

Technical Paper: 46 Evaluation of Disability Equality Training

1. Introduction

All DADA providers and the DfES team, participated in disability equality training from March to October 2004. The programme of one-day training events was developed and delivered by ADA inc., who also provided a supporting booklet. Its purpose was to raise awareness of disability equality issues among the providers and to begin to address the barriers to inclusion revealed in a prior research study. In summary: participants were introduced to:

- The concepts of social and medical models of disability.
- The history and language of disability.
- Existing practice in the field of performing arts training and employment for those with disabilities.
- The requirements of DADA and the DDA.

They were also encouraged to examine their own practices within their schools.

The ADA inc. trainers used a common evaluation questionnaire after each session.

2. Rationale for this Study

The purpose of this study is to explore whether the disability equality training programme has brought about changes in the DADA providers' perspectives on working with students with disabilities.

3. Provider Participation in Training Events.

All 23 DADA providers took part in the disability training programme, as did a team of nine from the DfES. The numbers of staff participants ranged from three to eighteen, with an average participation of twelve. At the time of writing this report, evaluation reports had been received from all but three providers.

4. Evaluation Pro-formas

Participants were asked to circle one word in each of the following lines that described how they felt about the training:

too slow	slow	well paced	fast	too fast
boring	dull	ok	interesting	fascinating
irrelevant	not useful	useful	helpful	essential

Then they were asked about how confident they felt about working with disabled people, both before and after the session. For both, they were given the following options:

not at all not very ok reasonably very

They were then asked for the following:

- if anything surprised them about the day.
- what, from the day, would help them most.
- what else they felt they needed to know.
- finally for any other comments

Feedback from the trainer was included in some reports but not all.

5. Summary of the Evaluation Form Responses

Appendix A contains a digest of the evaluation forms received. They indicate that on the whole, the training has alerted the majority of the provider staff to both the ethical and the legal necessity for change in their practices. Most found the training day well-paced, either interesting or fascinating, and either useful, helpful or essential. All but two reported increases in confidence in working with people with disabilities as a result of the training day. Many were “surprised” to discover that they could engage openly in discussion of what they perceived as a very sensitive area and also that they could begin to differentiate between different types of disability and so discover types and levels which they had already worked with or could begin to work with in the future. Clear areas of need emerge: some in the area of additional factual knowledge (i.e. legal requirements, terminology, expert contacts, employment opportunities). By far the biggest area of need appears to be practical and related to adapting teaching practices and internal support mechanisms to accommodate students with a range of disabilities. Many refer to their need to understand how to rationalise notions of “standards” for employability with inclusiveness and how to ensure health and safety in integrated practical classes.

6. Telephone Interviews

The telephone interviews provided follow up information on the following topics:

- The school’s prior experience of working with students with disabilities.
- The school’s response to the appropriateness of the equality training.
- What plans (if any) the school has for becoming (more) involved in this work.
- What areas need further resolution before they could consider committing to this work.

7. Question Schedule

1. Has the school had previous experience of training students with disabilities?
2. If so – of which specific disabilities?
3. Which elements of the disability equality training have you accessed?
4. Have you found it/them relevant, appropriate and helpful?
5. Did you find any aspects which were extraneous to your needs?
6. Are there outstanding issues for you that need further resolution and/or clarification before you would consider becoming more involved in working with students with disabilities?
7. What plans do you have (if any) for work in this area?
8. Will your school be involved in any of the 4 disability pilot projects?

8. Interview Sample

A sample of 8 (one third) schools was chosen for follow up telephone interviews. They were selected so as to provide a cross section of subject areas and age of students. At a further school, the disability training was discussed in the course of an interview covering a wider range of issues.

	Subject	Age	Interview	Contact
1.	Drama & stage management	18+	05/1/04	School Principal
8.	Drama	18+	05/11/04	School Principal
14.	Drama	18+	08/11/04	School Manager
17.	Dance & Musical Theatre	16+	08/11/04	Academic Manager
18.	Dance & Musical Theatre	16+	08/11/04	School Manager
27.	Ballet	16+	09/11/04	Course leader
31.	Contemporary Dance	16+	08/11/04	School Director
	Contemp. Dance & Ballet	16+	09/11/04	School Principal

9. Summary of Telephone Responses

9.1 Previous experience of training students with disabilities

All schools had experienced at least one student with a disability over the past ten years on their full time training courses and one drama school had run a short course for actors with hearing impairments which had been recorded by the BBC. One drama school had taught a wheelchair user, another had worked with a partially-sighted student and one with a foot injury. The two musical theatre schools had each worked with a profoundly deaf student and a student with learning difficulties. One of these schools had taught a student with an arm

injury. The contemporary dance school had worked with two profoundly deaf students and one with learning difficulties. The second contemporary dance school and the ballet school had each worked with students with severe hearing impairments. Most interviewees commented on the fact that the majority of these students had not declared their disabilities on application and did not want them disclosed and for this reason they had not appeared in earlier data collection. Two reported disabilities resulted from accidents post acceptance. The majority of interviewees commented on high levels of students with dyslexia. The schools had worked responsively to meet the needs of these students with disabilities, learning through experience how best to support them.

“None of us knew how to teach a deaf boy but we did And he’s coming back to teach for us now”.

All the dance school interviewees were keen to point out that people with physical disabilities would automatically assume that their courses would be inappropriate.

9.2 Responses to the training day

All schools had taken part in the awareness training day. One had also provided its staff with an additional course of training for dyslexia. One school mentioned having received the ADAinc report and handouts for staff, the others were not aware of any additional documentation.

The 3 drama schools, 2 musical theatre schools and the ballet school were strongly supportive of the training: “Inspirational”, “very positive”, “a complete shift in gear”, “excellent”, “very, very helpful”, “brilliant job”, “made us understand that working with disability was an opportunity rather than a challenge”, “we must embrace the human rights of all people”. One contemporary dance school was more cautious: “raised lots of ideas”, “showed us some positive case studies”. The other accepted that it had been a “good presentation” and that “the background and history had been interesting” but felt that there had been “no discussion about real issues”. In other words, the staff had wanted to address practicalities of adapting teaching practice and employment possibilities and these were not covered. The six schools who responded very positively commented on dramatic attitude changes among their staff. They found the trainers approachable and appreciated the humour and atmosphere which they created. Many found to their surprise that they could talk openly without fear of causing offence. They appreciated the ways in which the trainers broke down the stereo-types of disability. They also began to realise that rather than opening up their courses to all disabilities, they could work strategically with areas of disability appropriate to their resources and growing staff expertise. The recognition that each case could be dealt with on an individual basis was found particularly helpful, although one interviewee was concerned that this was in conflict with the DDA’s requirement for anticipatory practice. The case studies were universally appreciated as offering some insight into the solving of practical challenges. For some, the images of performers with disabilities were “enlightening”.

All but one school found all aspects of the training day valuable but one commented on the lack of opportunity to ask for specific advice – especially with regard to recurring problems such as eating disorders. Another found the “laminated cards very ambiguous. One school found “the games and scenarios utterly childish and patronising” and was irritated by the trainer’s unwillingness to engage with issues of the employability of dancers with disabilities. Also on a negative note, the head of another school reported that attendees had found the training “spiked with politics”. He felt that the school’s expertise in dealing with the disabled was being disregarded by trainers whose knowledge of the field he perceived as comparatively limited. Nevertheless, he conceded that “where it taught about the law and case studies, that was extremely useful and interesting to staff”.

9.3 Outstanding Issues

Half of the interviewees cited lack of resources as their principal unresolved issue. These schools were concerned that the DADA project did not allow them to access capital development funding and without building adaptation, they could not offer training to students with physical disabilities or (in some cases) visual impairment. These schools were also concerned about the human resources needed: in terms of staff leadership and professional development for all staff to enable them to adapt their practice. The need for specialist marketing was mentioned by three interviewees.

All interviewees referred in one way or another to a major outstanding issue. This relates to their struggle to accommodate disability within a standard of excellence without compromising that standard. This is a difficult task and it is not surprising that there are no quick and easy answers or that answers may differ depending on the art form. The standards which they have achieved in training are those demanded by the industry and art form and the standards for disability access must be accommodated within this framework. One drama school principal expressed it as follows:

“... if you’ve got a training which is based on the acquisition of physical skills, the refinement of the physical instrument for communication purposes, a text-based ... our western tradition of theatre is very text-based, its very easy for us all to get into ‘yes we’d like to do something but how are people going to cope with movement sessions for example’ ...”

One musical theatre school manager felt that just as the employment landscape had changed in television, so it would in musical theatre, over time and so it was necessary to open up training for students with disabilities, nevertheless the adjustments would be enormous and they would have to be accomplished without compromising standards: “There are some areas [of the course] that are non-negotiable”. All dance interviewees noted that students with severe disabilities would not choose to apply to their courses, knowing what the content was, although they would in fact be prepared to make adaptations if they felt the students could benefit from the courses. The lack of a pre-vocational access route was also seen as a major barrier:

“Pre-vocational training ... proper training not just workshop experience ... is going to be essential... you can’t assess their ability if they have no pre-vocational training...”

Another musical theatre school manager felt there was still a “conflict over talent and access”, another felt there would be no audience and no employers for dancers with disabilities but went on to say that maybe this was not true for all disabilities or all forms of dance. This interviewee made a comparison between dance and sport:

“The fact is you have the Olympic Games and you have the Paralympics and they are two different events. Able-bodied people do not compete against people with disabilities and its not the same training.”

Classical ballet was seen by all dance interviewees as the least flexible in terms of accommodating disability.

“There are some art forms that some people just don’t have the ability for ... we can’t all do everything.... like opera ...”

The classical ballet interviewee reported seeing a contemporary dance solo performance by a dancer with only one leg and being moved not by his disability but by the artistic quality of

the work. He went to say that this would not have been possible within classical dance. The staff of the school was engaged in ongoing discussion around:

“How far we can go within the confines and constraints of this world... and how we can open those gates more”.

And identified some of the difficulties they were wrestling with:

“the problem with classical ballet ... is the expectation placed on the dancer ... we have to carry on the tradition of excellence and not dilute the art form... even for able bodied individuals it will always be a challenge..... the stringent nature of it creates that barrier.”

This interviewee gave his own experience of having to retire from one of the world's most prestigious ballet companies following surgery to a toe, which made it impossible for him to continue performing the repertoire.

Some (but not all) dance interviewees did not see the adaptation of dance teaching practices as the major difficulty – although they welcomed the opportunity to learn more about this. Their principal concern was that providers continue to decide for themselves the types and levels of disability that they feel they can both train and find employment for.

“We are happy and willing to take part in anything and do whatever needs to be done but our expertise as a college lies in a particular area of the work and just as we wouldn't audition and take someone who was tone deaf and couldn't sing a note, because that is part of our training, we would not audition, nor would we be right to, somebody who didn't have enough physical ability to take part in the course.... We are happy at the moment that is a judgement that we are left to make.... At audition we look for ability not disability.”

9.4 Future Plans

Most schools had already begun to analyse their strengths and weaknesses and could identify types of disability which could be accommodated within their current curriculum – with the provision of additional support.

One drama school has already worked on a disability statement for its Board and once accepted, this would form the basis for course modification. This school is also setting up a two-year vocational diploma with a theatre initiative specialising in working with actors with learning disabilities. Others are participating in the DfES- funded disability projects (see below). One school wants to investigate training for on screen work with students with sensory disabilities. Another is discovering that the physical environment of technical theatre training is proving unadaptable for those with physical disabilities. Most however, are still working internally to devise their strategies so that when they can better assess whether they can meet the needs of applicants with disabilities as they arise.

All the drama schools are involved in the DfES-funded projects. Two are planning staff and student exchanges with the Mind the Gap project. The third is planning a tutor swap and staff development with the Missing Piece project. One drama school manager commented that the DfES could have co-ordinated the dissemination of information about the projects so that an informed choice about participation could have been made. None of the dance schools is involved with the Candoco project at the moment. Three of them remember receiving information from Candoco and four would like to participate in INSET but the others are not sure how to engage with the project. As regards future funding, one school felt that it would be preferable for applications to be made jointly between specialised companies and

provider schools. This would enable a “genuine and equal” partnership relationship to evolve. It would also allow time to develop aims for the project and plans for achieving them, each partner making clear to the other the extent of its commitment and expectations from its involvement.

10. Conclusions

On the whole, the disability awareness training was successful in achieving its goal of awareness raising among the providers and the strategic thinking is continuing within the schools. Many, however would have preferred the training to be more specifically-related to the field of vocational performing arts training. Some schools felt patronised by some of the training and a few felt that their own prior experience in working with disabled students was not acknowledged.

Some schools have already responded with action: including participation in the DfES disability projects, devising of new disability policies and the setting up of new partnerships for specialist provision.

There remain three outstanding challenges for providers [1] capital resources for building adaptation, [2] accommodation of differentiated disabilities within their conceptual frameworks of artistic/industry standards of excellence and [3] capacity-building, staff development and the development of adaptive teaching, learning and assessment practice.

11. Questions for further Discussion

The dance providers are experienced in the vocational preparation of dance performers for three sub-sectors of the dance profession: commercial theatre dance, classical ballet and contemporary dance. Their rationales and value-systems are rooted not in the everyday norms of human physical performance but in the capability for transcending these norms. From that position very, very few people are able-bodied. These providers are striving to meet standards of excellence which are themselves continually being raised. Their references to sport and athletic excellence are interesting indicators of how they identify with the need to keep pushing the boundaries of what can physically be achieved. This opens up some interesting questions for further discussion:

- Is the comparison valid? After all, sport is competitive, the goals and parameters are clearly defined and successful performance is easily measured. On the other hand, dance is non-competitive, has flexible goals and parameters determined by artistic and aesthetic purposes and successful performance is (to some extent) a matter of interpretation.
- Are there other competitive forces pushing in this direction? In commercial dance the need to “wow” audiences with physical athleticism could be a factor. Equally, the over-supply of dancers might be creating a competitive edge of increasing athleticism in this sub-sector.
- Why is classical ballet thought by so many to be the least accessible? This could be firstly because it is largely still based on a 19th century repertoire and secondly, the performance of this repertoire has been refined into increasing virtuosity and athleticism over the years. In other words, its goals and parameters are very clear: it has a set pattern of steps and movements which either the dancer can or cannot do. The training leads by progressive degrees to the mastery of these steps and movements and the ability to achieve (or not) is clear at all stages. At the same time,

artistic directors and audiences are looking for increasingly complex and innovative interpretations of the classics. Part of this complexity and innovation derives from pushing the boundaries of physicality and interpretation. There is possibly an analogy with classical music: the soloist can either play a Beethoven piece correctly or not and beyond that is virtuosity of technique and interpretation.

- Why is contemporary dance thought by so many to be the most accessible? The demands for technical virtuosity and athleticism are evident in contemporary dance as well – especially in the performance of contemporary dance “classic” repertoire. However, there are many contemporary choreographers who use the abilities of the dancer as the starting point for the creative process, rather than pre-choreographed phrases of set steps and movements. There is also within contemporary dance a strong nucleus of people who train the dancer’s body through “movement awareness” techniques which, although style-based are not rooted in mastery of a pre-determined vocabulary.

Appendix A Digest of Disability Equality Evaluation Forms By Provider

Provider 6:

10/12 well paced 1/12 slow, 5/12 interesting 2/12 fascinating, 2/12 OK 1/12 no comment, 4/12 essential 4/12 helpful 1/12 not useful 2/12 no comment

Confidence: 7 no change, improvements for others.

Surprises: suggest very positive learning experience.

Most help: various: inc legal, school can develop not be forced, deepened thought.

Trainer comment: Very positive, some “exceptionally forward-thinking”, problems of employment for visibly disabled in classical ballet identified.

Future needs: practical examples of teaching, more learning about how to work with the variety of disability, sharing practice other DADA schools.

DfES :

9/9 well paced, 6/9 interesting 2/9 fascinating, 7/9 essential 2 helpful

Confidence: improvements for all.

Surprises: mostly about increased confidence in ability to make practical changes.

Most help: various.

No trainer comment.

Future needs: legal responsibilities, how schools respond, more knowledge of “adaptive practice”, more about impact of specific disabilities on schools.

Provider 14:

8/12 well paced, 7/12 interesting 2/12 OK, 3/12 useful 4/12 helpful

Confidence: improvements for all

Surprises: performance/employment possibilities, size of population with disabilities

“The format was quite condescending”. “Awareness can be a simple and straight forward thing”. Legal confidentiality.

Trainer comment: “group were involved and passionate” and enjoyable and demanding of information. “The school is taking a number of steps to move forward. They are meeting with Mind the Gap next week and hope to also have Jenny Sealey from Graeae coming to talk to staff. Kate is using the initial report as a stimulus to update existing policies and documentation procedures. They also hope to get a quote from a disabled student describing the positive approach of the school into their prospectus.

Future needs: more experience of adapting practice, help on how to maintain standards and remain inclusive and fair, ongoing source of advice and support.

Provider X:

13/15 well paced, 12/15 interesting 3/15 fascinating, 7/15 essential 6/15 helpful 1/15 useful.

Confidence: 3 no changes, 12 improved.

Surprises: range of disabilities, the amount of training and performance already existing, the importance of disability for DADA.

No Trainer comment.

Future needs: how to teach students with variety of disabilities, more examples of teaching students with disabilities.

Provider 8:

13/13 well paced, 8/12 people interesting 5/12 fascinating.

9/13 essential 2/13 useful and 2/13 helpful

Confidence: 4 no change, 9 improved.

Surprises: mostly about the inequalities faced by disabled people and the variety of disability, that the flexibility of the DDA and the school’s developing understanding might make it possible to develop training for some disabilities.

Trainer comment: positive engagement from group, asked “how much information tutors needed to know about in relation to a student’s impairment, quality and how to judge it, the impact a disabled student would have on a class and disclosure and confidentiality”. Director “found the day enjoyable and informative. She thought people had really enjoyed the day.... She had paid for three freelance staff to take part. She also said that a number of action points had come out of the day. Including rewording some of the disability literature in the prospectus and adding to the policy on confidentiality”.

Future needs: practical examples of teaching, more learning about how to work with the variety of disability, sharing practice other DADA schools. How to balance support for impairment while not disadvantaging non-disabled students

Organisations in order to access support and/or funding for disabled student or staff, learning materials for special needs, more about the technical equipment available for the deaf etc...

Provider 12:

8/12 well paced, 10 interesting 1 fascinating, 7/12 helpful 2 essential 1 useful.

Confidence: 2 no change, 10 improved.

Surprises: range and diversity of disabilities, “the flexibility of inclusion” and possibility of finding practical ways of engaging with some disabilities.

No trainer comment.

Future needs: continuing support and advice for policy, procedures and practices, specific knowledge of different disabilities, more information about the law and benefits, more experience with disability, legal (DDA) requirements and full implications.

Provider 18:

13/14 well paced, 9/14 interesting 4 fascinating, 8 essential, 3 helpful 2 useful.

Confidence: 4 no change, 10 improved.

Surprises: size of population with disabilities, that it might not be too difficult to provide training for some disabilities, “there shouldn’t be confusion between talent and disability”, “Disability – in terms of employment, training, equal opportunities is on its way to becoming ‘mainstream’”

Trainer comment: lively and engaging, “as a team, they had a good understanding of the DDA and DADA”. “ .. they were more confident by the end of the session that they could include a wider range of disabled students on their courses. They have already worked with a deaf student who has completed a three-year dance course and has gone on to work professionally, working with Kylie Minogue amongst others”.

Future needs: Further training for tutors, further training on how to teach a disabled student, more information on choreographers and companies that work with disabled dancers, how to work with all the different disabilities.

Provider 28:

14/18 well paced, 2/18 too fast 1/18 too slow, 13/18 interesting 3/18 ok 2/18 fascinating, 9/18 helpful 4/18 useful 4/18 essential.

Confidence: 7 no change, 9 improved, 1 two shifts back

Surprises: size of disabled population, diversity of disabilities, “I feel policy is driving this, not necessarily need. As a speech therapist I work with need and disclosure and choice”.

No trainer comment.

Future needs: how to fully integrate a disabled student, “specific examples relating to my field of work”, ongoing support as problems arise, advice about sources of funding for access improvements, more regarding DDA, how to adapt dance techniques.

Provider 30:

8/8 well paced, 8/8 interesting, 7/12 helpful 1 essential.

Confidence: 3 no change, 5 improved.

Surprises: How much is already in place. Flexibility and openness of staff . “that disability is not such as insurmountable problem in performing arts as I originally thought”. The range and numbers of disabilities. “ideas about the possibility of teaching talented disabled students”.

No trainer comment.

Future needs: more advice on specific areas of teaching e.g. deafness related to singing, adapting drama workshops etc, syllabus interpretation, awareness training for teachers, “Everything – mainly putting into practice!”

Provider 21:

8/10 well paced, 8/10 interesting 1/10 ok, 4/10 essential 4/10 helpful 1/10 useful.

Confidence: 3 no change, 7 improved.

Surprises: “That the number of disabled people is growing” “that society is disabling”.

No trainer comment.

Future needs: more about mental health needs & basic sign language, agencies who can offer support and information, more detail about confidentiality, more facts/information on each specific disability, how to help disabled students to find career once trained.

ProviderXX:

8/9 well paced, 7/9 interesting 1/9 fascinating, 3/9 helpful 2/9 essential 1/9useful.

Confidence: 3 no change, 6 improved.

Surprises: “That this school might deal with significant degrees of physical impairment” “The versatility of disabled people”. “How much is common sense”. “How easy it can be to make a course accessible”.

No trainer comment.

Future needs: More in-depth knowledge about disabled people/doing workshops with disabled people etc, to keep up to date with all developments/ more training, general knowledge of various capabilities of disabled performers.

ProviderXXX:

10/10 well paced, 6/10 interesting 2/10 fascinating 1/10 ok, 6/10 essential 3/10 helpful.

Confidence: 3 no change, 7 improved.

Surprises: “That it is a good idea to ask a disabled person their requirements”.

“How enlightening the whole process was and how insightful and productive the session was”. “How stereotypical I am”. “The number of disabled people working in the performing arts”.

Trainer comment: positive overall but problems due to late start and early finish.

Future needs: specific training relating to dance, more about the law, more about employment possibilities, tested ways to incorporate it into the health and fitness arena, practical ideas and methods of teaching an integrated group session, having very specific model of working with people who have difficulty working with text, how to market a course that disabled people feel included in.

Provider 26:

12/15 well paced 1/15 slow, 9/15 interesting, 4/15 fascinating 1/15 dull,

5/15 essential 5/15 helpful 4/15 useful 1/15 not useful.

Confidence: 4 no change, 10 improved (2 remaining not very).

Surprises: Many comments about knowing little about disability before, having eyes opened, the prevalence of prejudice and inequality, the need for pro-activity, the need for more professional dancers with disability.

Trainer comment: group were involved and there was interesting, stimulating and productive discussion. "There was a different emphasis in discussion between different schools of thought between some of the older members (classical ballet) and the younger members of the group". "Staff identified the need to network and pool skills and develop ways of working".

Future needs: more practical teaching experience, how to access ongoing support and advice from specialists, more about proper codes of practice in teaching/hands on work with disabled people, balancing disability inclusiveness with maintaining standards for employment, minimising injury risk.

Provider 22:

14/16 well paced, 11/16 interesting 3 fascinating, 9 helpful 4 essential 3 useful.

Confidence: 2 no change (1 not very), 14 improved,

Surprises: the wide spectrum covered by the term disability. The openness of discussion.

Trainer comment: "a very positive day". Dynamic and stimulating discussion. "felt the group gained a lot from matching ways of teaching to ways of learning. It emerged that most staff need to network with others with similar skills to pool their resources and skills together. They saw the course as a good foundation to start with but voiced the need for further networking, especially to thrash out issues that were very specific to them".

Future needs: How to teach ballet, tap or musical theatre as opposed to contemporary dance, more specific discussion re dance training, "how to teach the disciplines I teach safely and appropriately", more re DDA/legal aspects.

Providers 15 & 21:

6/6 well paced, 5/6 people interesting 1 interesting/fascinating, 5 helpful 1 essential.

Confidence: 3 no change, 3 improved.

Surprises: "The admission that the original Dfes strategy was misguided"

"The spectrum that is covered by the word 'disability'", "Definitions of disability", "The legal aspects".

No trainer comment.

Future needs: "nothing additional at this stage, what do the Dfes expect us to do now?"

To be kept updated on the disability act, the comparison in the sports world, how we will provide training pre - coming to the DADA schools".

Provider 29:

7/9 well paced 2/9 slow, 6/9 interesting 3/9 ok, 7/9 helpful 2/9 useful.

Confidence: 3 no change, 6 improved.

Surprises: "That as a school we have goals that are within our reach".

"That to make reasonable adjustments is ok". "Proportion of population who could be considered disabled".

Trainer comment: "gained the impression that they were initially completely terrified about including disabled people, assumed there would be crowds of disabled people applying! They had unrealistic expectations of having to cope with a lot of disabled people tomorrow. This was their starting point and block. It was liberating to them to discover that 'reasonable' adjustments and legal requirements under DDA and connecting that with the social model and inclusion... Ultimately was successful session as participants were genuinely relieved of some of their anxieties by the training".

Future needs: "How much improvements will cost and if funding is available to improve our website, how to teach formal ballet to severely disabled people, how not to slow down the pace of the class, other training opportunities, more contact with disabled centres, more specific approaches to my teaching".

Provider 17:

13/13 well paced, 6/13 interesting 3/13 fascinating, 9/13 helpful 1/13 useful.

Confidence: 4 no change, 9 improved (2 by 4 shifts)

Surprises: "Money available for support / Access to work and Disabled Students Allowance". The range and number of disabled population. That DADA was established to increase access. That there might be employment for dancers with disabilities. "The realistic expectations of the moves towards more inclusion".

No trainer comment.

Future needs: "where to go for more information and support, physical requirements connected to dance training, I'd like to keep learning, hands on experience/workshops".

Provider 23:

15/15 well paced, 10/15 interesting 4/15 fascinating, 8/15 essential 5/15 helpful.

Confidence: 3 no change, 12 improved.

Surprises: the difficulties faced by disabled people. "The amount of things disability covers". "How stimulating it was and possibly highlighting the value of knowledge of disabilities". "How easy it is to make 'reasonable' adjustments to support disabled people". "The right attitude and an open mind will answer most of the questions and the right to say no".

No trainer comment.

Future needs: "more experience of working with disabled people/dealing with specific disabilities in workshop situation, correct language, organisations for future specialist information and funding."

Provider 2:

10/10 well paced, 8/10 interesting 2/10 fascinating, 6/10 essential 4/10 helpful.

Confidence: 4 no change, 6 improved.

Surprises: "Case studies showed more practical application of material – before it was only information". "How much is out there for information on jobs". "Talking about disability together made it easier to relax about what can be a no no subject".

Future needs: more opportunities for practical teaching with disabled people, ongoing support and advice, "more about projects, companies and education on what is out there", more about job opportunities.

Provider 20:

9/10 well paced, 9/10 interesting 1/10 fascinating, 7/10 helpful 2/10 essential.

Confidence: 6 no change, 3 improved, 1 'depends on the disability'.

Surprises: ".. this is more familiar territory than I thought it would be; the trainer was less highbrow than I thought". "Disabled people dancing". The availability of student disability allowance. The size of the disabled population.

Future needs: "Specific information re different disabilities and how to meet them, practical ideas for the classroom, more practical experience".

Provider 9:

7/11 well paced 1/11 slow, 5/11 interesting 1/11 ok 1/11 fascinating,

4/11 useful 2/11 2/11 essential

Confidence: 5 no change, 6 improved.

Surprises: "The law". "Enlightenment about the future scope for disabled performers". "People's willingness to get involved". "the word 'reasonable'", "the ideas from other members of staff re access for disabled people". "it's not impossible".

Trainer comment: "a very positive day". "The discussion was very dynamic and stimulating". "The group gained a lot from matching ways of teaching to ways of learning. It emerged that most staff need to network with others with similar skills to

pool their resources and skills together. They saw the course as a good foundation to start with but voiced the need for further networking, especially to thrash out issues that were very specific to them”.

Future needs: specific training relating to dance, more about the law, the demand is not proven, tested ways to incorporate it into the health and fitness arena, practical ideas and methods of teaching a group session of disabled and non-disabled students

having very specific model of working with people who have difficulty working with text, how to market a course that disabled people feel included in.”