

Flexible Provision Projects Evaluation: Summary

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Introduction

The Evaluation Team's final report for the first three years of D&DA, issued in the summer of 2003, identified the continuing under representation in professional training of students with disabilities (as well as ethnic populations), notwithstanding the success of D&DA in providing greater access for students from low income families, and increasing the number of males in Dance and Musical Theatre training.

The report recommended that ways in which D&DA is changing access for hitherto under represented populations should be evaluated during the subsequent three year cycle.

This report focuses upon one of a series of initiatives devised by DfES in response to these concerns, three partnership projects commissioned with employers of performers with disabilities: Mind The Gap (MTG), Graeae Theatre Company and Candoco Dance Company.

Methodology and timescale

Underway since summer 2004, this project evaluation will track project development until summer of 2005, and is based upon:

- visits to the companies and partner schools.
- observation of the training in progress
- face to face or telephone discussions with stakeholders in companies, provider schools and with the students

Topics for discussion include:

- plans for follow up
- anticipated legacy from the project
- implications for D&DA in terms of ongoing access for students with disabilities

Question schedules are attached as Appendix 1.

The Projects: aims and objectives

In brief, the aims of the projects are as follows:

i) Mind The Gap: Staging Change

A part-time course delivered in “residencies” at the company and provider venues, this pilot professional development programme for learning disabled artists who have some prior foundation training aims to:

- Form links with D&DA providers
- Develop/deliver a programme enabling artists to access further training with mainstream specialist training organisations
- Measure progress tailored to individual students
- Match skills requirements of students with training opportunities available at D&DA schools

ii) Graeae: Missing Piece 4

This full academic year programme, accredited by London Metropolitan University, targeted at students with physical and sensory impairments aims to:

- Forge links with D&DA providers
- Provide an access route to professional training
- Give opportunities for company and provider tutors to work collaboratively

iii) Candoco

Candoco is working with London Open College Network for accreditation of this Foundation Course. In five modules, the course has an emphasis on integration and aims to:

- Forge links, teaching technique and creative sessions in D&DA provider schools
- Work with students to develop individual movement vocabulary, based upon understanding of basic movement principles
- Enable disabled students to work alongside mainstream students at partner schools

Visits to the companies

Following visits to progress meetings with DfES held during the summer of 2004, the following sessions have been observed:

Mind The Gap: Residencies at MTG Bradford, 15/16 September 2004, classes run by MTG and Arts Ed. London tutors; at Arts Ed. London, 1/2 November 2004, classes run by Arts Ed. provided tutors; at Oxford School of Drama (OSD), 13/15 December 2004, classes run by OSD tutors, helped by two third year mainstream students.

Graeae: 23/25 November, 2004 and 14 February 2005 at London Metropolitan University, tutors provided by the university

Candoco: 4 November, 2005, Aspire Centre, Stanmore.

There are plans for visits as follows:

Mind The Gap: Residency at Guildford School of Acting, February 2005

Graeae: Visit to Showcase at RADA May 2005;

To be discussed/arranged : visit to observe planned work on monologues with Arts Ed. tutor and TV and radio acting training provided by ALRA

Candoco: Launch of the foundation course at Lilian Baylis Theatre on 09 March 2005

Issues highlighted:

A range of issues have been highlighted by the companies, by provider school tutors and by students. Some are particular to the circumstances of each individual project and are detailed in the body of the report. Others have a more general application: overall, company representatives and provider tutors were in agreement that the following are among important issues arising from their engagement with the projects:

- Logistical implications for small companies whose central focus is not training
- Degree and nature of pastoral care required for students
- Some enduring, though overall diminishing, apprehension among provider tutors
- Need for planning ahead, especially materials and texts, with implications for provider schools
- Time needed to work with students' difficulties/disabilities
- The pace and speed of mainstream training and ability of disabled students to cope over a sustained period of time
- Progression alternatives for students
- Culture differences between theatre companies and training providers
- Companies' intention that ultimately mainstream training will render their training role redundant

- The long term nature of change

Concluding comments

The purpose of this report is to give an overview of the progress of each project, with an interim flavour of some of the issues highlighted.

At an institutional level, both drama-based projects have been successful in establishing partnership relationships with several provider schools, and the dance-based project has made similar practical links with one D&DA provider, and verbal expressions of interest from three others.

At tutor level, exchanges which have taken place have engendered a two way dissemination of good practice as well as a growing understanding among mainstream providers of possible ways forward towards integration.

As yet, INSET training activities are not well established, only two schools having expressed a wish to participate in the INSET training offered by Candoco, and Graeae having met with a similarly disappointing response.

However, the full extent of achievements made, difficulties encountered and their implications for disabled students' access to high quality training in the context of D&DA provision, will be more fully revealed as each project reaches its conclusion, and will be evaluated in the next report to steering group.

D&DA 2: Progress report on flexible provision projects for Interim Report, February 2005

1. Context

The D&DA project was committed from the outset to demonstrating, among other things, that potential applicants would have equal access to training regardless of economic, social, physical, ethnic and cultural differences, in support of its core objective to ensure that the most talented students have access to high quality training preparing them for productive careers in the performing arts.

The Evaluation Team's final report for the first three years of D&DA's life, issued in the summer of 2003, concluded that the Awards had been successful in providing greater access for students from low income families, ending the 'post-code lottery' which had previously relied upon the willingness of LEA's to support students. The Scheme had also been successful in increasing numbers of males in Dance and Musical Theatre training. However, despite a proactive approach to addressing the complexities of issues surrounding the recruitment of students with disabilities, as well as ethnic populations, these groups remained under represented in professional training.

The evaluation team therefore recommended that during the next three year cycle, a specific objective should be to establish how the Awards are changing access to students with disabilities and special educational needs, and those from different ethnic backgrounds.

2. Response from DfES

The second Interim Report for Phase II of the evaluation was able to report that in response to these specific concerns in relation to students with disabilities, DfES had:

- Sponsored a major national conference on the training needs of performers with disabilities in partnership with RADA
- Contracted ADA inc to draft disability guidelines for providers
- Contracted ADA inc to run on-site disability awareness training for providers
- Contracted PriceWaterhouse Cooper to design a marketing strategy for attracting more applicants for training from BME and disabled populations
- Commissioned a series of partnership projects with employers of performers with disabilities.

This preliminary report deals with the last of these responses, focusing on three projects whose timescale covers the period from March 2004 to August 2005, and its purpose is to give an overview of the progress of the projects to date, and to highlight arising issues, with a full evaluation of the projects to appear in the next Interim Report during the summer of 2005.

3. Methodology

The evaluation is based upon visits to project progress meetings with DfES prior to the commencement of programmes, as well as visits to the companies and partner schools as the programmes have progressed. The visits are based on the following agenda:

- Face to face or telephone interviews with host project staff about their aims and objectives
- Face to face or telephone discussions with teachers from the provider schools on their responses to involvement with each project
- Face to face or telephone discussion with students about their reasons for taking the course, what they feel they are learning and how they hope this may help them find employment.
- Observation of the training in progress

Question schedules are attached as Appendix I, adjusted as appropriate to each project, and as a basis for further discussions.

Important topics for discussion with host project staff and teachers from the provider schools are their plans for follow up, anticipated legacy from the project they are involved with, and the implications for DADA in terms of ongoing access for students with disabilities.

In addition, first and second year students were observed in training at Arts Ed., London as a background to the evaluation.

This project evaluation has been underway since summer 2004 and will continue until summer 2005 (as indicated by project timetables).

4. The Projects: formal statement

DfES's formal statement notes that all three projects match the Department's stated aim of 'delivering bespoke training to suit individuals' needs and requirements, ensuring that students who, due to their disability, cannot study in a mainstream training environment, have an opportunity to work and study with a disability-specific company in an appropriate and suitable environment'.

Detailed terms of reference were agreed with DfES for each project, covering background, aims and objectives, marketing and recruitment strategy, timescale for development and delivery, detailed activities, measurement of progress, dissemination and reporting processes. A summary focus, aims and objectives for the projects is given in the following sections:

i) Mind The Gap: Staging Change

This pilot initiative is a professional development programme for learning disabled artists who have some prior foundation training. The 'Staging Change' project aims to form links with D&DA providers to develop and deliver a programme which will enable the artists to access further training opportunities with mainstream specialist training organisations. Following an initial assessment of the needs of each artist recruited, the programme is being delivered in the form of "residencies", held both at the Company's premises in Bradford, and at the D&DA schools with which partnership relationships are forged.

For the students, measurement of progress will be tailored to individual students, involving one to one assessment, appraisal and action planning to enable Mind The Gap to give the best possible advice regarding the potential for matching students' skills requirements with training opportunities offered by the D&DA schools.

ii) Graeae: Missing Piece 4

Targeting students with physical and sensory impairments, Missing Piece 4 aims to provide over a full academic year an access route to professional training, forging links with ALRA (The Academy of Live and Recorded Arts), Oxford School of Drama and Arts. Ed. London. The programme is accredited by London Metropolitan University. For students, a desired progression route would be admission to a D&DA provider for further training; at a professional level, the project aims to provide the opportunity for tutors from Graeae and from the three schools to work collaboratively, sharing good practice in the delivery of inclusive training in the performing arts.

Individual learning programmes were worked out initially for the twelve students, whose progress will be monitored through regular tutorials, as well as the assessment methods in effect through the university's quality assurance protocol.

iii) Candoco:

The Company offers a Foundation Course in five modules to prepare disabled students for professional vocational dance training. With an emphasis upon integration, the project aims to forge links with D&DA providers, to enable the disabled students to work alongside the non-disabled students enrolled at the partner schools.

The Foundation Course focuses upon understanding basic movement principles, applying these to develop the movement vocabulary of individual students and supporting students in implementing them in their work. Candoco is facilitating integration in this context by taking a lead in the D&DA partner school(s) in teaching both technique and creative sessions.

Provision of an individual mentor for all 5 students is intended to address the particular access needs of each student in the context of integrated practice.

5. Progress meetings

Summer 2004: Progress meetings with DfES for Staging Change (Mind The Gap MTG), Missing Piece 4 (Graeae) and Candoco projects.

Staging Change:

Progress meeting on 11 July 2004

At the time of this meeting, five students had been recruited, all having significant prior experience, either in the form of training already received or in the form of professional performance work for an Arts organisation.

Partnership links had already been brokered with Arts Ed., Oxford School of Drama and Guildford School of Acting, and were under negotiation at Mountview. It was explained that targeted companies have a theatre based side to their training work to include musical theatre as well as acting.

All 4 schools attended the final day auditions, invited in as observers, but in practice taking part in the assessment process.

Courses planned were:

Arts Ed:	Movement, Voice and Alexander Technique
Oxford School of Drama:	Text and Shakespeare
Guildford School of Acting:	Acting for the Camera
Mountview:	Acting

Issues highlighted:

- Potential for Staging Change to 'raise the bar', both on the skills of the disabled actors and of approaches to teaching them; facilitate a route through for the students; potential for broadening training possibilities for the disabled; benefits to current employers from students' enhanced skills.
- Value of 3 day audition period, to see applicants in a learning environment, assess their ability to follow directions
- Beneficial presence of provider schools at final audition enabled them to see the range of difficulties, talents and technical skills presented by applicants and the approach of MTG in dealing with them; enabled MTG to look afresh at some of the applicants already known to them, and take on board provider emphasis on potential for those selected to work as a group.
- Cost issues for MTG: more than £2,000 in travel and accommodation for the 12 applicants over the 3 day audition process
- Pastoral care role: MTG representative to spend a day at each partner school and visit all 5 students at home and at work to discuss needs, expectations.
- The project's status as a pilot: no guarantee of continued funding; need to present evidence as a basis for any future tender; need for timely decision to enable adequate preparation for any future programme
- Ultimate aim for MTG is that training organisations provide training for disabled people, relieving them of the need for a brokering role

Missing Piece 4

Progress meeting on 6th September, 2004

Building upon the experience of previous Missing Piece projects, the decision had been taken to extend the course from 3 to 9 months: for some students, physical tiredness could take away from their ability to gain from a concentrated course, and students in general needed time to take in the course and practice techniques. Moreover, staff would have more opportunity to reflect on practice with the progression of the course.

A partnership with London Metropolitan University had been established, to gain accreditation for the course and for purposes of quality assurance.

A relationship had been formed with Arts Ed. London, and it was hoped that this would develop to the extent of a tutor exchange, for the professional development of those working in both environments.

At the time of this meeting some approaches had been made, or were to be made to other providers, with outcomes as yet unclear.

12 students had been selected from 50 applicants, of whom 32 had been auditioned over 2 days, under criteria used for the BA Performing Arts degree and the London Metropolitan audition process.

Self-descriptions were submitted in advance of the programme, referring sometimes directly, sometimes indirectly to the nature of disability.

Issues highlighted:

- Still an element of fear among provider schools
- Status of Missing Piece 4 recruits as students, rather than disabled students
- Emphasis upon teaching inclusively, rather than focusing on individual needs
- Importance of planning ahead, especially materials and texts, with implications for provider schools
- Need for constant revision at tutor level, as students identify their own needs
- Provision of suitable supporters for students and cost implications
- Potential for Graeae to offer INSET training for provider schools, but resource issue
- Progression routes for students

Candoco

Progress meeting 4th August, 2004

At the time of this meeting, 6 applicants had been auditioned and an additional 2 had submitted video evidence in support of their application.

While Candoco were drafting a renewed call for applicants, it was felt a low final number of recruits should not take away from focusing on the value of the course itself and the progression which Candoco can offer students through it.

While the original intention was to offer a one year Foundation course leading to a 3 year programme at a D&DA school, the audition process had demonstrated that such an outcome would not be a feasible route for all the students.

The course was to be delivered at Stanmore.

Bearing in mind its pilot status, the course was not accredited, though those completing it could be awarded a certificate jointly with DfES. Moreover, OCN had given assurance that course work could be acknowledged retrospectively.

The course had been drafted in units modelled on an OCN qualification, with an emphasis on flexibility to accommodate students' learning needs. There were to be 5 modules, each with further elements.

A course leader, to be responsible for morning movement sessions and context studies, was to be appointed.

Issues Highlighted:

- Emphasis upon Candoco's access to a pool of associated teachers experienced in working with disabled students, and therefore not necessarily from D&DA funded schools
- The issue of assessment perceived to be a potential disincentive to D&DA schools' engagement with the programme, bearing in mind their concern with maintaining standards.
- Potential for summer school as a suitable introduction for recruits to Candoco's staff and work, with funding agreed with DfES

6. Visits to the Projects

Staging Change (MTG)

Residency in Bradford 15/16 September 2004

Observed: classes run by Arts Ed. London and MTG tutors and a class with a freelance tutor introducing students to British Sign Language.

Outcomes:

- Perceived outcomes for students: experience of working together as a group; exposure to different teaching styles; accumulation of more material for auditions (MTG tutor)
- Perceived outcomes for visiting tutors: a sense of what level to pitch their sessions; opportunity to watch other tutors experienced with disabled students (Arts Ed. tutors)

Some issues highlighted by MTG

- Logistical implications for a small theatre company whose central focus is not training
- Preference for avoiding categorisation of students' disabilities on a diagnostic model (e.g. Down Syndrome student), using instead a needs based approach (e.g. chunking work into slightly smaller steps)
- Need for more pastoral care than is the case for mainstream students
- Desirability of training for students in "understanding differences".
- Capacity to work with more students: MTG suggest an even number, 12-14 as ideal

Some issues highlighted by visiting tutors

- Long term nature of change: *"needs to be worked into the psyche of all in the industry"* (Arts Ed. tutor)

- Gradual lowering of apprehension among provider tutors
- The commitment and enthusiasm of the students
- Provider caution about students' physical stamina/mental concentration over a full time course, hours 10.00 a.m. to 6.00 p.m.
- Time needed to bring students up to performance (as opposed to training) standard
- Students' ability to retain knowledge on a short term/long term basis as yet unclear, and to be tested by the gaps between residencies. Need for links between sessions highlighted.
- Visiting tutors' ignorance of the nature of students' disabilities: while prior knowledge could impact unnecessarily upon choice of exercise, more information could help a longer term understanding of students' needs.

Residency at Arts Ed., London 1/2 November 2004

Sessions observed: Enactment of a scene from "Animal Farm", Voice, Speaking Verse, Alexander Technique, Movement, Speech, Singing, all led by Arts Ed. tutors

Outcomes:

- Perceived outcomes for students: raised standards for the students as a group, also for individual students (MTG tutor)
- Students moved towards performance and text based session gave them "*something solid to work on*" (MTG tutor)

Some issues highlighted by students:

- All commented very favourably on their enjoyment of the classes, felt they had learned a great deal
- Students found the Arts Ed. college a very large space, found practical difficulties in finding their way.
- Feeling of separation from the mainstream students

Some issues highlighted by MTG

- Culture differences between theatre companies and training providers
- Different teaching styles used by Arts Ed., some of which MTG may adopt
- Value of using some of the same tutors from provider schools at residencies for continuity
- Integration model as an ideal: a progression route for the Staging Change students, but acknowledgment of wide implications here for providers

Some issues highlighted by Arts Ed Tutors and senior staff

- Short contact time with students – challenging for achieving something worthwhile
- Some tutors would have wished to know more about how students' disabilities can impact on their work, especially necessary if working with them on an ongoing basis
- Length of time needed to work on some problems, e.g. articulation
- Suitability of some exercises used with mainstream students, but more time may be needed
- The pace and speed of mainstream training and ability of Staging Change students to cope over a three year period
- Potential for mainstream students to learn from Staging Change students' emotional openness, emotional flexibility in voice
- Integration seen as next stage, but with careful consideration of the direction of integration (i.e. Staging Change students into mainstream classes or vice versa)
- The appropriateness of a paternalistic approach to disabled students who are adult

Residency at Oxford School of Drama, 13/15 December 2004

The following classes were observed:

Voice - aim: to find a safe and free use of the voice

Intended outcome: to establish daily work for warming and freeing the voice

Voice, movement improvisation - aim: to play with the connections between body, voice and speech

Intended outcome: to enable boldness in work on text

Mask - aim: to explore characterisation in 'The Taming of the Shrew' through mask work

Intended outcomes: to experience a physical freedom in characterisation; to work with Instinct

Verse - aim: to look in detail at excerpts from 'The Taming of the Shrew'

Intended outcomes: to develop techniques for approaching verse; to gain confidence in handling verse text.

Classes were attended by two third year mainstream students from the School, who took part in the sessions alongside the 5 Staging Change students, facilitating their understanding of tutors' instructions. They also remained with individual students to work with them on their practice as the tutor moved on to give advice elsewhere in the group.

Some issues highlighted by tutors and senior staff:

- Satisfaction that overall objectives for these students were met with the sessions run, bearing in mind the short contact time

- Staging Change students need time to progress – an issue for integration on a mainstream course at the School
- Need for long term goals for the project to be set in the context of DfES long term future planning, with a clear view of what the projects should be trying to achieve
- School's emphasis upon the integrity of its teaching practices

Some issues highlighted by Staging Change students:

- All had very much enjoyed their time at the School
- All felt they had progressed, individual students commenting on becoming more confident with handling text, feeling able to talk more loudly and confidently, feeling more relaxed in bringing out the characterisation of a part
- All felt they had gained from presence of mainstream students in all or some of the sessions
- One or two students felt uncomfortable with the students' status, half-way between tutor and fellow student, though all found them friendly and helpful
- Value of experiencing tutors' different teaching styles

Some issues highlighted by mainstream students

- Reinforcement of own training through involvement.
- Involvement helped to dispel negative preconceptions about disabled students
- Willingness to repeat role with disabled students
- Value of 3rd year student involvement to Staging Change students: still learning and closer to their status than tutors, but familiar with the work and able to explain it.
- Value of involvement to tutors, allowed them to circulate more. Could say to Staging Change students: *'OK, if you are having a problem with this, then I can work with you on that while the rest of the group continues.'*
- Wide range of abilities demonstrated by the Staging Change students and need for differential training to suit each of them
- Significant challenges for most of the Staging Change students in handling text based work
- Progress by all of the students in many areas of work over the three days

Missing Piece 4 (Graeae)

London Metropolitan University on 23 and 25 November 2004

Observed: Voice, Movement, Exploring Text, Exploring Diversity

Outcomes: An understanding of the stages of warm-up. Experience of how working physically can be used to 'say a lot', exploration of and extending movement vocabulary (Movement) working on text and adaptation (Exploring Text).

London Metropolitan University on 14 February 2005

Observed: Acting classes and work on pieces for showcases

Outcomes: improved working as a team, rather than as an individual, understanding of character work, exploration of concept of subtext, experience with feeding lines, with BSL support; understanding the characterisation of a regionally accented individual as a whole person to include physicality and mentality as well as action.

Some issues highlighted by tutors

- Wide range of ability and experience of theatre among the cohort
- Possibility for students to engage with the course at different levels
- Benefits to teaching practice generally in re-thinking approaches to make inclusive
- Need for a two way dialogue with students in meeting their needs
- Role of support workers, creative enablers for students and disabled tutors
- Crucial role for disabled tutors
- New experience for students as one of an all-disabled group
- Students' desire for greater inclusion in Performing Arts degree
- Graeae/London Metropolitan partnership – linking of complementary strengths, but different cultures
- Tensions in discipline/leniency balance
- Academics' concern with preserving standards (different forms of submission for assessment)
- Need to explore what the purpose of art is as a society wide issue

Some issues highlighted by students

- Reluctance to label self as disabled
- Perception of mainstream drama training as inaccessible because of its physical nature
- Appreciation of sense of inclusion with MP4, even in movement class
- Enabling nature of MP4, arming students with tools to work with their disability, and demonstrate to employers their competence in a work situation.
- The pace of the course with a mixed ability/experience group
- Concern not to be treated more leniently than mainstream students
- Need to be prepared for the “harsh realities” of mainstream degree or professional life
- Perception of a flourishing future for disability Arts
- Enthusiasm for more integration with mainstream degree students
- Benefits from workshops with local schools

Candoco

Aspire Centre Stanmore 4th November 2004

Observed: Dance/Movement Studies session and Movement Analysis session

Some issues highlighted by Candoco tutors/staff:

- Course seen as a step towards more mainstream and integrated provision
- Course accreditation under negotiation through Open College Network as a basis for continued training
- Ultimate aim is that accessible mainstream training will render Candoco’s training role redundant
- This (one year) programme not seen as adequate preparation for professional performance
- Pastoral support a challenge in terms of resources
- Need for a shift in aesthetic values amongst training providers and the general public
- Necessity for profiles of students’ disabilities to enable tutors prepare for variety within the group
- Need for individually tailored plans
- Balancing up-to-date professional experience with teaching and assessment expertise in the context of an accredited course- among the teaching staff

- Isolated training site
- Lack of progression alternatives for some students and danger of therefore losing confidence experience offered by Candoco
- Potential for progression in community dance performance and leadership and adult education
- Candoco's partners for exchange of practice and student progression share the company's technical basis and aesthetic ethos in Contemporary Dance, rather than the Classical Ballet or Musical Theatre Dance emphasis among D&DA schools

Some issues highlighted by students

- Appreciation of the degree of support offered by Candoco
- Improvement in their own and other students' dance
- Importance of a fully funded course
- Travel difficulties to an isolated training site
- Performance identified as students' ultimate goal

7. Future visits planned:

Staging Change: Residency at Guildford School of Acting, February 05

Missing Piece 4: Visit to Showcase at RADA on 12 May 05 (there are plans for a tutor from Arts Ed. to work with students on monologues for the show case to work with students)

Possible further visits in April to observe naturalistic acting; and later in the summer to observe the specific TV and radio acting training provided by ALRA (to be discussed/arranged)

Candoco: Launch of the foundation course at Lilian Baylis Theatre on 09 March 05

8. Concluding comments

The above gives an overview of visits made to project activities, and an interim indication of some of the issues highlighted. However, it is important to note that as the projects are ongoing, it is likely that some of the issues identified as important at an early stage will receive further emphasis, some may find resolution, and other issues emerge with the growing experience of the provider schools, the theatre companies and the students at their various levels of involvement.

The two drama-based projects have been successful in brokering partnership arrangements with several provider schools and there are many examples of exchanges of tutors, promoting a two way dissemination of good practice and a growing understanding among mainstream providers of possible ways forward towards integration.

The dance-based project has made similar practical links with one of the DADA providers and has received verbal expressions of interest from three others. However, only two schools expressed a wish to participate in the INSET training offered by the Candoco Company in October, and in this respect Graeae met with a similarly disappointing response.

At this stage it would be premature to draw comparisons between the projects, assess their outcomes or make an evaluation of their impact on the provider schools. These issues will be the focus of a fuller evaluation to appear in the next report to steering group.

APPENDIX 1

DADA Disability Programme Question Schedule: Host Theatre/Dance Company

1. What made you feel that the company would like to get involved in this venture?
2. Can you describe the main aims of the project?
3. Do you feel that the audition process went well?
4. Is there any way in which you would change this process in future?
5. How do you feel the training is going, so far?
6. How much do you expect to achieve during this part of the programme?
7. Have there been any surprises so far?
8. How confident are you that partner providers will want to carry on with what you are starting here?
9. Will you be getting together formally with the provider tutors to evaluate how the programme is going (has gone)?
10. Is there anything, so far, which you would like to change, if you run the programme again?
11. What are you going to do next? (Cue, same providers, same individual tutors?)
12. Where do you see the students going afterwards?
13. Are there any other agencies you would like to develop partnerships with to develop disability access?
14. Any other comments you would like to make about the programme?

DADA Disability Programme Question Schedule: Students

1. How did you find out about the course?
2. What attracted you to it?
3. Where did you work before (or are you working now)?
4. How did you find your audition? (Cue:did you feel comfortable with it?)
5. Were you able to demonstrate your abilities at the audition?
6. Were there any barriers in the way of demonstrating your abilities?
7. Were you given a piece to prepare?
8. Did you need any kind of support?
9. If yes, was this support adequate?
10. What were the good things about the audition?
11. Are issues about travel and/or finance important for you?
12. Did you have to give up any other opportunities to do this course?
13. Do you need any kind of support during this training?
14. What, for you, are the strengths of the course so far?
15. Is there anything about the course which you are not happy with?
16. What are you hoping to have gained by the end of the training?
17. What comes next for you, after the training?
18. Do you know about D&DA?
19. How necessary would this award, or other funding support, be for you if you were to take up full time training?
20. How comfortable would you feel about attending a mainstream provider school, based on your experiences of this course so far?
21. Any other comments you would like to make about the course?

DADA Disability Programme Question Schedule: Provider Schools

1. What made your school/you personally feel you would like to be involved with this programme?
2. Did you observe the audition process?
3. How do you feel this went? (Prompt: Did you agree with the decisions made?)
4. Did the audition experience help you in preparing for this programme?
5. Did you receive equality training (with Jo Verrent)?
6. If yes, has the training given insights into ways in which you might engage with people with disabilities?
7. Do you feel the training prepared you adequately for this course?
8. How did you decide upon the focus of your teaching for this programme?
9. How much is your school going to be involved in this programme with (name of theatre/dance company)?
10. Will you be involved again personally?
11. If you were to run your session again, is there anything you would do differently?
12. Were there any surprises for you in engaging with the students?
13. How well do you feel that the students on this programme would cope with a course at your own institution? (Prompt: what could be the barriers, points of easy assimilation?)
14. Are there any plans for sharing your experiences more widely in your own institution?
15. Will you and the teaching staff at (name of theatre/dance company) be getting together to discuss new ways of moving forward?
16. Has (name of theatre/dance company) provided opportunities for this?
17. What comes next? Are there any plans for INSET training?
18. Are there any other comments you would like to make about the programme so far?