

# ATTAKKALARI CENTRE FOR MOVEMENT ARTS

## DANCE IN EDUCATION PROGRAMME INTERIM REPORT APRIL 2005 – OCTOBER 2005

### INTRODUCTION

Attakkalari Centre for Movement Arts, as an institution committed to the promotion of contemporary dance as a means of self expression, has always put education outreach at the core of its vision. Our Education Outreach Programme has three existing components and one component in development. The first is the "Dance Development Programme (DDP)" which trains young people in professional dancing and allied arts. The second is the "Dance in Education Programme (DIEP)" which looks at contemporary dance as a tool to develop kinaesthetic, visual-spatial and musical intelligence of students as well as teachers. The third are community dance classes where the approach is to dance as a recreational activity and the fourth, which is one we are proposing to launch next year, are dance workshops targeted towards corporates. All four of these programmes, come under the general larger umbrella of the Education Outreach Programme (EOP). The importance for this distinction will become apparent in the "Sustaining EOP" section of this document.

The India Foundation for the Arts Grant was given specifically for the DIEP component of Attakkalari's EOP programme. Activities within Attakkalari's DIEP include regular classes in contemporary dance at schools, workshops for teachers and students, lecture demonstrations on dance for schools, colleges and other audiences and choreographing one-time events for colleges and schools.

The Dance in Education Programme (DIEP) is now half way through its third year of existence. This year, we made a policy decision to stop all expansions to the programme and consolidate the resources we had. Our intention was to focus our attention on qualitatively fine tuning the programme, putting in certain structures with respect to student and course evaluation, resource sessions and addressing financial sustainability of the programme. We, therefore, did not take on many new schools in June 2005. We renewed the programme with schools from last year that were interested in continuing and took on one new school that had been in the pipelines since last year. DIEP in schools in 2005-06 has effectively downsized to almost half the number of schools as we had in 2004-06. We continue doing our regular number of workshops and one-off choreographies.

The following is the activity under the Dance in Education Programme from 1 April 2005 to 31 September 2005.

### Workshops

	Month	Organisation
1	April 2005	Neev School
2	April 2005	Baldwin Girls High School
3	April 2005	Crossword Book Store
4	June 2005	Jain College
5	July 2005	National Institute of Fashion Technology
6	July 2005	Teacher Foundation (teacher training workshop)
7	July 2005	Sri Maruthi Charitable Trust
8	July 2005	National Institute of Fashion Technologies

9	August 2005	Shishu Mandir School
10	August 2005	Dance Studio Inc
11	September 2005	Nrityanrutya
12	September 2005	Teacher Foundation (teacher training workshop)
13	September 2005	M/S Sathi
14	September 2005	Stem Dance

### One-off Choreographies

	Month	Organisation
1	September 2005	Jain College

### Regular on-going classes at schools (beginning June 2005)

Attakkalari now has an on-going programme in 7 schools both in the formal and informal sector. We also worked in Centre for Management Studies, Jain College for a period of 3 months. Below is a tabular description of the schools we work in.

Name of the School	Profile	Classes Taught	Total No. of Students	Frequency of Classes
Navkis Education Centre, Mathikere	CBSE Syllabus	Std 3 & 4	50	Once a week
Golden Bead	Montessori System	Std 1 to 4	35	Once a week
Parikrama Learning Center, Hebbal	NGO (School for street children)	Std 3 & 4	35	Once a week
Parikrama Learning Center, Jayanagar	NGO (School for street children)	Std 2 & 3	22	Once a week
Parikrama Learning Center, Koramangala	NGO (School for street children)	Std 7 & 8	40	Once a week

Neev School (Since September 2005)	Montessori System	Pre KG, KG 1 & KG 2	30	Once a week
Sri Kumaran's Children's Home, Konankunte	CBSE	Std 5 to 8	25	Once a week
<b>Total Number of students</b>			<b>237</b>	

Centre for Management Studies, Jain College (June – August 2005)	Management College	Whoever was interested	30	Once a week
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There has been a drop in the number of schools we work in since last year. This does not represent a decrease in general demand for our programme but rather Attakkalari's decision to put a cap on project expansion. Our main reason for this was the financial crunch that the DIEP is experiencing. The cost of DIEP is far higher than what we can charge a school. Due to our failure to safe-guard our financial situation the DIEP finds itself in a precarious state this year and stands to find itself positively teetering next year. A sustainability plan was thus made which looked into different avenues that could be tapped to fund DIEP in the future. Some of the aspects of this plan have been put into practice and others still have to be followed up on. An overview of the financial sustainability plan is included in the "Sustaining EOP" section of this document.

Something that needs a little explanation is the relative low renewal rate of schools from last year. Only 6 out of the 10 schools renewed. This is, however, not a cause for concern as their reasons for discontinuing the DIEP were to do with internal factors of the schools rather than dissatisfaction with the programme. The Headstart School, for example, decided to offer their students a different extra-curricular activity this year than dance.

### **Internal Changes in DIEP**

The DIEP programme has also gone through some other major internal changes in the period between April 2005 and September 2005 owing to a change in co-ordinator. Maitri Gopalakrishna took over as the Attakkalari's Education Co-ordinator in August 2005. This is the first time that there has been one person who took exclusive responsibility for Attakkalari's Education Outreach work. DIEP was conceptualized by dancers. Bringing in a co-ordinator now who has a background in education has helped to place the programme in a strong educational framework. The following are the internal changes in DIEP since August 2005.

1. Instituting the monthly resource meeting for DIEP teachers. These meetings comprise of a sharing of what is happening in each school followed by a workshop on teaching by someone with experience in teaching of the arts. The last two resource meeting workshops have been conducted by Arzu Mistry, an experienced teacher of Visual Arts.

These sessions are ongoing teacher's training for the DIEP facilitators. The make sure that there is a regular stock take of what is happening in schools and where support is required.

2. Streamlining the DIEP philosophy and relating it practically to lessons and evaluation. Developing and instituting the 9-point map that all classes and evaluations would be based on, with the help of all the teachers in the DIEP and in consultation with educationists. The map (see evaluation plan enclosed with this document) is a diagrammatic representation of the way Attakkalari approaches Dance in Education making understanding our stand easy for all real and potential stakeholders. It simply states the nine aspects of a good dancer. If you look at the map, you realise that dance technique and understanding the world of dance are the only aspects that are dance specific. The other aspects of reflect, collaborate, persist, engage, explore, integrity, express and observe are skills that a person needs in any walk of life. The idea with this is to project Attakkalari's DIEP as teaching or facilitating the development of much more than dance. This map has also been communicated to all the school managements and students in the DIEP.
3. Developing and instituting an Evaluation Plan (Enclosed with this document) for both students and the course itself.
4. Using Confluence<sup>1</sup> as an occasion to showcase the DIEP as a socially useful activity and a value add to any education for the overall development to a child. The stress will be on dance as a means to develop and nurture the intelligences that the "regular" education system leaves out. Confluence this year will comprise of performances, presentations and an exhibit by the children and presentations by Attakkalari. The government, NGOs, educationists, heads of schools & colleges, members of the press, representatives of other funding agencies and representatives of corporate foundations will be invited to Confluence 2005. This will be the first step in the sustaining DIEP in the future.
5. Planning Imagine 2005- an inter college dance choreography competition as a meeting point for new DIEP teachers.
6. Planned Quality Evaluation of DIEP in February 2006.

#### WHERE WE ARE NOW

##### Descriptive

No of Schools in the year long DIEP	7
No of senior facilitators (dance teachers) in the DIEP	6
No of junior facilitators in the DIEP	9
Managerial Resources	- 1 Education Co-ordinator dedicated to DIEP - Attakkalari Marketing Manager - Attakkalari Communications Manager - Administrative and accounting staff
Facilitator's training resources	- Resource meeting once a month - Education consultants on call
Upcoming DIEP related events	- Confluence 2005 (25 Nov 2005) - Imagine 2005 (finals 22 Dec 2005) - DIEP External Evaluation (Feb - March 2006)

##### Quality of the Programme

<sup>1</sup> "Confluence" is the coming together of all the schools where we conduct dance classes in public performance. Confluence takes place in end November or the first week of December of every year. Confluence this year is on 25 November 2005 at the JSS Auditorium in Jayanagar.

One area in which Attakkalari has been very successful is ensuring that the quality DIEP is maintained. The feedback that we have received from schools, participants and partner organisations has been very positive. The DIEP DVD which was produced this year contains some testimonials by school principals. A further testament for the quality DIEP comes in the form of increased interest in Attakkalari conducting classes, workshops or choreographing dances for them.

The programme now has 6 experienced facilitators who are assisted by the junior facilitators in their classes. This serves as hands-on training for the junior dancers. In addition, the monthly resource meetings that comprise of workshops, documentary screenings etc makes sure that the facilitators' teaching skills are constantly upgraded. In addition, the sharing component of the resource meetings is meant to keep the team informed of what is going on and to facilitate a regular stock-take.

### **Facilitators**

With the increased interest in DIEP Attakkalari's ability to meet this demand will depend on financial factors as well as an increase in the number of trained dance facilitators. The junior dancers in DIEP will, by June 2006, be in the position to lead their own classes but it becomes important for there to be a new batch of trainee dancers at that point. "Imagine 2005", therefore, being followed up by "Facets" and then the young choreographer's platform in the "Biennial" becomes crucial to recruiting new facilitators for the DIEP.

A second challenge for Attakkalari is retaining trained DIEP facilitators. Trained dancers and dance teachers are in such high demand that it sometimes more profitable to freelance or be independent than be on contract with an institution. Attakkalari has combated this but providing incentive in the form of a loyalty bonus as well as making the resource meetings and so on open only to full-time DIEP facilitators.

### **Finances**

Enclosed are-

1. A utilization statement of the IFA grant for April – September 2005 (table entitled "Grant from IFA for DIEP – Financial statement for the period 1.04.2005 to 30.9.2005)
2. A programme financial overview that gives a clear picture of where we stand now (Table 1)
3. A financial projection as to where we will be in April 2006. (Table 2)
4. A full income and Expenditure for EOP not including the IFA grant for the last 3 years (Table 3)

The programme has the financial capability to continue for this academic year but our ability to expand next year will depend on being able to strictly maintain separate accounts for EOP and develop partnerships with corporate houses, foundations and/or the government. Our failing has been create a corpus for EOP. This is something that must be rectified in the programme is to survive and grow in the coming years. An overview of our sustainability plan is given in the "Sustaining EOP" section of this document.

One of the biggest tasks for the DIEP now is securing our finances for next year. Due the lack of a dedicated person for DIEP in the past, the financial management of this programme has suffered. Attakkalari has now employed an education co-ordinator whose main responsibility is DIEP. This will ensure that there is accountability and control for the DIEP. In addition Attakkalari

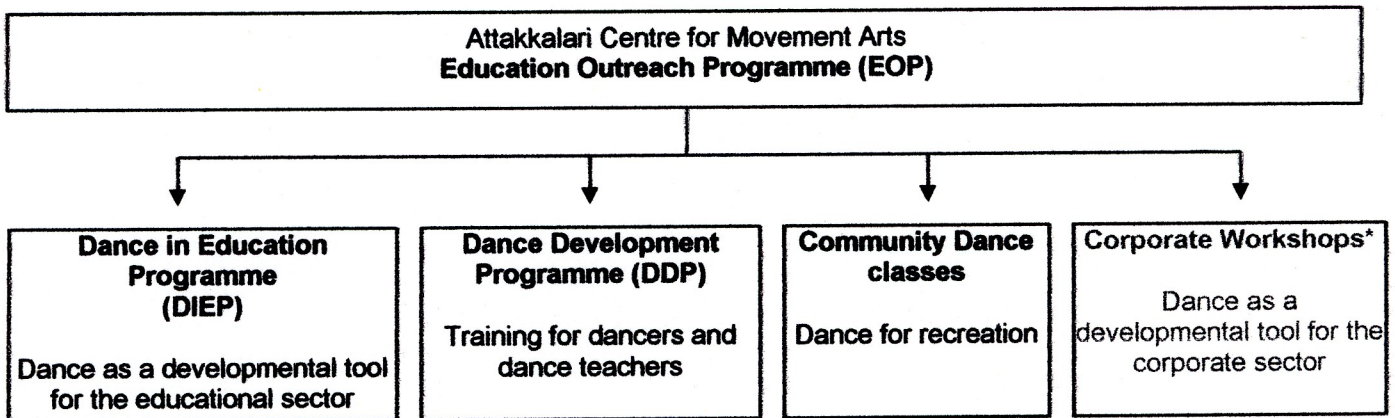
has employed a marketing manager and a communication's manager to streamline its promotional and fundraising activities.

**Perceptions in the community**

Attakkalari's Dance in Education programme is recognised as a programme of high quality and calibre. However, expectations from the programme are quite different. Though DIEP is projected as a means to the holistic development of a child rather than just a "pretty dance performance", this is in conflict with what some of the schools expect from us. Though the problem is far less than it was last year, this perception still continues to be alive.

The perception that a dance class is a luxury commodity or meant only to create a dance performance is widespread in the community. Our sustainability therefore, is directly dependent on battling this perception which we have begun doing and will be an on-going project. Confluence and in our classes and workshops themselves are forums and ways in which we have or intend to directly address the perception of dance in education. Attakkalari is also in the process of enrolling the government in this movement and we hope to be working in at least one or two government schools next year.

**SUSTAINING EOP**



\* planned activity

The Dance in Education Programme (DIEP) by virtue of its nature is never going to make huge profits. Educational Institutions, teachers and NGOs will never be able to pay more than the cost of the programme, if that. There is a need therefore to look at the larger EOP umbrella which covers community dance classes including workshops to corporates (i.e. stress buster & corporate play day) and so on. It is this aspect of the EOP that can make a profit thus sustaining the DIEP component of EOP.

Attakkalari recognises that it has failed to take the appropriate measures these last three years to financially sustain EOP. We have stumbled. However, we are determined to make the reforms in our internal financial management and strategically market and fundraise for the different elements of EOP, to ensure sustainability in the next three years.

## **SUSTAINABILITY PLAN**

Table 3 gives a financial overview of the programme for the last three years without the IFA grant. When computing total income minus total expenditure, the programme makes a deficit of a little over Rs.40000/-. In addition, the IFA grant was used for the expenses for EOP which meant that a large proportion of the entire income of EOP could have been put into a corpus for securing our future. This did not happen for one major reason, the lack of independent financial management of EOP.

To rectify this, Attakkalari commits to creating separate accounts and managing EOP as a separate department starting April 2006. This will bring a huge clarity into Attakkalari. It will immediately become apparent what programmes of Attakkalari are financially successful and what are not.

Our second challenge is to develop partnerships with the government, business houses, NGOs, other funding agencies and create a system for accepting donations towards EOP so that we can build this corpus over the next three years.

EOP is a socially useful activity with developmental goals and must be projected as one.

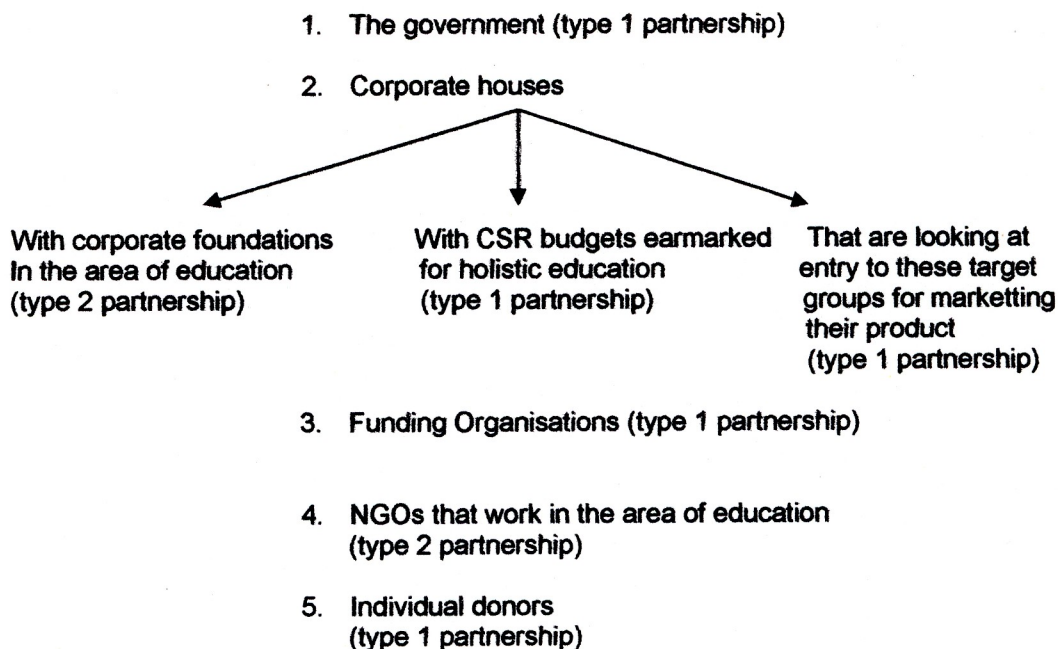
## **Dance in Education Programme (DIEP)**

Attakkalari has begun work on sustaining DIEP right away with "Confluence 2005" being a showcasing of the DIEP as a programme for holistic development of children. Potential partners and donors have been invited for Confluence and the event itself will be tailored towards projecting DIEP as a developmental programme. Confluence will be the point of first contact which will then be followed up by a proposal for partnership.

Partners for DIEP fall into two categories-

- Type 1 partnership- Partners that commit to financially supporting DIEP for a period of time. This means that the job of marketing the project to schools and the choice of the school is left up to Attakkalari. This type of partnership can be built with companies that don't already have educational institutions that they support as part of their Corporate Social Responsibility Programme and with the Government.
- Type 2 partnership - Those partners that already work in schools or with other groups in the education sector and hire Attakkalari's DIEP to run a certain part of their programme. This takes the pressure of marketing off from Attakkalari. Attakkalari already has an informal partnership of this sort with The Teacher Foundation. These partnerships can be built with NGOs and foundations in the area of education and typically require less effort to execute. The emphasis will be on creating these partnerships and formalizing the ones we already have.

## Target groups for Partnerships (DIEP)



DIEP has also produced a *DVD* of good quality that is being used to introduce and market DIEP. Please find the EOP DVD enclosed.

**The community dance classes** under EOP are also running below capacity and are being actively marketed to different groups.

Corporations organising stress-relief and creative workshops for their employees has become a huge phenomenon in these last two years and Attakkalari has decided to capitalize in this by developing the "corporate play day" and the "stress buster" modules for this sector. These workshop modules are still being built. Attakkalari intends to market these to HR departments of corporate houses in the beginning of the next financial year. It is the **corporate workshop** component of the EOP that is the area in which the most income can be generated.

**The Dance Development Programme (DDP)** trains the Attakkalari dancers to be performers as well as teachers and trainers thereby feeding back into other components of EOP as well as other departments of Attakkalari. DDP as a programme only breaks even. However a one time workshop like Facets- the international choreography laboratory, does tend to bring in some revenue. Dancers are obviously crucial to all of Attakkalari's work therefore increasing the pool of participants in DDP is also something that Attakkalari is paying specific attention to. Imagiante 2005 is an event towards this end.

As mentioned before, looking at EOP as an independent whole department is important because the components under EOP are very different in nature. Attakkalari's goal should be to make EOP self sustaining. This does not necessarily mean that all components of EOP are income generating. From the descriptions alone, it can be seen that the corporate services have the potential of being huge income generator, the community classes marginally less, then the DDP and last DIEP. In fact both DIEP and DDP can be expected to break even and run through seasons when they make a loss. Attakkalari has committed to creating a system by April 2005 where by a percentage of revenue from corporate workshops is directly made available to DDP



and DIEP to tide them through the lean periods. In case of a crunch situation Attakkalari's other departments can support each other but these will be treated like loans and must be paid back.

Each of the components of EOP needs to be marketed in a different way. DIEP must focus on building partnerships, Confluence 2005 being a showcasing event. DDP will be promoted to young dancers with Imagine as being an event to generate interest. Community Dance classes are being promoted to the general public by means of posters, flyers and newspaper announcements. Corporate workshop modules are being fully developed and will be directly marketed to corporate HR divisions in the opening of the next financial year.

## CONCLUSION

Attakkalari's Dance in Education has been successful on many accounts including creating a quality programme that is well respected in education circles. Attakkalari's failure has been to manage our finances effectively while raising funding and partnerships in order to sustain this programme into the future. We recognise this failure and the fact that unless it is rectified immediately, the programme will be run into the ground. The recent changes and additions in administration and management of EOP mark steps in the right direction. An accounting re-organisation coupled with the strategic marketing plan described in the last section, will ensure that EOP as an umbrella department within Attakkalari will be sustainable for many years to come.

**Maitri Gopalakrishna**  
**Education Co-ordinator**  
**17 November 2005**

### *Enclosures*

1. *request for last instalment of the IFA grant for the DIEP programme*
2. *A utilization statement of the IFA grant for April – September 2005  
(table entitled "Grant from IFA for DIEP – Financial statement for the period 1.04.2005 to 30.9.2005)*
3. *Table 1 - programme financial overview*
4. *Table 2 - financial projection up to April 2006*
5. *Table 3 - full income and Expenditure for EOP not including the IFA grant for the last 3 years*
6. *Evaluation document*
7. *DIEP publicity DVD*