

STARTING NOVEMBER 2024

SWINDON
DANCE

CENTRE FOR
ADVANCED TRAINING

INFORMATION PACK

BOURNEMOUTH CONTEMPORARY
(pilot) PROGRAMME

HOSTED AT



SWINDON DANCE CENTRE FOR ADVANCED TRAINING



"Helps identify and assist 11-19 year olds with exceptional potential, regardless of their personal circumstances, to benefit from world-class specialist training. As part of a broad and balanced education. This will enable them, if they choose to proceed towards self-sustaining careers in dance."

The Swindon Dance Centre for Advanced Training (CAT) started in September 2005 and by 2024 will run five programmes with a pilot starting in November 2024:

- Exeter Contemporary Programme based in **Exeter**
- Swindon Ballet Programme based at **Swindon Dance**
- Swindon Contemporary Programme based at **Swindon Dance**
- Swindon Street Dance Programme based at **Swindon Dance**
- Exeter Street Dance Programme based in **Exeter** (starting Sept 2024)
- Bournemouth Contemporary (pilot) Programme based at **Pavilion Dance South West** (starting Nov 2024)

Training is in styles appropriate to the professional dance world today and more importantly, the future industry demands.

The Centres for Advanced Training (CATs) are a partnership of national dance organisations. This highly specialised scheme represents the "top of the pyramid" for performing arts education and training and has a huge impact on the performing arts world.

www.nationaldancecats.co.uk

A WORD FROM KATIE



“

Over the time I have been luckily enough to be the Programme Manager of the Swindon Dance CAT, I have seen first hand the impact the Programmes have on our students. In many cases how amazing the opportunities have been for them working with renowned artists and teachers and how it has opened so many doors for some of them to go onto to further their training and thus lead such successful careers. Without the CAT Programme and the stepping stones it provides young people that might not necessarily have been able to access such high quality teachers without the CAT, it is a constant reminder to me, why the CAT is so unique and special to many students, past and present, which makes me incredibly excited for the prospective students.

”

2

KEY DATES FOR 2024

EXPERIENCE DAYS

Date: Thursday 30th & Friday 31st May

Venue: Pavilion Dance South West

AUDITION

Date: Saturday 21st September

Venue: Pavilion Dance South West

TERM 1

Date: 9th November - 7th December 2024

Venue: Pavilion Dance South West

TERM 2

Date: 11th January - 8th February 2025

Sharing: 8th February 2025

Venue: Pavilion Dance South West

REGISTER INTEREST & APPLY

ONLINE: swindondance.org.uk/cat

EMAIL: cat@swindondance.org.uk

TEL: 01793 601700

JOINING THE CAT



ATTEND AN EXPERIENCE DAY

- Find out more about the CAT training;
- See a demonstration by current students;
- Meet the CAT team;
- Take part in a practical session;
- Parents/guardians are welcome to attend.



COMPLETE AN APPLICATION FORM

- Online here:
<https://forms.gle/6J8rsistVW6qxPu17>



ATTEND AUDITION

- Take part in a practical session plus a creative task;
- Perform a 1 minute solo in the style of your own choice;
- Have an informal interview.



RESULTS

- You will be contacted with your results 2 weeks after your audition,
- This will either be an offer of a place, a recall, a place on the reserve list, or if you have been unsuccessful on this occasion.

THE TRAINING

BOURNEMOUTH CONTEMPORARY (PILOT) PROGRAMME (BCP)

Our Bournemouth Contemporary Programme will initially be a 10 week pilot programme made up of two 5 week terms. Starting in November 2024, it will be based at Pavilion Dance South West and run weekly Saturday afternoons between 11:00 and 4:30pm. Students will study contemporary, improvisation, choreography, ballet and performance skills, students will also benefit from learning about the healthier dancer and dance contextual studies.

TERM 1

AIMS

- Promote cooperation and team building;
- Awaken artistic intelligence and understanding;
- Begin the process of performance profiling and goal setting;
- Develop basic dance skills;
- Set standards of behaviour and etiquette;
- Develop awareness of safe dance practice.

CONTENT

- Basic technical skills in various dance genres appropriate to each CAT programme;
- Basic choreographic and creative skills;
- Mentoring and tutorials in preparation for assessment;
- Input from the Healthier Dancer programme;

TERM 2

AIMS

- Continue to develop basic technical skills;
- Build on previous creative work to encourage effective group interactions;
- Begin to facilitate a process of analytical and evaluative thinking;
- Create an environment which enables freedom of expression of ideas and artistic risk taking;
- Practical use of acquired skills in a performance project;
- Develop performance related skills;
- Gain experience of areas which relate to production of a dance performance including sound, lighting and other technologies;
- Encourage autonomy and responsibility for own contribution during the process of creating and performing.

CONTENT

- Further technical training
- Further choreographic and creative dancing training;
- Taster sessions with guest professional dancers/teachers in a variety of genres;
- Mentoring and tutorials in preparation for assessment;
- Further performance training;
- Performance and individual projects;
- At the end of term 2 there will be a sharing for family and friends.

COMMITMENT

The CAT is a national coaching programme supported by National Government and requires 90% attendance.

THE TEACHERS

Dancers on the CAT are taught by staff who are actively involved in the whole development of the individual, rather than simply teaching a dance discipline. The teaching staff is made up of an experienced core team as well as visiting professionals and role models who are industry leaders. Past teachers have included Bawren Tavaziva, Joss Arnott, Anna Watkins and Vanessa Vince-Pang.



PHILOSOPHY & EDUCATIONAL AIMS OF THE PROGRAMME

AIMS

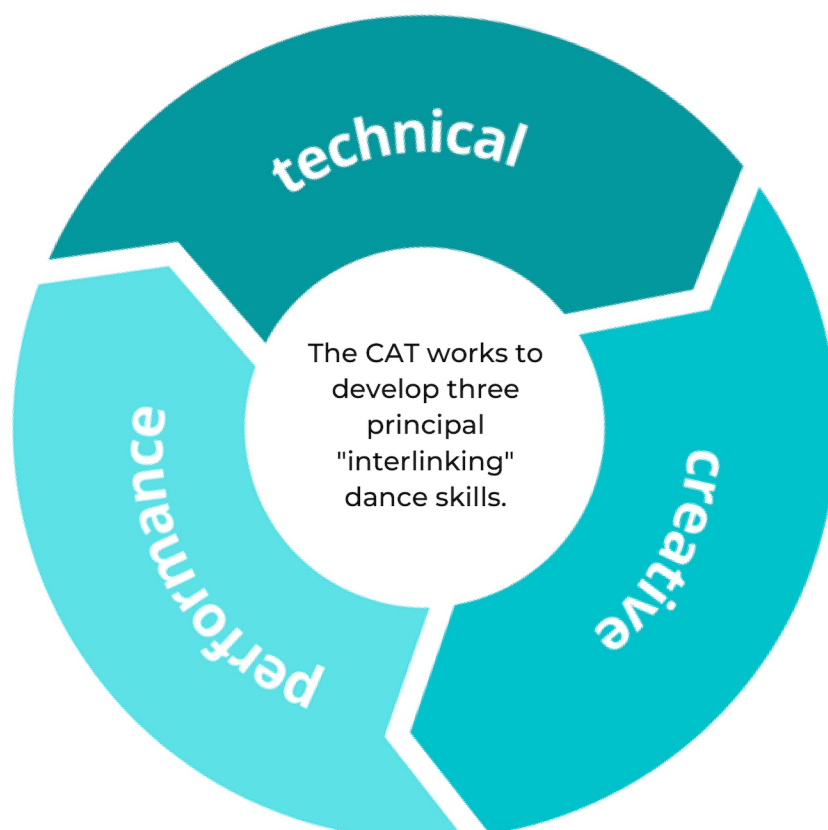
- To develop tomorrow's outstanding professional and unique dance artists;
- To seek out, nurture and develop exceptional talent for dance;
- To provide access, supporting participants both geographically and financially through the DfE grant scheme.

OUTCOMES

- The development of autonomous learners;
- The development of artistically and physically dynamic dancers.

GUIDING PRINCIPLES AND ETHOS

- A holistic approach to the training and development of young dancers;
- Fostering of artistry and creativity in the developmental process;
- Creating a safe environment where dancers can grow and take risks;
- Programmes of study tailored to individual needs;
- Working on dancers cooperating rather than competing with peers;
- Encouraging dancers to appreciate each other's work and to recognise the benefit of working with peers who are also talented and dedicated;
- Potential will be fully developed and not limited by preconceived expectations;
- Dancers will be aware of the opportunities available to enable them to achieve excellence.



SUPPORTING INDIVIDUAL NEEDS

The following guidance will be provided to ensure that individual needs are met:

- **The programme will include workshops and taught sessions where a variety of generic skills will be developed which are important to every artist. This includes creativity, imaginative and interpretive skills, appreciation and evaluative thinking;**
- There will be a programme of dance training essential to the safe development of technical skills required for all dance performances;
- **Each dancer will have an Individual Training Plan (ITP), which will be drawn up and agreed by the student, parents/carers and the CAT team. The ITP will set out the programme of training, study, work and related activities that each participant will undertake. These will be reviewed and evaluated in order to help the dancers achieve their best. The ITP will provide a detailed record of achievement;**
- Each dancer will be assessed on their class work and development. These assessments form the dancers “benchmarks of progression“ with which to measure their skills-based progression throughout the pilot;
- **Each dancer is expected to attend other classes outside of the CAT to further enhance the work of the weekend training programme. The CAT will support them financially in these classes;**
- Each dancer is encouraged to attend performances by professional companies and take part in workshops as recommended by the CAT. The CAT will support them financially in these endeavours;

FEES & DFE GRANTS

Q1

What grants are available?

A full year on the Centre for Advanced Training (CAT) lasts 6 terms and grants range from £386 to £4,032 for this period. These are means tested by the Department for Education (DfE). The Bournemouth Contemporary (pilot) Programme will be running initially for 2 terms. With that in mind, we will make appropriate adjustments to the amount of grant/parental contribution.

Q2

Will the grant cover the fees entirely?

Parents won't need to contribute to fees if the family's income is £32,728 or less (after deducting £2,264 for dependent children, including the grant applicant) in the tax year ending April 5, 2024

see figure 1

Q3

What is the cost per year?

The cost for a full year (6 terms) is £4,032 however, because the pilot programme is initially for 2 terms, the cost will be £1,344. This fee will be either a combined DfE grant and parental contribution, full DfE grant with no parental contribution OR full parental contribution with no DfE grant. Fees can be paid in instalments.

Q4

How do I qualify for a grant?

In order to qualify for a DfE grant, students should:

- Be successful at CAT audition;
- Be between 11 & 15 years during the year of entry onto the CAT;
- Be in full-time education/home educated;
- Have been a resident in the British Isle for a minimum of 3 consecutive years

Q5

What is "relevant income"?

Relevant income determines a student's grant eligibility. It includes both parents' and dependent children's income with necessary adjustments. Deductions consist of an allowance of £2,264 for each financially dependent child in the household and any covenant paid by a parent to a dependent child before March 15, 1988

Q6

What income is considered?

Income declarations pertain to the financial year preceding CAT entry, like April 6, 2023, to April 5, 2024, for November 2024 entry. The definitions of income align with HM Inspector of Taxes, requiring parents to declare gross income before tax from all sources. Non-taxable social security benefits are excluded. If your income is expected to notably change from the previous year, contact us to explore alternative grant eligibility assessment

FEES & DFE GRANTS

Q7

Are maintenance payments included in the income?

Only if parents are making or receiving maintenance payments in compliance with a Court Order, a separation agreement or under arrangements made by the Child Maintenance Service. Voluntary payments will not be included in the income

figure 1

RELEVANT INCOME	AMOUNT OF GRANT	PARENTAL FEE CONTRIBUTION
Up to £32,728	£4,032	NIL
£32,728.01 to £37,093	£3,646	£386
£37,093.01 to £41,457	£3,262	£770
£41,457.01 to £45,877	£2,853	£1,179
£45,877.01 to £50,185	£2,479	£1,553
£50,185.01 to £54,548	£2,101	£1,931
£54,548.01 to £59,386	£1,729	£2,303
£59,386.01 to £63,278	£1,344	£2,688
£63,278.01 to £67,642	£961	£3,071
£67,642.01 to £72,003	£577	£3,455
£72,003.01 or more	NIL	£4,032

The provided details are based on last year's grant information. While we anticipate no changes for dancers joining the CAT in November 2024, please consider these notes as a general reference. For grant-related inquiries, please email cat@swindondance.org.uk

WHAT WE ARE LOOKING FOR

For the audition process there will be a panel, made up of local and international dance artists, plus staff of Swindon Dance. All experience levels will be considered based on the following:

PHYSICALITY

Physical commitment to movement material and confidence moving through space

EXPRESSIVENESS

Sense of style, intention, quality of expression and projecting with confidence

CREATIVITY

Ability to apply imagination and creative ideas to movement material, showing individual response to the choreographic task

APPROACH

Commitment, focus to the dance work and physical determination. Response to the teachers guidance

MUSICALITY

Physical response to music; interpreting rhythm, mood, phrasing and dynamic versatility

PRESENCE

Engaged, in the moment and demonstrating awareness and ownership of the space



STUDENT EXPERIENCE

SHAROL MACKENZIE

How did you discover the CAT?

Through my secondary school. The CAT came to give a workshop and recommended that some of the students should audition.

What has the CAT taught you?

It taught me of the different possibilities there are in dance. The CAT gave me a taste of what dance schools would be like and through working with such a variety of different people gave me a glimpse of how broad contemporary dance is. I think the variety made me a more well rounded dancer. It gave me tools for creating and gave opportunity to develop my own artistic voice. Whether that be within a choreographers process or choreographing a piece. It taught me to be disciplined and dedicated.

Where has the CAT led you so far?

Whilst still doing the CAT they informed me of National Youth Dance Company (NYDC), which I auditioned for successfully in 2012. This opportunity, as well as working with many in the industry from the CAT, has given me a large network of people I know and the connections that have been made years ago are still there now. In 2014 I began training at Rambert School of Ballet and Contemporary Dance and graduated in 2017. Upon graduating I worked on short projects with Richard Chappell Dance, Mark Bruce and Arielle Smith Dance. I then joined Verve (the post-graduate performance company at Northern School of Contemporary Dance) in September 2017. After graduating from Verve in August 2018, I began my career as a freelance dancer. I worked with Mark Bruce Company on some research and development. I then joined Richard Chappell Dance for a UK tour of "At the End We Begin" and I assisted Richard in creating and new piece for the Exeter Contemporary Programme of the CAT. After that I joined Matthew Bourne's New Adventures "Romeo and Juliet".

What advice would you give to a young person who is interested in auditioning?

Just go for it even if you're not sure dancing is for you. It might help you decide, it's better to have the option. Be open minded and willing to give everything a try, you can learn something from everything that you do. For auditions be warm, welcoming and kind to the people you meet. Show that you are willing, interested and curious. They are looking for potential not a finished product.

PARENT EXPERIENCE



Past students have progressed into full-time training at Europe's top vocational schools and conservatoires and are now working professionally in the dance industry.



“Over four years a *family* of patient, dedicated and professional teachers and support staff have changed our son from an energetic boy into a professional dancer. In addition to the requisite dancing skills, they have showed him how to protect those skills, with guidance on health, fitness and training; they have rescued him from injuries and taught him to understand his limits. They have put him in the hands of first class guest choreographers, giving him permission to think creatively and transforming his confidence and they have encouraged him to push his boundaries and seize opportunities. They have given him a preview of the professional world he is entering”



“As a lone parent I could never have afforded the level of training that my daughter receives at the CAT. It has been wonderful to see her dancing talent blossom. Not only have the staff looked after her dance training but have also given great consideration to her whole well-being; devising an Individual Training Plan, arranging an appointment with a physiotherapist and teaching her about health”





PATRON THOMASIN GÜLGEÇ

"to be supporting the CAT as its patron is really wonderful as this is what started my training as a dancer"

Born in Oxford, Thomasin is a freelance dance artist based in London, UK. He trained at Swindon Dance and Rambert School before touring internationally with Rambert (2003 - 2011) Russell Maliphant (2012 - 2016) and Company Chameleon (2012 - 2020). In 2009, he received a Critics' Circle National Dance Award for Outstanding Performance in Christopher Bruce's Hush. Freelance projects have included; National Theatre, Young Vic, Akram Khan, Sidi Larbi Cherkaoui, Boris Charmatz, Alice Oswald, Royal Ballet, Royal Opera House, Merce Cunningham Trust, Candoco Dance Company and Mad Dogs Dance Theatre.

He collaborates with dance artist Estela Merlos receiving commissions by Wilton's Music Hall, DanceWest, Swindon Dance and Pavilion Dance South West. In 2019, they started making dance work with composer and sound artist Joseph Kay which has been supported by Dansox, TORCH and Arts Council England. Thomasin explores improvisation in outdoor environments as a health practice and its crossover with performance. His movement practice integrates elements of Qigong and martial arts and he is a trainee of Five-Element Acupuncture.



Swindon Dance

Regent Circus, Swindon, SN1 1QF

Register your place:

swindondance.org.uk/how-to-apply-cat/



scan for info



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