

**FEDERATION OF SCOTTISH THEATRE
DANCE FORUM**

Thursday 25 October

2.00pm-5.00pm

Rankine Hall, Scottish Opera, Glasgow

CHAIR: Rob Heaslip

Attendees:

Karen Anderson (Indepen-dance); Emili Åström (Creative Scotland); Rosina Bonsu; Michelle Brady (Traditional Dance Forum of Scotland); Paul Burns (Creative Scotland); Anita Clark (The Work Room); Madeline Granlund; Chantal Guevara (Independent Dance Managers Network); Rob Heaslip; Ana Inés Jabares-Pita; Sara Johnstone (The Work Room); Ethelinda Lashley-Scott (Performing Arts Studio Scotland (PASS) @ Edinburgh College); Tess Latham; Dana Jane MacPherson (Dana Jane MacPherson); Jim Manganello; Emma Jayne Park (Cultured Mongrel); Vicky Rutherford-O'Leary (Curious Seed); Kelly Shearer (YDance); Emma Stewart-Jones (Dance Base); Rosslyn Trewin Marshall (Cultured Mongrel); Alice Wilkins (Ullapool Dance); David Williams (Dance House)

In attendance:

FST: Anna Broomfield, Jude Henderson, Amanda Liddle

Creative Scotland: Paul Burns, Emili Åström

1. Welcome and Introductions - Rob Heaslip

RH welcomed the group, and led warm up activities and introductions around the room.

2. Group exercise/discussion: The how of delivering CPD support to dance artists

This exercise invited participants to share thoughts on the strengths and vulnerabilities currently in practice toward: Identifying Potential, Supporting Development, and Nurturing New Practice.

The aim was not to troubleshoot or problem solve, but embrace the questions that might arise and generate more specific questions which can be carried forward to future discussions.

Table 1 feedback: Identifying Potential

- How to institutionalise coaching culture (not just past performance reviewing)
- Continuity
- Open and honest conversations; can 'say anything'
- Mentoring, identifying individual strengths and building on these
- Peer to peer learning for staff on all levels
- Formal systems require trained mentors alongside informal systems of shared learning experiences
- Within organisations through 'review' process with staff
- Mentoring is paid for

Challenges for individuals and organisations:

- Mentoring on a voluntary basis (should be paid)
- Ad-hoc, no continuity – ‘bits and bobs’
- Learning on job
- Transitions (role and/or organisations)
- Individual artists knowing about opportunities

Table 1 Questions:

- How to nurture more strategic, national approach to CPD?
- How do we make sure people/organisations know about and have access to opportunities?
- How do we institutionalise a coaching culture and affect perception of what CPD is, who it is for, how to access it?
- Example of good practice: paid peer-to-peer mentoring

Table 2 feedback: Supporting Development

Sharing good practice, Fixed agenda, Value, Organic, Outcomes, Sustainable, resources that continue, Pressure, dialogue conversation, shifting structures.

- Structures
- Community
- Sustainable
- Longevity
- Organisation – course – sharing
- Fostering situations where info can be shared
- Support networks
- Developing a culture of:

	How do we develop a culture of sharing/sustainability
	More opportunities to talk within organisations, organically
	Informal sustained relationships and support that can be
	formalised and embedded into the aims of an organisation

Table 2 Questions:

- How do we identify blind-spots so we know what opportunities to look for?
- What hangovers and legacies do we have?
- Is CPD more like an artistic enquiry that can be plugged into by training?
- Example of good practice: Rough Mix, FST Step Up

Table 3 feedback: Nurturing New Practice

The group discussed how skills can be shared with others, the pros and cons of formalising processes, and how we can amplify opportunities which currently exist.

Table 3 Questions:

How do we embed a culture of sustainable sharing?
 How do we take the informal sustained relationships that happen anyway, and formalise them?
 Visibility and Value

Thoughts open to the floor:

Are 'gaps' opportunities?

Who is responsible for CPD?

Vocabulary – Training v's development – they are different!

3. FST Update – Amanda Liddle

Training

- [Working Towards Wellbeing](#) | Friday 18 January | Venue TBC
- [Dignity at Work: An Introduction](#)* | Thursday 24 January | Edinburgh
- [Developing Dignity at Work Policies](#)* | Friday 25 January | Edinburgh
- [Leading a Respectful Culture](#)* | Friday 25 January | Edinburgh
- [Unconscious Bias](#) | Friday 8 March 2019 | Glasgow

FST Emporium: Market Day - Thurs 14 March 2019

The tickets are now on sale for the Market Day of Emporium – 14 March 2019. Market Day allows artists and venues to promote and programme existing work available for touring within the next 6-12 months. It includes a range of networking and promotional opportunities including open exchange and scheduled face-to-face sessions with companies, promoters and venues. [Click here](#) for more info and to book your tickets.

Touring Fund

Decisions from the Touring Fund will be announced week beginning 17 December 2018. FST organized a working group to feed into the development of a Memorandum of Terms who met on the 29 October 2018.

Made in Scotland

Previous forums raised concerns about why FST has a place on the Made in Scotland Panel. FST acts as a non-voting observer to make sure that the selection process happens fairly. FST is not involved with making any decisions regarding the MiS programme. The panel itself is organised by the Fringe Society. If any members would like more information, please email hello@scottishtheatre.org.

4. Creative Scotland Update – Paul Burns

Creative Scotland are undergoing major reviews at the moment, including reviews of the RFO process, OPF and an organisational review.

PB noted that the CEO position won't be advertised until the organisational review is complete, as the review will be looking at organisational structure.

The main recommendations from the independent review of the RFO process are available in the appendix of this paper:

https://www.creativescotland.com/_data/assets/pdf_file/0008/57617/CTEEA-Written-Submission-011118.pdf

The Creative Scotland Touring Fund decisions will be announced the week commencing 17 December 2018. More information is available [here](#) and the full guidance is available [here](#). The fund

will open again for a second round of applications on 5 February 2019, with a deadline of 30 April 2019.

The selection panels for the Touring Fund are made up of four members of CS staff, and five people from across the sector, with a balance of art forms.

5. Feedback from Communicating Dance – Anita Clark

On Friday 5 October, FST and The Work Room delivered a training event on Communicating Dance. Anita Clark (The Work Room) provided the forum with feedback from the event:

- The day opened with an introduction by Jeanette Keen of Dance Ireland to their EU Project *360 Building Strategies for Communication in Contemporary Dance*. The outcomes of this project and practical step by step guide to building communication into your professional practice can be found here: <http://www.communicatingdance.eu/>
- Kate Deans gave a short talk on the current opportunities offered by Creative Europe and welcomes any enquires on that - Kate.Deans@creativescotland.com
- Emma Jayne Park offered a provocation about the difficulties of communicating dance from a distance, and how we can support marketing teams to find the right language. Emma also said that perhaps we ought to stop searching for this elusive dance audience and accept them as people who want to get out and do things.
- Wendy Niblock echoed this and urged artists to keep the language plain and simple. She warned that words like contemporary and modern can be off-putting for non-dance attenders. Some people don't think it's for them - it's our job to prove them wrong. Wendy also highlighted the importance of artists and venues working together in partnership on audience development.
- Liam Sinclair further emphasised the need to look into new language and perhaps dropping the word contemporary. He also highlighted the need to prioritise design thinking, i.e the creation of an experience or a full evening for an audience member, not just a show.
- LJ Findlay Walsh opened the long table discussion with the question "How can we move towards more conversation, dialogue and discourse in our relationship with audiences for Dance" and attendees shared examples of successful audience development.
- The full notes from the event are available on the FST website [here](#).

6. Group exercise/discussion: Best practice in delivering EDI

Each table was presented with an anonymous testimony from someone who feels they are identified in E.D.I. structures. The writers were all provided with the same provocation: 'Is current EDI practice supporting your identity, interests and goals in the creative arts sector?'

Table 1: Parenthood

Dear you...

It's apt that you ask me about EDI at this period in my work life.

I don't feel that I've ever felt true uncertainty in my work as the uncertainty I'm facing now. Moving from one identity to the next, I already have a label and now I'll have two. I'm going to be a parent.

Will people engage with me differently now that my identity within the arts will change?

How will EDI support the old and the new me?

People don't associate me as someone supported by EDI - will the new me be confusing, will I be 'interesting', will I be employable?

Table 1 feedback:

- Coming from a place of inequality
- Needed labels to identify this and do something to 'measure and report'
- Why do we need all the information about someone?
- Perception
- Sector questions: do we need labels? They're used for representation but when can we drop them? Sometimes we need a label in order to support; is a label an identity?; are labels restrictive or helpful?; who chooses the labels?; We ALL have labels that are changing/can change; a label is not for anyone but the individual to decide.
- Culture of the profession – how does this hinder access/progression i.e. parenthood
- How does EDI become about everyone?
- What do I not know?
- What do I have as specialist knowledge that I can share? How do we share?
- Flexible, remote working models for parents
- Introducing a well-being day, morning movement for all staff, physical activity as part of every working day

Table 2: Queerness

Dear you...

My queerness doesn't equate to someone else's sense of other. I'm not trans nor am I of colour... yet the stories I tell often attempt to progress these narratives, particularly trans POC.

How do I accurately and sensitively make these stories?

Should I be making them?

How do we create more active space for a larger diversity of makers to tell stories that aren't born in cis-gendered white bodies?

- We need to create more spaces/opportunities
- Issues of offending someone's identity
- What do you want to tell that story?
- Pigeon-holeing identity
- Yes make it, who would you ask anyway?
- Have a producer

Table 3: Disability

Dear you...

"Scotland is renowned for its professional disabled artists and performers. Caroline Bowditch, Marc Brew, Claire Cunningham, Ramesh Meyyappan, and Robert Softley Gale are all in demand internationally, with invitations to perform in Europe, Brazil, India, Australia, Singapore and Korea on the cards." 2015 Creative Scotland website

With the departure of Caroline Bowditch and Marc Brew is this still the case for the dance sector?

Where are the next generation of disabled dance artists?

Is there a path through for them?

Do you ever think about collaborating with disabled dance artists?

- Greater diversity at Board Level
- Where is the language and network to invite 'disabled' artists to all conversations?
- Do disabled artists always have to be a flagship?
- Where is the time to work with practitioners of varying needs in order to create a supportive practice and meaningful collaborations?
- Create an independent artist coalition
- Pay lots of artists a salary
- Free networks and networking opportunities

Final question to close session – 'If you had the power to do something that would impact positively on your work life, what would it be?'

7. AOB, topics for next forum, next chair, proposed actions

Amanda Liddle thanked Rob Heaslip for all his work as Chair of the Dance Forum during 2018.

We are now seeking new volunteer chairs for each Forum in 2019/20, to help us ensure that these meetings stay true to their original remit of being user-led.

Chair Role:

- Chair two FST Forum meetings (either Dance, Touring or Producers) during 2019/20, supported by FST staff
- Liaise with FST staff prior to meetings to agree agenda and format
- Ensure meetings are kept to time and on topic
- Ensure FST Forums operate under [Chatham House Rules](#) and that all attendees uphold this rule

FST will coordinate all other related administration of these meetings. Reasonable travel expenses for all chairs will be provided and a fee to cover time for independent members not supported by an organisation. If you are interested in taking a more active role in the FST Forum programme and are able to commit to chairing two meetings up to March 2020 then please contact Amanda on amanda.liddle@scottishtheatre.org to note your interest by 7 January 2019.