

**Dance and Drama Awards 2nd Phase Evaluation
Third Interim Report – 03/05**

**Technical Paper: 043 The English Model of Talented
Provision; a comparative study across sports and the
performing arts**

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The English Model of State Provision for Talented Youth – Fig. 1

	Sports	Music	Dance/Ballet	Drama
Lead Agencies and Institutions	<p>DCMS/DfES (Schools) jointly manage the PESSCL (PE, School Sports and Club Links) strategy (£459m. 2002-2006)</p> <p>DCMS/Sport England/Youth Sports Trust/NGBs jointly manage School to Club Links strategy</p> <p>DCMS/UKSI manage TASS (Talented Athlete Scholarship Scheme) for 19-25 year olds and TABS (Talented Athlete Bursary Scheme) for 16-19 year olds (£6m p.a.) based in 9 regional consortia involving 80 educational institutions</p> <p>NGBs organise National Performance Camps for exceptionally talented athletes</p>	<p>DfES (Schools)</p> <ul style="list-style-type: none"> - Music and Dance Scheme (MDS) £9.3m p.a. for Music places at elite boarding schools (<i>Yehudi Menuhin, Chetham's, Purcell, Wells Cathedral</i>) - National Grants for Music and Dance (£600K p.a. approx) to provide access to Centres for Advanced Training (which include the Conservatoire Junior Departments) - Music Standards Fund £90m p.a. to support school music tuition <p>HEFCE:</p> <ul style="list-style-type: none"> - 6 Music Conservatoires funded at premium tariffs (<i>Royal Academy of Music, Royal College of Music, Guildhall School of Music and Drama, Trinity College of Music, Birmingham Conservatoire and the Royal Northern College of Music, Manchester</i>) <p>Youth Music (lottery funded charity)</p>	<p>DfES (Schools):</p> <ul style="list-style-type: none"> - Music and Dance Scheme (MDS) £5m p.a. for boarding places at elite dance and ballet schools (<i>Royal Ballet School, Elmhurst, Hammond, Arts Ed.-Tring</i>) <p>National Grants for Music and Dance to provide access to Centres for Advanced Training (which include, <i>Sage Centre, Northern School of Contemporary Dance and London School of Contemporary Dance</i>)</p> <p>LSC</p> <ul style="list-style-type: none"> - Dance and Drama Awards £18m p.a. for Dance and Drama) at 18 elite dance and ballet schools including those in the MDS <p>HEFCE:</p> <ul style="list-style-type: none"> - <i>Conservatoire for Dance and Drama</i> funded at premium tariffs (incorporates <i>LSCD, Laban</i>) - Hosier Schools small schools with premium funding (includes <i>Northern School of Contemporary Dance and Dartington College</i>) <p>ACE: Youth Dance England (funded by MDS)</p>	<p>LSC</p> <p>Dance and Drama Awards (£18m p.a. for Dance and Drama) at 5 elite drama schools (<i>ALRA, Mountview, Guildford School of Acting, Arts Ed –London, Oxford School of Acting</i>)</p> <p>HEFCE</p> <p><i>Conservatoire for Dance and Drama</i> funded at premium tariffs (incorporates <i>RADA, LAMDA and Bristol Old Vic</i>)</p> <p>Hosier Schools, small schools with premium funding (includes <i>Rose Bruford, Central School of Speech and Drama.</i>)</p> <p>No DfES, DCMS or ACE managed provision</p> <p>No provision before 16+</p>
Maintained	National Curriculum Subject –	National Curriculum subject and	Dance not a separate National	Drama not a separate National

	Sports	Music	Dance/Ballet	Drama
Schooling	(two hours a week target) 400 Specialist Sport Colleges 400 School Support Coordinator Partnerships 2,400 School Support Coordinators in Secondary and 18,000 Link Teachers in primary Talent Ladder and Junior Athlete Education Programme	LEA Music Services for tuition supported by Music Standards Fund 307 Specialist Arts Colleges (Performing and Visual Arts)	Curriculum subject included in PE curriculum 307 Specialist Arts Colleges (Performing and Visual Arts)	Curriculum subject included in English Curriculum 307 Specialist Arts Colleges (Performing and Visual Arts)
Out of School Provision	All SSCPs linked to the network of UK Sports Institutes (UKSI) to provide additional coaching for talented 14 + School Club Links Multi Skill Academies for 10-12 year olds National Performance Camps Grants to attend events organised by NGBs TASS TABS	- National Grants in Music and Dance to support individual training in a regional network of Centres for Advanced Training. - <i>Youth Music</i> funded to co-ordinate access to provision - National Youth Orchestra Organisation - Centres for Advanced Training	- National Grants in Music and Dance to support individual training in a regional network of Centres for Advanced Training. - <i>Youth Dance England</i> funded to co-ordinate access to provision	No formalised regional or national system of additional training
Private/Public Partnerships	Works closely with sports National Governing Bodies, local clubs	8-16 Provision is in 4 music private sector <i>centres of excellence</i> 18 + is mixture of HEFCE and private sector	8-16 Provision is in 4 dance/ballet private sector <i>centres of excellence</i> 16 + in 18 DADA Award providers (private) 18 + is mixture of maintained and private sector	16 + in 5 DADA Award providers (private) 18 + is mixture of maintained and private sector
Access/Social Agendas	Strong access agenda: 600 school sport co-ordinators in 'communities of greatest need'; 15/47 sports supported by TASS are disability sports; access and social inclusion high in policy objectives	8-19 Some evidence of increase in MDS holders from families with low incomes (20% less than £25,000 per annum) No published data on BME and disabled. No policy statements on access and social inclusion. Outcomes include 99.6%	As for Music for MDS students. DADA Awards strong and innovative access and social inclusion agendas - targets and additional funding to lever up numbers of BME and disabled students.	DADA Awards strong and innovative access and social inclusion agendas - targets and additional funding to lever up numbers of BME and disabled students. - 37% 2003 cohort from low income

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	Sports	Music	Dance/Ballet	Drama
		A level a-c 91.62% GCSE a-c	- 37% 2003 cohort from low income families; 6% other than white and 2.6% with disabilities; - similar academic profile to Music and Drama (median of 9 GCSE a-c)	families; 6% other than white and 2.6% with disabilities; - similar academic profile to Music and Dance (median of 9 GCSE a-c)

The English Model of State Supported Talented Provision

1 Terms of Reference

- 1.1 For the purposes of this survey, talented provision means any process of identification and training of exceptionally talented young people in the fields of sports, dance (including ballet), music and drama that receives government support either through the direct funding of institutions and events or in the form of grants, awards, subsidies and scholarships to institutions, groups and individuals.
- 1.2 Talented provision includes mainstream public sector schooling and vocational HE, private and independent training markets and out of school provision at summer schools or other weekend or twilight training for those identified as being talented.
- 1.3 In the field of sports the survey considers the provision for the top 10% of young people (DCMS/DfES 2003). In the fields of dance, music and drama the provision surveyed here is probably in the top end of the top 5% of young people, possibly the top 1/2 %. (This estimate is based on the target group for the elite private training schools).
- 1.4 The survey is based on a desk analysis of key policy documents from DCMS, DfES, ACE, Sport England, UK Sports Institute, which include: policy frameworks; web site and publicity materials; evaluation reports and advisory group reports as well as other G&T related documents from intermediaries such as Institute of Youth Sports, Youth Dance, Youth Music, Talent Development in PE.

See Fig 1 for tabulated comparison of Sports, Music, Dance and Drama provision

2 Features of the English Model

2.1 Fragmented Management

The most obvious feature of the English model of state provision for talented young people is that there does not appear to be a coherent, consistent or cohesive plan despite there being a number of common issues and concerns across the various programmes and projects which constitute the provision. Policy, management and delivery of the provision are split between different government departments and agencies - DCMS, DfES, HEFCE - and intermediaries like ACE and Sport England.

Talented provision crosses four ministerial remits – Tessa Jowell (DCMS) Estelle Morris (ACE); Stephen Twigg (Standards); Kim Howells (HE and Adult Learning)

Even within a specific area of talented provision like dance, there are multiple agencies involved - DfES (Standards); LSC; ACE and HEFCE. There are no formal structural or strategic links between the various departments responsible. There is no liaison for instance between LSC, who have responsibility for the Dance and Drama Awards, and the Music and Dance Section in the DfES, who have responsibility for the Music and Dance Scheme even though both programmes give awards to the same dance and ballet schools and to the same pool of talented young people in the 16-19 age range.

Different departments within the DfES have a stake in delivering across the provision for talented athletes, dancers, musicians and actors but there is no cross representation of DfES personnel in the different management, advisory and steering groups. In fact DCMS and ACE have a more consistent representation policy across the provision with the same key staff involved in all aspects of the provision even where neither DCMS or ACE have any operational role (DADA and MDS).

The notable exception appears to be in sports where DCMS and DfES with clear partnership arrangements jointly manage the single PESSCL (PE, School Sports and Club Links) strategy with other stakeholders.

2.2 Inconsistencies and contradictions

This fragmented model must inhibit strategic and global planning and delivery of the provision for 'talented' young people. It also leads to contradictory practices and a lack of consistency in driving forward key aspects of the government's policy agenda both in terms of the provision for gifted and talented young people and also in terms of the social objectives of the government's broader cultural policies.

There are, for instance, significant differences in the approach to inclusion, access and means tested support across the provision with some area like Sports and the Dance and Drama Awards making significant progress in terms of widening participation and giving access to vocational training to significantly under represented populations whereas there does not appear to be the same concern in the provision for musicians, ballet and some dance.

Support for talented athletes, musicians and some dancers is means tested and yet the Dance and Drama Awards are not. Within dance provision for instance the Music and Dance Scheme is means tested but the Dance and Drama Awards are not. Instead these awards have a primary criterion of talent and a secondary criterion of ability to pay and the logic of this distinction is not made clear in the objectives for each scheme even though both schemes appear to share a common agenda of ensuring that the most talented young people receive high quality training regardless of the ability to pay:

The aim of the scheme is to help identify and assist children with exceptional potential, regardless of their personal circumstances, to benefit from world-class specialist training as part of a broad and balanced education, which will enable them, if they choose, to proceed towards self-sustaining careers in music and dance.' (Statement agreed by the MDS Ministerial Advisory Group, 5 March 2001 cited in DfES 2001)

To support the continued growth of the dance and drama sectors by ensuring that the most talented students have access to high quality training which will prepare them for productive careers in the performing arts - (Dance and Drama Awards DfEE 25/01/2000 cited in Neelands et al. 2000)

2.3 A Social Market Approach to Private/Public Partnerships

The provision for sports is more consistent with the government's strategy for supporting gifted pupils. It is embedded within the mainstream education provision with a requirement that the school, through the School Sport Coordinators and Link Teachers should take responsibility for identifying and appropriately supporting talented pupils in PE. The Talent Ladder and the Junior Athlete Education Programme set out a model of progression and goals for talented athletes Additional

resources and awards are made available to support out of school learning and training at various sites some of which are in the public sector and some in the independent and private sector.

Although there is considerable levels of support for mainstream school music through the Music Standards, there is a policy assumption that talented young performers are best served by existing Centres of Excellence in the private and independent sector. For talented musicians and dancers in the 8-19 age range, the Music and Dance Scheme gives awards towards the full cost of fees at eight independent boarding schools and the National Grants for Music and Dance provide help towards the costs of tuition in fee paying Centres of Advanced Training. Dancers, actors and stage managers in the 16-19 age range can access the Dance and Drama Awards, which cover the full, cost of training and offer significant maintenance grants at 23 private and independent schools.

At 18+ HEFCE gives premium funding to six maintained Music conservatoires and a Dance and Drama Conservatoire (which incorporates six schools previously in the private sector). Prior to 18, a variety of government scholarship schemes purchase places in the private training markets for Music, Dance and Drama

2.4 'Social Market' leverage on the private training markets

Some areas of the provision, particularly sports and the Dance and Drama Awards, combine financial support for students with contractual requirements or terms and conditions with which private training market providers must comply.. This has meant, for instance, the introduction of recognised qualifications, inspection regimes and transparent accounting in the training market for Dance and Drama in particular. (Neelands et al. 2003).

Leverage provided by the government's 'spending power' in the private training markets has also been effective in making marketing and audition processes more transparent and accessible and in requiring providers to be pro-active in terms of inclusion agendas and outreach. However there is a marked difference between the emphasis placed on access and inclusion objectives across the talented provision. Arguably, sports has gone the furthest towards providing parity for talented athletes with disabilities and targeting the recruitment of under represented populations but the Dance and Drama Awards have also placed a high priority on access and inclusion objectives (Neelands et al. 2003). This does not seem to have been a priority in the Music and Dance scheme where the evidence is that marketing, publicity, audition processes and recruitment have not been reviewed or influenced by the government's social objectives for its cultural and gifted and talented policies (see for instance the web sites, prospectuses and other public interfaces of the MDS and its member schools).

2.5 Pathways and 11-16 Provision

There appear to be good foundations for the early identification of athletes, musicians and classical ballet dancers.

There are 400 Specialist Sports College Partnerships planned each made up of a Specialist Sports College, 8 secondary schools and around 45 primary and special schools. Each of these partnerships is also linked to key organisations such as NGBs, UK Sports Institute, Institute of Youth Sports etc. In addition there are 2,400 School Support Coordinators in secondary schools and 18,000 Link Teachers in primary schools who have a responsibility for identifying and providing access to club

level training for suitable talented pupils. The Talent Ladder and Junior Athlete Education Programme further support the mainstream provision. At 16+ and 18+ talented athletes can access the Talented Athlete Scholarship/Bursary Scheme which provides funding for high level coaching and training in regional consortia. (DCMS/DfES 2003)

Like Sports, Music is a National Curriculum subject and all children of school age have an entitlement to in-school provision and monitoring as part of the G&T co-ordinator's role and responsibility. There maybe additional support for talented musicians in maintained schools through LEA Music Services supported by the new Music Standards Fund. There is a strong and established foundation for the early identification of musicians through LEA Music Services and through success in grade examinations. The most talented musicians in the 8-19 range are eligible for MDS scholarships to cover fees at elite residential private training market providers, like the Yehudi Menuhin School and Chetham's. Additional support is available through the National Grants in Music and Dance Scheme, which pays towards the cost of extra tuition in the junior departments of the Music Conservatoires. At 18+ talented young musicians will audition to gain places at the six HEFCE Music Conservatoires.

Dance and Drama are not National Curriculum subjects and students may not receive any education or skill development in either subject during their primary or secondary years. Lack of NC status may also mean that there are fewer 'talented' teachers of drama and dance in the maintained sector. Prior to 16, talented young dancers and performers must expect to pay for teaching and coaching in the private training market and success is often measured, as it is in music, by grade exams, which are only available in the private training market. Early identification of talented Ballet and contemporary dance students is essential and when identified the most talented classical ballet students in the 8-19 range can expect to gain an MDS scholarship to the Royal School of Ballet, Elmhurst, Hammond or Arts Educational Tring all in the private training market.

There is no planned provision to support the early identification and pathways for the most talented performers in drama and musical theatre, contemporary dance and non-European traditions of dance. There is no regional or national network of centres of excellence or Centres of Advanced Training as there is for young musicians and dancers. Specialist Arts Schools do not have the same partnership role played by the Specialist Sports School Partnerships. There are no grants or awards to access the private training markets for the 8-19 age range as there are for young musicians and classical ballet dancers.

At 16+ Dance and Drama students are eligible for DfES/LSC Dance and Drama Awards, which provide fees and maintenance costs to attend one of the 22 private sector providers involved in the scheme. Four of these providers are also part of the MDS scheme previously administered by a different sector of the DfES. At 18+ there is HEFCE maintained provision for the most talented performers either in the Dance and Drama Conservatoire or in one of the four so-called Hosier Schools, which are maintained small independent providers.

2.6 Access

As we have seen there is varying emphasis on access and social inclusion across the areas of provision, particularly in the private training markets for music, dance and drama. The DCMS/DfES sports initiatives have a clear commitment to the development of athletes with sensory and physical disabilities and this is prominent in all of their publicity and web sites. The extensive regional framework of support,

including the school sports co-ordinators, is intended to increase access from low-income families in particular. (DCMS/DfES 2003).

The Dance and Drama Awards also have a clear commitment to increasing access to vocational training for BME and students with sensory, physical and learning disabilities and has, for instance, converted some of its scholarships into funding for the flexible provision of training for disabled students and a marketing officer to attract a broad range of under-represented populations (Neelands et al. 2004). The profile of Award holders is regularly reported on. 37% of the 2003 cohort was from low-income families; 6% of Award holders were other than white and 2.6% had self-reported disabilities. (Neelands et al. 2003)

The MDS provision for Music, Ballet and Dance does not appear to promote the same inclusion and access agenda. There is no mention of wanting to increase access by certain groups to the scheme, nor do there appear to be any objectives or programmes relating to inclusion, either on the DfES own web site or in the prospectuses and other reports from the eight private training providers. There is reference in the 2003/4 Annual Report to an increase to 20% in students from low income families in the annual report, but there is no statement as to whether this is an aspirational goal for the scheme. There are no published figures for recipients with disabilities or from other under represented populations (DfES 2004).

2.7 The problematics of identifying talent

Identifying talent is a particularly complex issue and this section can only describe the broad parameters of the problematics.

We have seen that access to the elite music and dance schools at all ages is in part dependent on success in graded exams administered by Trinity College, London, Royal Academy of Dance, LAMDA and others and that these exams tend not to be offered in the public sector school system and therefore have to be obtained on the private market (Neelands et al. 2001b).

Evidence from the DADA Awards evaluations also suggests that audition practices and judgements may favour applicants from certain social and cultural groups. In drama, for instance, auditions usually require a Shakespeare monologue, which may be more familiar to some applicants than others. In both drama and dance there are also expectations about which body shapes and other physical attributes are appropriate for further training and/or employment. Dance schools often audition on the basis of photographs required as part of the application process. In music, dance and drama auditions there tend to be a second set of judgements made beyond 'measurements' of 'raw' talent or ability. These judgments are sometimes termed as 'employability' or 'castability' or 'musicality' and include often quite subjective judgments about an applicant's potential for training and future employment based on the schools understanding of the labour markets in the performing arts. Again, these judgments will tend to favour certain applicants rather than others even when there is no distinction to be made in levels of achievement measured in graded exams or other tests of vocational competence. (Neelands et al. 2002a, 2003)

The identification of talent in sport appears to be less problematic, except that in common with other areas of talented provision there is the difficulty of identifying 'potentiality' (Institute of Sport 2001a). In other words, exceptionally talented young people may not achieve their best until later stages of training and in the same way a child who is identified as exceptionally talented at 10 years of age may not continue this trajectory into the teen and early adult years. The Talent Ladder, the Junior

Athlete Education Programme and the involvement of the NGBs are there to support the identification and progression of exceptionally talented young athletes as part of their public sector schooling. There is no such provision for music, dance and drama. There are sets of performance indicators for talented young performers available from Creative Generation which is sponsored by ACE, DCMS, DfES, NESTA and CfBT amongst others, but these are very general indicators of success in curriculum versions of the performing arts; they are not specific or technical descriptors of exceptional levels of performance talent.

2.8 Gifted and Talented?

We expect to have pre-entry data, including parental/guardian home post-codes, for the 2004 cohort of DADA Award holders and all students in vocational training by 4/2005. We are also hoping to access similar data from the MDS. These data will provide a clear social, economic, ethnic and physical profile of the of the most talented dancers, musicians and theatre performers. There are no plans to access similar data for talented athletes.

There are early indicators however that the profile of the most talented young performers, will be similar, for instance, to the profile of Gifted NAGTY members. In other words there will be over and under representation by the same populations: with children of the professional classes tending to be over-represented and BME, and young people with disabilities being under-represented amongst those identified as either talented or gifted.

Interestingly, the academic profile of talented performers and musicians is very high. 99.6% MDS award holders pass A levels at A-C, 91.62% pass GCSE at A-C and 98% go on to further study and training at Level 4. (DfES 2004) For DADA Award holders there is a similar pattern with an average of nine GCSE passes at A-C. (DfES 2003)

This might suggest that the most talented young people are also academically gifted, or that the majority of those identified as being talented come from the same social, economic and cultural groups as the majority of those identified as being gifted.

In other words 'Gifted' and 'Talented' may still, to some extent, be terms associated with social rather than natural attributes. The problem in Music, Dance and Drama is that they are cultural practices, which in their 'complex' or state subsidised forms tend to be associated with particular social and economic groups (Bourdieu 1984, 1995 Willis 1992). Access to training may still depend on levels of cultural and social capital which have historically been restricted to those of a certain background and upbringing.

Those schemes, like the Dance and Drama Awards, which are not means tested, may also be more prone to the 'Matthew's Effect' which is derived from a quote in the gospel of St Matthew 'For whoever has will be given more, and will have an abundance. But whoever does not have, even what he has will be taken from him.' (Matthew, ch. 13, vs. 12) The concept is used in Social Sciences to describe the phenomenon whereby government spending (on health care, child care and culture, for example) rather than being redistributive tends to benefit the middle classes who are, through their social and cultural capital better able to access these resources. (See for instance, Walberg, H. J. & Show-Ling, T. 1983, Luyten, W. & Bosker, R. 2003)

3 *Towards a common policy framework for talented provision*

Despite the fragmentary nature of the current provision, the inconsistencies and contradictions this creates, and the disparate nature of the policy concepts of talented youth, there are key areas of common interest. A common policy framework and operational base for the identification, nurturing and training of talented young athletes, dancers, musicians and actors could offer clarity, transparency, greater effectiveness and not least, better return on investment.

An inter-departmental and multi disciplinary steering group for the management and development of a distinctive, coherent and consistent English model for talented provision could begin from an agenda, shared across the field, which can briefly be described as follows:

- 3.1 The importance of embedding key social objectives in every aspect of cultural policy including talented provision. These key objectives include widening participation and representation for all groups in society, to all levels of cultural activity including vocational training for the exceptionally talented regardless of different abilities, social and economic background, geographical access, culture and ethnicity.
- 3.2 At the same time government is committed to raising standards of excellence in the sports and performing arts for a range of intrinsic, social and economic reasons (Jowell 2004, Holden 2005). This suggests the need for a coherent and rigorous management strategy that ensures that government funding for talented provision is used to lever up the quality and relevance of talented training in its own institutions and in the wide range of private training markets it supplies through scholarships and grants.
- 3.3 There is a shared need to ensure that there is an effective regional and national structure to support the early and middle years formative development of talented young people (Myerscough 2003). At present, sports provision has the most effective and comprehensive structure involving private and public partners and using existing partnerships where possible. Music has recognised the need to provide regional access of exceptional quality and has begun to create its own infrastructure. Dance and Drama are notoriously London based in terms of high quality training, dance has some regional access through the Music and Dance Scheme but there is nothing for drama.
- 3.4 There may be opportunities to save resources, whilst also providing a more comprehensive network, by using what is currently available more effectively – by providing single sites that offer a range of high quality training for the exceptionally talented and by making better combined use of other stakeholders and regional cultural resources as centres of excellence for a wide range of talent. The National Academy for Gifted and Talented Youth Summer Schools and other services delivered by the academy may also serve as an example of what's possible in the field of talented provision. There may also be scope for the DCMS, which has the biggest stake in the field of talented provision, to make better use of training opportunities offered by the national network of agencies, cultural producers and venues funded through ACE.
- 3.5 Talented provision includes in school and out of school provision in both public and private domains. Therefore, the provision is in the remit of both the DCMS and DfES and it might make sense for all talented provision to be jointly managed by these departments, as is the case in sport. Additionally, there are a wide range of other

stakeholders responsible for qualifications, accreditation, professional and governing bodies as well as major cultural and sporting institutions. In all areas of talented provision there is the same need to develop an effective multi-agency partnership approach to managing and delivering provision. Again, it may be that the formal and structural partnerships established to support sport could serve as a model. The Dance and Drama Awards have also been particularly successful in managing an effective private/public partnership.

- 3.6 The problematics of talent identification and the imperative of ensuring access and transparency in selection processes suggest a need for a common set of standards, or a common code, which includes the marketing and presentation of talented provision, pre-vocational training opportunities, audition and other selection processes and the monitoring of curricula to ensure they are inclusive. The common standards may also inform the range of accreditation, qualifications and QA processes across the talented provision.
- 3.7 A common strategic approach to the government's periodic spending review may assist the field in making a more coherent and effective economic assessment of the provision as a whole and result in bids which are more closely targeted to cultural, educational and social priorities and which avoid unnecessary duplication of resources.

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