parties, which would include partners and venues within the city, as well as Pavilion Dance South West, Swindon Dance, Bath Dance and Arts Council England.

Bristol City Council has consistently secured and provided annual funding for Dance (currently managed by Theatre Bristol, in consultation with EJB), however, there appears to be little or no other engagement and/or involvement with the development of Dance in the city. This will also need to change if Dance is to be acknowledged as a valuable element of the cultural offer in the city and a potential contributor to other agendas such as health and wellbeing, social and community cohesion, education and employment.

In a recent Arts & Health SW newsletter, there was a quote that is “as apt for arts as it is for democracy” and could provide inspiration for how Dance could be developed in Bristol:

"Old power works like a currency. It is held by few. Once gained, it is jealously guarded, and the powerful have a substantial store of it to spend. It is closed, inaccessible, and leader-driven. It downloads, and it captures. New power operates differently, like a current. It is made by many. It is open, participatory, and peer-driven. It uploads, and it distributes. Like water or electricity, it's most forceful when it surges. The goal with new power is not to hoard it but to channel it.

The battle and the balancing between old and new power will be a defining feature of society and business in the coming years." (Matthew Taylor, 12th May 2015 RSW Blog – The reform of social democracy is a character text)

The responses to the online questionnaires and the 1:1 interviews clearly demonstrate that:

1. the role to date (and the work of other key individuals within the city) has created a foundation for a strong, connected, productive and high quality Dance network that could meet demand for Dance at every level of engagement, participation and audience.
2. It is no longer appropriate for an individual to take responsibility for the professional development of Dance artists and the programming of Dance in the city.
3. A model needs to be created that captures and engages the current skilled and experienced Dance Leaders, enabling them to work collectively within the current infrastructure.
4. There needs to be a commitment and drive from the power bases (National Portfolio Organisations, Bristol City Council, Education institutions), which would then be supported by Arts Council England and the regional Dance development organisations (Swindon Dance and Pavilion Dance South West) to develop a strategy for the development of Dance in Bristol.
5. Need an influential advocate for Dance to lead the collective of Dance Leaders and galvanise the power bases to support the development of a strategy for Dance in Bristol at every level (including the programming of Dance) – examples of such models currently exist in Plymouth, Bournemouth, Newcastle and London).

References

Emma Jane Benning's Arts Council England Grants for the Arts application (July 2012)

Theatre Bristol Artist Support Programme – An Evaluation Annie Warburton, March 2009

Theatre Bristol's Business Plan Come and Play (Theatre Bristol, July 2013)

Appendices

Appendix 1

ARTISTS' QUESTIONNAIRE

1. Since 2013, have you felt supported by EJB at Theatre Bristol to create high quality work? If yes, how have you been supported?
2. If no, what support has not been on offer from EJB at Theatre Bristol that you consider would enable you to create high quality work?
3. Do you consider that since 2013, EJB at Theatre Bristol has enabled and supported venues in the city to programme dance? If yes, please explain why you consider this statement to be true.
4. Are you aware of the partnership building, networking, lobbying and advocacy work that EJB at Theatre Bristol has undertaken locally, regionally and nationally in the past 3 years? If yes, please explain why you consider this statement to be true.
5. Please indicate which of the following EJB at Theatre Bristol offers/services you are aware of:
 - a. Mentoring
 - b. Brokering
 - c. Commissions
 - d. Seed Funding
 - e. Advice & Guidance
 - f. Marketing Support
 - g. Visioning
 - h. Other (please specify)
6. Please indicate which of the following EJB at Theatre Bristol offers/services you have benefitted from in the past 3 years:
 - . Mentoring
 - a. Brokering
 - b. Commissions
 - c. Seed Funding
 - d. Advice & Guidance
 - e. Marketing Support
 - f. Visioning
 - g. Other (please specify)
7. Please choose 3 words that you would use to describe the offers/services offered by EJB at Theatre Bristol in the past 3 years.
8. Any other comments?
9. If you would like to discuss this questionnaire further, please provide your contact details.

Appendix 2

VENUES' QUESTIONNAIRE

1. Since 2013, do you feel that Emma-Jane Benning (EJB) at Theatre Bristol has supported dance artists to create high quality work? If yes, how have they been supported?
2. If no, what support has not been on offer from EJB at Theatre Bristol that you consider would enable dance artists to create high quality work?
3. Do you consider that since 2013, EJB at Theatre Bristol has enabled and supported venues in the city to programme dance? If yes, please explain why you consider this statement to be true.
4. If no, please explain why you do not consider this statement to be true.
5. Are you aware of the partnership building, networking, lobbying and advocacy work that EJB at Theatre Bristol has undertaken locally, regionally and nationally in the past 3 years? If yes, please explain why you consider this statement to be true.
6. Please indicate which of the following EJB at Theatre Bristol offers/services you are aware of:
 - a. Mentoring
 - b. Brokering
 - c. Commissions
 - d. Seed Funding
 - e. Advice & Guidance
 - f. Marketing Support
 - g. Visioning
 - h. Other (please specify)
7. Please indicate which of the following EJB at Theatre Bristol offers/services you have benefitted from in the past 3 years:
 - . Mentoring
 - a. Brokering
 - b. Commissions
 - c. Seed Funding
 - d. Advice & Guidance
 - e. Marketing Support
 - f. Visioning
 - g. Other (please specify)
8. Please choose 3 words that you would use to describe the offers/services offered by EJB at Theatre Bristol in the past 3 years.
9. Any other comments?
10. If you would like to discuss this questionnaire further, please provide your contact details.

Appendix 3

STAKEHOLDERS' QUESTIONNAIRE

1. Since 2013, do you feel that EJB at Theatre Bristol has supported dance artists to create high quality work? If yes, how have they been supported?
2. If no, what support has not been on offer from EJB at Theatre Bristol that you consider would enable dance artists to create high quality work?
3. Do you consider that since 2013, EJB at Theatre Bristol has enabled and supported venues in the city to programme dance? If yes, please explain why you consider this statement to be true.
4. If no, please explain why you do not consider this statement to be true.
5. Are you aware of the partnership building, networking, lobbying and advocacy work that EJB at Theatre Bristol has undertaken locally, regionally and nationally in the past 3 years? If yes, please explain why you consider this statement to be true.
6. Please indicate which of the following EJB at Theatre Bristol offers/services you are aware of:
 - a. Mentoring
 - b. Brokering
 - c. Commissions
 - d. Seed Funding
 - e. Advice & Guidance
 - f. Marketing Support
 - g. Visioning
 - h. Other (please specify)
7. Please indicate which of the following EJB at Theatre Bristol offers/services you have benefitted from in the past 3 years:
 - . Mentoring
 - a. Brokering
 - b. Commissions
 - c. Seed Funding
 - d. Advice & Guidance
 - e. Marketing Support
 - f. Visioning
 - g. Other (please specify)
8. Please choose 3 words that you would use to describe the offers/services offered by EJB at Theatre Bristol in the past 3 years.
9. Any other comments?
10. If you would like to discuss this questionnaire further, please provide your contact details.

Appendix 4

EMMA JANE BENNING'S TIME ALLOCATION AS DANCE PRODUCER, HOSTED BY THEATRE BRISTOL

Total No. of days spent on delivering the various projects = 334 days

Total No. of days spent on Continuous Professional Development for EJB = 55 Days

Total days on total project = 389 days

Activity	Days	Notes
Venue support	10	Programme support
Circomedia support	30	Young Audience Development / programming
Artist support	114	artist meetings / open office / surgery days + emails
Co Com & Seed		
Funding	85	10 Moko / 72 Bristol / 3 shift & Share
Regional development	15	Engine Room / networking / PDSW
Go See & research	20	146 shows Approx 1.5hrs each
TB Staff involvement	20	Staff meetings and training
Admin	20	
Events Organised	10	Testing Ground / Pilot People Dancing / BDE / Integrated Dance Summit/Hip Hop Summit /
Events attended	10	Family Friends Arts Campaign
	334	

Appendix 5

CPD & MENTORING FOR EJB

Sue Davies	16	1:1 Mentoring x 8 sessions	£1,100.00
Emma Jane Benning-Frattolillo	12	CDP Strike a Light Festival 5th May - 30th May 14	£180.50
Emma Benning - Frattolillo exp	35	CPD 30th Jan - 3rd Feb British Dance Edition 14	£1,254.00
Emma Jane Benning-Frattolillo	12	CDP Strike a Light Festival 5th May - 30th May 14	£228.00
Emma Jane Benning-Frattolillo	31	CDP Strike a Light Festival 2nd June - 27th June 14	£589.00
Emma Jane Benning-Frattolillo	18	CDP Strike a Light Festival 30th June - 3rd Aug 14	£342.00
Emma Jane Benning-Frattolillo	12.5	CDP Strike a Light Festival 4th - 13th Aug 14	£237.50
Emma Benning - Frattolillo exp	57	CDP Strike a Light Festival 1st Sept - 5th Oct 14	£1,083.00
Emma Benning - Frattolillo exp	31.5	CDP Strike a Light Festival / BAC 5th - 23rd Oct 14	£598.50
Emma Jane Benning-Frattolillo	36	CDP Strike a Light Festival 3rd Nov - 28th Nov 14	£684.00
Emma Jane Benning-Frattolillo	15	CDP Strike a Light Festival 1st Dec - 19th Dec 14	£285.00
Emma Jane Benning-Frattolillo	20	CDP Strike a Light Festival 5th Jan - 30th Jan 15	£380.00
Emma Benning - Frattolillo exp	17.5	CDP Strike a Light Festival 2nd Feb - 27th Feb 15	£332.50
Emma Jane Benning-Frattolillo	69	CDP Strike a Light Festival 2nd March - 26th March 15	£1,311.00
			£7,505.00
Total Hours	158.5		
Total			£8,605.00

Appendix 6

ARTISTS AND REGIONAL MEETINGS

DATE	ARTIST MEET	REGIONAL	EVENT	SUCCESS
Feb-12	Batel Magen	<i>Antony Waller Dance SW</i>		
	Lisa May			
	Jess McCormack Vex			
	Tom Kindel			
	Laura Dannequinn			
	Madii Shann			
	<i>Mark Bruce Producer Melanie Zaalof</i>			
Mar-12	John Retalick	Deborah Rees Roses Theatre		
	Mark Bruce	Anneliese Slader / Fleur Darkin/ Lauren Scholey / Mel Zaalof Bristol Dance & G4A		
	Tom Morris/Emma B	MOKO		
	Dancespace			
	Lisa May Thomas			
	Julia Thorneycroft			
	Batel Magen			
	Ferment			
	Harriet Quinn			
	Laura Dannequin			
	Tom Kindell			
	Rebecca D'Andrea			

Apr-12	Lisa May Thomas	PAC Chelt		
	Kathleen Downie	DanceXchange		
	Itta Howie	Malvern Theatres		
	Vex rehearsal	SHIFT PDSW		
	Jess Percival			
	Champloo			
	John Retalick BOV			
	Katie Dunn producer			
May-12	Beyond Debrief Karla Shacklock	Think Tank Dance	Testing Ground	
	Helen Wilson RISE Youth dance	Moko		
	John Retalick BOV			
	Raquel Meseguer Lost Dog			
	Jess McCormack			
	Mel Scaffold			
	Circomedia			
	Laila Diallo			
	Dan Canham			
	Lisa May Thomas			
	Rachel de Garang AFRICAN SAMBISTAS & Doris in the City			
Jul-12	Ziggy Slingsby	Katy Noaks		
	Laila Diallo	MOKO		
	Laura Danaquinn			
	Karla Shacklock			
	Lina B Frank			
	Helen Wilson RISE Youth			

Sep-12	Dancespace	NARC	To Me To You	
	Jess Percival	Risk Taking event PAC		
	Rosa Clark			
	Circomedia Programming meeting			
	Lisa May Thomas			
	Karla Shacklock			
Oct-12	Laura Dannequin		Testing Ground meet	
	Kate Yedigaroff Mayfest			
	Laura Street			
Nov-12	Laura Street	Moko		
	Karla Shacklock	Narc		
	Lina B Frank	Dance Village		
	Melanie Zaalof TF			
	Lauren Scholey TF			
	Ali Roberts TF			
	Carrie Rhys Davies TF			
	Jamie Arnolfini			
	Rosa Clarke BCC			
Dec-13	Batel Magen Neshima	Moko rehearsal		
	Morning of Owl (Korean B Boys) UK/Bristol connections			
	3rd Stage			
	Itta Howie			
	Judith Jarvis			
	Rachel de Garang			
	Hannah Kew & Isabell Cressy			
	Lina B Frank			
	RISE Committee Meeting			

	Chris Humphries Circomedia			
Feb-13	Hayley Barker	Deryck Newland, PDSW	To You To Me 7	
	Laura Street			
	Helen Wilson			
	Batel Magen			
	Lisa May Thomas			
	Karla Shacklock			
	Laura Kriefman			
	Jamie Eastman			
Apr-13	Circomedia re Autumn brochure & programme	PDSW Bournemouth meeting with Deryck Newland & Ian Abbott.	Family Arts Campaign Birmingham	
	Tobacco Factory Lauren Scholey	ICIA Tanya Steinhauser & Bath Dance Lisa Lort	Moko Mix Bournemouth	
	Lisa May Thomas & Ruth Holdsworth	Rugby League World Cup Autumn 2013		
	Joel Daniel	Narc		
	Karla Shacklock – Swindon WIP	Breathing Space Artist Residency – ICIA/Swindon Dance/Bath Dance	Testing Ground	
	Lina B Frank	PDSW GROW Exeter		
	Simon Day re Jen Bell			
	Laura Kriefman			
	Ryan Corkery Director Artspace Lifespace			
	Ian Wooley			
	Julia Thorneycroft			
May-13	Tobacco Factory Theatre (Carrie, Melanie, Lauren)	Dance Village		
	Colston Hall	Bath Dance		
	Karla Shacklock – Partners meeting	PDSW Engine Room Taunton - regional round up & network		
	Laura Street RnD debrief – Lisa Lort Bath Dnace, EJB TB, Lucy Egg Bath	What Next? PDSW Dance view		
	Batel Magen			

	Kathleen Downie – G4A and Dance Hub			
	Katie Hall			
	Julia Thorneycroft			
Jun-13	Katie Dunn re Shacklock	BAC National Cook Up Producer interview		
	Rebecca Fitzgerald Circomedia	Lisa Lort Bath Dance		
	Anneliese Slader ACE			
	Dance Hub Meeting			
	Kathleen Downie			
	Helen Wilson (RISE)			
	Lina B Frank BOV/Ausform			
	3rd Stage			
	Karla Shacklock Letter of support Octagon residency & G4A			
	Batel Magen			
	Katie Hall			
Jul-13	BCC Rosa Clarke / Lerato Dunn introduction and catch up	Lisa Lort Bath Dance/ Dancesee Bursary panel – awarded Bristol Kate Hall bursary to attend Independent Dance Grad Lab in Sept.		
	Kathleen Downie			
	Impermanence Dance Theatre			
	Jess Langton Dancespace			
	Karla Shacklock			
	Batel Magen			
	Lisa May Thomas			
Aug-13	Karla Shacklock	Roses Theatre		
	Lisa May Thomas / David Glowacki re Danceroom Spec	Strike A Light Creative Council		

Sep-13	Circomedia	Deborah Rees Tewkesbury Roses + Alison Lord new Dance TP Director / Cath Wilkins (Gloucedance) + Roses Artist in residence	What's Love Got to Do with it?	
	3rd Stage + Lisa Lort, Bath Dance	Malvern Theatres / MOKO		
	Lisa May Thomas	Narc		
	Emily Bull The Station	Narc Breathing Space Artist Residency		
	Dina @Island	Strike A Light Festival Launch		
	Laura Kriefman	PDSW Dance Matters Engine Room		
	Sarah Warden			
	Lyn Goh IBT			
	Jorge Cريس			
	Helen Wilson RISE			
	Ruth Holdsworth			
	Arnolfini – Lauren Jury & Jamie Eastman			
	Saffy Setohy			
	Kathleen Downie			
	Lauren Scholey			
Oct-13	Circomedia	MOKO dance buddy venue (Roses Theatre Tewkesbury)		
	Lerato Dunn BCC	MOKO		
	Sarah Warden	PDSW Libraries project		
	Julia Thorneycroft			
	Trash Dolls – intro to Bristol			
	Victoria Bone			
	Ruth Holdsworth IDT			
	Saffy Setohy			
	Exim Dance Plymouth			
Nov-13	Circomedia	Testing Ground		
	Mayfest	MOKO		

	Katy Noakes	PDSW and Eastleigh Platform discussions		
	Kate Scanlan	Bath Dance & Bath Spa Uni Platform disc		
	Trinity Community Arts –	Regional ACE Meeting		
	BCC	Tewkesbury Roses dance forum		
	Batel Magen	Lisa Lort Bath Dance re NARC Breathing Space G4A application		
	Kathleen Downie			
	Winston Pike			
	Julia Thorneycroft			
	Natash Fewings			
	Marcel			
	Gwen Burgess			
	Ruth Holdsworth IDT			
Feb-14	Josh Ben Tovim	PDSW Engine Room Meeting	Breathing Space Artist retreat Friday 28th Feb – Saturday 1st march 2014	
	Jane Mason	Breathing Space		
	Chisato Minaimura	Bath Graduate Platform evaluation		
	Laura Kriefman	PDSW TB NPO discussion re dance		
	Debbie Lee Anthony	Bath Dance		
	Helen Ganberg			
	Batel Magen			
	Karla Shacklock			
	Adrienne Hart			
	Polly Crocket Robertson			
	Laura Dannequin			
	Jane Mason			
	Batel Magen			
	Lauren Scholey TFT			

	Circomedia			
Mar-14	Sue Davies re Mentoring	ICIA Cheryl and Martha	To You To Me 8	
	Helen Wilson RISE Youth	Rachael Savage Artistic Director Vamos Theatre	Strike a Light Festival	
	Pinch Hannah Cew	Gail Parmel Artistic Director ACE dance and music		
	Neshima			
	Lina B Frank			
Apr-14	Lina B Frank	Big Dance		Dance Village
	Adrienne Hart, Neon Dance, Swindon based	Dance Village		
	Svetlana Ovsyannikova Bristol Based	Moko		
	Loz Egginton, Swing Circus, Bristol Based	Narc		
	Lisa May Thomas	Shared Adventures – Sacha Lee The Point Eastleigh & Danielle Rose PDSW, TB & The Gulbenkian		
	Dance Hub			
	Karla Shacklock			
	Lauren Jury Arnolfini			
	Trinity Artist Residencies			
May-14	Sue Davies re Mentoring	International Dance Festival Birmingham Ian Abbott PDSW / Melissa Porter Dance Office ACE West Mids	Testing gRound	Laura Dannequin G4A success
	Helen Wilson RISE	Dance Village		Pinch G4A success
	Trinity Artist Residencies	Moko Buddy venues		
		PDSW Shift & Share Strategic Touring		
Jun-14	Lina B Frank	Jolt Festival Emerging Artists event		
	Pinch Hannah Kew & Lina B Frank (Producing)	Narc		
	Svetlana Ovsyannikova	Alice Frith Dance UK		
	Lisa May Thomas	Dance Village		
	University of Bristol Kate Elswit	Moko Buddy venues		
	Anneliese Slader ACE			

				3 dancers TB nominated for Dance UK Mentoring Scheme all successfully secured a place: Laila Diallo, Karla Shacklock & Jane Mason.
Jul-14	Pinch	Narc		
	Joel Daniel	PDSW programming Ian Abbott		
	Svetlana Ovsyannikova	Dance Village		
	Hannah Moore	Moko Buddy venues		
	Trinity Arts	Harbour Festival		
	Ciromedia			
	Sue Davies re Mentoring			
	Anneliese Slader ACE			
Aug-14	Karla Shacklock	Dance Village Eval		
	Ruth Holdsworth Impermanence	ACE meeting Anneliese Slader, Phil Hindson, TA, KK		
	Chris Lewis Smith Bath Spa			
Sep-14	Neshima	Dance Village Eval	Strike a Light Festival	
	Julia Thorneycroft	PDSW Zannah Doan		
	Ciromedia	Bath Dance		
	Mayfest			
	MAYK			
	Jane Mason			
	Chez Dunfois			

Oct-14	Helen Wilson RISE	MOKO & ICIA		
	Laila Diallo	ICIA/Bath Dance/ Jane Mason		
	Lisa May Thomas	PDSW visioning meeting re post		
	Sue Davies re Mentoring			
	Lina B Frank: PINCH			
	Lauren Scholey TFT			
Nov-14	Laila Diallo Partnership scouting. ICIA & The Point on board	Lisa Lort re Bath Dance set up – Un constituted Group supported by Non exec Directors. Think this is the way for next application		
	Jane Mason Save the Date 3rd March 15 at ICIA – sent out to contacts	Anneliese Slader ACE – funding options? What next?		
	Laura Street Underfoot. Partnership scouting Circomeida possible	Christina Elliot The Place Bristol Dance Festival with IBT, Mayfest, PDSW, Lina B Frank,		
	Pam Fisher Dance Voice	Shift & Share co pro conversations between TFT, Circomedia, Swindon Dance & TB		
	Katherine Hall re dance installation project partners ICIA			
	Mentoring with Sue Davies			
	Circomedia Dance Prgramming			
	Mayfest dance programme			
	Dance Hub			
Dec-14	Circomedia	Moko		
	Carrie Rhys Davies TF			
	Katey Noakes			
Jan-15	Adrienne Hart Neon Dance re Bristol date. Poss co pro Circomedia, Swindon Dance & PDSW	Katy Noakes – ADAD		
	Circomedia Programming	Cath Wilkins Gdance – Regional development		
	David Lane	Pilot Graduate Dance platform Meeting Bath Spa & Bath Dance		
	Juila Thorneycroft	Rosie Parry Roses Theatre Tewkesbury Mentoring. Initial emailing		

Appendix 7

ARTISTS COMMISSIONED

Artists	Project	Date	Partners	
Karla Shacklock	Butter Cup	Spring 2014	PDSW/Swindon/ICIA	£1,500.00
Lisa May Thomas	Touch Diaries	Autumn 2014	PDSW/ICIA/Falmouth	£2,000.00
Laura Dannequin	Hardy Animal RnD	Mar-14	Ferment/Mayfest	£500.00
Second Hand Dance	Play Time new outdoor childrens commission - GRASS	Summer 14	Harbour Festival / Swindon Dance / Circomedia / PDSW	£500.00
Dan Canham	Riders	Spring 15		£1,500.00
Dan Canham	Our was the Fens Film	Jan-15		£500.00
Impermanence Dance Theatre	Residency at Kings Weston House, Lawrence Weston, Bristol.	Spring 2014/Autumn 2014	Pavilion Dance South West, Dartington Hall, Exeter Northcott, The Linbury Trust.	£500.00
Laura Dannequin	Hardy Animal	Spring 15		£1,000.00
Karla Shacklock	Happiness	Spring 15		£1,500.00
Various	Shift & Share	2014 - 2015	PDSW	£1,500.00
TOTAL				£11,000.00

Appendix 8

DanceSeed (Artist CPD) Bursary Funding

Artist	Date	Project	
Helen Wilson	7th Nov 14	ADAD Conference	£123.11
Katy Noakes	13.14th Nov 14	Museums & Dance conference	£107.10
Helen Wilson	March 15	Rise Youth lighting workshop & Reach Platform	£450.00
Laila Diallo	Feb 15	Pilot Platform Bath Spa	£75.00
Total			£755.21

Appendix 9

Seed Funding Budget

Artists	Date	Project	
Laura Street		Project	£50.00
Laila Diallo	Summer 14	RnD at BOV	£750.00
Neshima Dance Company	Summer 13	Choreographic Journey	£450.00
Katherine Hall	Autumn 13	R&D	£120.00
Interactive Scientific Ltd		Laura Kriefman DS	£200.00
Swindon Dance	Spring 14	Breathings Space	£500.00
Julia Thorneycroft	Autumn 13	G4A	£250.00
Swindon Dance	2013-2014	Narc	£20.00
Laura Dannequin	2014	Hardy Animal	£500.00
PDSW	2014	Dancing in Libraries Project	£500.00
Hannah Kew	Spring 14	Pinch. Asking For It R&D	£200.00
Lisa May Thomas	Autumn 14	Morning Classes	£250.00
Swindon Dance	Spring 14	Breathing Space	£50.00
Lisa May Thomas	Spring 14	Class support	£250.00
Joel Daniel	March 15	G4A Match Burden	£500.00
Julia Thorneycroft	2014	New work creation	£150.00
Ausform Ltd	Summer 14	Pinch. Asking For It	£200.00
Katherine Hall	Mar-15	RnD in partnership with ICIA	£250.00
Helen Wilson	March 15	RISE Youth	£200.00
Total			£5,390.00

Appendix 10

Testing Ground

Company/Artist	# Artists		Testing Ground Event	Approx audience	Region
ACE Graduate Company	4		May-13	25	Bham
Impermanence Dance Theatre	8	6 dancers 2 musicians			Devon
Aislinn Lewis	2				Glouc
Kyra Norman	1				Bristol
Julia Thorneycroft	3				Bristol
Imogen Knight	2		Nov-13	35	Lonfon
Lisa May Thomas	3				Bristol
Lewys Holt/Katie Hall	2				Bristol
Keneish Dance	5				Birmingham
NOW Dance (Bella Fortune)	2		May-14	42	Bristol
Debbie Lee-Anthony	1				Salisbury
Tengku Nurul SOFIA	1				Bristol
South West Dance Theatre (Anna Demming)	6				Bristol
Swing Circus (Loz Egginton)	4				Bristol
Svetlana Ovsyannikova/ Ovsyannikova Dance	4		Oct-14	42	Bristol
Moonshine Theatre Dance	4				Bath
Alessandro Marzotto Levy	4				Bristol
Viv Gordon	2				Glastonbury
	58			144	

Appendix 11

YADP Circomedia

Date	Company	Show	School	Age suitability	Ticket #		
Autumn 13							
24/25th 2013	Gobbledegooke	In a Dark Wood		Early Years			
			Circomedia Special Friends		60	£ 300.00	
			Cabots Circus School		60	£ 300.00	
			Cabots Circus School		60	£ 300.00	
Spring 2014							
26th March	ACE dance and music	Mana		13+	60	£ 540.00	
	ACE dance and music	Workshop	RISE Youth Dance		30	£ 300.00	
May	Aracaladanza Early Years	Constellations		Early Years	60	£ -	Show presented by Mayfest at Bristol Old Vic
Autumn 14							
16-Oct-14	L'apres-midi d'un Foehn		St Michael on the Mount school	6+	100		
			City Circus		81	£ 480.00	
20/21 Nov 14	Curious Seed	Chalk About	St Barnabas primary	8+	80	£ 480.00	
Spring 15							
26-Mar	Hagit Yakira dance			13+	60	£ 540.00	
19th June	Nevski Project	Hop		Early Years	60	£ 360.00	
Autumn 2015	Grass	Second Hand Dance		Early Years	30	£ 80.00	
Autumn 2015	Chotto Desh	Akram Khan		6+	60	£ 540.00	
Autumn 2015	Empathy	Neon		14+	60	£ 540.00	
Autumn 2015	Underfoot	Laura Street		Early Years	30	£ 80.00	
Sub Total						£ 4,840.00	
Total Funds						£ 4,840.00	

Appendix 12

Participants and sessions

Event	Participants	Sessions	
ACE Curtain raiser Autumn 13	14	6	
RISE Youth Dance England 14	16	12	
RISE Youth Dance England 15	16	12	
RISE Reach Youth Platform 2013	77	4	
RISE Reach Youth Platform 2014	77	4	
RISE Youth Apprentice 2014	1	72	1 day wk for 6 months
RISE Lighting Workshop 15	15	1	
RISE Stretching and massage workshop Nov 13	23	1	
Professional Artist Breathing Space residency 28th Feb – 1st March 13	17	4	
Hofesh Shechter workshop Mayfest May 15	17	1	
Morning Class workshops Sept 14 - Nov 14	130	50	5 mornings x 10 wks
Morning Class workshops Jan15 - March 15	95	50	5 mornings x 10 wks
Total	498	217	

Appendix 13

MOKO Box Office Figures

Date	Company	Show	School	Age suitability	Ticket #	# shows
Autumn 13						
24/25th Nov 2013	Gobbledegooke	In a Dark Wood		Early Years	120	2
			Circomedia Special Friends			
			Cabots Circus School			
			Cabots Circus School			
Spring 2014						
24th May	Aracaladanza Early Years	Constellations		Early Years	365	2
Autumn 14						
20/21 Nov 14	Curious Seed	Chalk About	St Barnabas primary	8+	83	2
Spring 15						
19th June	Nevski Project	Hop		Early Years	88	2
					656	8

Appendix 14

MOKO Dance Description

September 2012 to August 2015 (extended to Spring 2016)

MOKO Dance! A national dance partnership dedicated to opening the eyes of children and their families to the power of dance.

Led by DanceEast (Ipswich), MOKO Dance unites Dance City (Newcastle), Lakeside Arts Centre (Nottingham), Pavilion Dance South West (Bournemouth), Sadler's Wells (London), South East Dance (Brighton and Kent) and Theatre Bristol (Bristol) in their shared vision of bringing bold and innovative work to young audiences across the UK.

Working with emerging, established and internationally renowned companies and choreographers, the MOKO Dance experience is fresh, interactive and adventurous.

MOKO Dance is a three-year project involving a range of both emerging and established choreographers and dance companies from around the UK and beyond who will produce pieces of work for children, young people and their families, and will cover a variety of dance genres.

MOKO Dance is not just about live dance performances. It also focuses on a range of interactive, fun pursuits for the whole family to enjoy, from front of house activities and dance workshops to social media and online discussions.

TB contribution £2,500 per year.

TB has no venue so buddies with Circomedia to host the work. Mayfest hosted Aracaladanza at BOV as part of Mayfest as the show was too big for Circomedia.

MOKO Shows:

Tamsin Fitzgerald The Rock not in Bristol

Gobblede Gooke In a Deep Dark Wood 24/25th Nov 13

Aracaladanza Constallations Mayfest @ BOV 24th May 14

Curious Seed Chalk About 20/21 Nov 14

Nevski Project Hop 18/19th June 15

Akram Khan Chotta Desh Autumn 15

Tom Dale Ragbones Spring 16

Buddy Venue development:

Roses Theatre Tewkesbury Aracaladanza 17th June

Conversations with Malvern Theatres no show taken

Appendix 15

Venue Box Office Figures

Venue	Company	Show	Date	Tickets
Bristol Old Vic	Laila Diallo	Hold Everything Dear	19th-21st Sept 2013	257
Tobacco Factory Theatres	Mark Bruce	Dracula	week of 25th Sept 2013	N/A
Tobacco Factory	Rannel Theatre	Super Sam and Mega Max	12th Dec 22014	N/A
The Station	State of Emergency	Love and Sex	13th Jan 2014	N/A
Circomedia	Jonzi D	The Letter	5th Feb 2014	N/A
Circomedia	ACE Dance and Music	Mana	26th March 2014	120
IBT			Feb-15	N/A
Dance Village Harbour Festival			Jul-14	N/A
Ferment	Pinch	Asking For it	23 - 24 April2015	252
Ferment	Karla Shacklock	Happiness	23 - 24 April2015	145
Ferment	Robert Clarke	The Happiness project	25th April 15	72
Ferment	Dan Canham	Ours Was the Fens Country	8-11 may 2013	355
Arnolfini	Laura Dannequin	Hardy Animal	24 &25 May 2014	155
Bristol Old Vic		Varmints	May-13	N/A
Bristol Old Vic	Mark Bruce	Dracula	Week of 1st October 2014	N/A
Bristol Old Vic/Circomedia		L'apres-midi d'un Foehn	16th October 2014	180
Trinity Arts Centre	Julia Thorneycroft	Tripple Bill	13th March 2015	N/A
Mayfest 2014	Aakash Odedra	Rising	16-May-14	159
Mayfest 2014	Andrea Miltnerova	Dance of the Magnetic Ballerina	17-May-14	255
Mayfest 2014	Peter McMaster	Wuthering Heights	18-20 May 2014	194
Mayfest 2014	New Art Club	Feel About Your Body	19-20 May 2014	94
Mayfest 2014	Hannah Sullivan	Echo Beach	22-23 May 2014	144

Mayfest 2014	Aracaladanza	Constelaltions	24-May-14	363
Mayfest 2015	Still House	Of Riders and Running Horses	15-18 May	669
Mayfest 2015	bluemouth inc	Dance Marathon	19-21 May	254
Mayfest 2015	Hofesh Shechter	Political Mother	19-20 May	943
Mayfest 2015	Hofesh Workshop		21-May	17
Mayfest 2015	Laura Dannequin	The Secret Slowness of Movement	21-May	N/A
Circomedia	Curious Seed	Chalk About	20/21st Nov 15	83
Circomedia	Hagit Yakira		26th March 2015	89
Circomedia	Gobbledegooke	Deep Dark Wood	Autumn 13	120
Circomedia	Nevski Project	Hop	19th & 20th June 2015	88

Total

4,968

Appendix 16

National Dance Companies

Company	Show	Bristol perf	Date	Notes
Lost Dog	It Needs Horses	Arnolfini	4/1/2012	
Lost Dog	Like Rabbits			Circomedia conversation
Lost Dog	Paradise Lost			On going conversation Mayfest possibilities
Wendy Houstoun	Packed with Pointlessness			Ferment feedback
Neon Dance	Empathy	Circomedia	Autumn 15	
Hagit Yakira	...in the middle with you	Circomedia	Spring15	
Jorge Crecis				
Aakash Odedra	Rising	BOV/Mayfest	May-14	
2nd Hand Dance	Grass	Circomedia	Summer 15	
Zoiellogic	Safe			PDSW Shift & Share conversation with Tobacco Factory & Circomedia result No gig
Ballet Lorent	Rapunzal			BOV conversation
Scottish Dance Theatre				
Earthfall				
James Wilton				
Parlor Dance	Home			
Nigel Charnock	10 Men			
Sadlers Wells	Varmints	BOV	Sept 13	

Company	Show	Bristol perf	Date	Notes
Uchenna Dance	OMG			Circomedia & St Paul's Carnival conversation - no gig
New Movement Collective				
Viv Gordon	I am Joan	Circomedia	Testing GRound Oct 15 & Sharing July 18th 15	
Exim Dance				
Dora Frankel Dance				
Theo Clinkhard				Mayfest - on going
Deborah Lite				
2 Faced Dance				
Candoco CO	Windibops			Circomedia - no gig
Avant Garde	Fagin's Twist		TB CO Comm 2015	Mayfest & BOV on going

Appendix 17

Online Audiences via Theatre Bristol Website and Newsletters

Online Audiences	#	reach
Site users between October 2012 - July 2015		312,559
Newsletter subscribers		3094
EJB Dance focused Newsletters	17	52598
Total		368,251
Dance listing on TB site Oct 2012 - July 2015		
Events	89	
Jobs	46	
Opportunities	105	
Showcases	9	

Appendix 18

Dance information provided online at Theatre Bristol's Website

Events

06/10/12	Collective Effervescence	http://theatrebristol.net/whats-on/2012/10/6/in-between-time-presents-pieter-ampe-and-guilherme-garrido-collective-effervescence-arnolfini-bristol
07/10/12	Dance in Heaven as you Danced on Earth	http://theatrebristol.net/whats-on/2012/10/7/dance-in-heaven-as-you-danced-on-earth-rambert-school-of-ballet-and-contemporary-dance-london
26/10/12	Sensual Africa	http://theatrebristol.net/whats-on/2012/10/26/sensual-africa-circomedia-portland-square-bristol
31/10/12	Piano Moves	http://theatrebristol.net/whats-on/2012/10/31/piano-moves-tobacco-factory-theatre-main-auditorium-bristol
06/11/12	Beyond Workshop with Karla Shacklock	http://theatrebristol.net/whats-on/2012/11/6/beyond-workshop-with-karla-shacklock-bristol-old-vic-bristol
07/11/12	Subtext - Dance Theatre Double Bill	http://theatrebristol.net/whats-on/2012/11/7/subtext-dance-theatre-double-bill-the-brewery-theatre-bristol
09/11/12	Survival Tactics	http://theatrebristol.net/whats-on/2012/11/9/liz-aggiss-survival-tactics-arnolfini-main-performance-space-bristol
15/11/12	What are you Trying to Say?	http://theatrebristol.net/whats-on/2012/11/15/what-are-you-trying-to-say-by-isabelle-cressy-hannah-kew--womanish-by-hayley-barker-the-cube-microplex-bristol
15/11/12	Womanish	http://theatrebristol.net/whats-on/2012/11/15/what-are-you-trying-to-say-by-isabelle-cressy-hannah-kew--womanish-by-hayley-barker-the-cube-microplex-bristol
22/11/12	Testing Ground	http://theatrebristol.net/whats-on/2012/11/22/testing-ground-experiments-in-dance-circomedia-portland-square-bristol
23/11/12	From Bristol to Broadway	http://theatrebristol.net/whats-on/2012/11/23/from-bristol-to-broadway-colston-hall-hall2-bristol
05/02/13	Sadler's Wells presents Jonzi D Lyrikal Fearta: The Letter & Broken Lineage	http://theatrebristol.net/whats-on/2014/2/5/sadler-s-wells-presents-jonzi-d-lyrikal-fearta-the-letter-broken-lineage-circomedia-st-paul-s-church-bristol
07/02/13	In the Spotlight	http://theatrebristol.net/whats-on/2013/2/7/in-the-spotlight-university-of-bristol-union-winston-theatre-bristol

09/02/13	First Light: Shin Somatic 2-day Workshop	http://theatrebristol.net/whats-on/2013/2/9/first-light-shin-somatic-2-day-workshop-bath-spa-university-bath
15/02/13	How to Become a Cupcake	http://theatrebristol.net/whats-on/2013/2/15/ibt13-how-to-become-a-cupcake-arnolfini-bristol
15/02/13	Kein Applaus Fur Scheisse	http://theatrebristol.net/whats-on/2013/2/15/ibt13-kein-applaus-fur-scheisse-arnolfini-bristol
16/02/13	Lili Handel	http://theatrebristol.net/whats-on/2013/2/16/ibt13-lili-handel-arnolfini-bristol
16/02/13	Theo Clinkard and Dan Canham	http://theatrebristol.net/whats-on/2013/2/16/dance-double-bill-theo-clinkard-and-dan-canham-icia-arts-theatre-bath
17/02/13	Fatherland	http://theatrebristol.net/whats-on/2013/2/17/ibt13-fatherland-wickham-theatre-bristol
13/03/13	Grandmasters B-BOY COMP	http://theatrebristol.net/whats-on/2013/4/13/grandmasters-b-boy-comp-java-bristol
21/03/13	Verve	http://theatrebristol.net/whats-on/2013/3/21/verve-circomedia-st-paul-s-church-bristol
23/03/13	bgroup: Just as we are	http://theatrebristol.net/whats-on/2013/3/23/bgroup-just-as-we-are-icia-arts-theatre-bath
09/04/13	Reach - Youth Dance Symposim and Evening Platform	http://theatrebristol.net/whats-on/2013/3/9/reach-youth-dance-symposium-evening-platform-the-station-bristol
15/04/13	Under Foot	http://theatrebristol.net/whats-on/2013/3/15/under-foot-the-brewery-bristol
01/05/13	Varmints	http://theatrebristol.net/whats-on/2013/5/10/varmints-bristol-old-vic-theatre-bristol
02/05/13	Testing Ground	http://theatrebristol.net/whats-on/2013/5/2/testing-ground-circomedia-st-paul-s-church-bristol
11/05/13	Escuela Fuego Flamenco	http://theatrebristol.net/whats-on/2013/5/11/escuela-fuego-flamenco-the-blakehay-theatre-north-somerset
24/05/13	Zero	http://theatrebristol.net/whats-on/2013/5/24/mayfest-2013-zero-bristol-old-vic-theatre-bristol
31/05/13	Contemporary Hip Hop dance workshop with Shaun Smith	http://theatrebristol.net/whats-on/2013/5/31/contemporary-hip-hop-dance-workshop-with-shaun-smith-the-big-act-bristol
31/05/13	Boogie Bop Day of Dance	http://theatrebristol.net/whats-on/2013/5/31/boogie-bop-day-of-dance-wild-goose-space-bristol
27/07/13	Dance Village at Harbour Festival	http://theatrebristol.net/whats-on/2013/7/27/dance-village-at-bristol-harbour-festival-millennium-square-bristol
19/09/13	Hold Everything Dear	http://theatrebristol.net/whats-on/2013/9/19/hold-everything-dear-bristol-old-vic-studio-bristol

08/10/13	Dance Theatre Workshop with Yael Flexer (Flexer & Sandiland)	http://theatrebristol.net/whats-on/2013/9/8/dance-theatre-workshop-with-yael-flexer-flexer-sandiland-dance-space-bristol-bristol
25/10/13	Hidden Field	http://theatrebristol.net/whats-on/2013/10/25/hidden-fields-brunels-old-station-passenger-shed-next-to-temple-meads-bristol
26/10/13	Out of Bounds	http://theatrebristol.net/whats-on/2013/10/26/out-of-bounds-the-wickham-theatre-bristol
27/10/13	Dance Theatre Workshop with Jo Fong	http://theatrebristol.net/whats-on/2013/10/27/dance-theatre-workshop-with-jo-fong-dance-space-bristol-bristol
30/10/13	Rolling Stones Dance Workshops	http://theatrebristol.net/whats-on/2013/10/30/rolling-stones-dance-workshop-watershed-bristol
31/10/13	The Dance of the Grimm Heroine	http://theatrebristol.net/whats-on/2013/10/31/the-dance-of-the-grimm-heroine-circomedia-st-paul-s-church-bristol
20/11/13	Testing Ground: Experiments in Dance	http://theatrebristol.net/whats-on/2013/11/20/testing-ground-experiments-in-dance-circomedia-st-paul-s-church-bristol
24/11/13	In a Deep Dark Wood	http://theatrebristol.net/whats-on/2013/11/24/in-a-deep-dark-wood-circomedia-st-paul-s-church-bristol
08/12/13	Grandmasters B-BOY COMP	http://theatrebristol.net/whats-on/2013/12/8/grandmasters-b-boy-comp-the-island-bristol
08/12/13	Dance Hub Bristol - Open Day	http://theatrebristol.net/whats-on/2013/12/8/dance-hub-bristol-open-day-the-island-1st-floor-blue-gate-entrance-bristol
13/12/13	Feed	http://theatrebristol.net/whats-on/2013/12/13/feed-university-of-bristol-drama-department-wickham-theatre-bristol
13/01/14	Love & Sex	http://theatrebristol.net/whats-on/2014/1/13/love-sex-the-station-bristol
08/03/14	Dance Inset with ACE Dance & Music	http://theatrebristol.net/whats-on/2014/3/8/dance-inset-with-ace-dance-music-st-pauls-community-sports-academy-bristol
26/03/14	Mana	http://theatrebristol.net/whats-on/2014/3/26/mana-circomedia-st-paul-s-church-bristol
31/03/14	Imperemence Residency	http://theatrebristol.net/whats-on/2014/3/31/impermanence-residency-kings-weston-house-bristol
08/05/14	Testing Ground	http://theatrebristol.net/whats-on/2014/5/8/testing-ground-experiments-in-dance-spring-2014-circomedia-st-paul-s-church-bristol
16/05/14	Rising	http://theatrebristol.net/whats-on/2014/5/16/mayfest-2014-rising-bristol-old-vic-theatre-bristol
17/05/14	Dance of the Magnetic Ballerina	http://theatrebristol.net/whats-on/2014/5/17/mayfest-2014-dance-of-the-magnetic-ballerina-bristol-old-vic-theatre-bristol

22/05/14	Echo Beach		http://theatrebristol.net/whats-on/2014/5/22/mayfest-2014-echo-beach-bristol-old-vic-basement-bristol
24/05/14	Hardy Animal		http://theatrebristol.net/whats-on/2014/5/24/mayfest-2014-hardy-animal-arnolfini-main-performance-space-bristol
02/07/14	How Cold my Toes		http://theatrebristol.net/whats-on/2014/7/2/how-cold-my-toes-tobacco-factory-theatres-bristol
09/07/14	The Devil's Mischief		http://theatrebristol.net/whats-on/2014/7/9/ferment-fortnight-the-devil-s-mischief-bristol-old-vic-studio-bristol
19/09/14	STEVE AND SAM'S MAN POWER MIX		http://theatrebristol.net/whats-on/2014/9/19/steve-and-sam-s-man-power-mix-desert-scape-loft-6d-the-old-malthouse-bristol
28/09/14	>>DESERT\SCAPE<<		http://theatrebristol.net/whats-on/2014/11/28/double-bill-trinity-centre-bristol
28/09/14	Double Bill		http://theatrebristol.net/whats-on/2014/9/28/ladysmith-black-mambazo-in-inala-colston-hall-bristol
28/09/14	Ladysmith Black Mambazo in Inala		
10/10/14	Fall from Grace		http://theatrebristol.net/whats-on/2014/10/10/fall-from-grace-bierkeller-theatre-bristol
16/10/14	Imperemence Dance		http://theatrebristol.net/whats-on/2014/10/16/impermanence-dance-theatre-perform-in-bristol-at-the-canteen-16th-october-9pm-the-canteen-bristol
24/10/14	Echo Beach		http://theatrebristol.net/whats-on/2014/10/24/echo-beach-bristol-old-vic-coopers-loft-bristol
31/10/14	Testing Ground: Experiments in Dance		http://theatrebristol.net/whats-on/2014/10/31/testing-ground-experiments-in-dance-circomedia-bristol
17/01/15	Grandmasters B-BOY COMP		http://theatrebristol.net/whats-on/2015/1/17/grandmasters-b-boy-comp-344-dance-school-bristol
21/01/15	The Touch Diaries Workshop		http://theatrebristol.net/whats-on/2015/1/21/the-touch-diaries-workshop-trinity-centre-bristol
04/02/15	Two Legged Animal		http://theatrebristol.net/whats-on/2015/2/4/two-legged-animal-the-wickham-theatre-bristol
12/02/15	LE TEMPS SCELLÉ		http://theatrebristol.net/whats-on/2015/2/12/le-temps-scelle-arnolfini-bristol
13/02/15	(M)IMOSA / TWENTY LOOKS OR PARIS IS BURNING AT THE JUDSON CHURCH		http://theatrebristol.net/whats-on/2015/2/13/ibt15-arnolfini-bristol
15/02/15		27	http://theatrebristol.net/whats-on/2015/2/15/ibt-27-trinity-centre-bristol
15/02/15	O		http://theatrebristol.net/whats-on/2015/2/15/ibt15-o-wickham-theatre-bristol

13/03/15	Get Lucky - Triple Bill	http://theatrebristol.net/whats-on/2015/3/13/get-lucky-dance-theatre-triple-bill-trinity-centre-bristol
14/03/15	Reach - RISE	http://theatrebristol.net/whats-on/2015/3/14/reach-circomedia-st-paul-s-church-bristol
23/03/15	Asking For It	http://theatrebristol.net/whats-on/2015/4/23/dancefest-asking-for-it-bristol-old-vic-studio-bristol
23/03/15	DanceFest: The Happiness	http://theatrebristol.net/whats-on/2015/4/23/dancefest-the-happiness-bristol-old-vic-studio-bristol
25/03/15	DanceFest: Promises of Happiness	http://theatrebristol.net/whats-on/2015/4/25/dancefest-promises-of-happiness-bristol-old-vic-studio-bristol
26/03/15	...in the middle with you	http://theatrebristol.net/whats-on/2015/3/26/in-the-middle-with-you-circomedia-st-paul-s-church-bristol
25/04/15	Ballet on the Pier - Barre Showcase	http://theatrebristol.net/whats-on/2015/4/25/ballet-on-the-pier-barre-showcase-clevedon-pier-bristol
02/05/15	Safe	http://theatrebristol.net/whats-on/2015/5/2/safe-merlin-theatre-mendip
02/05/15	Hive	http://theatrebristol.net/whats-on/2015/5/2/hive-a-family-dance-theatre-show-bristol-food-connections-bristol
07/05/15	Testing Ground: Experiments in Dance 2015	http://theatrebristol.net/whats-on/2015/5/7/testing-ground-experiments-in-dance-2015-circomedia-st-paul-s-church-bristol
15/05/15	Of Riders and Running Horses	http://theatrebristol.net/whats-on/2015/5/15/mayfest-2015-of-riders-and-running-horses-secret-outdoor-loacation-bristol
18/05/15	Embodied Presence Taster Workshop - Bristol	http://theatrebristol.net/whats-on/2015/4/18/embodied-presence-taster-workshop-bristol-dance-space-bristol-bristol
19/05/15	Political Mother	http://theatrebristol.net/whats-on/2015/5/19/mayfest-2015-political-mother-bristol-old-vic-theatre-bristol
19/05/15	Dance Marathon	http://theatrebristol.net/whats-on/2015/5/19/mayfest-2015-dance-marathon-trinity-centre-bristol
21/05/15	The Secret Slowness of Movement	http://theatrebristol.net/whats-on/2015/5/21/mayfest-2015-the-secret-slowness-of-movement-fyfe-hall-the-trinity-centre-bristol
20/06/15	Hop	http://theatrebristol.net/whats-on/2015/6/20/hop-circomedia-bristol
07/07/15	Middle Eastern Dance Workshop	http://theatrebristol.net/whats-on/2013/7/7/middle-eastern-dance-workshop-footwork-studio-bristol

08/07/15	Edge and Shore: Acts of Doing	http://theatrebristol.net/whats-on/2015/7/8/edge-and-shore-acts-of-doing-arnolfini-july-8-to-12-arnolfini-gallery-bristol
09/07/15	The Touch Diaries	http://theatrebristol.net/whats-on/2015/7/9/the-touch-diaries-dance-film-preview-the-edge-university-of-bath-bath
26/07/15	Inala	http://theatrebristol.net/whats-on/2015/7/26/inala-bristol-hippodrome-bristol
31/07/15	StopGap Dance Inclusive Dance Syllabus	http://theatrebristol.net/whats-on/2015/7/31/stopgap-dance-inclusive-dance-syllabus-university-of-surrey-south-east

Jobs

Producer specialising in Youth Dance and Diversity

Physical Performer - Attik Dance

contemporary dancer for short site specific project about the Somerset floods2 contemporary dancers

Producer - DanceXchange

Irish Dance Instructor & Adult Ballet Teacher - Annette Adams School of Dancing

Dance Development Co-ordinator - Jukebox Collective

Dance Coach / Choreographer for ages 6-18 -

Stagecoach

Ballet, Contemporary dance, Drama, singing teachers, Fitness and gym teachers - Stretch Activities

5 X (MALE) DANCE ARTISTS (FULL-TIME) - 2Faced Dance Company

Dance Teacher - Stagecoach

Babyballet teacher - Babyballet Bradley Stoke

Senior Lecturer Dance - Arts University Bournemouth

Co-Director of Dance (Professional & Performance Specialism) - Take Art

Teaching staff - acting, singing, dance - The Big Act

Singing and Dance Teacher - Stagecoach

Choreographer - 2 Funny Comedy

Hip Hop/Street Teacher required to join Funk It Up
Dance
Drama/Dance/Singing Teacher/Workshop Leader -
Characters Stage School
Early Stages Performing Arts Coach -
drama/dance/singing for 4-6s - Stagecoach
The Flaming Feathers are recruiting dancers
2 Pointe Ballet Dancers Required for Maison Paradiso
Drama/Dance/Singing teachers - Characters Stage
School
Choreographic Commission - Sadler's Wells Theatre
Choreographer - Public Domain
Choreographer - Big Dance West Midlands
RISE Youth Dance INTERNSHIP VACANCY - Arts
Administration Assistant
Once Upon A Time
PERFORMERS REQUIRED FOR BRISTOL PREMIERE OF
MYRIAM LEFKOWITZ' 'WALK, HANDS, EYES'
Strive: Site - Dance Commission
ACTORS/SINGERS & DANCERS FOR PART-TIME, CASUAL
& REGULAR TEACHING WORK - Perform
Wedding dance choreographer/Hen dance party
teacher
Professional Tap Dancer Opportunity - IPD
2 Dancers needed for new Creepy House Libraries
project
Artist In Residence: Dance - The Roses, Tewkesbury
Dance & Parkour performers wanted - Bright Night
Strive Dance Project Officer - South Glos Council

Dance/Drama/Singing/Musical Theatre/Performing Arts/Stage management/Media Teachers Required - Performers Academy

Dance Teacher - Enchanted Entertainment

Dance Teacher - Chippenham Youth Theatre

Circus/Dance/Physical Theatre Performers - Clown

Professional Disabled Dancers - Gloucestershire Dance

Drama, Singing or Dance Teachers - Stagecoach

Dance Teacher - Sports 1st ltd

Bristol Beaus & Belles Dance Business Owner

ARTIST CALL OUT: PHYSICAL THEATRE, LIVE ART, CONTEMPORARY DANCE, VJ, SOUND AND VIDEO INSTALLATION - Rolling Stage

CASTING CALL: Interdisciplinary Performers Circus / Theatre / Dance - Lumiere Digitale

Opportunities

Hip Hop Choreolab

RISE Movement Mash-up: A Day of Dance

Dance Village R&D Commission

Dance Space Hire at the Island Bristol

South West Dance Theatre auditions

BE A PART OF ...IN THE MIDDLE WITH YOU by Hagit Yakira dance

Youth Dance Roadshow

REACH

Testing Ground: Experiments in Dance

<http://theatrebristol.net/opportunities/pavilion-dance-southeast-dance-hip-hop-choreolab>

<http://theatrebristol.net/opportunities/rise-youth-dance-rise-movement-mash-up-a-day-of-dance>

<http://theatrebristol.net/opportunities/katy-noakes-dance-village-r-d-commission>

<http://theatrebristol.net/opportunities/dancespace-bristol-dance-space-hire-at-the-island-bristol>

<http://theatrebristol.net/opportunities/south-west-dance-theatre-south-west-dance-theatre-auditions-jan-2015>

<http://theatrebristol.net/opportunities/hagit-yakira-dance-be-a-part-of-in-the-middle-with-you-by-hagit-yakira-dance>

<http://theatrebristol.net/opportunities/theatre-bristol-youth-dance-roadshow-2015>

<http://theatrebristol.net/opportunities/rise-youth-dance-reach>

<http://theatrebristol.net/opportunities/theatre-bristol-testing-ground-experiments-in-dance-2015>

PDSW Youth Dance Roadshow	http://theatrebristol.net/opportunities/kate-mcstraw-costume-designer-supervisor-pdsw-youth-dance-roadshow
Tango dance company Cielito searches for performances, opportunities and collaborations	http://theatrebristol.net/opportunities/cielito-tango-performance-company-tango-activities-tango-dance-company-cielito-searches-for-performances-opportunities-and-collaborations
This Moment Now Workshop with Sylvia Rimat	http://theatrebristol.net/opportunities/icia-this-moment-now-workshop-with-sylvia-rimat
Dance Village 2015 - Artist Call Out	http://theatrebristol.net/opportunities/katy-noakes-dance-village-2015-artist-call-out
The Dance-Off's Got Talent	http://theatrebristol.net/opportunities/the-dance-off-the-dance-off-s-got-talent
Internship as Dance//Drama/Singing Teaching Assistant	http://theatrebristol.net/opportunities/stagecoach-theatre-arts-bristol-south-west-internship-as-dance-drama-singing-teaching-assistant
Mayfest - The Secret Slowness of Movement at Trinity Centre on 21st May	http://theatrebristol.net/opportunities/mayfest-mayfest-the-secret-slowness-of-movement-at-trinity-centre-on-21st-may
Ballet Teacher	http://theatrebristol.net/opportunities/odyssey-school-of-dance-ballet-teacher
Neon Dance Summer Intensive	http://theatrebristol.net/opportunities/neon-dance-neon-dance-summer-intensive
Dance Zone at Bath Carnival 2015	http://theatrebristol.net/opportunities/bath-carnival-dance-zone-at-bath-carnival-2015
Open Day with RISE Youth Dance Company - SUNDAY 21st JUNE	http://theatrebristol.net/opportunities/rise-youth-dance-open-day-with-rise-youth-dance-company-sunday-21st-june
CIRCUS ACTS/ DANCERS WANTED FEE TBC	http://theatrebristol.net/opportunities/georgie-rennolds-circus-acts-dancers-wanted-fee-tbc
Dancers Wanted for R & D Opportunity	http://theatrebristol.net/opportunities/the-egg-theatre-theatre-royal-bath-dancers-wanted-for-r-d-opportunity
Dance Exchange working with Older People	http://theatrebristol.net/opportunities/theatre-bristol-dance-exchange-working-with-older-people
Call Out for a Dance Research & Development Project	http://theatrebristol.net/opportunities/tobacco-factory-theatres-call-out-for-a-dance-research-development-project
BENCH Female Choreographers Programme	http://theatrebristol.net/opportunities/theatre-bristol-bench-female-choreographers-programme
RISE Youth Dance Open Days, August 5th and 6th	http://theatrebristol.net/opportunities/rise-youth-dance-rise-youth-dance-open-days-august-5th-and-6th
National Dance Teachers Association Conference	http://theatrebristol.net/opportunities/theatre-bristol-national-dance-teachers-association-conference
Dancers/Musicians.Artists Wanted	http://theatrebristol.net/opportunities/south-west-dance-theatre-dancers-musicians-artists-wanted

INSPIRE 2014 Dance in Education Conference at Mayflower Theatre, Southampton Tuesday 7 October 2-6	http://theatrebristol.net/opportunities/dance-up-inspire-2014-dance-in-education-conference-at-mayflower-theatre-southampton-tuesday-7-october-2-6
Free performance workshops with Matthew Bourne's New Adventures	http://theatrebristol.net/opportunities/ideastap-and-re-bourne-free-performance-workshops-with-matthew-bourne-s-new-adventures
RISE Movement Mash-up 2: A Day of Dance	http://theatrebristol.net/opportunities/rise-youth-dance-rise-movement-mash-up-2-a-day-of-dance
RISE Youth Dance Auditions 14/15	http://theatrebristol.net/opportunities/rise-youth-dance-rise-youth-dance-auditions-14-15
Internship as Dance//Drama/Singing Teaching Assistant	http://theatrebristol.net/opportunities/stagecoach-theatre-arts-bristol-south-west-internship-as-dance-drama-singing-teaching-assistant
Dance Commission Performance Opportunity	http://theatrebristol.net/opportunities/swindon-dance-restaged-dance-commission-performance-opportunity
Call for Outdoor Dance Commissions	http://theatrebristol.net/opportunities/ideastap-and-team-london-bridge-call-for-outdoor-dance-commissions
Dance Intensive with Lisa May Thomas and Ruth Bell. Sunday 7th July 2013 10-8pm	http://theatrebristol.net/opportunities/core-dance-dance-intensive-with-lisa-may-thomas-and-ruth-bell-sunday-7th-july-2013-10-8pm
Call for danceroom Spectroscopy workshop participants	http://theatrebristol.net/opportunities/danceroom-spectroscopy-call-for-danceroom-spectroscopy-workshop-participants
DANCE THEATRE WORKSHOPS - SAVE THE DATES!	http://theatrebristol.net/opportunities/neshima-dance-company-dance-theatre-workshops-save-the-dates
RISE Youth Dance summer Schools	http://theatrebristol.net/opportunities/rise-youth-dance-rise-youth-dance-summer-schools
OPPORTUNITY TO WORK WITH PROTEIN DANCE ON THE NEW SHOW!	http://theatrebristol.net/opportunities/luca-silvestrini-s-protein-dance-opportunity-to-work-with-protein-dance-on-the-new-show
Choreographer required	http://theatrebristol.net/opportunities/flight-log-theatre-company-choreographer-required
Breathing Space - with Yael Flexer	http://theatrebristol.net/opportunities/swindon-dance-breathing-space-with-yael-flexer
Open Professional Class with Joss Arnott Dance	http://theatrebristol.net/opportunities/swindon-dance-open-professional-class-with-joss-arnott-dance
RISE Youth Dance Auditions	http://theatrebristol.net/opportunities/rise-youth-dance-rise-youth-dance-auditions
RISE Youth Dance Teaching workshops	http://theatrebristol.net/opportunities/rise-youth-dance-rise-youth-dance-teaching-workshops
Calling all actors, singers and dancers!	http://theatrebristol.net/opportunities/western-opera-players-calling-all-actors-singers-and-dancers

Pre-school Movement and Music Teacher	http://theatrebristol.net/opportunities/kinderama-pre-school-movement-and-music-teacher
Live Drawing Event with the English National Ballet	http://theatrebristol.net/opportunities/the-bristol-hippodrome-live-drawing-event-with-the-english-national-ballet
English National Ballet - Dance Insights - Uncovering Le Corsaire	http://theatrebristol.net/opportunities/the-bristol-hippodrome-english-national-ballet-dance-insights-uncovering-le-corsaire
English National Ballet - A Swashbuckling Family Dance Workshop	http://theatrebristol.net/opportunities/the-bristol-hippodrome-english-national-ballet-a-swashbuckling-family-dance-workshop
CATS Dance Workshop - Sun 27th Oct	http://theatrebristol.net/opportunities/holiday-dance-workshops-south-west-cats-dance-workshop-sun-27th-oct
English National Ballet - Company Class	http://theatrebristol.net/opportunities/the-bristol-hippodrome-english-national-ballet-company-class
Grandmasters Bboy comp	http://theatrebristol.net/opportunities/ben-nash-grandmasters-bboy-comp
Dance audition, 18+	http://theatrebristol.net/opportunities/south-west-dance-theatre-dance-audition-18
Drama/Dance/Singing Internship Teaching Assistant	http://theatrebristol.net/opportunities/stagecoach-theatre-arts-bristol-south-west-drama-dance-singing-internship-teaching-assistant
Testing Ground	http://theatrebristol.net/opportunities/theatre-bristol-testing-ground
Shobana Jeyasingh Dance: Open company class	http://theatrebristol.net/opportunities/icia-and-batha-dance-shobana-jeyasingh-dance-open-company-class
EXCLUSIVE DANCE WORKSHOP WITH TWO VERY WELL KNOWN INDUSTRY PROFESSIONALS	http://theatrebristol.net/opportunities/fresh-dance-company-exclusive-dance-workshop-with-two-very-well-known-industry-professionals
Internship as Drama or Dance Teaching Assistant	http://theatrebristol.net/opportunities/stagecoach-theatre-arts-bristol-south-west-internship-as-drama-or-dance-teaching-assistant
Casting Call - Bristol based, professional, female dancer	http://theatrebristol.net/opportunities/spark-fire-dance-casting-call-bristol-based-professional-female-dancer
CALL OUT FOR LOCAL DANCE GROUPS	http://theatrebristol.net/opportunities/bath-dance-icia-call-out-for-local-dance-groups
Dance Village Viral Dance	http://theatrebristol.net/opportunities/restaged-swindon-dance-dance-village-viral-dance
one male and one female dancer required for a small R&D project	http://theatrebristol.net/opportunities/svetlana-ovsyannikova-one-male-and-one-female-dancer-required-for-a-small-r-d-project
Dance Theatre Performance 2 year Degree (FdA) now recruiting!	http://theatrebristol.net/opportunities/plymouth-university-city-of-bristol-college-dance-theatre-performance-2-year-degree-fda-now-recruiting
Diploma in Dance Teaching and Learning) for CYP (Children & Young People)	http://theatrebristol.net/opportunities/swindon-dance-diploma-in-dance-teaching-and-learning-for-cyp-children-young-people

Chinese Pole Masterclass	http://theatrebristol.net/opportunities/cirque-bijou-chinese-pole-masterclass
FREE DANCE CLASS (16+) with visiting pro Shaun Paul Smith	http://theatrebristol.net/opportunities/the-big-act-free-dance-class-16-with-visiting-pro-shaun-paul-smith
Day of Dance	http://theatrebristol.net/opportunities/theatre-bristol-day-of-dance
Dance groups wanted for Dance Zone at Bath Carnival Sat 16th August	http://theatrebristol.net/opportunities/la-brigata-dance-theatre-dance-groups-wanted-for-dance-zone-at-bath-carnival-sat-16th-august
SWDT Summer Dance Intensive 5-7 Aug feat Ace Dance	http://theatrebristol.net/opportunities/theatre-bristol-swdt-summer-dance-intensive-5-7-aug-feat-ace-dance
The Jerwood Choreographic Research Project	http://theatrebristol.net/opportunities/danceexchange-the-jerwood-choreographic-research-project
Dance Film Curator - Dance Village at Bristol Harbour Festival	http://theatrebristol.net/opportunities/swindon-dance-restaged-dance-film-curator-dance-village-at-bristol-harbour-festival
Contemporary Hip Hop dance workshop with Shaun Smith	http://theatrebristol.net/opportunities/the-big-act-contemporary-hip-hop-dance-workshop-with-shaun-smith
Audition RISE Apprentice Dancer Scheme and Tour 2013/14	http://theatrebristol.net/opportunities/pretty-good-girl-dance-theatre-audition-rise-apprentice-dancer-scheme-and-tour-2013-14
Applications open for funded Dance UK Choreographers Observerships	http://theatrebristol.net/opportunities/dance-uk-applications-open-for-funded-dance-uk-choreographers-observerships
Young Men's Dance Theatre devising with Jonzi D	http://theatrebristol.net/opportunities/state-of-emergency-ltd-with-restaged-young-men-s-dance-theatre-devising-with-jonzi-d
STRIVE Graduate youth dance leadership placement	http://theatrebristol.net/opportunities/south-gloucestershire-council-strive-graduate-youth-dance-leadership-placement
The 2013 Bonnie Bird New Choreography Award	http://theatrebristol.net/opportunities/the-bonnie-bird-choreography-fund-the-2013-bonnie-bird-new-choreography-award
Without Walls R&D Support	http://theatrebristol.net/opportunities/without-walls-without-walls-r-d-support
Wicked Dance Workshop	http://theatrebristol.net/opportunities/the-big-act-wicked-dance-workshop
FUNDRAISING FOR ARTISTIC PROJECTS Dance UK	http://theatrebristol.net/opportunities/dance-uk-fundraising-for-artistic-projects-dance-uk
Dartington Dance Day	http://theatrebristol.net/opportunities/attik-dance-dartington-dance-day
Chantry Dance Company Summer School	http://theatrebristol.net/opportunities/rae-piper-chantry-dance-company-summer-school
One Day Dance Intensive with Julia Thorneycroft	http://theatrebristol.net/opportunities/julia-thorneycroft-one-day-dance-intensive-with-julia-thorneycroft

Masterclass Opportunity with International Contemporary Dance Artists at mac birmingham, on 26.03.13	http://theatrebristol.net/opportunities/laura-vanhulle-masterclass-opportunity-with-international-contemporary-dance-artists-at-mac-birmingham-on-26-03-13
INVITE: 'Angles In Life' international dance R and D sharing	http://theatrebristol.net/opportunities/laura-vanhulle-invite-angles-in-life-international-dance-r-and-d-sharing
South West Dance Theatre youth company	http://theatrebristol.net/opportunities/south-west-dance-theatre-south-west-dance-theatre-youth-company
DanceDigital Research, Development and Performance Scheme, 2012-14	http://theatrebristol.net/opportunities/dance-digital-dancedigital-research-development-and-performance-scheme-2012-14
New Dance Masters at Bath Spa University	http://theatrebristol.net/opportunities/bath-spa-university-new-dance-masters-at-bath-spa-university
DANCE CLASS led by cast member from THE LION KING!	http://theatrebristol.net/opportunities/fc-dance-class-led-by-cast-member-from-the-lion-king
South West Dance Theatre auditions 18+	http://theatrebristol.net/opportunities/south-west-dance-theatre-south-west-dance-theatre-auditions-18
UPCOMING MOVEMENT AND LANDSCAPE WORKSHOPS, APRIL - Leigh Woods, Bristol	http://theatrebristol.net/opportunities/the-mechanical-animal-corporation-upcoming-movement-and-landscape-workshops-april-leigh-woods-bristol
Grandmasters BBOY COMP £100 first Prize	http://theatrebristol.net/opportunities/grandmasters-grandmasters-bboy-comp-100-first-prize
Dance workshop with Vashti	http://theatrebristol.net/opportunities/medea-mahdavi-dance-workshop-with-vashti
Dance Workshop with Robyn Friend	http://theatrebristol.net/opportunities/medea-mahdavi-dance-workshop-with-robyn-friend
Choreodrome	http://theatrebristol.net/opportunities/the-place-choreodrome
Testing Ground: Experiments in Dance Artist call out	http://theatrebristol.net/opportunities/theatre-bristol-testing-ground-experiments-in-dance-artist-call-out
Apprentice Dancer Scheme Somerset - dancers wanted	http://theatrebristol.net/opportunities/pretty-good-girl-dance-theatre-apprentice-dancer-scheme-somerset-dancers-wanted
Lisa May Thomas - grassblades open studio session	http://theatrebristol.net/opportunities/lisa-may-thomas-lisa-may-thomas-grassblades-open-studio-session-friday-8th-march-2-5pm
Friday 8th March 2-5pm	
Champloo Roots FREE 3 week intensive course for 16 - 25 year olds	http://theatrebristol.net/opportunities/kamina-walton-photographer-champloo-roots-free-3-week-intensive-course-for-16-25-year-olds
New dance performance opportunity for young men aged 14 - 24 years	http://theatrebristol.net/opportunities/theatre-bristol-new-dance-performance-opportunity-for-young-men-aged-14-24-years

Performers wanted (actor-musician-dance-clown) to join Paradise Arenas theatre company
DanceSpace Bristol Studio For Hire
Dancin' Oxford 2013
Dance Sandpit: Would it matter if our children stopped dancing?

<http://theatrebristol.net/opportunities/rew-lowe-performers-wanted-actor-musician-dance-clown-to-join-paradise-arenas-theatre-company>
<http://theatrebristol.net/opportunities/jess-langton-dancespace-bristol-studio-for-hire>
<http://theatrebristol.net/opportunities/oxford-city-council-dancin-oxford-2013>
<http://theatrebristol.net/opportunities/the-performance-centre-dance-sandpit-would-it-matter-if-our-children-stopped-dancing>

Showcases

Rannel Theatre Company: Is it comedy, dance, theatre, hip hop?
In conversation with Jonathan Goddard, title role in Mark Bruce Company's Dracula
An Interview with Laila Diallo, choreographer of Hold Everything Dear
What is a Beautiful Body?
Reflections on the This Is It! event in Bristol
Asking For It. An interview with PINCH
[Once Upon A Time: An Interview with Director Agnieszka Blonska](#)
Two Legged Animal: An interview with Rowan Rheingans
The Ausform Dance Double-Bill: Intercourse/Cosas

<http://theatrebristol.net/showcase/rannel-theatre-company-is-it-comedy-dance-theatre-hip-hop>
<http://theatrebristol.net/showcase/in-conversation-with-jonathan-goddard-title-role-in-mark-bruce-company%E2%80%99s-dracula>
<http://theatrebristol.net/showcase/an-interview-with-laila-diallo-choreographer-of-hold-everything-dear>
<http://theatrebristol.net/showcase/what-is-a-beautiful-body>
<http://theatrebristol.net/showcase/reflections-on-the-this-is-it-event-in-bristol>
<http://theatrebristol.net/showcase/asking-for-it-an-interview-with-pinch>
<http://theatrebristol.net/showcase/once-upon-a-time-an-interview-with-director-agnieszka-blonska>
<http://theatrebristol.net/showcase/two-legged-animal-an-interview-with-rowan-rheingans>
<http://theatrebristol.net/showcase/the-ausform-dance-double-bill-intercourse-cosas>

Appendix 18

Artists invited to participate in the Survey Monkey

First Name	Last Name	Sent	Responded	Organisation/Company
Laura	Kriefman	Yes	No	
Adrienne	Hart	Yes	No	Neon Dance
		Yes	No	Travelling Light
Batel	Magen	Yes	Complete	Neshima Dance
Jen	Bell	Yes	No	
Bella	Fortune	Yes	Complete	
Carrie	Rhys Davies	Yes	Complete	
David	Glowacki	Yes	No	
Chez	Dunfois	Yes	No	
Claire	Summers	Yes	No	Exim
Jorge	Crecis	Yes	Complete	
Dan	Canham	Yes	No	
		Yes	No	Dance Hub
		Yes	No	Dancespace
David	Lane	Yes	No	
Debbie	Lee Anthony	Yes	No	
		Yes	Complete	The Island
		Yes	No	Pinch
Grace	Brockington	Yes	No	
		Yes	No	Morning of Owl (Korean B Boys) UK/Bristol connections
Hannah	Moore	Yes	No	

Hannah	Kew	Yes	Complete	
Hayley	Barker	Yes	No	
Harriet	Quinn	Yes	No	
Isabell	Cressy	Yes	No	
Karla	Shacklock	Yes	Complete	
Loz	Egginton	Yes	No	
		Yes	No	South West Dance Theatre
Itta	Howie	Yes	Complete	
Jess	Mccormack Vex	Yes	No	
Jess	Percival	Yes	No	
Jane	Mason	Yes	Complete	
Joel	Daniel	Yes	No	
Josh	Ben-Tovim	Yes	Partial	Impermanence Dance Theatre
Judith	Jarvis	Yes	No	
Julia	Thorneycroft	Yes	Complete	
Katie	Dunn	Yes	No	
Kate	Scanlan	Yes	Partial	
Kathleen	Downie	Yes	No	
Katey	Noakes	Yes	Complete	
Mark	Bruce	Yes	No	
Katie	Hall	Yes	Partial	
Laura	Street	Yes	No	
Laila	Diallo	Yes	Complete	
Laura	Danaquinn	Yes	Complete	
Lina B	Frank	Yes	No	
Lisa May	Thomas	Yes	Complete	
Raquel	Meseguer	Yes	No	Lost Dog

Marie Louise	Flexen	Yes	Complete	
Madii	Shann	Yes	No	
Natasha	Fewings	Yes	No	
Pam	Fisher	Yes	Complete	Dance Voice
Polly	Crocket Robertson	Yes	No	3rd Stage
Rachel	de Garang	Yes	No	AFRICAN SAMBISTAS & Doris in the City
Rebecca	DãAndrea	Yes	Complete	
Helen	Wilson	Yes	Complete	RISE Youth Dance
Ruth	Holdsworth	Yes	Partial	
Saffy	Setohy	Yes	No	
Sarah	Warden	Yes	No	
		Yes	No	The Plasticine Men
Svetlana	Ovsyannikova	Yes	Complete	
Tameka	Mortimer	Yes	No	
Tanya	Steinhauser	Yes	Partial	
Tom	Kindel	Yes	No	
		Yes	No	Underfoot
		Yes	No	Champloo
Winston	Pike	Yes	No	
Ziggy	Slingsby	Yes	No	

Appendix 19

Venues invited to participate in the Survey Monkey

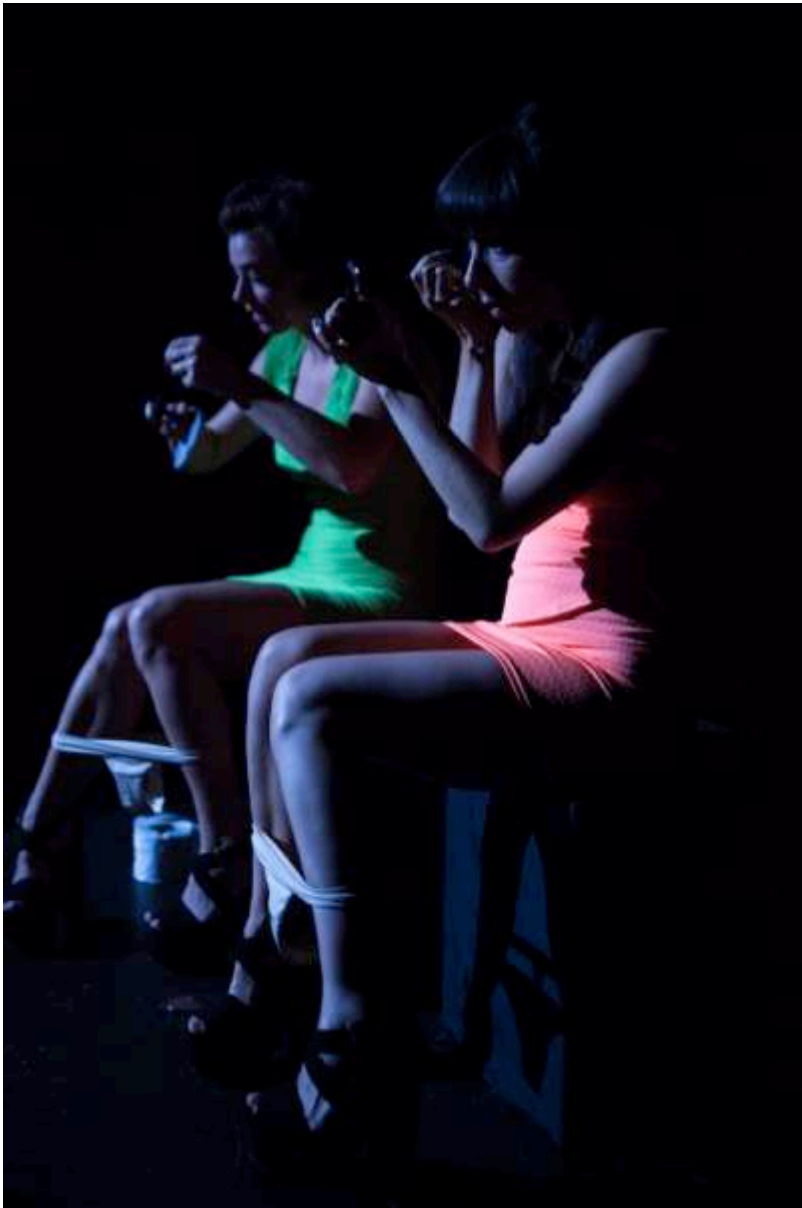
First Name	Last Name	Sent	Responded	Organisation/Venue	Relationship
Ali	Robertson	Yes	No	Tobacco Factory	Shift & Share partner
Bim	Mason	Opted out	No	Circomedia	Programming
Brendon	Keaney	Yes	No	Dance East	MOKO
Chris	Lewis-Smith	Yes	No	Bath Spa uni	Grad Platform
Cherly	Pierce	Yes	No	ICIA	Programming & Support
Cath	James	Yes	No	South East Dance	MOKO
Danielle	Rose	Yes	No	PDSW	Support & Partner
Deborah	Rees	Yes	Complete	Roses Theatre Tewkesbury	Programming suport & partner / Shift & Share partner
Deryck	Newland	Yes	No	PDSW	Regional Dance agency
Emma	Bettridge	Yes	No	Ferment	Partner
Emily	Bull	Yes	No	The Station	Programmer
Pippa	Jones	Yes	Partial	Create Gloucestershire	Gloucester
Kate	Elswit	Yes	No	University of Bristol	
Kate	Yedigaroff	Yes	No	Mayfest	Programming
Katy	Arnander	Yes	No	Sadlers Wells	MOKO
Lauren	Scholey	Yes	No	Tobacco Factory	Support
Lisa	Lort	Yes	Partial	Bath Dance	partner & support
Lyn	Goh	Yes	No	In Between Times Festival	
Michelle	Elliot	Yes	No	Bath Spa uni	Grad Platform
Martha	King	Yes	Complete	ICIA	Programming & Support
Marie	McCluskey	Yes	Complete	Swindon Dance	Partner & support
Matthew	Austin	Yes	No	Mayfest	Programming
Megan	Farrows	Yes	Complete	Farrows Creative	moko marketing
Nadia	Abdelaziz	Yes	Partial	Arnolfini	

Rebecca	Fitzgerald	Yes	No	Circomedia	Programming & Education
Rhiannon		Yes	No	Trinity Community Arts	Programming & Support
Sacha	Lee	Yes	Complete	The Point	Partner / Engine Room
Sarah	Gilbert	Yes	Complete	Guildhall Gloucester	Gloucester
Shona	Powell	Yes	Complete	Nottingham Lakeside	MOKO
Sarah	Blowers	Yes	No	Strike A Light Festival	Gloucester
Tom	Morris	Yes	No	Bristol Old Vic	
Zannah	Doan	Yes	Complete	PDSW	Support & Partner

Appendix 20

Stakeholders invited to participate in the Survey Monkey

First Name	Last Name	Sent	Responded	Organisation	Relationship
June	Gamble	Yes	No	Plymouth Dance	Engine Room partner
Anneliese	Slader	Yes	No	ACE	Funder
Ben	Dunks	Yes	No	Attick Dance	Engine Room Partner
Cath	Wilkins	Yes	No	Gdance	Engine Room partner
Deryck	Newland	Yes	No	PDSW	Regional Dance agency
Sue	Smith	Yes	No	Dance in Devon	Engine Room partner
Gemma	Okell	Yes	No	Salisbury Arts	Engine Room Partner
Kate	Yedigaroff	Yes	No	Mayfest	Programming
Kate	Wood	Yes	No	Activate	Engine Room Partner
Katey	Leader	Yes	No	Take Art	Engine Room partner
Katie	Keeler	Yes	Complete	Theatre Bristol	Host/funder
Kiki	Gale	Yes	Complete		Engine Room Partner
Lerato	Dunn	Yes	Partial	Bristol City Council	Funder
Lisa	Lort	Yes	Complete	Bath Dance	partner & support
Mel	Scaffold	Yes	Complete	Theatre Bristol	Host/funder
Phil	Hindson	Yes	No	ACE	Funder
Rebecca	Fitzgerald	Yes	Complete	Circomedia	Programming & Education
Rosalind	Conlon	Yes	No	Activiate	Engine Room Partner
Rosanna	Cook	Yes	No	Theatre Bristol	Host/funder
Sarah	Kingswell	Yes	Partial	Theatre Bristol	Host/funder
Simon	Day	Yes	No	Theatre Bristol	Host/funder
Tanuja	Amarasuriya	Yes	Complete	Theatre Bristol	Host/funder



THANK YOU!

Thank you to all those who completed the anonymous online questionnaires.

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Ali Robertson, Tobacco Factory
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Deryck Newland, Pavilion Dance South West
Itta Howie, Independent Dance Practitioner
Jane Mason, Independent Dance Practitioner
Karla Shacklock, Independent Dance Practitioner
Katie Keeler, Theatre Bristol
Katy Noakes, Independent Dance Producer
Lina B Frank, Independent Dance Producer
Lisa Lort, Bath Dance
Lisa May Thomas, Independent Dance Practitioner
Marie Louise Flexen, Independent Dance Practitioner
Rebecca Marta D'Andrea, Independent Dance Practitioner

Thank you to Emma Jane Benning and Gwen Van Spijk



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Photo credit: Jack Offord 'Asking for it' – performed by PINCH